

Pop Culture, Commercialisation of Indigenous Music, and the Urhobo GEN-Z Audience in Nigeria

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Abstract

This study examines the commercialization of indigenous music and the reaction of Urhobo Gen-Z audience in Nigeria. It assesses the role of Gen-Z in the commercialization of indigenous Urhobo music. In other words, the research argues that the Gen-Z generation has impacted tremendously on the landscape of indigenous music in Urhobo land in Delta State, Nigeria. Gen-Z is the short form for generation-Z. This group of young adults were born from the mid-1990s to the early 2010s. The study employs the qualitative methodology and uses interview as a tool to complement the qualitative method. The research is anchored on Adam Smith's (1776) theory of commercialization. Findings in this study reveal that the reaction of Gen-Z participants to the commercialization of indigenous music genre is relatively positive. Also, their consumption of indigenous Urhobo music is moderate compared to other Afrobeat music genres highly rated by Gen-Z in Nigeria. Gen-z has impacted on indigenous music of Urhobo in Nigeria due to high rate of streaming of traditional music on multimedia platforms like Spotify. The research concludes that, there is a positive reaction towards commercialization of indigenous music by Urhobo Gen-Z audience in Nigeria. The study recommends that the Gen-Z generation of the Urhobo cultural landscape should increase the rate of patronage of the Urhobo music, especially tracks infused with traditional rhythms, folk elements and popular contemporary genres.

Key Words: Commercialisation, Indigenous Music, Reaction, Urhobo, GEN-Z Audience, Nigeria

Introduction

The commercialization of indigenous Urhobo music has elicited a mixed reaction from Nigeria's Gen Z audience. While some are disconnected, many show renewed interest, especially when artists fuse traditional sounds with contemporary genres and use digital platforms to promote it. This dynamic reveals a complex interplay among cultural heritage, economic viability, and new media consumption habits among many youths in Nigeria. Report in the Guardian Nigeria

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(2024) states that Urhobo music, like other indigenous Nigerian genres of music, is shifting from traditional, ceremonial functions toward broader public and digital consumption. This shift has been driven by several factors such as digitalization, media broadcasting, genre evolution, and commercial appeal among other perceived paradigms influencing the commercialization of Urhobo music in Nigeria.

Urhobo Gen Z are young people of Urhobo descent who are digitally native, entrepreneurial, and globally-minded, but who also face unique challenges related to unemployment, political marginalization, and navigating their cultural identity in a modern world. They are primarily based in Nigeria's Delta State, but like many Nigerians, are increasingly mobile within Nigeria and abroad. Music is indispensable to Gen-z. In an interview with a Staff of Music Week (2025),

Music provides the soundtrack to almost everything this generation does, from waking up to working, studying and leisure. It is a crucial form of emotional support and also a much-valued mood-enhancer, providing motivation and comfort. It is a key to Gen Z's identity and self-expression, but also allows them to tap into specific communities, from K-pop to metal, and helps broaden their perspectives. Urhobo Gen Z love music but most of them prefer Western tones to their indigenous Urhobo music. Gen Z music consumption is determined by their preference of music genre.

Urhobo Gen-Z's reaction to traditional Urhobo music performance is complex, reflecting a mix of digital-age disconnect and a growing cultural revival driven by fusion artists. While some remain detached from traditional live performances, a new generation of musicians is blending indigenous folklore with contemporary genres like Afro-beats to capture the attention of younger audiences. Gen-z music preference has shaped pop culture because; there are artists and songs this generation gravitates towards. While a lot can be said about this generation, aged between 11 and 26 years, what we can all agree on is their influence on popular culture, music being no exception. It is against this background that this paper examines the reaction of Gen-z audience on the commercialization of indigenous Urhobo music in Nigeria.

From the second decade of the 21st century, many music artists have dropped countless brilliant songs which have been streamed numerous times on Spotify, particularly by Gen-Z peers, who are the most tech-savvy generation currently alive. Of the numerous songs preferred by Gen-Z on Spotify, it is not known whether there are Urhobo traditional songs that are of interest to the Gen-Z that have been streamed numerous times on Spotify and other multi-media platforms. Thus, it is important to assess the reaction of gen-z to the rate of consumption of Urhobo music genre compared to other genre of music. Unless this study is carried out, it will be difficult to establish the extent to which the commercialization of indigenous Urhobo music is promoted by gen-z of Urhobo extract in Nigeria. Therefore, it is the main objective of this paper to assess the role of Gen-Z in the commercialization of indigenous Urhobo music

in Nigeria. The research examines the reaction of the gen-z's audience to Indigenous Urhobo music genre and investigate the impact of Gen-z on indigenous music of Urhobo in Nigeria.

Methodology and Theoretical Framework

The research employs the ethno musicological design. Rebecca Bodenheimer (2019) describes ethno-musicological research design as a holistic, ethnographic, and interdisciplinary approach to studying music within its cultural context. It is a qualitative research framework that draws heavily from anthropology and musicology to understand the social, cultural, and political meanings behind musical practices. Instead of treating music as an isolated art form, this design views it as a social process created and experienced by people who both participate in the music performances by purchasing the piece of music for their entertainment and pleasure. Thus, the design is used to examine the commercialization process of the indigenous Urhobo music by the Gen-z population in Nigeria. It assists the researcher to develop research instrument involving the self-responded oral interview conducted via phone calls, WhatsApp messaging, text message, email response from a cross section of gen-z of Urhobo extracts.

The study is anchored on Adam Smith's (1776) theory of commercialization, which is captured in his book, *An Inquiry Into The Nature And Causes Of The Wealth Of Nations*. Smith (1776) argues for the advantages of the division of labour, free trade and the limited role of government. This theory provides the theoretical framework for this study. The "theory of commercialization" describes the process of transforming new ideas, technologies, or innovations into profitable products or services for the market. It encompasses a multi-stage process involving market research, product development, intellectual property protection, production, marketing, distribution, and sales to achieve economic benefits and commercial success. Key elements include understanding market needs, securing resources, managing the supply chain, and adopting strategic plans to effectively bring offerings to consumers and generate profits.

Smith's (1776) theory aligns with the ideal of commercialization of music. Commercialization of music is the process of making and promoting music as a marketable product with the primary goal of generating profit, often through advertising, media, and selling to a wide audience, which can also involve transforming traditional forms into commercial products for consumption. This process can influence artistic integrity, as some artists prioritize market appeal, potentially leading to more standardized or "radio-friendly" creations, while others see it as a necessary strategy for financial gain and broader exposure. Consequently, the theory is adopted to guide the review of the related literature of this study.

The Commercialization of Music and the Response of Gen-Z to Indigenous Music

Will Kenton (2025) states that commercialization is the process of bringing new products or services to market. According to the author, the broader act of commercialization entails production, distribution, marketing, sales, customer support, and other key functions critical

to achieving the commercial success of the new product or service. Commercialization of music is the process of turning musical content into a profitable product by using it to generate revenue through various means, including its use in advertising, films, and merchandise, and by shaping music creation and distribution around financial success and mass appeal rather than artistic merit alone. Jessica Peterson (2025) says that commercial use refers to using music in projects intended to generate revenue, such as advertisements, videos, or products, and that include YouTube monetized content, client videos, ads, podcast introductions, e-commerce promos, and more. The listed social media platforms are increasingly empowering the Gen-z generation in accessing the music industry with frequency and ease as it has influenced the level of consumption of different genre of music, including the Indigenous Urhobo music genre.

The commercialization of music is tied to its product being consumed by target audience like the gen-z population as well as the general public. Benjamin Fly (2016) agrees that the essence of commercial music is its level of consumption. According to the author, music consumption or commercialization has increased due to the introduction of digital music that is powered by the internet. Fly (2016) submits that:

With the introduction of digital music in the 1990s, its internet-based music consumption has become significantly simpler and increasingly more popular as more and more consumers are streaming, sharing, and discovering new music all across the globe. With this new development of digital music, the dynamics of the music industry have been affected dramatically both in terms of record sales and the way music listeners are consuming music (p.1).

Being the characteristics of the gen-z, they have positive reaction to music consumption. Gen Z's reaction to the commercialization of indigenous Urhobo music is multi-faceted, reflecting a generational tension between cultural preservation and modern innovation. While some Urhobo Gen Z artists and enthusiasts embrace commercialization as a path to revival and global recognition, the process also raises complex concerns about cultural authenticity and appropriation.

Urhobo Gen Z and their allies often show positive reaction and attitude towards indigenous music as a positive evolution that would save traditional sounds from obscurity. Gen Z's access to music through streaming services and social media has made traditional genres like Urhobo Disco, Fuji and Apala more accessible, leading to increased listenership. The most significant driver of interest among the Gen-Z in traditional music according to Seyi John Salau (2024) is the fusion of traditional elements with contemporary sounds. The researcher found that young artists are creating hybrid genres like "Ojapiano," which combines Highlife and Amapiano, making heritage music relatable to a younger audience. A new wave of musicians is fusing traditional Urhobo music with contemporary sounds like Afro-pop and highlife. This blending of native rhythms and instruments with modern production techniques is helping to

bring the language and culture of the Urhobo people, a Nigerian ethnic group, to a wider audience. Tudac has been singled out for this rare artistic ability. Tudac, a music producer, singer, and a proud native of the Urhobo people, has not only done it but is proudly spearheading a bold new movement with the release of his latest EP, 'Evolution'. Tudac is described as a pioneer of the "Urhobo Afro-pop" genre, Tudac sings entirely in the Urhobo language. His 2024 EP, *Evolusion*, incorporates traditional Urhobo Ebio and Ema sounds into modern Afro-pop beats, making the language more accessible to mainstream listeners.

Anthony Udugba (2024) reports a surge in Gen Z's listenership for traditional genres like Fuji, Highlife, and Igbo Pop, which is an indication of a positive reaction of Gen-z's audience to indigenous music genre. The above study provides the result of listening ratio of Gen-Z to traditional music in the following where; Gen Z (aged 18-24) comprised 32 percent of Fuji listeners, 31 percent of Highlife, and 46 percent of Igbo pop enthusiasts. This unexpected twist suggests a growing appreciation for these heritage sounds among Nigeria's youngest generation. This development has marked a significant shift in the Nigerian music landscape that was recently dominated by contemporary Afrobeats. The data suggests a growing interest in exploring the rich history of Nigerian cultural music, potentially paving the way for a new era of exploration and innovation that blends the old with the latest. As streaming services continue to ensure the digitization and permanent preservation of music from when they were born, young Nigerians have access to music released by the great artists of ancient genres.

Gen-Z and Their Consumption of Traditional Music in Nigeria

The consumption rate of a music genre by the consuming audience could be influenced by a number of forces. Finding in Anthony Udugba's (2024) study reveals that "Gen Z drives the revival of traditional music in Nigeria" (p. 1). This is despite the fact that contemporary Afrobeats and hip-hop still dominate, younger Nigerians are increasingly consuming traditional genres like Fuji, Highlife, and Igbo pop, often spurred by modern adaptations and the accessibility of streaming platforms. Further to the above finding, the study by Wale Adedeji (2016) found that traditional music consumption in Nigeria is influenced by a complex mix of cultural, technological, social, and economic factors. According to the author, while many traditional genres have experienced a downturn, digital platforms and a new wave of modern interpretations are causing a revival among younger generations.

Eunice U. Ibekwe (2020) associated the factors influencing the rate of consumption of traditional music in Nigeria to include the rise of popular music genres, the impact of technology, a generational gap in appreciation, the decline of communal events, and insufficient government and industry support. These elements according to the above study, have contributed to a shift in audience focus from traditional, culturally specific music to more globally influenced sounds. However, efforts are being made to improve and promote the rate of consumption of traditional music including Urhobo traditional music in recent times. *Guardian Nigeria* of 19

Sep., 2024 tracked one of such efforts in their report, titled: ‘Urhobo Afro-pop: Primed for mainstream adoption, but what is it?’ The study found that there is a noticeable rise in the rate at which Urhobo music is being consumed by the young people due to infusion of pop music style in performance.

The infusion of pop music styles into Urhobo music performance is a contemporary trend that blends the traditional rhythms, instrumentation, and cultural themes of the Urhobo people with modern, globally accessible pop music elements. This fusion is a bold artistic statement aimed at exposing Urhobo music and language to a broader national and global audience. This stance is corroborated by the report on the efforts being made by Tudac a young talented Urhobo musician who has led the way through his music project titled: “Evolution” is seen to be the first Afro-pop project exclusively in the Urhobo language, drawing inspiration from the traditional Urhobo Ema dance tune. The report further indicated that much like other globally recognized music genres that fuse traditional sounds with modern elements, Urhobo Afro-pop blends the native rhythms of Urhobo music with contemporary pop influences. On this project, Tudac sings entirely in Urhobo, mixing native sounds with modern Afro-pop beats, while keeping the melodies accessible to broader audiences through catchy rhythms and relatable lyrics.

Music has always been a powerful way to introduce and popularize cultural elements (Okpadah 2018, Okpadah 2025). From Fela Kuti’s Afrobeat to Angélique Kidjo’s innovative sound, to Nigerian Afro-pop icons like 2Baba, Olamide, P-Square, Davido, Burna Boy, Phyno, and Wizkid—these artists have not only defined their genres but have also shaped how African languages are perceived worldwide. Tudac hopes to leave a similar mark with Evolusion, helping to position the Urhobo language and sound within the global Afro-pop conversation. This new trend seems to be a veritable means for instigating a high rate of Urhobo music consumption among the younger generation in the age bracket of the Gen-Z population in Nigeria.

The Urhobo people, one of the largest ethnic groups in Nigeria, predominantly live in Delta State, with a presence in parts of Edo and Bayelsa states. Known for their rich culture, ancestral heritage, and oil-rich region, the Urhobo people also boast of notable entertainment talents from Warri, one of Nigeria’s most famous cities. Despite this, the Urhobo language has rarely been used in mainstream music. This is why Tudac’s Evolusion, released on Friday, September 20th, 2024, is not only a bold artistic statement but also a potential milestone for the Urhobo nation and Nigerian music lovers. Tudac’s Evolusion music performance provides a blend and infusion of pop native rhythms, such as the traditional Urhobo Ema dance tune with modern elements mixing native sounds with modern Afro-pop beats. By all standards, it is safe to assume that the influence of the new generation of Urhobo Gen-Z has to some extent positively encouraged the innovation in the Urhobo music genre.

The Impact of the Gen-Z Wave on Indigenous Urhobo Music

Gen-Z is both revitalizing and challenging the indigenous music of the Urhobo people in Nigeria. While older generations worry about cultural erosion due to globalization, young Urhobo artists are innovating and using digital platforms to give their traditional sounds a modern edge and global reach. Gen-Z Urhobo musicians are blending traditional rhythms and folk elements with popular contemporary genres, creating a vibrant new sound. A new wave of Nigerian Gen Z musicians is actively reviving and re-envisioning indigenous music by blending traditional sounds with modern styles like Afrobeats, Amapiano, and hip-hop. This trend has been driven by increased access to classic music on streaming platforms and a renewed sense of cultural pride among younger generations.

Gen-Z's impact on indigenous music consumption according to Anthony Udugba is attributed to a surge in Gen Z's listenership for traditional genres like Fuji, Highlife, and Igbo Pop which is driving an appetite for music genres outside of Afrobeats in Nigeria. Streaming Surge is identified as a factor that has contributed to the Gen Z's listenership for traditional genres. This trend is further amplified by a massive increase in listenership across these genres over the past year. Spotify reports a 224 percent increase for highlife, 303 percent for Igbo pop, and 187 percent for Fuji in the last 12 months. According to the company, the first quarter of 2024 continued this surge, with listenership for Highlife, Fuji, and Igbo pop growing by 240 percent, 175 percent, and 270 percent, respectively.

While Gen Z leads the charge, Spotify's data revealed that men still dominate the overall listenership for these local genres. For Fuji, Highlife, and Igbo pop, male listeners comprised 85 percent, 89 percent, and 81 percent, respectively. Looking at specific tracks, fans jammed to Adewale Ayuba's 'Koloba Koloba' for Fuji, reminisced with Chief Stephen Osita Osadebe's nostalgic 'Nwanem Ebezina' for highlife, and grooved to Kcee's genre-bending Ojapiano hit.

Table 1.1: Notable Gen Z and New-Age Musicians Influencing Indigenous Nigerian Music

S/N	Name of Artist	Area of Concentration
1.	Rema	Cultural Homage: Rema, an Edo-born artist, is recognized for incorporating traditional culture into his performances. He has famously paid tribute to Queen Idia of the Benin Kingdom by wearing a replica of her mask, and uses his platform to redefine Edo culture
2.	Tudac	Tudac sings entirely in Urhobo, mixing native sounds with modern Afro-pop beats, while keeping the melodies accessible to broader audiences through catchy rhythms and relatable lyrics

3.	The Cavemen	This duo is at the forefront of the Igbo Highlife revival. Their work has been pivotal in reintroducing the genre to a younger audience.
4.	Seyi Vibez	Seyi Vibez is a leading figure in the new-age Apala movement, drawing heavily from traditional Apala, Fuji, and Juju music. He fuses these indigenous styles with hyper-melodic rap to create aspirational anthems. He notably collaborated with Terry Apala and veteran Musiliu Haruna Ishola for a modern take on the Apala genre.
5.	Zinoleesky	Yoruba and Pidgin: This “street-pop” pioneer blends indigenous sounds using Yoruba, Pidgin, and English. His debut album Gen Z and songs like “Abanikanda” bring a fusion of Afropop, Amapiano, and hip-hop to a global audience
6.	Jeriq	Igbo rap success: A popular Igbo rapper, Jeriq blends highlife and drill music, confirming the genre’s mass appeal. His track “Ogbe in London” with UK drill artist Knucks helped push the sound beyond Nigeria
7.	Terry Apala	Apala fusion: This artist has spent his career modernizing the Apala genre, making it more accessible to Gen Z listeners with contemporary instrumentation. He is one of the most prominent Apala artists on Spotify, with streams comparable to genre legends

Source: Anthony Udugba, modified, 2025

From the beginning of 2025, Street Hop’s renaissance has dominated Afrobeats, with at least one indigenous melodic rapper landing a countrywide banger on every major chart (Ilikire 2025). This could be seen in their Street lingo, involving cultural motifs, and a sound that fuses Hip Hop’s grit with Afrobeats’ mainstream rhythm. The above finding suggests that Gen-Z are currently impacting Indigenous Music by their creative abilities where they have carefully infused cultural tunes with Afrobeats mainstream rhythm for the listening pleasure of the young generation.

Presentation of Data and Interpretation of Results

20 young participants were interviewed to seek their opinion on the commercialization of indigenous music with reference to Urhobo music. The interview deals with three main themes of:

- i. Reaction of the Gen-Z to Indigenous Music Genre with five (5) interview question items

- ii. The rate of gen-z consumption of Urhobo music with five (5) interview question items.
- iii. Gen-Z impact on indigenous music of Urhobo in Nigeria with five (5) interview question items

The data for the study were collected using A-Self-Respondent Research Interview Questionnaire administered and retrieved via multiple platforms including Email, WhatsApp mail, Phone calls and Face-to-Face contacts. Responses on each item were subjected to High Level Response Percentage (HLRP) benchmarked within 50-100% and Low Level Response Percentage (LLRP) benchmarked within 0-49% of the Likert type rating scale which enabled the study to make factual interpretation on the responses form the participants. Collated data were analyzed using the percentile calculation measuring tool. Results are presented in Tables 1-3 as follows:

Question One:

What is the level of the reaction of Gen-Z to Indigenous Music Genre?

It was the objective of this question to find out the level of reaction by Gen-Z to Indigenous Urhobo Music Genre in Nigeria. Data generated from each of the five (5) interview question items produced the following results which have been presented on Table 1.1 as follows:

Table 2.1: Percentage Calculation on Level of Responses on the Reaction of Gen-Z to Indigenous Music Genre

S/N	Interview Question Items	Percentage Rating		
		Level of Response 50-100%	Level of Response 0-49%	Total
1.	Traditional music is frequently being listened to by our young generation	25%	75%	100%
2.	Young adult prefer Pop music in Urhobo social gathering	75%	25%	100%
3.	Traditional music has always been a powerful way to introduce and popularize cultural elements	100%	00%	100%
4.	The infusion of pop music styles into Urhobo music performance is a contemporary trend in Nigeria.	75%	25%	100%
5.	There is a surge in Gen Z listenership for traditional genres like Fuji, Highlife, and Igbo Pop	75%	25%	100%

Source: Field Survey by the Researcher, 2025

Table 2.1 presents the results on the level of responses towards the Reaction of Gen-Z's patronage to indigenous music genre in Nigeria where, item 1 found a low response level of agreement at 25% against a high level of responses of agreement at 75% respectively. The result indicates that traditional music is not frequently listened to by our Urhobo young generation. Result on item 2 on the Table shows 75% response level of agreement, while response level disagreement is at 25%, meaning that young adult prefer Pop music in Urhobo social gathering. The interview response on item 3 obtained the following results where, response level of agreement is at 100% with 00% response level of disagreement. The result implies that Traditional music has always been a powerful way to introduce and popularize cultural elements. Obtained result on item 4 on the Table consists of 75% response level of agreement and 25% response level of disagreement. This result confirms the notion that the infusion of pop music styles into Urhobo music performance is a contemporary trend in Nigeria. Item 5 of the interview obtained the following result where, response level of agreement is at 75% and response level of disagreement is at 25%. This result supports the fact that there is a surge in Gen Z's listenership for traditional genres like Fuji, Highlife, and Igbo Pop. Therefore, the question is answered that, Gen-Z's reaction to indigenous music genre is relatively positive.

Question Two:

What is the rate of gen-z consumption of traditional music of Urhobo in Nigeria?

This question was raised to determine the rate at which Gen-Z consumes the Urhobo traditional music in Nigeria. In order to arrive at the answer on this variable, five (5) interview questions items were administered on the 20 participants sampled for the study. Collated data were analyzed based on the percentile calculation of response. The results are presented on Table 2.3 below:

Table 2.2: Percentage Calculation on Level of Responses of Gen-Z Consumption of Traditional Music of Urhobo in Nigeria

S/N	Interview Question Items	Percentage Rating		
		Level of Response 50-100%	Level of Response 0-49%	Total
1.	There is a significant revival of traditional music among Gen Z in Nigeria	25%	75%	100%
2.	Traditional genres have experienced a downturn	75%	25%	100%
3.	Urhobo language has rarely been used in mainstream music.	75%	25%	100%
4.	Urhobo Afro-pop blends the native rhythms	100%	00%	100%
5.	There is a high rate of Urhobo music consumption among the younger generation	25%	75%	100%

Source: Field Survey by the Researcher, 2025

Table 2.2 presents results on level of responses of Gen-Z's consumption of traditional music of Urhobo in Nigeria. Results obtained in item 1 show that agreement level of response was at 25% against disagreement level of response at 75%, meaning that revival of traditional music does not influence Gen-Z's consumption of traditional music of Urhobo in Nigeria. Item 2 of the interview Table obtained the following result where, agreement level of response was at 75% against disagreement level of response at 25%, indicating that traditional genres have experienced a downturn. For item 3, results are as follows where, agreement level of response was at 75% against disagreement level of response at 25%, showing that Urhobo language has rarely been used in mainstream music. In item 4, results obtained include, agreement level of response was at 100% against disagreement level of response at 00%. This result support the view that Urhobo Afro-pop blends the native rhythms and in item 5, agreement level of response was at 25% against disagreement level of response at 75% meaning that there is a low rate of Urhobo music consumption among the younger generation. Arising from the above results the question is answered that, there is a low rate of gen-z's consumption of traditional music of Urhobo in Nigeria. Therefore, the question is answered that, gen-z's consumption of traditional music of Urhobo in Nigeria is moderate compared to other Afrobeat music genre that has a high rate of consumption among Gen-Z in Nigeria.

Question Three:

What is the impact of gen-z on indigenous music of Urhobo in Nigeria?

The purpose of this question was to examine the extent to which Gen-Z has impacted indigenous music of Urhobo in Nigeria. In order to arrive at the answer on this variable, five (5) interview question items were administered on the 20 participants sampled for the study. Collated data were analyzed based on the percentile calculation of response. The results are presented on Table 2.3 below:

Table 2.3: Percentage Calculation on Level of Responses of Gen-Z's Impact on Indigenous Music of Urhobo in Nigeria

Percentage Rating				
S/N	Interview Question Items	Level of Response 50-100%	Level of Response 0-49%	Total
1.	Gen Z listenership for traditional genres like Fuji, Highlife, and Igbo Pop has impacted on the indigenous music of Urhobo in Nigeria	75%	25%	100%
2.	Gen-Z is both revitalizing and challenging the indigenous music of the Urhobo people in Nigeria.	100%	00%	100%

3.	Young Urhobo artists are innovating using digital to give their traditional sounds a modern edge and global reach	75%	25%	100%
4.	A new wave of Nigerian Gen Z musicians are actively reviving and re-envisioning indigenous music by blending traditional sounds with modern styles	100%	00%	100%
5.	Streaming Surge is identified as a factor that has contributed to the Gen Z listenership for traditional genres.	75%	25%	100%

Source: Field Survey by the Researcher, 2025

Table 2.3 presents results on level of responses of Gen-Z's impact on indigenous music of Urhobo in Nigeria. Response level of agreement on item 1 is at 75% and level of disagreement is at 25%, meaning that Gen-Z's listenership for traditional genres like Fuji, Highlife, and Igbo Pop has impacted on the indigenous Music including the music of Urhobo in Nigeria. Response level of agreement on item 2 obtained the following results where, agreement level of response is higher at 100% than disagreement level of response at 00%. The result implies that, Gen-Z is both revitalizing and challenging the indigenous music of the Urhobo people in Nigeria. Response level of agreement on item 3 obtained the following results where, agreement level of response is at 75%, while disagreement level of response is at 25%, meaning that, young Urhobo artists are innovating using digital to give their traditional sounds a modern edge and global reach. Response level of agreement on item 4 obtained the following results where, agreement level of response is at 100% while disagreement level of response is at 00%, indicating that, there is a new wave of Nigerian Gen Z musicians actively reviving and re-envisioning indigenous music by blending traditional sounds with modern styles. Response level of agreement on item 5 obtained the following results where, agreement level of response is at 75% while disagreement level of response is at 25%. This result confirmed that, streaming surge in multimedia platforms has contributed to the Gen-Z's listenership for traditional genres including the Urhobo music genre in Nigeria. Thus, the question is answered that, gen-z has impacted on indigenous music of Urhobo in Nigeria.

Finding of the Study

The study has found that:

- i. Gen-Z's reaction to commercialization of indigenous music genre is relatively positive
- ii. Gen-z's consumption of traditional music of Urhobo is moderate when it is compared to other Afrobeat music genre that has a high rate of consumption among Gen-Z in Nigeria.
- iii. Gen-z has impacted on indigenous music of Urhobo in Nigeria due to high rate of streaming of traditional music on multimedia platforms like Spotify.

Conclusion

Music production circle ends with it being consumed by its target audience. Hence, there is music commercialization. Music appeals to different generation with the Gen-Z generation known for Afrobeat pop music genre. Most recently, Urhobo music genre has become attractive to the Gen-Z due to the fact modern Urhobo musicians like Tudac who sings entirely in Urhobo, mixing native sounds with modern Afro-pop beats, while keeping the melodies accessible to broader audiences through catchy rhythms and relatable lyrics. Tudac's efforts have endeared Urhobo music to the Gen-Z generation with high rate of listenership. Therefore, the paper concludes that there is a positive reaction towards commercialization of indigenous music by Urhobo Gen-Z audience in Nigeria. The Gen-Z has been found to have greatly shown interest in listening to Urhobo music due to the blend and infusion of traditional rhythms and folk elements with popular contemporary genres with the indigenous Urhobo music in Nigeria. Thus, the Gen-Z's generation rate of consumption of the Urhobo music has also found to impact on the commercialization of the Urhobo music genre in Nigeria.

Recommendations

The following recommendations are reached from the conclusion of the study to include:

- i. Gen-Z of Urhobo should increase the rate of patronage of the Urhobo music especially tracks infused with traditional rhythms and folk elements with popular contemporary genres with the indigenous Urhobo music in Nigeria. This will enhance the commercialization of Urhobo music genre in Nigeria.
- ii. Musicians of Urhobo extract should blend their indigenous music with modern lyrics of the Afrobeat in order to attract a high rate of Gen-Z's audience listeners. This will improve the commercialization of Urhobo music as well as introduce the Urhobo music at the global environment.
- iii. Music scholars of Urhobo should encourage their students to venture into commercialization of Urhobo music. This enables a high rate of consumption of Urhobo music by the Gen-Z's audience.

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