Cultural Co-Resonance and Cosmopolitan Music Identities in the Dagbon Hiplife Zone in Tamale of Northern Ghana

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ABSTRACT

In this paper we present a theoretical concept of cultural co-resonance in the Dagbon Hiplife Zone in Tamale, a dynamic cosmopolitan city located in the Sudanic Savannah Belt of Northern Ghana. The paper is a case study on the WhatsApp Music Platform of Sherifa Gunu, an international Ghanaian soul artist. We present some effects artists have - as a specific cultural influencer - on their neo-tribes and cyber-tribes in the formation of music identities and the cultivation of civic responsibilities through online music interaction and mediated technologies. The study shows that an online music platform functions as a dynamic but unstable crystalized cyber-tribe, a micro subculture in the cloud with a common focus, goal and mindset, that contributes to the sustainability of the music industry in Ghana by promoting cultural activities and aspects of cultural heritage *e.g.* online music concerts, broadcasting, educational film productions, new book releases, fashion shows, etc. Moreover, the data shows that the cultural and aesthetic aura around an artist has an online impact in the way neo-tribes and cyber-tribes interact and communicate with each other. The data shows also that the radius of cultural co-resonance from an artist, has a large community based offline impact on the consumption behavior and music identity formation and development of the school-going youth and young adults, which is linked to an open neo-traditional urban cultural and social experience of music and dance in Tamale. Online music platforms are digital communication tools artists, managers and stakeholders in the music industry apply to connect with the collectivistic consciousness of the group, but also to the masses, meaning to the school-going youth, young adults and adult music consumers in general. The common ground and the mind-set of the cyber-tribe functions as a mental program for that specific subculture. The radius of impact an artist has - as a specific cultural influencer - on their neo-tribes, cyber-tribes and especially the young adolescents is what we define in this article as the phenomenon of cultural co-resonance. The responses of the "Masses" (meaning the school-going youth, young adults and adult music consumers in general), on the phenomenon of cultural co-resonance is a controlled collectivistic herd behavior linked to the formation of music identities and identities in music by these young adolescents. The data shows that within an online music platform, an artist like Sherifa Gunu takes on a whole range of different roles and functions, ranging from the artist who inspires the cyber-tribe in a cultural and aesthetic way, to the artist who acts regularly in the group as a mediator and moderator between the different members. The paper highlights various techniques artists apply with the help of their online social network and music platform to create career sustainability within the music industry in Ghana and far beyond. So far, we were able to extract nine key factors. Each of these key components is a factor that interacts in the Dagbon Hiplife Zone in Northern Ghana, an intangible imaginary liminal transitional zone of cultural ambivalence and musical interaction. On the one hand neo-tribes and cyber-tribes form part of the dynamics of music-making in Northern Ghana and functions as a cultural transmitter to educate the youth in the reappraisal of Ghana's rich traditional cultural heritage by using digital distribution channels such as the mobile phone linked to social media platforms. On the other hand cyber-tribes contributes enormously to the career sustainability of the artist, *e.g.* the crowdfunding for digital production and reproduction of songs and video clips, the digital distribution and online marketing strategies, online broadcasting of the intellectual property of the artist, the image and aura of the artist in the cloud, the cultural and musical identities of the artist that resonates towards the fans and the fan-based social network in cyber-space.

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1   Preface

This paper a first introduction to the theoretical model of the phenomenon of cultural co-resonance seen from the angle of embodied music interaction [1], through online music communities in the Dagbon Hiplife Zone in Northern Ghana. For this study, we mainly focused on the Ghanaian soul artist Sherifa Gunu and her online Music Platform in WhatsApp, which is a closed online community in cyberspace. In addition, we also observed parallel the related Sherifa Gunu Music Platform on Facebook, which is an open online cyber-space community. We followed closely on a daily basis during the period June-October 2020 her WhatsApp group. To construct the theoretical concept of cultural co-resonance we conducted cyber-ethnography in a bottom-up constructivist grounded theory model. This was done in combination with a top-down working hypothesis that cyber tribalism and cyber-tribes around international top artists are crystalized dynamical online communities resonating an aura of mental herd behaviour with a collectivistic consciousness and with a common goal in mind. Moreover the hypothesis shows that a top artists is a specific cultural influencer transmitting and resonating both the traditional and the contemporary idioms of music making among the youth, and resonates an aura of cultural and ethical values among the members of the neo-tribe and cyber-tribe. An artist is a very important key player in the cultivation and the transmission of cultural heritage of Dagbon to educate the youth and the upcoming generation in the formation of a hybrid cultural identity and identities in music through online music interaction [2]. Cyber-ethnography [3] is on the one hand a combination of various data and metadata that consist of audio-visual images such as photo material and video clips, digital music recordings. On the other hand there are the written texts of the online communication and expressions between the members of the group. In addition, our data consists of some WhatsApp interviews with the artist herself. To approach the data we created two imaginary filters which are implemented in this paper.

2   Introduction to the concept of cultural co- resonance

This paper elaborates on the phenomenon of cultural co-resonance of the local artists in the Dagbon Hiplife Zone in Northern Ghana. The Dagbon Hiplife Zone is an intangible imaginary liminal transitional zone of cultural ambivalence and cultural interaction, where transformational processes in music-making are taking place coming from the traditional idioms of music-making blended with the digital contemporary idioms of music-making [4]. Cultural co-resonance in the Sudan Savannah Belt of West Africa, is linked to the discourse of globalization of music as a mobile digital art and the distribution of music through social media and the entertainment industries (*e.g.* mobile phone industries).The traditional idioms of music-making are in this study described as a hybrid and dynamical zone represented at the local courts, in the local villages and the urbanized towns. The contemporary idioms of music-making are in this study represented as a hybrid intangible liminal zone where all these cultural transformational processes are taking place [4]. Both idioms interact with each other in the Cosmopolitan city of Tamale and the urbanized towns. At the centre of the cultural transformational processes in music lies dynamic liminal zone of cultural co-resonance and the vibrating local Hiplife and Dancehall youth music scene.

The unique combinations of transforming and blending endogenous musical and cultural elements in combinations with foreigner (western cultural) digital techniques and elements makes the Dagbon Hiplife Zone in Tamale a vibrating cosmopolitan entertainment scene and an intangible liminal place of cultural production, reproduction and distribution of digital arts *e.g.* contemporary music, dancehall music and a booming local Bollywoodish inspired film industry [5], [6]. Elements coming from Afro-American rap and hip-hop cultural identities are embedded with traditional cultural elements, creating a hybrid cosmopolitan youth music identity. This phenomenon of cultural co-resonance by the local artists in the Dagbon Hiplife Zone in Tamale creates a form of collectivistic behaviour of the youth (neo-tribes) around the artists.

The term cyber-tribes is used to describe the human collectivistic behaviour around the formation of a hybrid cosmopolitan music identity of the youth around popular artists and media stars but then in cyberspace. *e.g.* Facebook, WhatsApp, Instagram etc. collectivistic herd behaviour of cyber tribalism and online cyberspace behaviour of fan cubs in Dagbon are cultural phenomenon that are indispensable from the globalization discourse of the upcoming young generation in Tamale. Mobile phone communication and digital music consumption is part of their cultural identity and manly centralized around internet cafes and the mobile phone social networks in cyberspace. Cyber tribalism are digital social platforms around a star. The paper shows with data and mete data coming from two case studies that cyber-club cultures influences the music identities of the fans through the phenomenon of cultural co-resonance of the artists and the collectivists' behaviour of the online fan clubs. The phenomenon of cultural resonance and "co- resonance" of the local artists working in the Dagbon Hiplife Zone in Tamale is a result of the globalization discourse [7]. Meaning that transformational processes in music coming from the traditional idioms

of music making interacting within the digital contemporary idioms of music making in the globalization discourse and social media linked to the entertainment industries (e.g. mobile phone industries) in the Sudan Savannah Belt of West Africa is part of mental conditioning of the youth and mental programming of the human mind. Cultural collectivism is a global phenomenon and a product and result of the domestication and use of online mobile phone communication in combination with the access to social media platforms in the private indoors cultural spheres of man, where belonging to a peer group seems to be a very important factor for the mental well-being and human condition of man in Sudan Savannah Belt of West Africa.

Figure 1. Is a symbolical representation of the phenomenon of "cultural co- resonance" of the artist working in the *Dagbon* Hiplife Zone in Tamale. The figure shows a network of nine different key categories around the artist as a cultural inspirer in the music industry in Northern Ghana. It functions as a cultural filter to approach and order a section of our data and metadata in the construction of the theoretical concept of cultural co-resonance.

Our hypothesis on the phenomenon cultural co- resonance is based on the data and metadata we collected during survey field-work in October 2018 in eight different secondary schools in and around Tamale and online cyber-ethnography during the period Marsh – October 2020. During the survey research in Tamale, we questioned ca. 1000 participants and 250 students in Senior High Schools about their consumption behaviour of music via online streaming and mobile phones. The definition of cultural co-resonance on the youth in Tamale and the link we make with the work of Theodor Adorno on "The Culture Industry" [8] and "Mass Culture" by the school-going youth and young adults in Dagbon come directly out of our data. Adorno's thesis of the Masses was from the point of view of the Frankfurter School, and has little to do with Dagbon. But we see the same phenomenon in the music industry up North over there than we see here in Europe with the school going youth and young adults in the consumption of music as digital arts with the use of mobile phones as a mediated technology to connect in the cloud with music and dance. We may have to adjust the term "Masses" to a more African word that local people will understand in Northern Ghana.

3   On Culture

In this study, the word 'culture' has different connotations. It is used as a holistic phenomenon, a whole of beliefs and traditions of a particular community including anything that not belongs to the nature of man. It is everything that is not innate, but is

learned in order to survive and to function in a community by man. The anthropological term "culture" includes the arts, but also the everyday habits, tastes, religion, moral values, and the use of languages for communication. In this study we approached culture as a learned behaviour. A collective mental programming of the human mind which distinguishes one group of people from another [9]. This pattern of thinking reflects in the meaning people attach to the various aspects of social life around the consumption and the experience of music in the popular culture industries, and are linked to the creation of a Cosmopolitan Afro techno-pop identity and youth music identities in Dagbon.

3.1   Neo-tribes and Cyber-tribes

For this study, the term 'club-cultures', 'subcultures' and neo – tribes features regularly [10]. Club – cultures and neo-tribes are terms that we use to identify and describe the phenomenon of cultural co-resonance, a social cultural behaviour of the youth around the local urban contemporary idioms of music-making in the Dagbon Hiplife Zone in Tamale which embodies a hybrid cosmopolitan Afro techno-pop identity. In this paper we make a clear distinction between neo-tribes and cyber-tribes. Neo-tribes and cyber-tribes has nothing to do with the culture or ethnicity people belong to or language they speak. In this study we make a distinction between cultural aspect of music-making online music interaction and structural components of online music-making interaction. In the anthropological study of contemporary music-making in Dagbon, the term 'neo-tribes' and 'cyber tribes' has absolutely nothing to see with local tribalism and local ethnicities in Ghana and the Voltaic Cluster. It is a term coming from the urban pop-culture industries used by Andy Bennett to illustrate the social relations in popular club – based dance music scenes in contemporary societies [11].

3.2   On Neo-tribes

The term neo-tribes embodies a particular socio-cultural behaviour of the youth in Tamale around popular artists and media stars *e.g.* Fancy Gadam, Masaccio, Sherifa Gunu, Kawastone, Deensi, Abu Sadic and many other key players and stakeholders in the music and entertainment industries which are strongly linked to streaming of digital music with the digital mobile phones and the media industry. This form of cultural co-resonance social behaviour around the local star cult from the youth in Tamale reflects in the way these neo-tribes or local fan clubs communicate with each other, their dressing code, hair styles (see photo 1), and the way they consume and handle digital arts in Northern Ghana etc. In short it creates and blends their cultural cosmopolitan hybrid identity.
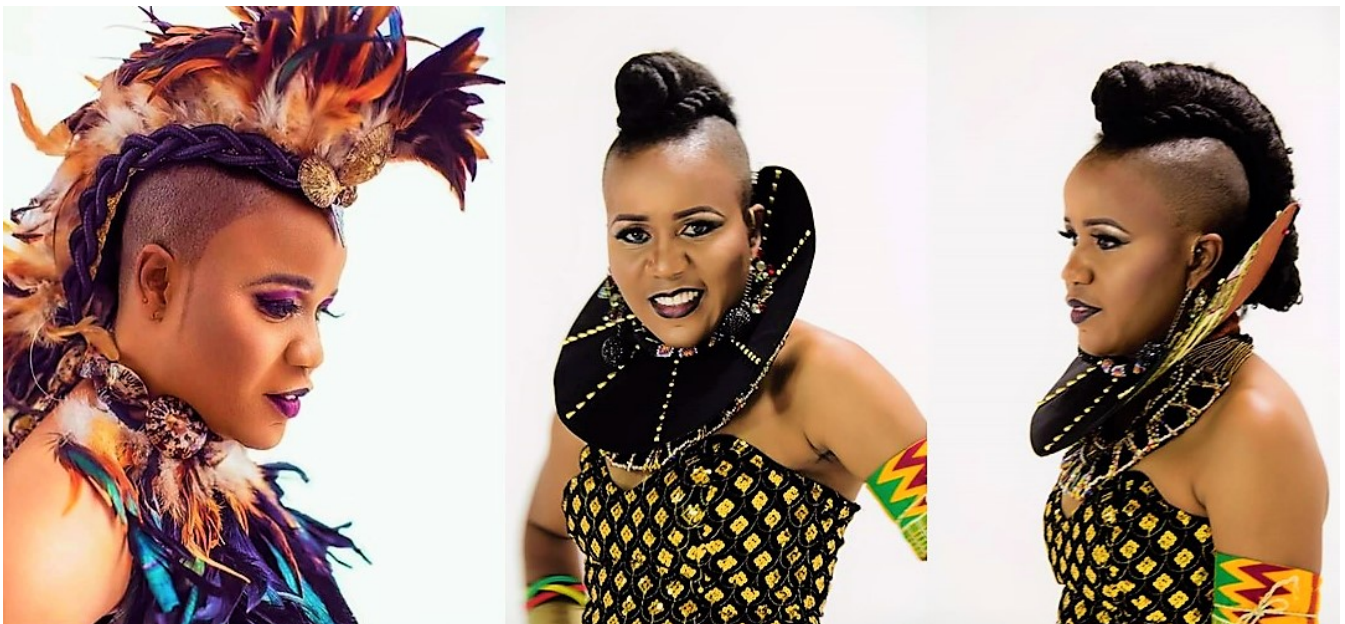

Photo 1. The international Ghanaian soul artist Sherifa Gunu. The above pictures shows a representation of a local artists in the Dagbon Hiplife Zone in Tamale as a hybrid multi-cultural cosmopolitan Afro techno-pop identity in music.

Who they are, how they think, who they will follow and how they appear in the public sphere and space. Neo- tribes are manipulated by local artists as cultural influencers but also by crowd-pleasers embodied by the local youth associations the VG's, Dj's and radio presenters of internet streaming radio stations. Neo-tribes in the form of fan clubs are systematically expanding and they have found their way by means of the mobile phone industries on the internet such as Yahoo, AOL and Facebook but also through WhatsApp. Neo-tribes in the cloud is what we in this paper refer to as cyber-tribes. Languages used in neo-tribe communication is the local language Dagbani mixed with Akan, Hausa and English.

The hair dress with feathers and leaves is usually used by dancers or priestesses during rituals among various peoples in Africa, such as the Mangbetu culture of Congo, but also occurs in hairstyles of women among the Fulani in Guinea. The braided neck chain, the braided collar around the neck is clearly inspired by the traditional braided neck collars of the women from the Pokot cultures of Kenya and Uganda. Traditional Akan elements are indicated in the arm bracelets made of traditional woven *Kente*. Other aspects of traditional African culture in creating identities in music are coming from other parts in Africa merged and mingled with Western styles of fashion design and makeup. We clearly see here cultural transformational processes in the emergence of a hybrid neo-traditional Afro-pop music identity in the public appearance of the artist.

3.2   On Cyber-tribes

The term cyber-tribes is used to describe the same human behaviour around the formation of a hybrid cosmopolitan music identity of the youth around popular artists and media stars but then in cyberspace. *E.g.* Facebook, WhatsApp, Instagram etc. Cyber tribalism and cyberspace behaviour of the youth in *Dagbon* is a cultural phenomenon that is indispensable from the globalization discourse of the upcoming young generation in Tamale. It is part of their cultural identity and manly centralized around internet cafés and the mobile phone social networks in cyberspace. Cyber tribalism are digital social platforms around a star, are cyber-club cultures that influences the music identities of the fans thought the identities in the music and dance video clips of the artists. Cyber tribalism forms part of the Dancehall music scene and Hiplife music in and around Tamale. We make a distinction between traditional cultural identities in music, contemporary cultural identities in music, neo-tribes, cyber tribes and dancehall cultures [1]. The data shows that cyber-tribes contributes enormously to the career sustainability of the artist, *e.g.* the crowdfunding for digital production and reproduction of songs and video clips, the digital distribution and online marketing strategies, online broadcasting of the intellectual property of the artist, the image and aura of the artist in the cloud, the cultural and musical identities of the artist that resonates towards the fans and the fan-based social network in the cloud [12], [13]. The cultural and aesthetical aura an artist radiates - as a specific cultural influencer - on their cyber-tribes, the masses, and especially the young adolescents is what we call with the phenomenon of cultural co-resonance. The effects of cultural co-resonance of the masses and the young adolescents to cultural co-resonance is "controlled collectivistic social herd behaviour", meaning that man and young adolescents in general are social being who by nature needs clear direction - often accompanied by blindly following leadership - with the aim of belonging to a peer-group. Belonging to a peer-group is obviously very important for young adolescents in the Sudanic Savannah Belt of Northern Ghana and in order to realize this, they are often able to do and undertake things and actions that are close to the limits of their own ability. Pushing one's own boundaries and possibilities in order to belong to a peer-group. There seems to be a common ground about the selection of the English language for the main communication among the cyber-tribe. English mixed with emoji's, icons and symbols and Dagbani words, Akan words and Arabic expressions and proverbs. The cultural phenomenon of neo-tribes and cyber-tribes is a dynamic crystallized sub-cultures with a common goal, tone of communication, a clear expectation of the group and a common ground around social and cultural ethics. Leaving the group is a possibility and open option when the tolerance values of the common ground falls outside the own tolerance value of acceptance and the individual predetermined expectation pattern of each individual. The data shows that within an online music platform, an artist like Sherifa Gunu takes on a whole range of different roles and functions, ranging from the artist who inspires the cyber-tribe in a cultural and aesthetic way, to the artist who acts regularly in the group as a mediator and moderator between the different members but also as an active cultural and social influences in offline activities with a warm hart for solidarity among the members. In the data we have there are several cases the artist's calls on the cyber-tribe as "one family" to stand up and share with the brothers and sisters in need by given the example. She herself takes several times the lead in these matters by setting an example for the whole group in sharing solidarity.

Photo 2. New song release concerning SARS – CoV2 virus and the world pandemic.

Photo 2 shows the artists at work during the first corona wave lockdown in Ghana. During this period there were several studio and video recordings around the hit "The World is Sick".

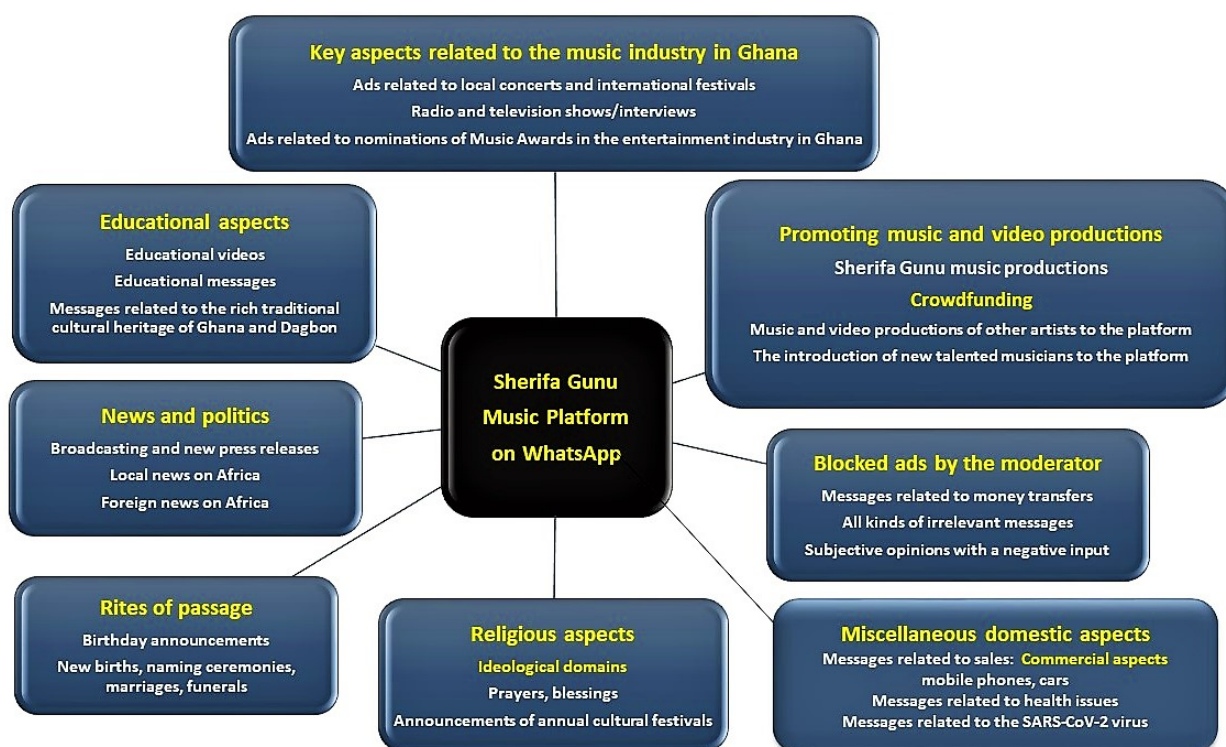## 3.4 The Case Study of the WhatsApp Music Platform of Sherifa Gunu

Figure 2. Is a symbolical representation of the Sherifa Gunu music community in cyber-space. The above diagram is a filter and shows some major concepts and categories that we could extract out of our data.

4 Temporary conclusion

Music-dance research in the traditional idioms of music making and the contemporary idioms of music making in Dagbon. Both idioms are represented in Dagbon in the various rural villages, the urbanized villages and municipalities as well as in the

cosmopolitan city of Tamale. Although the distribution of music making in Dagbon is not entirely proportional. The contemporary idioms of music making in Dagbon are linked to the local music and entertainment industries. The traditional idioms of music making is an intriguing artefact and intangible product of Dagbon culture, it is a dynamic cultural phenomenon that contributes to socio-cultural development of the area and that help shaping the cultural identity of Dagbon as a traditional State inside modern Ghana. For the local people the traditional idioms of music-making has a strong connection with the lyrical use of proverbs in the songs. Therefore the meaning of the proverbs on the semantic level is important. The local people consider this idioms of music-making dynamic but not hybrid. Whiles every musicologist norms that music is a hybrid form of cultural expression. The traditional idioms of music-making where studied using the filter of embodied music interaction and expressive timing meaning that music making in Dagbon is strongly connected to bodily movements and sentiment and cannot be disconnected with the bodily interactions (gestures, movements, dancing, clapping) performers (musicians, dancers, singers) make during these performances located in the traditional idioms of music making.

Music-making in the traditional idioms consist of different layers. In Dagbon there is the court music that belong to this idiom but there is also a huge area of local recreational music and dance styles belonging to this idiom of music making. A taxonomy of the song and dance styles in Dagbon have been published by the author and is available at [14], [15]. Both musical idioms of music- making interact with each other in the Dagbon Hiplife Zone. The Dagbon Hiplife Zone is an imaginary intangible liminal transitional zone where transformations processes are take place from bought idioms. The traditional space, is in this study represented as a hybrid dynamic idioms of music-making, and is mainly found at the local courts, in the local villages and the urbanized towns. The urban space of music-making is here represented as a hybrid intangible liminal space were all these cultural transformational processes are taking place and is represented in the cosmopolitan city of Tamale and the urbanized towns. At the centre of these cultural transformational processes in the Dagbon local Afro techno – pop music industry stand the vibrating local Hiplife and Dancehall youth culture. The Dagbon youth in the municipalities around the city of Tamale and their way of digital online music consumption and dealing with music as a cultural product and digital expressive art is the scope of this study.

5   Annex I: Metadata

Photo 3. Ghana Arts and Entertainment awards 2020: Performing artists of the year.

The above photos about the cultural activities of the artist that were shared with the members via the music platform during the lockdown. This includes various radio interviews such as Radio Justice in Tamale, but also various nominations of music awards and success moments of winning the Music Award of the best performing artist in Ghana of the year 2020.

Photo 4. Left, a digital poster of the cancelled-postponed European tour 2020 "*Susu Pon*". Right, a digital poster of Sherifa Gunu expressing African womanhood.

5.1   Introduction of new artists to the online music platform

A very good example in the category of new talents is the introduction of musician-entertainer 'Ike De Harps'. He plays a musical instrument that we can classify as a corpophone, a natural lip-reed instrument, a natural labrosone (see photo 5).

Photo 5. Photo: Isaac Berkoh Kyeremanteng aka 'Ike De Harps' demonstrating three playing techniques of his musical instrument. He is from Kumasi, and large multi-cultural cosmopolitan city located in the heart of the Ashanti Region in Ghana. This musical instrument is a corpophone, a hand whistle.

A corpophone is a musical instrument in which the sound is produced by the body or parts of it and used as a sound generator during music-making, *e.g.* hand clapping, clicking, beatboxing, singing. So far there is no classification number for this partic-

ular music instrument in the Hornbostel and Sachs Classification of Musical Instruments[1]. Temporarily I am adding this instrument under 423.1: Natural lip-reed instruments (with the nose and both hands to alter the pitch of the tone). The labium of the lip-reed instrument is the intersection of the front of the left index finger in combination with the upper parts of the thump, the place where the index finger and thump merges into the hand palm. This instrument can also be classified as a hand whistle or hand flute because the lips are vibrating during music-making in front of a labium, which is located in the intersection between the index finger and the thump to produce a frequency modulation. The labium and the hand functions as an external resonator and filter.

6 Annex II: Cultural Co-Resonance of Local Artists in the Dagbon Hiplife Zone

Table 1. Shows nine key factors of the phenomenon of cultural co- resonance in the Dagbon Hiplife Zone in Northern Ghana.

CULTURAL CO-RESONANCE IN THE DAGBON HIPLIFE ZONE		
Key factors	**Institutions**	**Data and meta data**
Broadcasting	GBC (television), music television, local and online radio stations, artists programs on radio and television.	**GBC** (Ghana Broadcasting Corporation) https://www.gbcghanaonline.com/ **GTV** (Ghana Television) https://www.gbcghanaonline.com/category/entertainment/ **Digital TV** https://yen.com.gh/110440-list-free-digital-tv-channels-ghana.html **African Metro TV** https://www.metrotvonline.com/index.html
	Online radio stations in Tamale	**Radio savannah** http://www.ghanamedia.info/radio-stations/ghana-broadcasting-corporation-radio-savanna/ **Zaa Radio** https://mytuner-radio.com/radio/zaa-radio-432644/ **Tamale Radio** https://radiotamale.com/ **Filla FM** http://fiilafmonline.com/live-radio/ **Diamond Radio** https://mytuner-radio.com/radio/diamond-fm-432641/ Justice Radio: https://mytuner-radio.com/radio/justice-fm-432655/
	Local radio stations in Tamale	**Kesmi FM** https://radio.com.gh/kesmi-fm/ Radio North Star, Justice Radio, Tamale Radio
Stakeholders in the music industry	National and Regional music production houses	In Accra and Kumasi there are large music production houses for large scale productions (with national and international allure). http://www.akwaabamusic.com/ https://www.facebook.com/Pee-Cee-Mix-Recording-studio-Kumasi-670444586382481/ https://www.ghanayello.com/company/30376/Jehova_Nissi **Some local music production houses and training facilities in Tamale:** Tamale local music industry lives from local grass root music productions on a small-scale basis. The phenomenon of small scale "Bedroom recordings", meaning recordings made in a double room, controlling and processing room and a recording room. https://beblackbeatz.business.site/ https://playingforchange.org/bizung-school-of-music/

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[1] Hornbostel-Sachs Classification of Musical Instruments: http://folk.instruments.edu.pl/en/classification-

		https://www.madvix.com/GH/Tamale-Port/493193814081464/Smile-Multimedia-Agency
Music awards	Northern music Awards Entertainment Awards **MUSIGA:** National music union of Ghana	https://northernnewswire.com/2020/01/02/hundreds-thronged-northern-musisc-award-fest-eezzy-crown-chamion/ https://www.facebook.com/NorGhaFest/ MUSIGA: https://www.ghanamusic.com/
Management of the artist	Local, regional, national international allure of the management	https://www.ghanaweb.com/GhanaHomePage/people/
Social media / online fans clubs **Neo-tribes Cyber-tribes**	Neo-tribes and cyber-tribes: artist fan clubs. Facebook fan clubs, twitter fan clubs, social media fan clubs, artist online fan clubs	Kawastone fan club, Fancy Gadam Nation fan club, Share African music built on Bluetooth, Sahel sounds, Diamond Platinum, Music from Saharan cell phones. https://twitter.com/sherifagunu_gh https://www.facebook.com/100GadamNation/ https://www.halmblog.com/listen/maccasio-your-under/
Background of the artist/ education	Traditional background of the artist. Knowledge of the traditional idioms of music-making. Level of education of the artist on the lyrical use of proverbs in the *Dagbon* tradition etc.	With the level of education, we mean how deep the artists understands his/her own culture and have knowledge of the traditional idioms of music-making in Dagbon. How he/she is able to sustain the lyrical use of proverbs and messages in their own songs. Which messages are in their music to educate the youth and the young people in Tamale concerning moral values, traditional culture, education, daily life etc. Music and identities/ identities in music-making: **Mama Africa** https://www.youtube.com/watch?v=Txu051HzICg **Sherifa Gunu:** https://www.youtube.com/watch?v=bxsOcv5kj-8 **Sarkodie - Sherifa Gunu:** https://www.youtube.com/watch?v=zoOVd2jZvbY
Online music and video streaming	YouTube, Google, online music providers, Spotify, WhatsApp.	**KKC: Tamale** https://www.youtube.com/watch?v=-8t1bcbbRkQ **Sheriff Ghale:** *Sochir a* https://www.youtube.com/watch?v=IpvJ6FOYRUE **Sheriff Ghale: on Spotify** https://open.spotify.com/artist/2qBWFBh8MlyGFmLd118mp2 **Abu Sadiq: Azindoo** https://www.youtube.com/watch?v=9oYPXzFgJx8 **Ahmed Adam:** *Daliri* https://www.youtube.com/watch?v=hGXGzznOxj8 **Deensi:** *Gala gala* https://www.youtube.com/watch?v=1MLD-JRg5FY **Sherifa Gunu:** *Susu Pon* https://www.youtube.com/watch?v=84RX2NxEhaU **Mohammed Alidu:** *Bambenya* https://www.youtube.com/watch?v=I6KsRB5aMzQ **Kawastone: Amilia** https://www.youtube.com/watch?v=vDlSDunSUGc **Fancy Gadam:** *3b3y3 yie* https://www.youtube.com/watch?v=USUIxaDo6QA&list=RDEMll0AQHls-1mF_8TaZukwAQ&start_radio=1
Mobile Phone industries	Information and communication networks and technologies	MTN Ghana: https://www.mtn.com/ Vodaphone Ghana: https://www.vodafone.com/about Airtel Africa: https://airtel.africa/ Millicom/ Tigo: https://www.millicom.com/ Globacom: https://www.gloworld.com/ng/

	Wireless technologies	Bluetooth:
		2G, 3G, and G4 Networks: https://www.gsmarena.com/network-bands.php3?sCountry=GHANA
	Implementation of new technologies in The *Dagbon* Hiplife Zone in Tamale	WhatsApp: https://www.whatsapp.com/
		Skype: https://www.skype.com/en/
		Viber: https://www.viber.com/
		Tiktok: https://www.tiktok.com/

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