



MAGAZINE

VOL. 1 | ISSUE 1 APRIL 2026

The Invisible Architecture of Sound

A PREMIUM INDUSTRY PUBLICATION CELEBRATING THE PRODUCERS, ENGINEERS, MANAGERS, OAPS, DJS, AND BROADCAST PROFESSIONALS WHO BUILD AFRICAN MUSIC FROM THE INSIDE OUT.

FEATURE SPOTLIGHT

Millamix

THE EAR BEHIND THE HITS

FEATURE ARTICLE

From Alaba to Algorithm

THE FULL EVOLUTION OF MONEY IN NIGERIAN MUSIC, FROM BOOTLEG CASSETTES TO STREAMING FRACTIONS, AND THE HONEST QUESTION OF WHETHER THE PEOPLE WHO BUILD THE MUSIC ARE ACTUALLY GETTING PAID.

BEATZ TO BANGER

A GROUNDBREAKING INITIATIVE DESIGNED TO BRIDGE THE GAP BETWEEN RAW TALENT AND PROFESSIONAL SUCCESS. OUR MISSION IS TO EQUIP 10,000 NIGERIAN YOUTH.



Behind the Sound



Editor's note

EVERY HIT RECORD BEGINS LONG BEFORE THE SPOTLIGHT. BEFORE THE STREAMS, THE PERFORMANCES, AND THE HEADLINES, THERE IS A NETWORK OF PROFESSIONALS SHAPING WHAT THE WORLD EVENTUALLY HEARS. PRODUCERS BUILDING SONIC DIRECTION. ENGINEERS REFINING DETAIL. MANAGERS STRUCTURING OPPORTUNITY. OAPs AND DJs DECIDING WHAT ENTERS ROTATION. THESE ARE THE HANDS THAT QUIETLY INFLUENCE THE SOUND OF A GENERATION.

YET, THEIR STORIES ARE RARELY TOLD IN DEPTH. THE CONVERSATIONS AROUND AFRICAN MUSIC OFTEN FOCUS ON THE FINAL FACE OF THE RECORD, WHILE THE ARCHITECTURE BEHIND IT REMAINS LARGELY UNDOCUMENTED. THE BEATZ AWARD MAGAZINE IS CREATED TO SHIFT THAT PERSPECTIVE AND BRING ATTENTION TO THE PEOPLE WHOSE WORK DEFINES THE INDUSTRY FROM WITHIN.



THIS PUBLICATION IS DEDICATED TO THE ECOSYSTEM BEHIND THE MUSIC. EACH EDITION EXPLORES THE CRAFT, THE BUSINESS, AND THE REALITIES OF WORKING AS A BACKEND PROFESSIONAL IN AFRICAN MUSIC. THROUGH SPOTLIGHTS, INDUSTRY FEATURES, AND ANALYSIS, THE MAGAZINE HIGHLIGHTS THE INDIVIDUALS AND DECISIONS THAT SHAPE THE CULTURE LONG BEFORE IT REACHES THE AUDIENCE.

THE SPOTLIGHT MAY TRAVEL, BUT THE FOUNDATION REMAINS. THIS MAGAZINE IS ABOUT THAT FOUNDATION.

Elijah John

SPOTLIGHT

Millamix



WHEN **MILLAMIX** WAS ANNOUNCED AS BEST MIXING ENGINEER AT **THE BEATZ AWARDS**, THE RECOGNITION REPRESENTED MORE THAN AN INDIVIDUAL WIN. IT HIGHLIGHTED A ROLE THAT IS FUNDAMENTAL TO THE SOUND OF MODERN AFRICAN MUSIC BUT RARELY ACKNOWLEDGED PUBLICLY. BEHIND MANY RECORDS THAT DEFINE A SEASON, A MOMENT, OR AN ARTIST'S BREAKTHROUGH IS THE QUIET WORK OF A MIXING ENGINEER SHAPING THE FINAL LISTENING EXPERIENCE.

MILLAMIX HAS BUILT HIS REPUTATION WITHIN NIGERIAN RECORDING STUDIOS THROUGH CONSISTENCY, TECHNICAL DISCIPLINE, AND AN EAR TRAINED OVER YEARS OF HANDS-ON WORK. HIS CONTRIBUTIONS SPAN MULTIPLE GENRES AND ARTISTS, REFLECTING THE ADAPTABILITY REQUIRED OF ENGINEERS WHO WORK ACROSS DIFFERENT PRODUCTION STYLES AND CREATIVE DIRECTIONS. WHILE THE PUBLIC MAY NOT ALWAYS SEE THE NAMES BEHIND THE SOUND, INDUSTRY PROFESSIONALS RECOGNIZE THE IMPORTANCE OF THIS CRAFT AND THE IMPACT IT HAS ON THE QUALITY OF THE FINAL RECORD.



The Ear Behind the Record

THE MIXING STAGE BEGINS WHEN RECORDING IS COMPLETE AND THE STRUCTURE OF A SONG HAS ALREADY TAKEN SHAPE. AT THIS POINT, THE ENGINEER STEPS IN TO REFINE BALANCE, CLARITY, AND EMOTIONAL WEIGHT. VOCALS MUST SIT CORRECTLY WITHIN THE INSTRUMENTAL. FREQUENCIES MUST BE MANAGED SO EACH ELEMENT HAS SPACE. DYNAMICS MUST BE CONTROLLED TO ENSURE THE RECORD TRANSLATES ACROSS HEADPHONES, CARS, RADIO, AND STREAMING PLATFORMS.

IT IS A PROCESS BUILT ON DETAIL. SMALL ADJUSTMENTS ACCUMULATE INTO A FINAL RESULT THAT FEELS EFFORTLESS TO THE LISTENER. A STRONG MIX DOES NOT CALL ATTENTION TO ITSELF. INSTEAD, IT ALLOWS THE MUSIC TO CONNECT NATURALLY, GIVING THE IMPRESSION THAT EVERYTHING SIMPLY FITS.

THIS IS WHERE MILLAMIX'S STRENGTH LIES. HIS APPROACH FOCUSES ON COHESION, ENSURING THAT EVERY ELEMENT WORKS TOGETHER RATHER THAN COMPETING FOR ATTENTION. THE RESULT IS A SOUND THAT FEELS POLISHED, BALANCED, AND COMMERCIALY READY.



Building Without a Formal Blueprint

LIKE MANY BACKEND PROFESSIONALS IN THE NIGERIAN MUSIC INDUSTRY, MILLAMIX DEVELOPED HIS CRAFT THROUGH STUDIO EXPERIENCE RATHER THAN FORMAL ACADEMIC PATHWAYS. LEARNING CAME FROM ASSISTING, EXPERIMENTING, LISTENING, AND REFINING TECHNIQUE ACROSS COUNTLESS SESSIONS. THIS PRACTICAL ROUTE SHAPED BOTH HIS TECHNICAL KNOWLEDGE AND CREATIVE INSTINCT.

THAT JOURNEY REFLECTS A WIDER REALITY ACROSS THE INDUSTRY. MANY ENGINEERS BUILD CAREERS THROUGH EXPERIENCE AND MENTORSHIP RATHER THAN STRUCTURED TRAINING SYSTEMS. RECOGNITION PLATFORMS THEREFORE PLAY AN IMPORTANT ROLE, NOT ONLY IN CELEBRATING EXCELLENCE, BUT ALSO IN DOCUMENTING CAREER PATHS AND ENCOURAGING THE NEXT GENERATION OF PROFESSIONALS.

What the Recognition Represents

MILLAMIX'S BEATZ AWARD RECOGNITION SIGNALS PEER ACKNOWLEDGEMENT OF BOTH CRAFT AND CONSISTENCY. IT PLACES ATTENTION ON THE INDIVIDUALS RESPONSIBLE FOR SHAPING THE SONIC IDENTITY OF RECORDS AND REINFORCES THE IMPORTANCE OF MIXING AS A CORE DISCIPLINE IN MUSIC PRODUCTION.

MORE BROADLY, IT REFLECTS THE PURPOSE OF THE BEATZ AWARDS ITSELF. TO SPOTLIGHT THE PROFESSIONALS BEHIND THE SOUND. TO DOCUMENT THEIR WORK. AND TO ENSURE THAT THE ARCHITECTURE OF AFRICAN MUSIC, OFTEN BUILT QUIETLY IN STUDIOS, RECEIVES THE RECOGNITION IT DESERVES.



Beatz to Banger: From Passion to Profession

NIGERIA'S MUSIC INDUSTRY IS WORTH BILLIONS. THE PRODUCERS, ENGINEERS, AND MANAGERS WHO BUILD IT FROM THE INSIDE ARE STILL LEARNING ON THE JOB. BEATZ TO BANGER WAS CREATED TO CHANGE THAT — ONE PROFESSIONAL AT A TIME.

EVERY PLATINUM RECORD STARTS THE SAME WAY — NOT IN A BOOTH, NOT ON A STAGE, BUT IN A BEDROOM, A SMALL STUDIO, OR A SHARED WORKSPACE WHERE SOMEONE WITH NOTHING BUT A LAPTOP AND A VISION BEGINS BUILDING SOMETHING FROM SCRATCH. THAT PERSON IS RARELY THE NAME ON THE ALBUM COVER. THEY ARE THE PRODUCER. THE ENGINEER. THE A&R. THE MANAGER. THEY ARE THE BACKBONE OF NIGERIAN MUSIC, AND FOR MOST OF THE INDUSTRY'S HISTORY, THEY HAVE BEEN LEARNING EVERYTHING ALONE.

BEATZ TO BANGER IS THE BEATZ AWARDS' ANSWER TO THAT GAP. IT IS A STRUCTURED TRAINING AND MENTORSHIP PROGRAMME DESIGNED SPECIFICALLY FOR MUSIC INDUSTRY PROFESSIONALS WHO WORK BEHIND THE SCENES — BUILT ON THE BELIEF THAT TALENT IS EVERYWHERE IN NIGERIA, BUT KNOWLEDGE AND ACCESS ARE NOT.

"The Beatz Awards has spent ten years recognising excellence. Beatz to Banger is how we build it."



Beatz to Banger: From Passion to Profession

What the Programme Does

BEATZ TO BANGER IS NOT A MASTERCLASS. IT IS NOT A ONE-DAY WORKSHOP OR A SOCIAL MEDIA CHALLENGE. IT IS A COMPREHENSIVE, ONGOING PROGRAMME THAT TAKES EMERGING MUSIC INDUSTRY PROFESSIONALS FROM FOUNDATIONAL KNOWLEDGE THROUGH TO CAREER READINESS, WITH MENTORSHIP, HANDS-ON PRACTICE, AND GENUINE INDUSTRY ACCESS AT EVERY STAGE.



Expert-Led Training

LEARN DIRECTLY FROM WORKING PRODUCERS, MIXING ENGINEERS, AND INDUSTRY PROFESSIONALS WHO HAVE CREDITS ON RECORDS YOU ALREADY KNOW. NOT THEORY — REAL TECHNIQUES FROM REAL SESSIONS.

Hands-On Learning

WORK ON REAL PROJECTS USING INDUSTRY-STANDARD TOOLS AND SOFTWARE. BUILD A PORTFOLIO THAT REPRESENTS ACTUAL PROFESSIONAL-LEVEL OUTPUT — NOT JUST EXERCISES, BUT COMPLETED WORK.

Career Development

BEYOND THE TECHNICAL SKILLS, THE PROGRAMME TEACHES THE BUSINESS OF MUSIC — CONTRACTS, PUBLISHING, ROYALTIES, RATES, AND HOW TO BUILD SUSTAINABLE INCOME AS A BACKEND PROFESSIONAL IN NIGERIA.

Creative Community

JOIN A NETWORK OF MUSIC INDUSTRY PROFESSIONALS AT SIMILAR STAGES OF THEIR JOURNEY. COLLABORATE, SHARE RESOURCES, AND BUILD THE RELATIONSHIPS THAT SUSTAIN CAREERS LONG AFTER THE PROGRAMME ENDS.



Beatz to Banger: From Passion to Profession

Why This Exists

THE BEATZ AWARDS HAS SPENT A DECADE RECOGNISING THE BEST PRODUCERS, ENGINEERS, MANAGERS, OAPs, AND DJs IN NIGERIAN MUSIC. IN THAT TIME, ONE TRUTH HAS BEEN CONSISTENT ACROSS EVERY CATEGORY, EVERY YEAR: THE GAP BETWEEN THE TALENT NIGERIA PRODUCES AND THE INFRASTRUCTURE AVAILABLE TO DEVELOP THAT TALENT PROFESSIONALLY IS ENORMOUS.

A YOUNG PRODUCER IN LAGOS MAY HAVE AN EXTRAORDINARY EAR AND A GENUINE GIFT FOR ARRANGEMENT. BUT WITHOUT ACCESS TO PROFESSIONAL TRAINING, WITHOUT MENTORSHIP FROM SOMEONE WHO HAS NAVIGATED THE INDUSTRY, WITHOUT UNDERSTANDING OF HOW CONTRACTS WORK OR WHAT PUBLISHING MEANS, THAT TALENT WILL EITHER STALL — OR WORSE, IT WILL BE EXPLOITED BY PEOPLE WHO DO UNDERSTAND THOSE THINGS.

BEATZ TO BANGER WAS BUILT TO CLOSE THAT GAP. IT TAKES THE RECOGNITION WORK THE BEATZ AWARDS HAS ALWAYS DONE AND EXTENDS IT UPSTREAM — NOT JUST CELEBRATING EXCELLENCE WHEN IT ARRIVES, BUT ACTIVELY HELPING TO BUILD IT.

Who It Is For

BEATZ TO BANGER IS DESIGNED FOR EMERGING AND MID-LEVEL MUSIC INDUSTRY PROFESSIONALS WORKING IN ANY OF THE FOLLOWING AREAS:

- MUSIC PRODUCTION (BEAT MAKING, ARRANGEMENT, SOUND DESIGN)
- MIXING AND MASTERING ENGINEERING
- ARTIST MANAGEMENT AND A&R
- MUSIC VIDEO DIRECTING AND CONTENT PRODUCTION
- RADIO PRESENTING AND ON-AIR PERSONALITY DEVELOPMENT
- DJING AND LIVE MUSIC EXPERIENCE
- MUSIC BUSINESS, PUBLISHING, AND RIGHTS MANAGEMENT

Scan to Register

TURN YOUR PASSION INTO A PROFESSION



From Alaba to Algorithm

THE FULL EVOLUTION OF MONEY IN NIGERIAN MUSIC — FROM BOOTLEG CASSETTES TO STREAMING FRACTIONS — AND THE HONEST QUESTION OF WHETHER THE PEOPLE WHO BUILD THE MUSIC ARE ACTUALLY GETTING PAID.

THERE IS A LINE THAT CONNECTS THE CASSETTE TAPE SOLD FOR THIRTY NAIRA AT ALABA INTERNATIONAL MARKET IN 1994 TO THE 0.003 DOLLAR ROYALTY PAID PER STREAM ON A MAJOR DSP IN 2024. THAT LINE IS THE STORY OF NIGERIAN MUSIC'S RELATIONSHIP WITH MONEY, SPECIFICALLY, THE MONEY THAT NEVER QUITE REACHES THE PEOPLE WHO ACTUALLY MAKE THE MUSIC. TO UNDERSTAND WHERE NIGERIAN MUSIC'S ECONOMY IS TODAY, YOU HAVE TO UNDERSTAND WHERE IT CAME FROM. AND THAT STORY BEGINS, INEVITABLY, AT ALABA.

THE PLATFORMS HAVE CHANGED, THE FORMATS HAVE CHANGED, AND THE TECHNOLOGY HAS CHANGED, BUT THE CENTRAL QUESTION REMAINS THE SAME: WHO ACTUALLY GETS PAID?

Era 01 — The Alaba Economy (1980s–early 2000s)

ALABA INTERNATIONAL MARKET IN LAGOS WAS SIMULTANEOUSLY THE BEATING HEART AND OPEN WOUND OF NIGERIAN MUSIC COMMERCE. IT WAS WHERE MUSIC WAS DISTRIBUTED AT SCALE, WHERE PHYSICAL PRODUCTS REACHED EVERY CORNER OF THE COUNTRY — AND WHERE ARTISTS, PRODUCERS, AND ENGINEERS SAW ALMOST NOTHING FROM THE TRANSACTION. DUPLICATION WAS INDUSTRIALISED. A HIT RECORD PRESSED IN A LEGITIMATE FACTORY ON MONDAY WAS BEING COPIED AND SOLD AT ALABA BY WEDNESDAY. THE CONCEPT OF BACKEND ROYALTIES FOR PRODUCERS IN THIS ERA WAS ESSENTIALLY THEORETICAL. WHAT EXISTED WAS A CASH ECONOMY BUILT ON RELATIONSHIPS, PROXIMITY, AND WHO YOU KNEW AT THE PRESSING PLANT.

IN THIS ECONOMY, THE PRODUCER EXISTED ALMOST ENTIRELY OUTSIDE THE FINANCIAL CONVERSATION. YOU MADE THE BEAT. YOU WERE PAID A SESSION FEE — IF YOU NEGOTIATED WELL.



From Alaba to Algorithm

THE FULL EVOLUTION OF MONEY IN NIGERIAN MUSIC — FROM BOOTLEG CASSETTES TO STREAMING FRACTIONS — AND THE HONEST QUESTION OF WHETHER THE PEOPLE WHO BUILD THE MUSIC ARE ACTUALLY GETTING PAID.

THE RECORD WENT ON TO SELL MILLIONS OF PHYSICAL UNITS ACROSS MARKETS IN NIGERIA, GHANA, AND CAMEROON. YOU SAW NONE OF THAT. THE MIXING ENGINEER WHO SPENT THREE DAYS ON THE SESSION WAS PAID AND DISMISSED. THE MANAGER WHO BUILT THE ARTIST'S CAREER RECEIVED A PERCENTAGE OF LIVE PERFORMANCE FEES — WHEN THE ARTIST CHOSE TO HONOUR THE AGREEMENT.

SOME PROFESSIONALS DID WELL IN THE ALABA ERA. NOT BECAUSE THE SYSTEM WAS FAIR, BUT BECAUSE THEY BUILT PROXIMITY TO THE CASH. A&R EXECUTIVES AT PRESSING COMPANIES. DISTRIBUTORS WITH MARKET CONNECTIONS. STUDIO OWNERS WHO CHARGED SESSION FEES REGARDLESS OF WHAT HAPPENED TO THE RECORD AFTERWARD. THE MONEY EXISTED. IT JUST STOPPED MOVING BEFORE IT REACHED THE PEOPLE MAKING THE MUSIC.

Era 02 — The CD and Digital Download Period (2000s–2014)

THE CD ERA BRIEFLY APPEARED TO OFFER STRUCTURAL IMPROVEMENT. PHYSICAL DISTRIBUTION BECAME SLIGHTLY MORE ORGANISED. SOME LABELS DEVELOPED RUDIMENTARY ROYALTY ACCOUNTING SYSTEMS. RING-TONE REVENUE CREATED A NEW INCOME STREAM THAT, FOR A SHORT PERIOD, GENERATED SIGNIFICANT MONEY FOR ARTISTS AND A SMALL NUMBER OF PRODUCERS WHO UNDERSTOOD HOW TO POSITION THEIR MUSIC FOR IT. THE NOLLYWOOD SOUNDTRACK ECONOMY CREATED NEW WORK FOR COMPOSERS, ARRANGERS, AND SESSION MUSICIANS. THINGS APPEARED TO BE CHANGING.

BUT THE STRUCTURAL PROBLEMS REMAINED ALMOST ENTIRELY INTACT. MOST PRODUCERS STILL WORKED ON BUYOUT FEES. MOST ENGINEERS HAD NO ROYALTY PARTICIPATION OF ANY KIND. THE MANAGER WHO SHEPHERDED AN ARTIST THROUGH THEIR ENTIRE CAREER MIGHT EARN A MANAGEMENT COMMISSION, BUT ONLY IF THE ARTIST WAS EARNING, AND ACCOUNTING WAS ENTIRELY AT THE LABEL'S DISCRETION, WITH NO INDEPENDENT AUDIT RIGHTS FOR MOST BACKEND PROFESSIONALS..

THE RING-TONE ECONOMY IS AN INSTRUCTIVE CASE STUDY. SIGNIFICANT REVENUE FLOWED THROUGH TELECOMS COMPANIES AND AGGREGATORS. VERY LITTLE OF IT REACHED THE PRODUCERS AND SONGWRITERS WHO CREATED THE MUSIC BEING PURCHASED AS RING-TONES. THE INFRASTRUCTURE TO COLLECT AND DISTRIBUTE THOSE MICRO-ROYALTIES TO BACKEND PROFESSIONALS SIMPLY DID NOT EXIST IN A FUNCTIONAL FORM. THE MONEY ACCUMULATED AT THE TELCO LEVEL AND LARGELY STAYED THERE.



From Alaba to Algorithm

THE FULL EVOLUTION OF MONEY IN NIGERIAN MUSIC — FROM BOOTLEG CASSETTES TO STREAMING FRACTIONS — AND THE HONEST QUESTION OF WHETHER THE PEOPLE WHO BUILD THE MUSIC ARE ACTUALLY GETTING PAID.

Era 03 — The Streaming Era (2015–Present)

STREAMING WAS SUPPOSED TO FIX EVERYTHING. THE LOGIC WAS SOUND: MUSIC WOULD BE LICENSED THROUGH PUBLISHING AND PERFORMANCE RIGHTS FRAMEWORKS, PLAYS WOULD BE TRACKED PRECISELY, ROYALTIES WOULD BE DISTRIBUTED TRANSPARENTLY THROUGH PERFORMING RIGHTS ORGANISATIONS. NIGERIAN MUSIC GOING GLOBAL ON SPOTIFY, APPLE MUSIC, AND AUDIOMACK WOULD MEAN NIGERIAN MUSIC PROFESSIONALS EARNING GLOBALLY. THE INFRASTRUCTURE OF THE DIGITAL ECONOMY WOULD FINALLY CREATE THE TRANSPARENT, TRACKABLE PAYMENT SYSTEMS THAT THE ALABA ERA NEVER HAD.



THE REALITY HAS BEEN SIGNIFICANTLY MORE COMPLICATED. STREAMING DID CREATE NEW INCOME FOR THE NIGERIAN MUSIC INDUSTRY. BUT THE DISTRIBUTION OF THAT INCOME HAS REPRODUCED THE EXACT SAME STRUCTURAL INEQUALITIES OF THE ALABA ERA, JUST IN DIGITAL FORM. **THE UNRESOLVED ISSUE IS NOT WHETHER MORE MONEY IS ENTERING THE SYSTEM. IT IS WHETHER PRODUCERS, ENGINEERS, SONGWRITERS, AND OTHER BACKEND PROFESSIONALS HAVE THE CONTRACTS, METADATA, AND RIGHTS INFRASTRUCTURE NEEDED TO CLAIM THEIR SHARE OF IT.**



From Alaba to Algorithm

THE FULL EVOLUTION OF MONEY IN NIGERIAN MUSIC — FROM BOOTLEG CASSETTES TO STREAMING FRACTIONS — AND THE HONEST QUESTION OF WHETHER THE PEOPLE WHO BUILD THE MUSIC ARE ACTUALLY GETTING PAID.

Are Nigerian Backend Professionals Actually Making Money?

THE HONEST ANSWER IS THAT IT DEPENDS ENTIRELY ON TWO THINGS: WHETHER YOU UNDERSTOOD CONTRACTS EARLY ENOUGH TO NEGOTIATE BACKEND PARTICIPATION, AND WHETHER YOU HAD THE LEGAL SUPPORT TO ENFORCE THOSE CONTRACTS ONCE THE MONEY STARTED FLOWING.

THE MAJORITY OF MIXING ENGINEERS, SESSION MUSICIANS, AND STUDIO ENGINEERS IN NIGERIA ARE STILL WORKING ON SESSION FEES WITH NO ROYALTY PARTICIPATION IN 2026. THE STREAMING ERA HAS CHANGED THE VOLUME OF MUSIC BEING MADE AND THE GLOBAL REACH OF THAT MUSIC. IT HAS NOT CHANGED THE FUNDAMENTAL ECONOMIC RELATIONSHIP BETWEEN BACKEND PROFESSIONALS AND THE MUSIC THEY MAKE.

PRODUCERS HAVE MADE THE MOST PROGRESS. A GENERATION OF NIGERIAN PRODUCERS, INFLUENCED BY THE GLOBAL VISIBILITY OF PRODUCER-BRANDS LIKE METRO BOOMIN AND PHARRELL, HAVE BEGUN NEGOTIATING PUBLISHING SPLITS, DEMANDING PRODUCTION CREDITS ON STREAMING METADATA, AND IN SOME CASES BUILDING THEIR OWN PUBLISHING ENTITIES. BUT THIS IS CONCENTRATED AT THE TOP. THE MID-LEVEL AND EMERGING PRODUCER STILL LARGELY OPERATES ON THE OLD MODEL.

"Streaming added billions to the global music economy. Most of that money is going to rights holders. If you never secured your rights, the streaming era is just Alaba with better internet." — INDUSTRY VETERAN, LAGOS





BEHIND THE BEAT
BEYOND THE BEAT

21ST. NOV. 2026
