



ZACH LEVI
& ASSOCIATES

The SOUND of GHANA

Analysis Beyond the
Number of Views



A Zach Levi & Associates Publication

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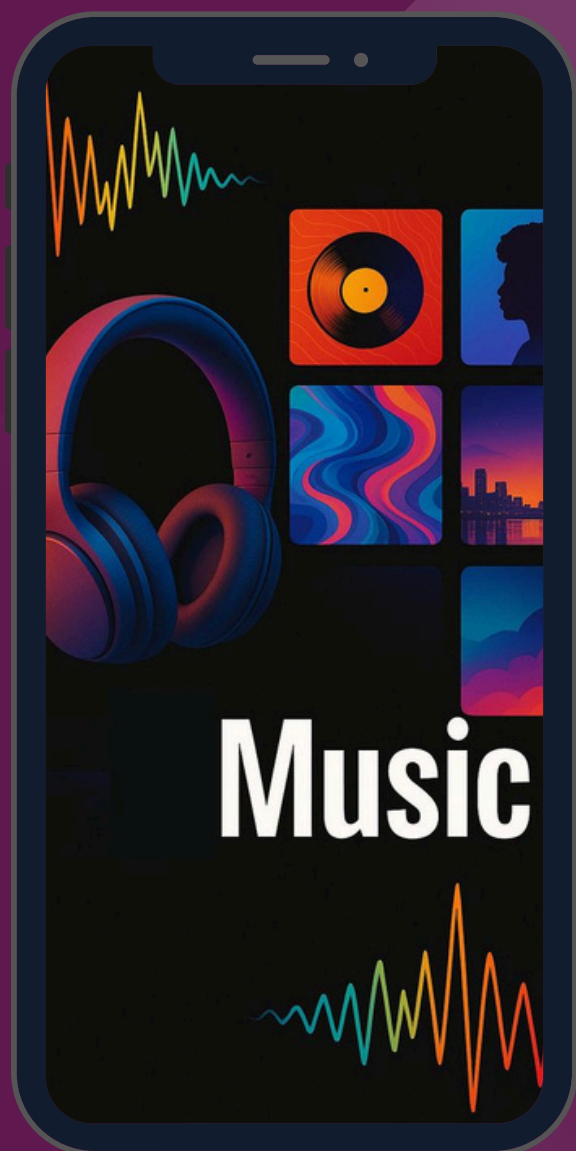
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SUMMARY

The ***Sound of Ghana*** is an annual music report by Zach Levi and Associates. It evaluates the popularity of the leading Ghanaian music videos on YouTube (which is the largest video streaming platform in the world and has a very robust analytics framework), using a model that accounts for both views and engagement. Here, engagement is defined as the interaction of fans with a song, measured by analyzing the summary **value of comments, unique commenters, likes, and replies to comments**. In the first part of the report, the leading music videos are evaluated by **views only**. Team Eternity's *Defedefe* tops the chart with 6,353,157 views, with Black Sherif's *Oil In My Head* in second place (5,410,800 views), and King Paluta's *Makoma* in third with 4,861,022 views.

For the second part of the report, the music videos are evaluated using the **Zach Levi Music Video Score Index**: a model based on both views and engagement. Accordingly, Team Eternity's *Defedefe* retains the top berth. Surging to second place is *Give Me Oil in My Lamp*, Joe Mettle's collaboration with Sandra Boakye-Duah, which is followed by Stonebwoy's *Jejereje* in third. And rounding up the list is: Amerado's *Tin Ton Tan* in 18th, Beeztrap KOTM's *Flygirl*, featuring Oseikrom Sikanii in 19th, and DJ Vyrusky's *Sika*, featuring KiDi and King Paluta in 20th. Overall, there were 15 artistes with songs in the top 20, with Sarkodie, Black Sherif, Lasmid, and King Paluta notching multiple songs. Ultimately, the Sound of Ghana is a veneration of Ghanaian music: an industry that continues to captivate the continent and global sphere. It also provides important insights to stakeholders in the creative arts industry, including profile peaks related to search interest and sentiment analysis.

Music has a history as old as human civilization, continually evolving within the strictures of culture and technology. It depicts the dynamism of the human experience, from expressions of grief and joy to distress and melancholy. Regardless of the frame of mind or occasion, there is a fitting genre that depicts our shared experiences as human beings.

Similarly, technology has enabled the rise of video streaming platforms, ensuring that music is not only heard but experienced. Artificial intelligence (AI) has redefined what is possible in the creative arts industry, not only in composing chords but also in songwriting, sampling, and mixing. The surface has only been scratched when it comes to the limitless possibilities of AI – charting new frontiers and reimagining how fans interact with songs: a subject this report avidly explores.

Thus, the Sound of Ghana explores the leading (top 20) Ghanaian music videos in 2024, first by views and also by engagement.

This is done by using an established statistical model – the *Zach Levi Music Video Index* – to determine which songs are truly popular, with further analysis of sentiments based on artificial intelligence models. For clarity, the top 20 refers to the twenty songs by Ghanaian artistes with the most plays in the year.

A new age of music



OBJECTIVES & SIGNIFICANCE

The *Sound of Ghana* report, which fundamentally celebrates Ghanaian music, aims to:

1

Establish an alternative framework for evaluating popularity:

The report evaluates popularity by accounting for engagement (for metrics such as comments, relative search interest, number of unique commenters, and likes on videos). This is done in order to understand popularity beyond the traditionally accepted method of view counts.

2

Explore fans' sentiments:

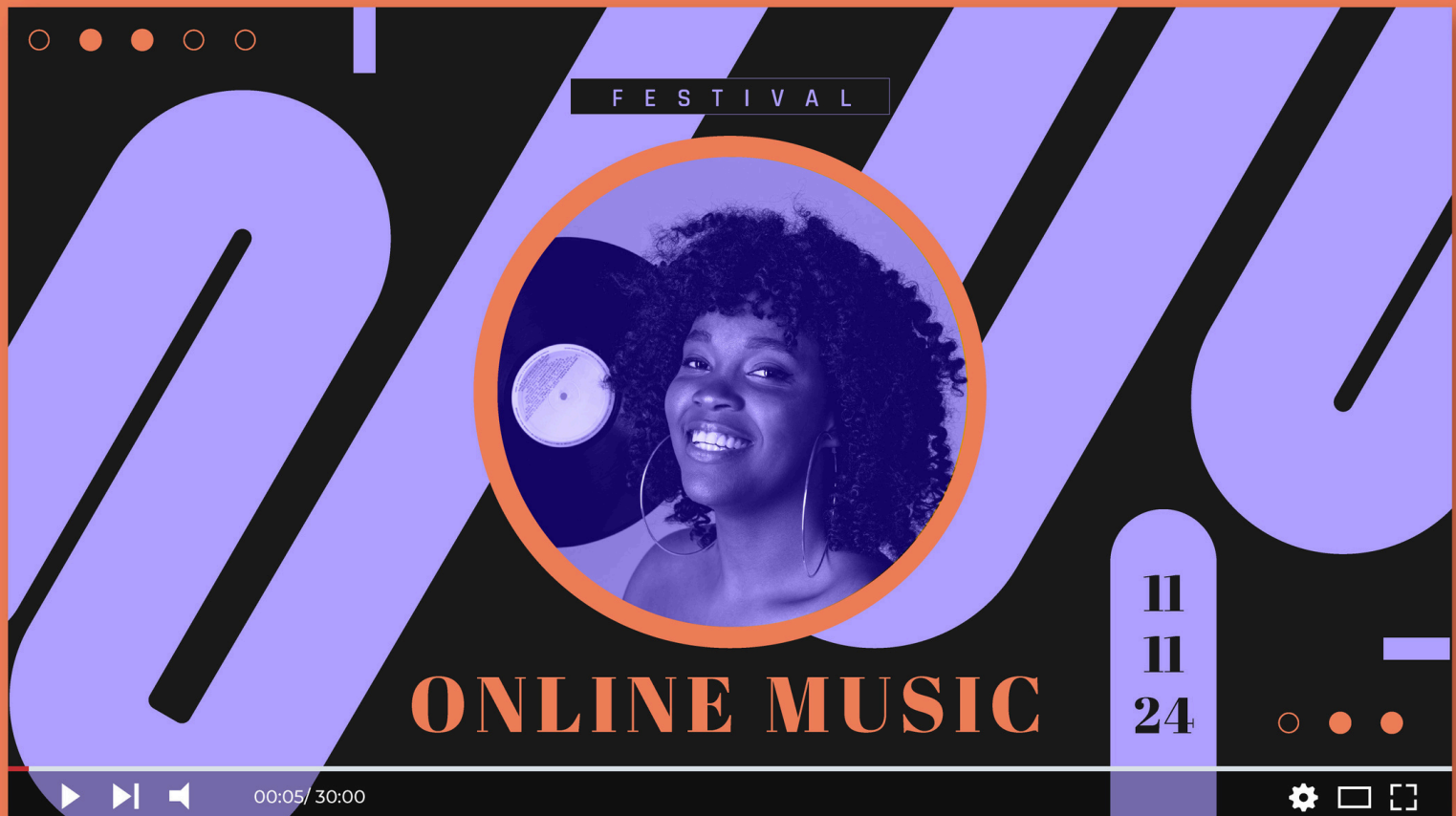
It also seeks to examine the unique sentiments engendered by music videos, which is accomplished through the use of word clouds and charts. Derived from comments, word clouds show the words which frequently recur, while charts explore sentiments to understand how well songs are received by fans.

3

Provide meaningful industry perspectives:

The report is invariably a compelling initiative with valuable insights for stakeholders in the creative arts industry. It also sheds light on emerging geographic markets and commensurate strategies to increase market penetration.





DRAWBACKS VIEWS *ONLY*

Traditionally, views are used to determine the popularity of music videos. They are recorded when a video is



watched for more than 30 seconds,



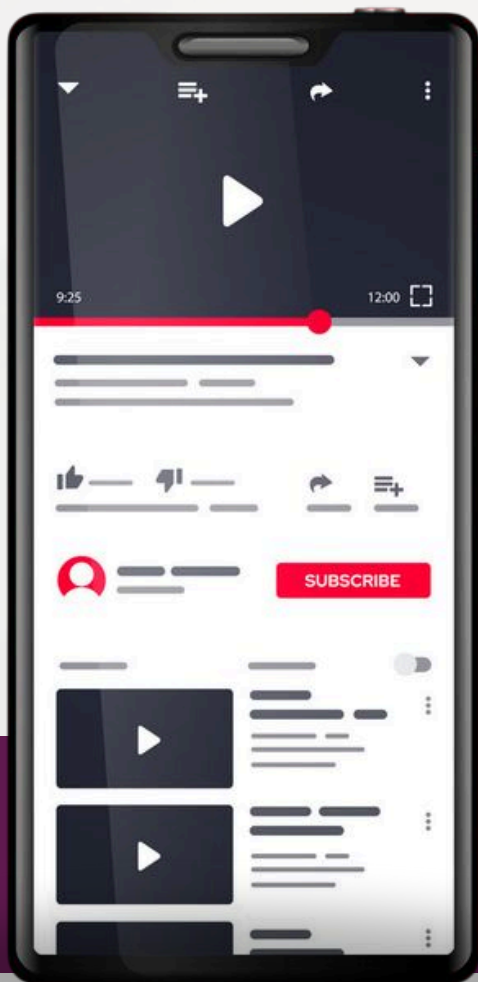
seen in full, or



replayed by a user

However, the use of views as the exclusive yardstick for measuring popularity is not without contention, particularly given the fact that a single user can have multiple video replays.

To recognise what makes a song popular, it is imperative to understand the role of engagement. Engagement is explained (in the report) as the interaction of fans with a song; namely, the comments, replies on comments, number of unique commenters, and likes. Engagement matters because in the real world, songs that are deemed popular always have more people talking about them. Thus, in measuring popularity, the inclusion of both views and engagement is meant to provide a better representation of reach.



METHODOLOGY

The leading songs at year end, December 31st, 2024, were tallied. Their accompanying videos were extracted from YouTube and ranked from the most to the least viewed. Visualizers (computer-generated images that serve as precursors for actual videos) were used in place of official music videos in the ranking, where a song had only a visualizer, or in the event that a song with both an official music video and a visualizer had garnered more views on the visualizer.



COMMENT ANALYSIS

Comments were retrieved using natural language processing and other machine learning methods. Comments that were found to contain NULL values were replaced to facilitate text-based analysis. Similarly, 'NaN' (not a number) values were replaced with zeros to ensure that all missing values were converted to integers. To facilitate an insightful trend analysis, the 'Date' column was also converted to a DateTime format.

SEARCH INTEREST

An evaluation was undertaken on cumulative searches for artistes on Google-related platforms, whereby a “suggestions extension” was used to test whether keywords were reflective of desired results. As a case in point, an active search for “Lasmid” would ordinarily have resulted in searches for other persons of interest named Lasmid. But with the suggestions extension, a unique identifier was created for each artiste, so that profile interest was rightly calibrated.

To determine relative search interest, the moment in time an artiste gained the highest number of searches was scored at 100. All other searches within the defined period were measured to this peak (as a fraction of 100). Interest in Ghanaian artistes was broadly dispersed across the continent, with three artistes garnering significant search interest (when compared to Ghana) outside Africa: DopeNation, DJ Vyrusky, and Beeztrap KOTM. Overall, Liberia had the largest share of search interest outside Ghana, followed by Equatorial Guinea, Togo, Zambia, and Nigeria.

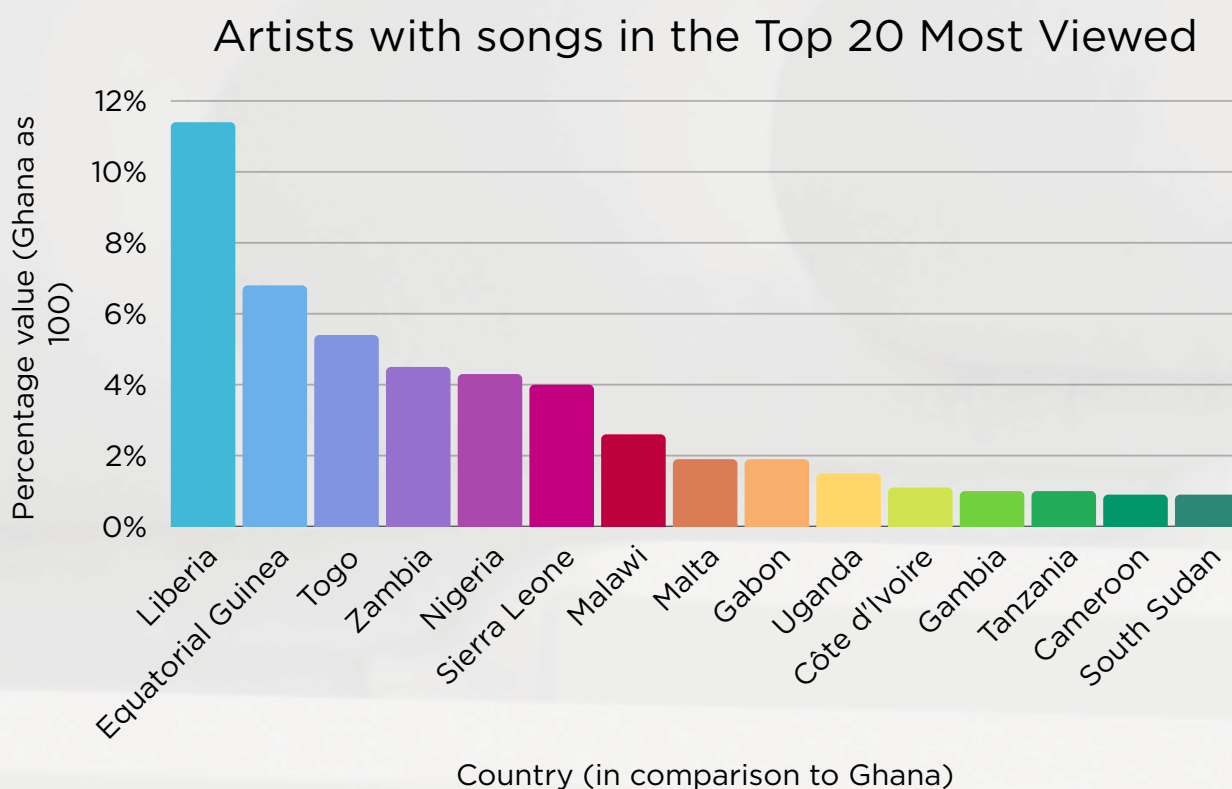


Figure 1: Relative search interest in artistes (Africa).

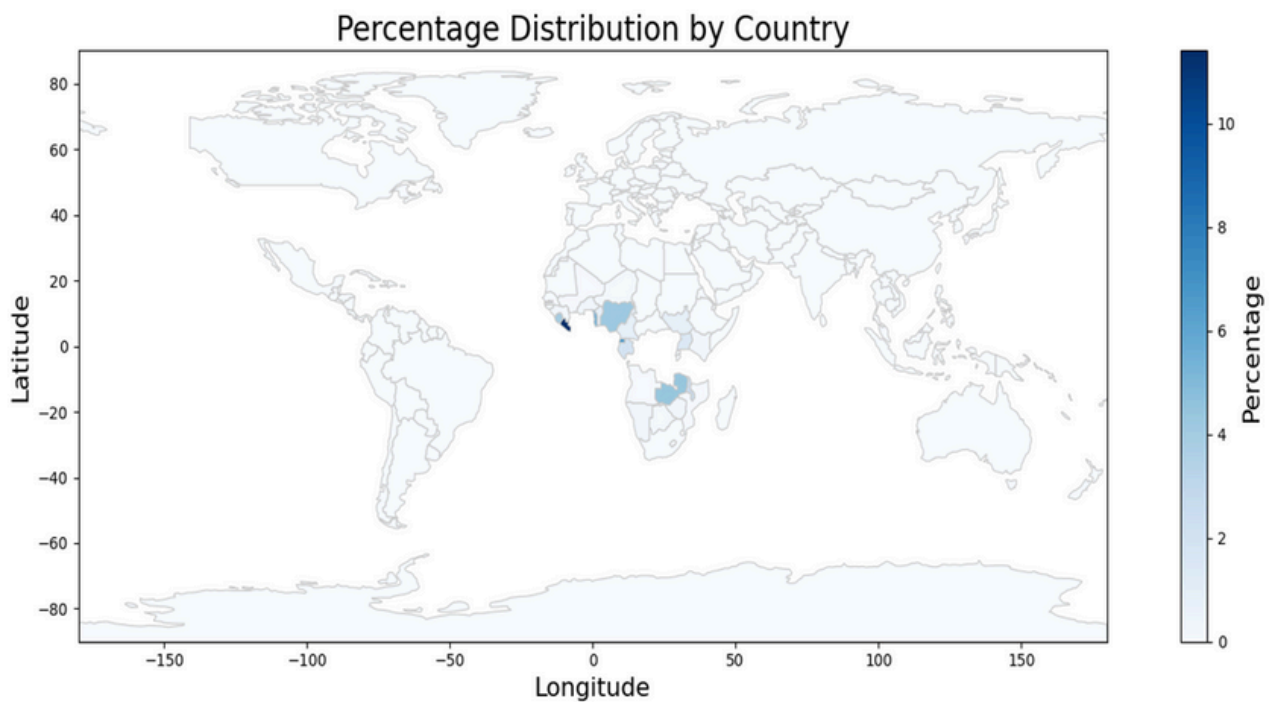


Figure 2: Percentage distribution of interest in artistes (Africa).



SENTIMENT ANALYSIS

Comments were randomly selected for large language processing. They were categorized under different classes of sentiments: love, gratitude, admiration, excitement, and approval, with comments which were not directly related to music videos categorized as 'others.'



VIDEO QUALITY ANALYSIS

The music videos were also evaluated using the extracted comments, with only comments specific to the videos included in the analysis. Following this, a model was deployed to parse the comments and score the videos from the highest to the lowest rated.



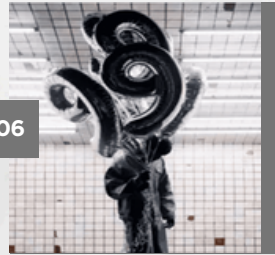
OVERVIEW OF THE TOP 20 MUSIC VIDEOS

This section presents the top 20 **most viewed** music videos by Ghanaian artistes from January 1, 2023, to December 31, 2024, ranked by views only. All videos were retrieved from the official YouTube channels of the artistes.



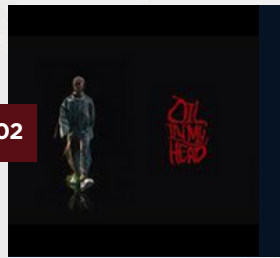
DEFE DEFE - TEAM ETERNITY

Genre: Gospel
 Producer: Ultimate Music Group
 Views: 6,353,157
 Date Premiered: 4/05/2024



JANUARY 9TH (BLACK SHERIF)

Genre: Hip-Hop/Rap
 Producer(s): Blacko Management/Empire
 Views: 4,226,220
 Date Premiered: 9/01/2024



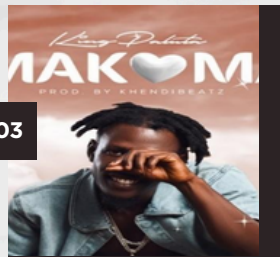
OIL IN MY HEAD (BLACK SHERIF)

Genre: Reggae, Afropop
 Producer: Blacko Management/Empire
 Views: 5,410,800
 Date Premiered: 15/06/2023



FAVORITE STORY (KING PROMISE FT SARKODIE & OLIVETHEBOY)

Genre: Afropop, Afroswing, Hip Hop/Rap
 Producer(s): Guiltybeatz & Killbeatz
 Views: 4,179,297
 Date Premiered: 29/05/2024



MAKOMA (KING PALUTA)

Genre: Afropop/ Afrobeats
 Producer: Khendi Beatz
 Views: 4,861,022
 Date Premiered: 12/09/2024



PUUL (LASMID)

Genre: Hiplife, Afrobeats
 Producer: N.E. Music Records, Dapper Music & Entertainment
 Views: 4,098,518
 Date Premiered: 8/04/2024



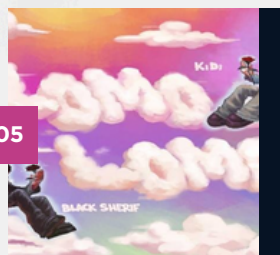
GIVE ME OIL (JOE METTLE FT SANDRA BOAKYE-DUAH)

Genre: Gospel
 Producer: Reverb Studios
 Views: 4,726,698
 Date Premiered: 30/03/2024



ASEDA (KING PALUTA)

Genre: Afroswing, Afropop
 Producer(s): King Paluta Music/Yves Digital
 Views: 3,768,101
 Date Premiered: 9/05/2024



LOMO LOMO (KIDI FT BLACK SHERIF)

Genre: R&B/Soul, Afrobeats
 Producer(s): Ugly & Tough
 Views: 4,678,374
 Date Premiered: 6/09/2024



OTAN (SARKODIE)

Genre: Hiplife, Hiphop
 Producer: Mogbeatz
 Views: 3,390,001
 Date Premiered: 29/01/2024



ZORMIZOR-ASABONE (DOPENATION)

Genre: Afrobeats
 Producer: DopeNation
 Views: 3,323,646
 Date Premiered: 6/06/2024



TIN TON TAN (AMERADO)

Genre: Afrobeats
 Producer: MicBurnez Music/New Nation
 Views: 2,319,338
 Date Premiered: 30/04/2024



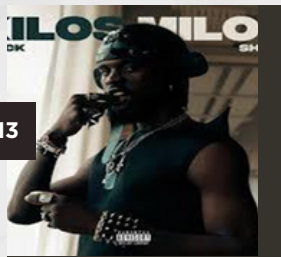
BAD BOY (LASMID)

Genre: Afropop
 Producer: Mogbeatz
 Views: 3,219,444
 Date Premiered: 2/08/2023



KILLA JI MI (SHATTA WALE)

Genre: Dancehall/Afrobeats
 Producer: Shatta Movement Empire
 Views: 1,752,405
 Date Premiered: 21/06/2024



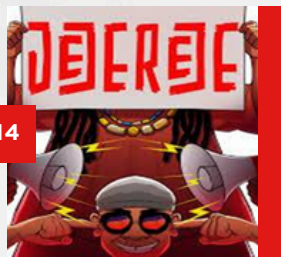
KILOS MILOS (BLACK SHERIF)

Genre: Afrobeats, African Hip-Hop
 Producer(s): Kwame Agger, Joker Nharnah
 Views: 2,860,796
 Date Premiered: 20/06/2024



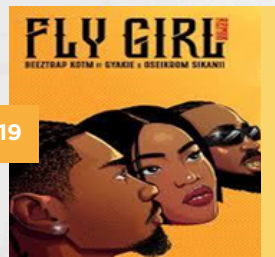
SIKA (DJ VYRUSKY FT KIDI AND KING PALUTA)

Genre: R&B, Afrobeats
 Producer(s): Lynx Entertainment
 Views: 1,674,640
 Date Premiered: 31/10/2024



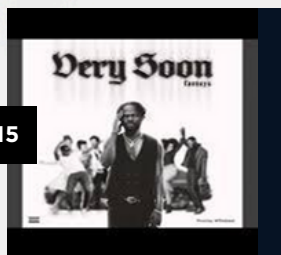
JEJEREJE (STONEBWOY FT GINTON)

Genre: Dance/Electronic, Afrobeats
 Producer: Burniton Music Group Ltd
 Views: 2,845,883
 Date Premiered: 24/09/2024



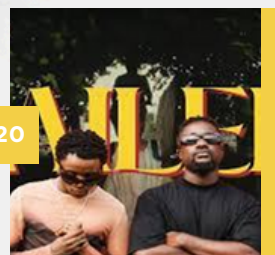
FLY GIRL (BEEZTRAP KOTM FT OSEIKROM SIKANII)

Genre: Afrobeats
 Producer: Pixel
 Views: 1,652,141
 Date Premiered: 29/03/2024



VERY SOON (FAMEYE)

Genre: Pop/Afrobeats
 Producer: Willisbeatz
 Views: 2,388,736
 Date Premiered: 27/12/2024



JAILER (SARKODIE FT VICTONY)

Genre: Hip-Hop
 Producer: Sarkcess Music
 Views: 1,386,129
 Date Premiered: 24/10/ 2024

THE ZACH LEVI MUSIC VIDEO SCORE INDEX

The index measures the popularity of the music videos based on both views and engagement. Each artiste's score is computed as a percentage of the sum of all artistes, while the coefficients are generated by cross-regressing the variables, given as:





Popularity Score:

$$= 0.1523a + 0.1245b + 0.1810c + 0.1480d + 0.1653e + 0.03f$$



Where,

- a => Number of Views
- b => Number of comments
- c => Number of Unique Commenters
- d => Number of comment likes
- e => Number of comment replies
- f => Relative Interest in Artiste

Holding all else equal:

- ➔ An additional music video view (a) lends to a 0.1523 unit increase in the popularity score.
- ➔ When comment count (b) increases by 1, it results in a 0.1245 unit increase in the popularity score.
- ➔ One new unique commenter (c) leads to a 0.1810 unit increase in the popularity score.
- ➔ When comment likes (d) increase by 1, a 0.1480 unit increase in the popularity score is induced.
- ➔ An added comment reply (e) returns a 0.1653 unit increase in the popularity score.
- ➔ When relative interest in an artiste (f) increases by one unit, it affects a 0.03 unit increase in the popularity score.

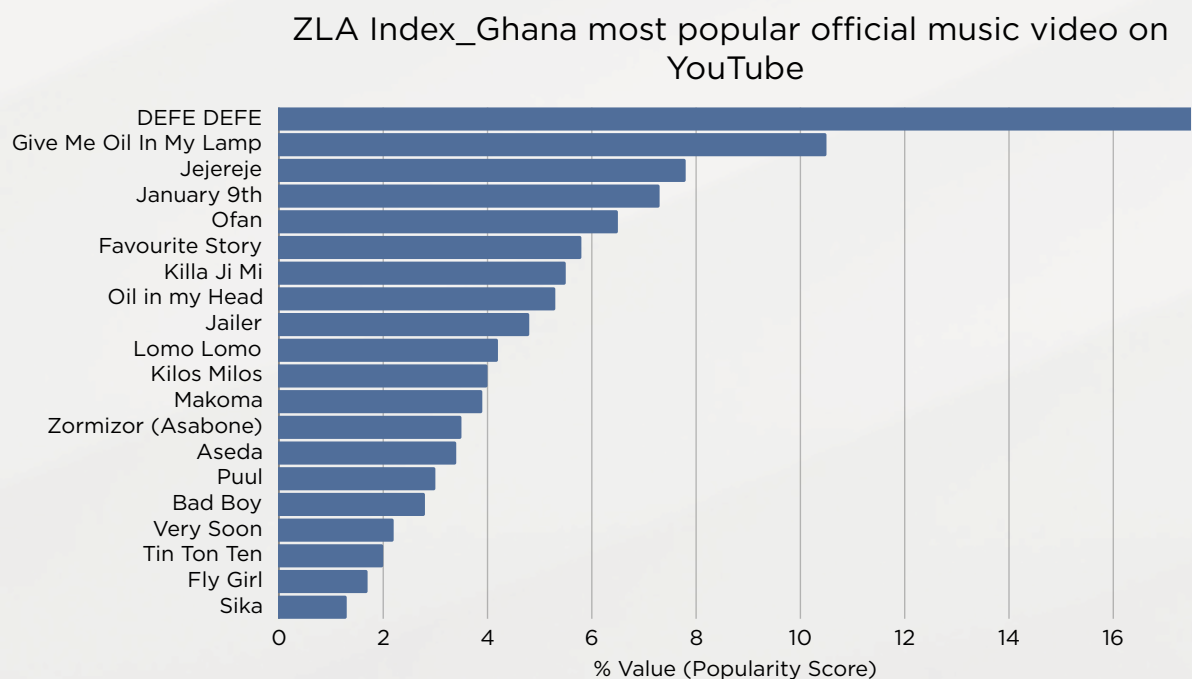


Figure 3: Ranking of the top 20 official music videos with the Zach Levi Music Video Score Index.

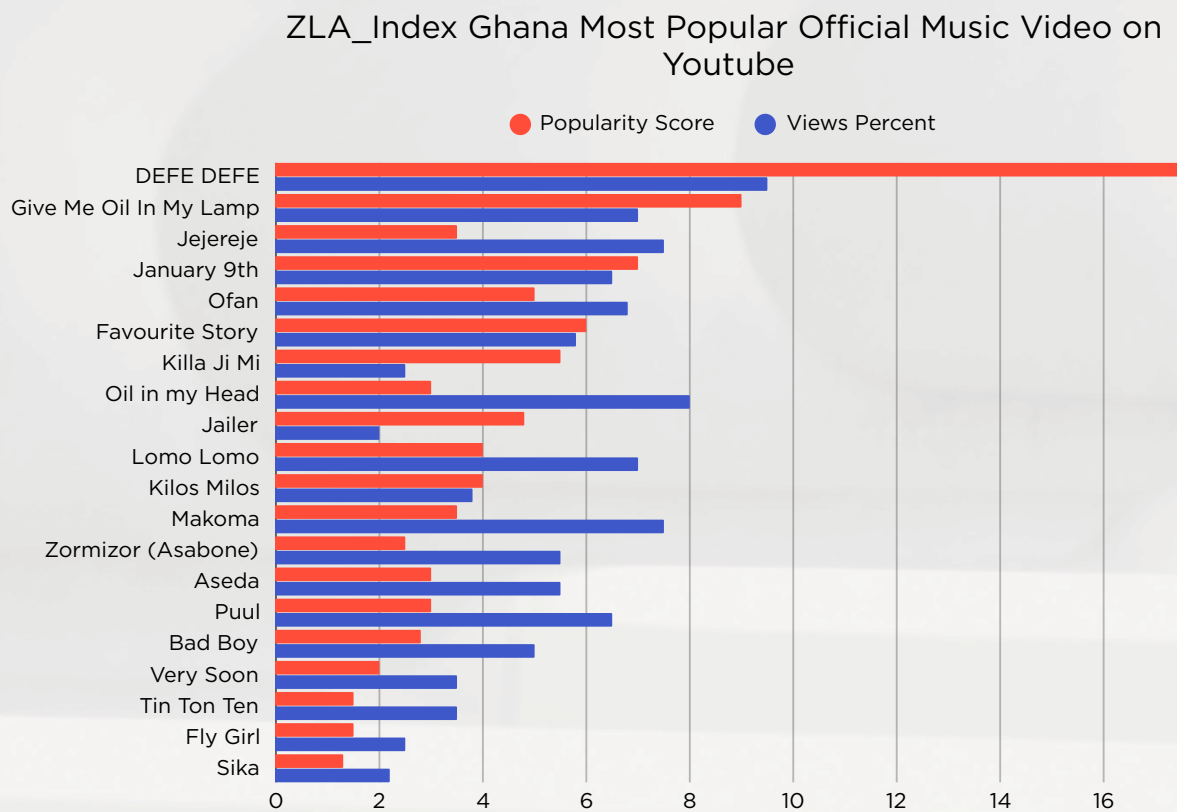


Figure 4: The Zach Levi Music Video Score Index compared with view count.

A full-page background image of a musician with long dark hair, seen from the back, playing a dark-colored electric guitar. The musician is wearing a watch on their left wrist. The stage is lit with vibrant red and purple lights, creating a dynamic and energetic atmosphere. In the lower right, another musician is partially visible, playing a drum set.

ARTISTES INSIGHTS

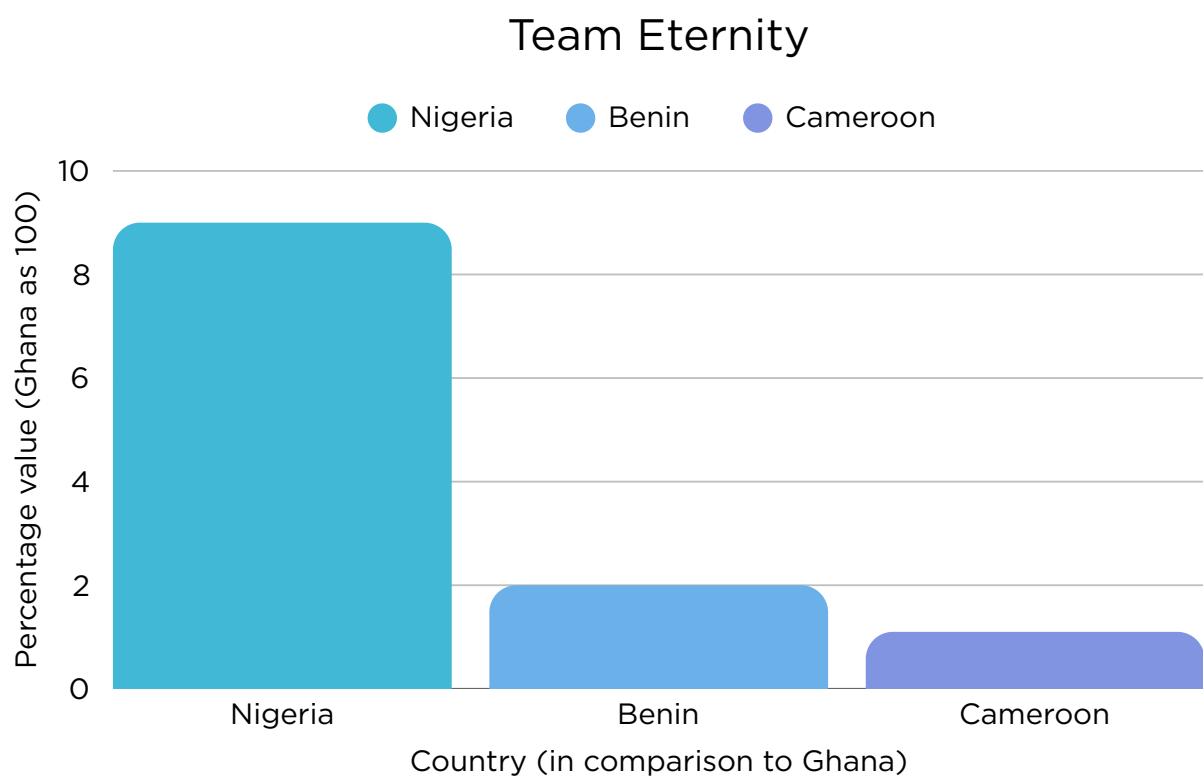
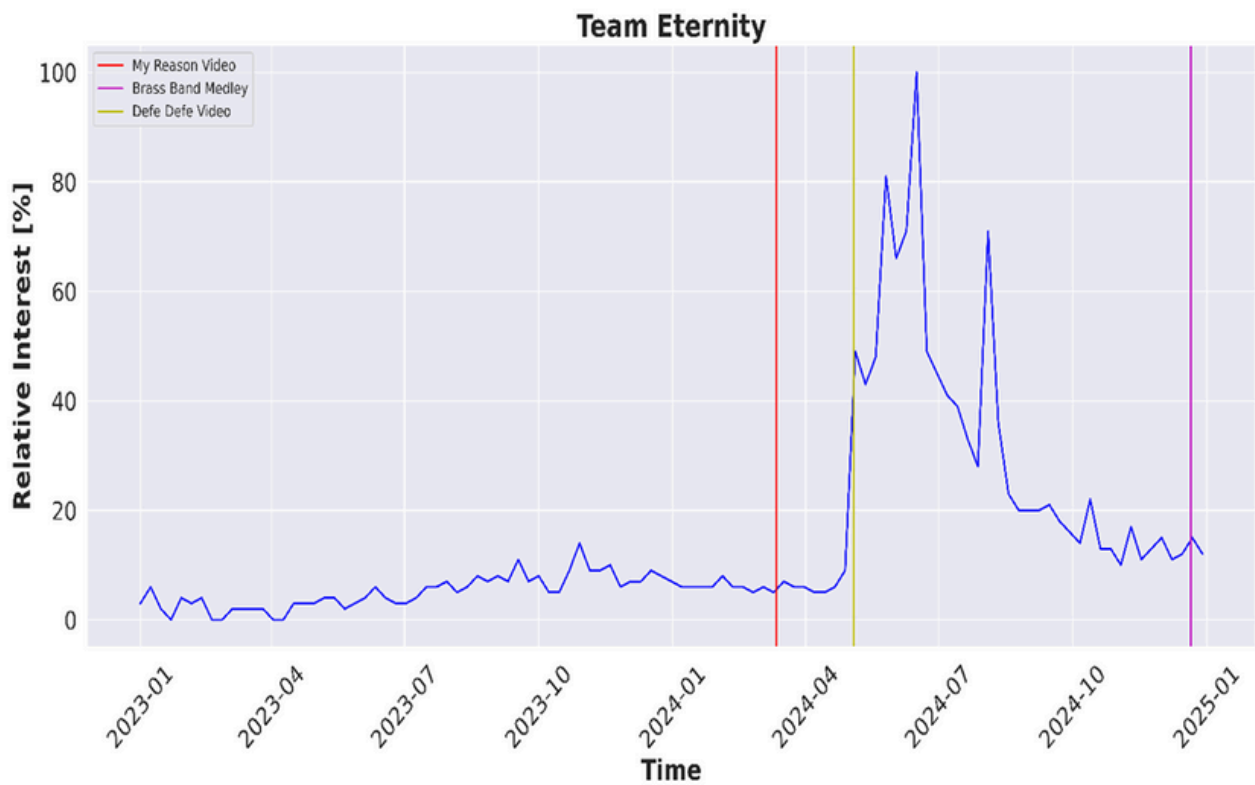
The section profiles the artistes from the highest to the lowest ranked. The key trends, profile peaks, and relative geographic interest are also examined, with word clouds and charts used to represent frequently used words and sentiments.



1

TEAM ETERNITY

With the hit single, *Defedefe*, Team Eternity had the highest viewership of any Ghanaian music video on YouTube. Search interest, which peaked in June 2024 (following the release of *Defedefe*), was observed beyond Ghana in Nigeria (8.8%), Benin (1.9%), and Zambia (0.8%). Thus, for every 10 searches of Team Eternity in Ghana, there was roughly one search in Nigeria (1 search is equivalent to 10%).

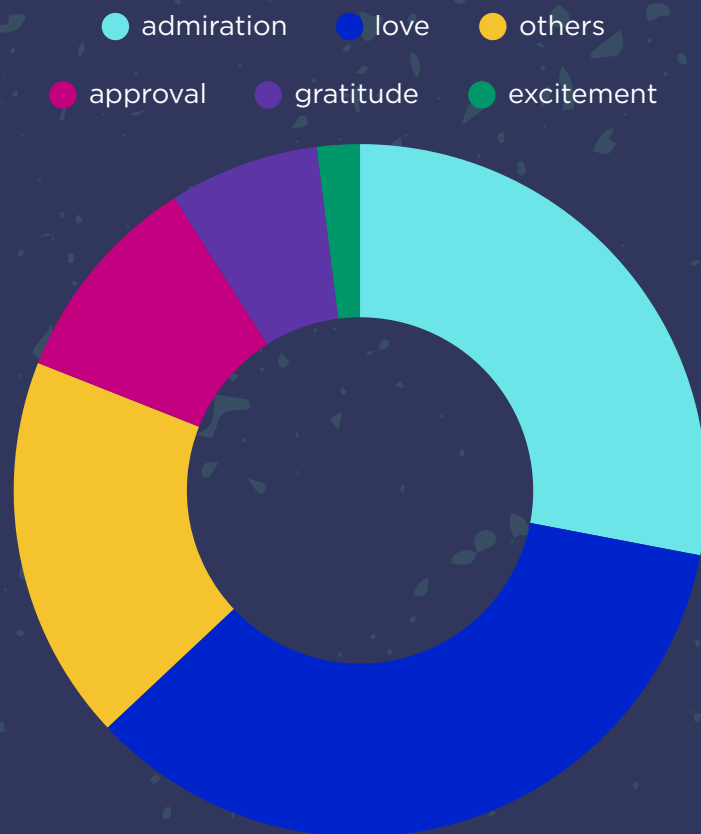


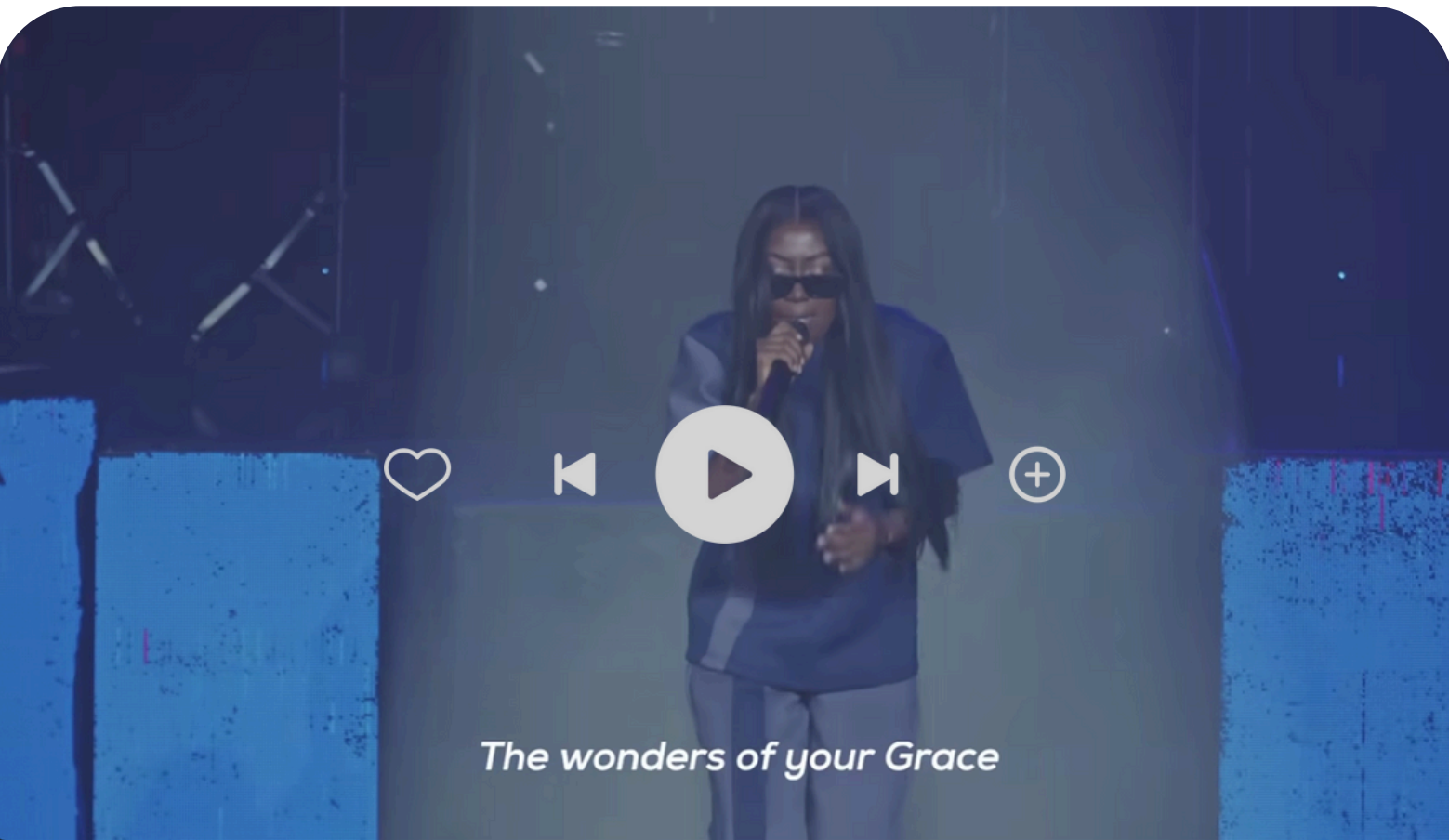
DEFÉ

The song drew the adulation of fans across the continent. It had the highest engagement of the music videos in the top 20, in terms of unique commenters, likes, and comments. In addition, the accompanying stagecraft for the live performance was praised. Viewers were impressed with the lighting and wardrobe and reckoned that the performance was a classic act.

The prevailing sentiments from the comments revealed an overwhelmingly positive reception. This was observed with more than 83% of expressed sentiments: 30% of commenters expressed admiration for the song, 29.7% expressed love, 3.6% excitement, 7.5% gratitude, and 10.2% approval. It is noteworthy that all sentiments were retrieved from the comments on music videos. To this end, all comments which were not video-specific were categorized as “others.”

Emotion Distribution: DEFÉ DEFÉ





Team Eternity Ghana - Defe Defe led by Naana Asiedu

Team Eternity Ghana
176K subscribers

Subscribe

👍 142K

👎

🔗 Share

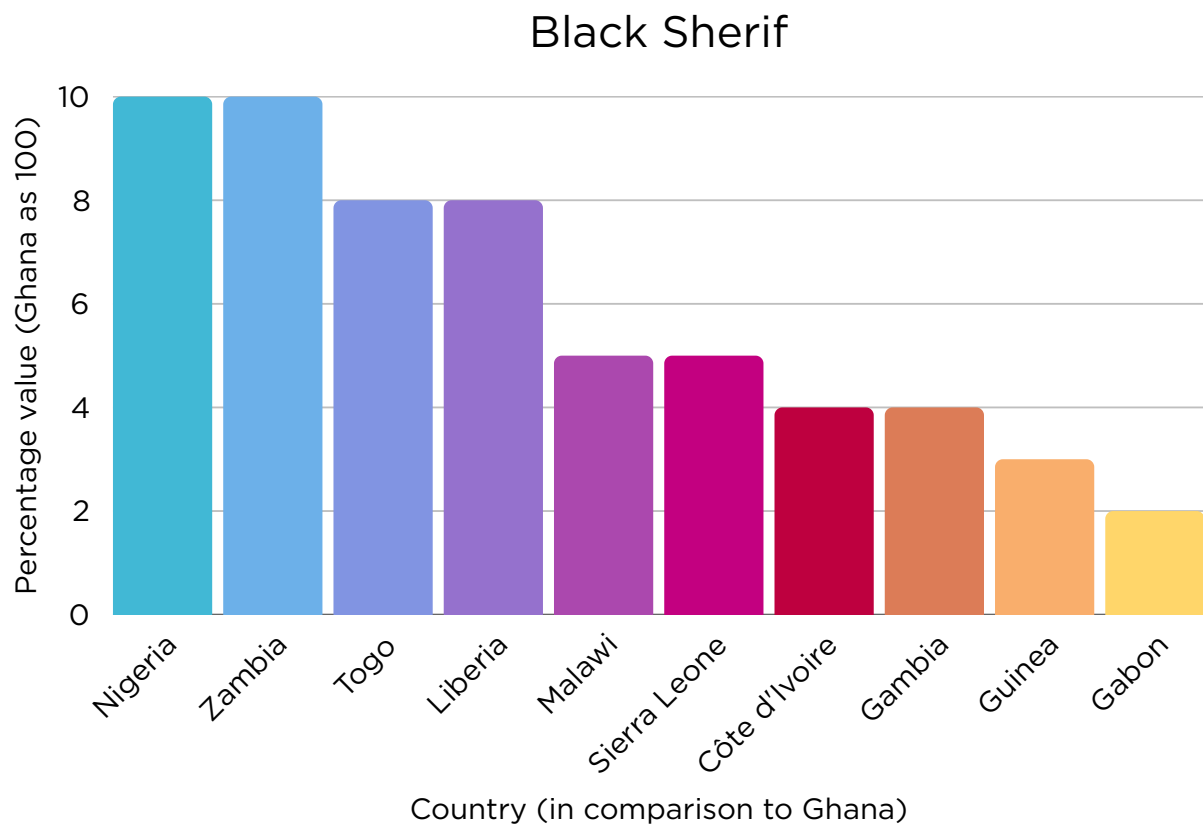
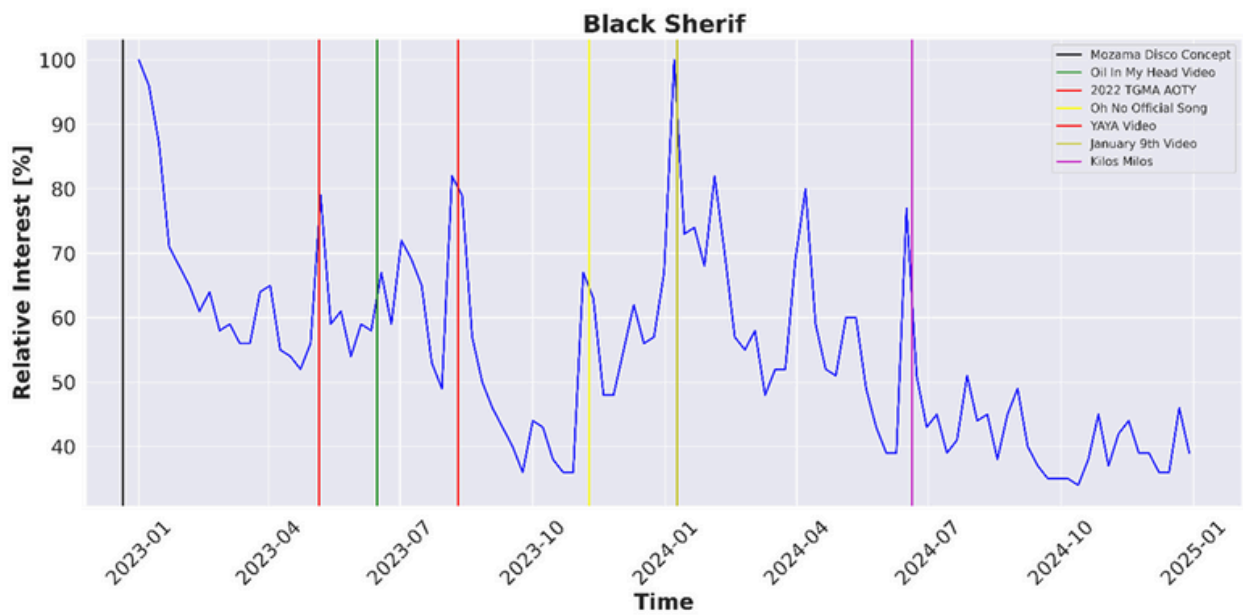
🔖 Save

📄 Download



2 BLACK SHERIF

The 2024 Hiplife/Hip-Hop artiste of the year at the Telecel Ghana Music Awards (TGMA) continues to make headlines in the entertainment industry. Three of his songs were in the top 20: *Oil in My Head*, *January 9th*, and *Kilos Milos*. Outside Ghana, interest in Black Sherif was notable in Zambia, Nigeria, Togo, and Liberia. Profile interest peaked in January, following the release of *January 9th*, and also surged immediately following the release of *Kilos Milos*.



Oil in my head

The music video was very well received, with words like “blessing,” “love,” and “visuals” frequently used to describe the song, as shown in the word cloud. A sample of the leading comments included:

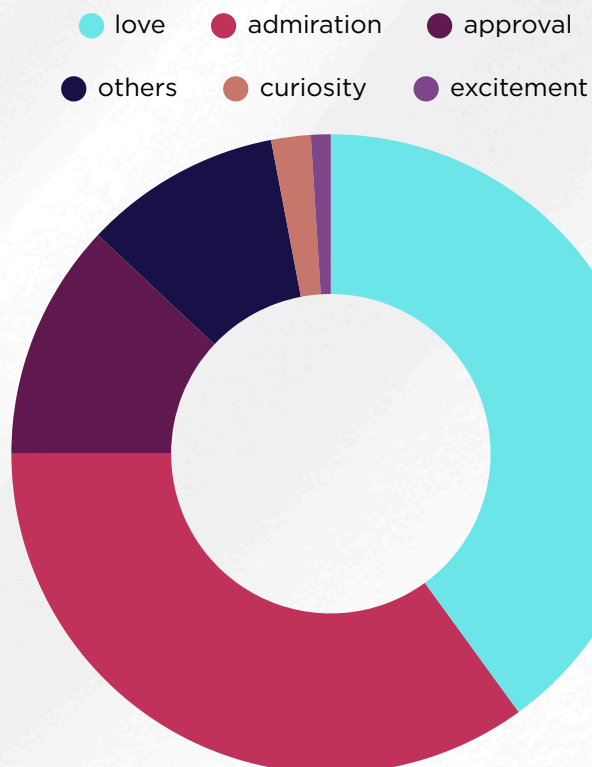
“Black Sherif is Always Special, keep Taking Ghana To the Global 🇬🇭, Africa is proud of you 🌟” (686 likes)

“Black Sherif Will Be The First Ghanaian Ever Artiste To Ever Reach A Million Subscribers On YouTube 🙏🇬🇭” (515 likes, 66 replies)

“All fans around the globe let’s gather to support this amazing visuals and body of work from BLACKO 🎉” (328 likes, 5 comments)

“As a Cinematographer I would acknowledge the main man behind the camera ,Babs direction for such a masterpiece... visuals sooo solid .. daaanmmmm” (119 likes, 7 comments)

Emotion Distribution: Oil in my head



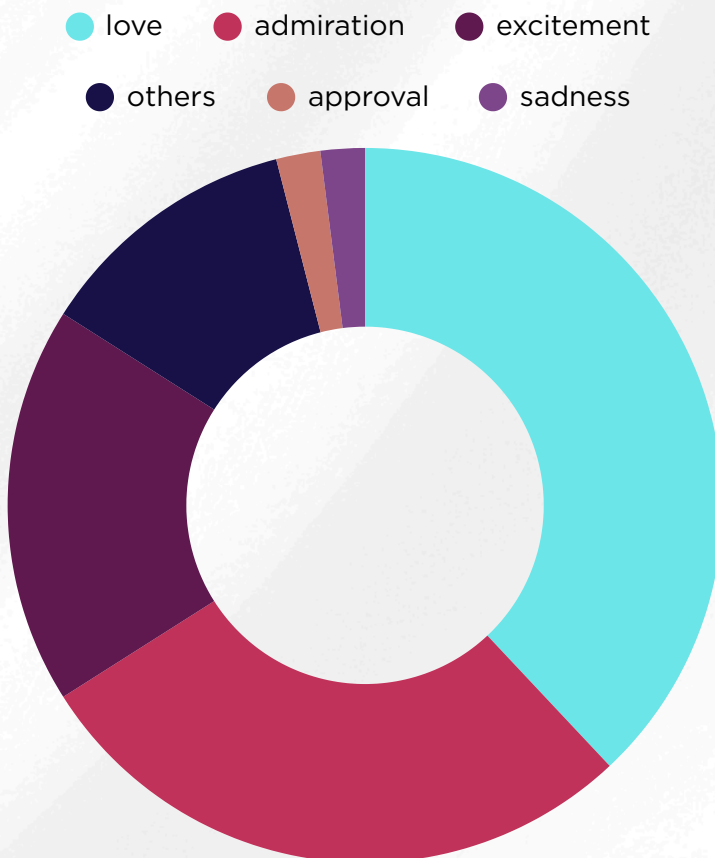
JANUARY 9TH

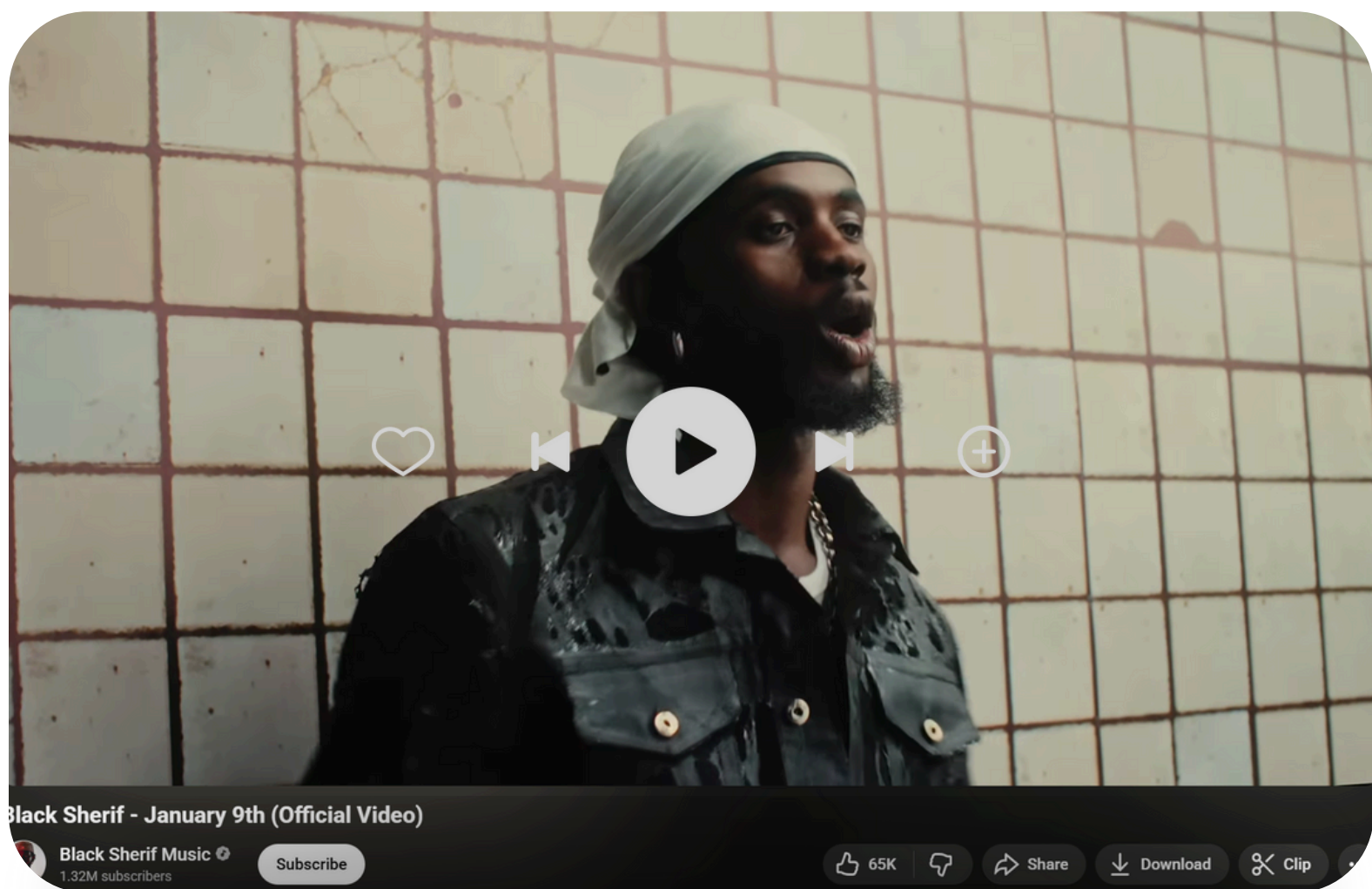
The song was released to mark Black Sherif's birthday, with comments expressing admiration for his knack for storytelling. Similarly, the quality of the video was praised. The sentiments were resoundingly positive, and more than 80% of commenters expressed love, admiration, excitement, and approval. Commenters were broadly spread across the continent, and the leading comments are shown below:

"Nigerians are here to support you 🇳🇮🇬🇳🇮🇬🇳🇮🇬🇳🇮🇬🇳🇮🇬"(2134 likes, 170 comments)

"Happy Birthday Young Legend 🙏 " (1344 likes,16 comments-wodemaya)

Emotion Distribution: January 9th

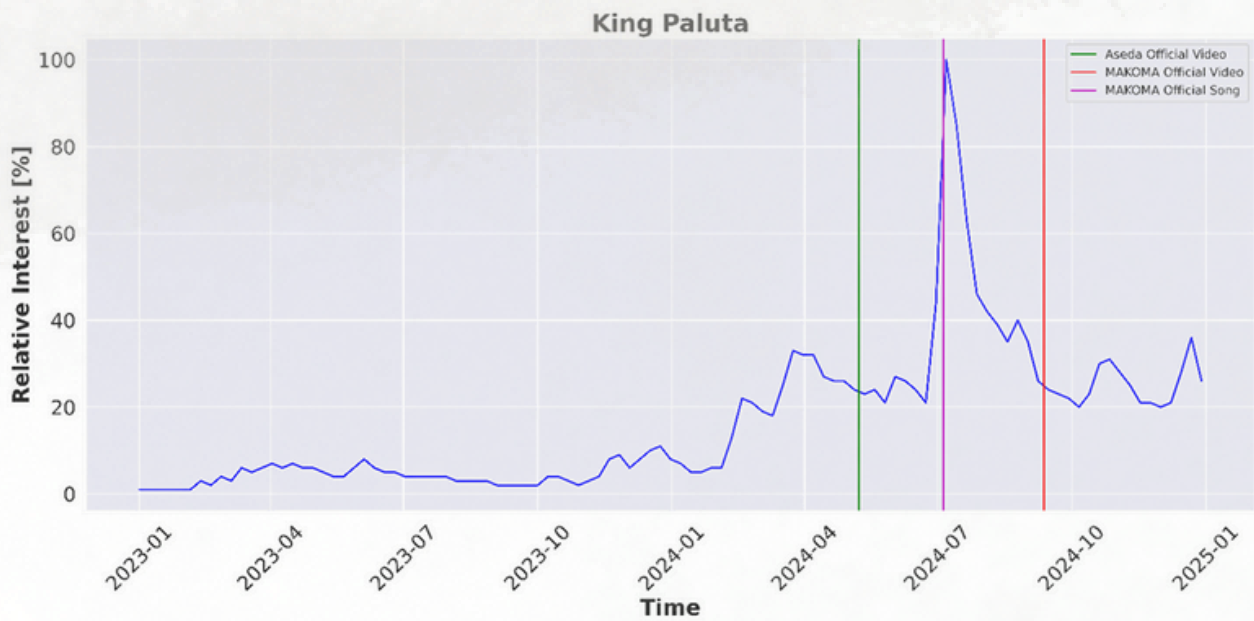






KING PALUTA

Crowned the New Artiste of the Year at the 2024 Telecel Ghana Music Awards (TGMA), King Paluta was part of an exclusive group of artistes with multiple songs in the top 20. While *Aseda* was his first release, *Makoma* peaked his profile in July 2024. Beyond Ghana, search interest in King Paluta was exclusively observed in Togo.



MAKOMA

The music video, released in September 2024, demonstrated King Paluta's mastery of his craft. The sentiments were overwhelmingly positive, with words like "great," "nice," and "beautiful" commonly used to describe the song. A number of the leading comments are shown below:

this is art...(1642 likes, 64 comments)

"Nudity 0%

Profanity 0%

Lyrics 100%

Goosebumps 1000%

Watching for the 14th time as I type this

King Paluta!!!! 🎉" (516 likes, 15 comments)

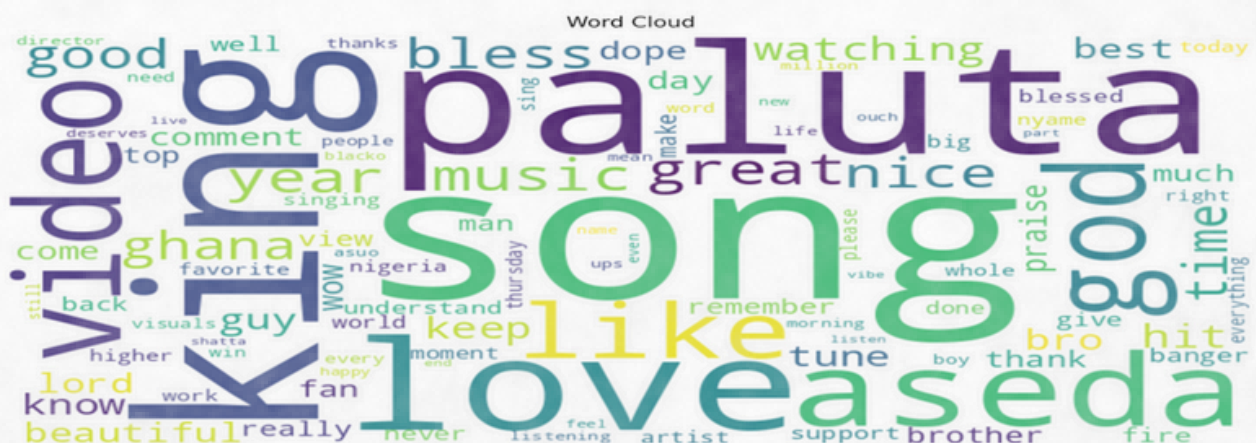
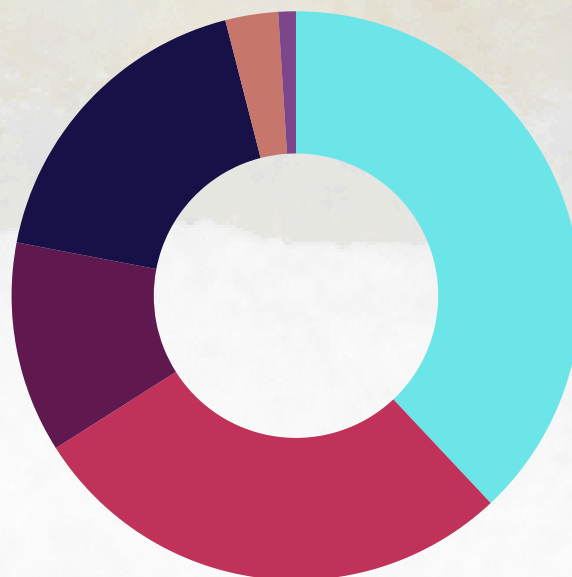
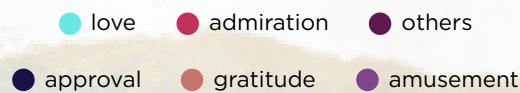
● admiration ● love ● others
● approval ● amusement ● curiosity



ASEDA

Aseda, a gratitude-themed song, was King Paluta's second music video in the top 20. The attending sentiments were generally positive, with expressions of love (38.4%), admiration (27.8%), and approval (11.7%) frequently observed.

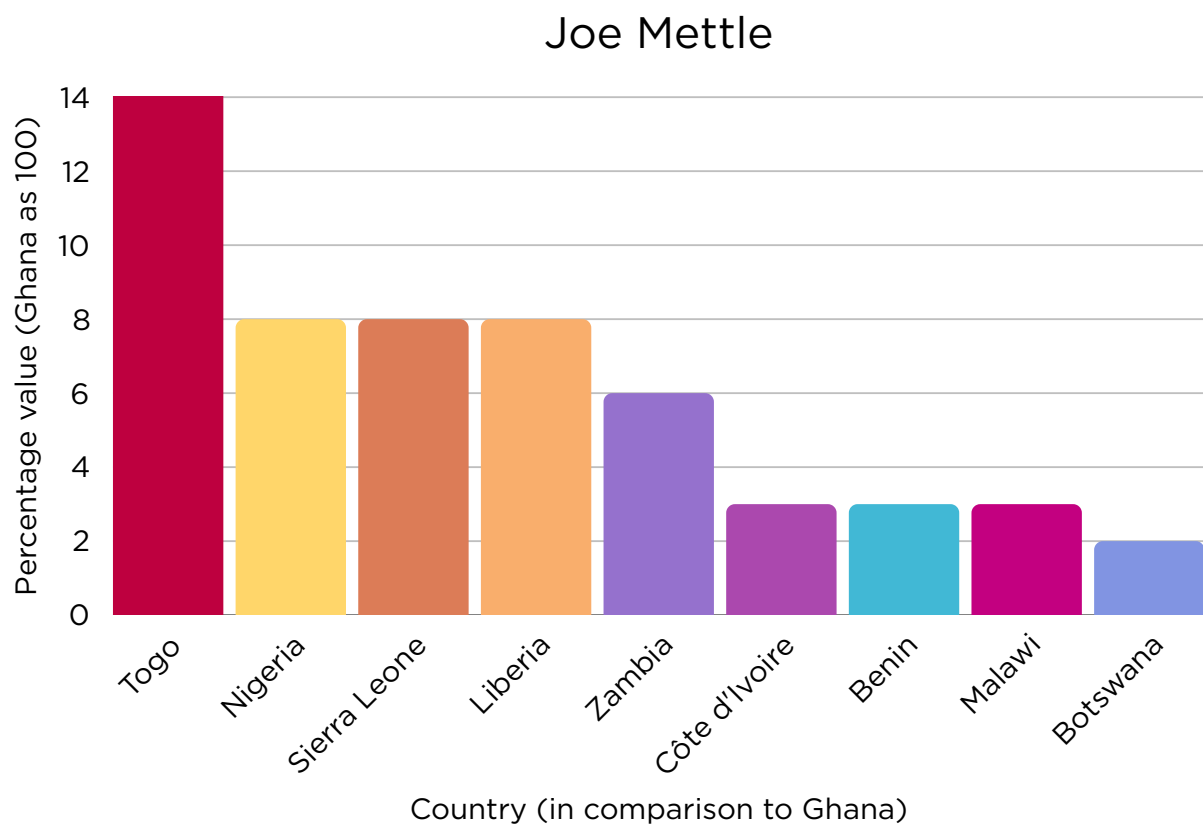
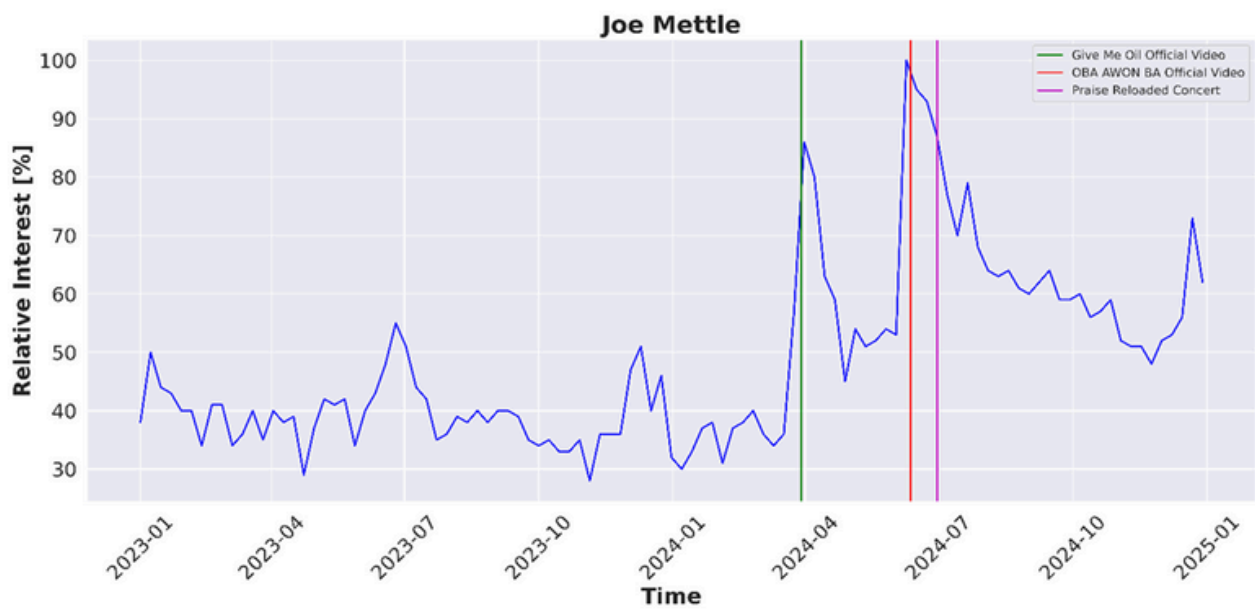
Emotion Distribution: Aseda



A photograph of Joe Mettle, a Black male gospel singer, performing on stage. He is wearing a white, long-sleeved shirt with decorative silver studs along the collar, cuffs, and down the front. He is holding a black microphone in his right hand and has his left hand raised in a fist. The background is dark with some stage lighting.

4 JOE METTLE

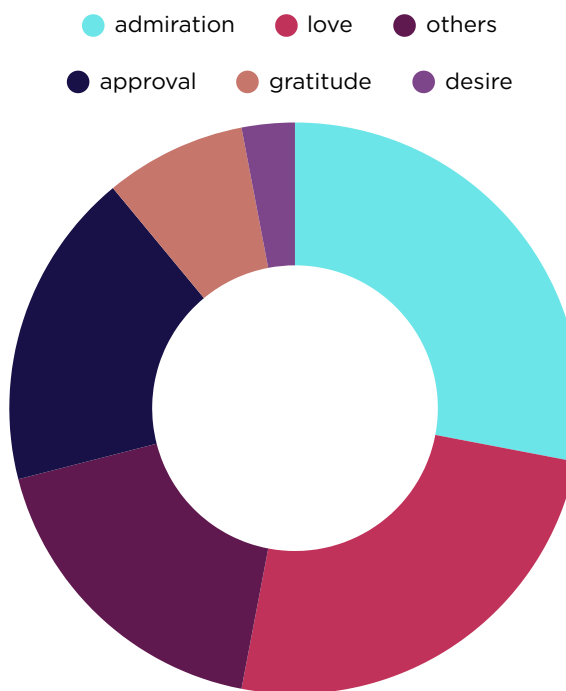
The seasoned gospel musician made his mark on the top 20 with *Give Me Oil in My Lamp*. Interest in his profile surged in April, following the release of the hit single. A second peak was observed in June 2024, in the wake of *Oba Awon Oba*, with interest predominantly observed in West Africa in countries like Togo, Nigeria, Sierra Leone, and Liberia.



GIVE ME OIL IN MY LAMP

The hit gospel song blends a poignant refrain with compelling instrumentation that fills the listener with a sense of inspiration, passion, and fervor. Words like “fire,” “powerful,” and “burning” conveyed the frequently elicited sentiments. Remarkably, a number of the viewers were led to the song after listening to “Oba Awon Oba,” Joe Mettle’s collaboration with Sunmisola.

Emotion Distribution: Give me oil
in my lamp

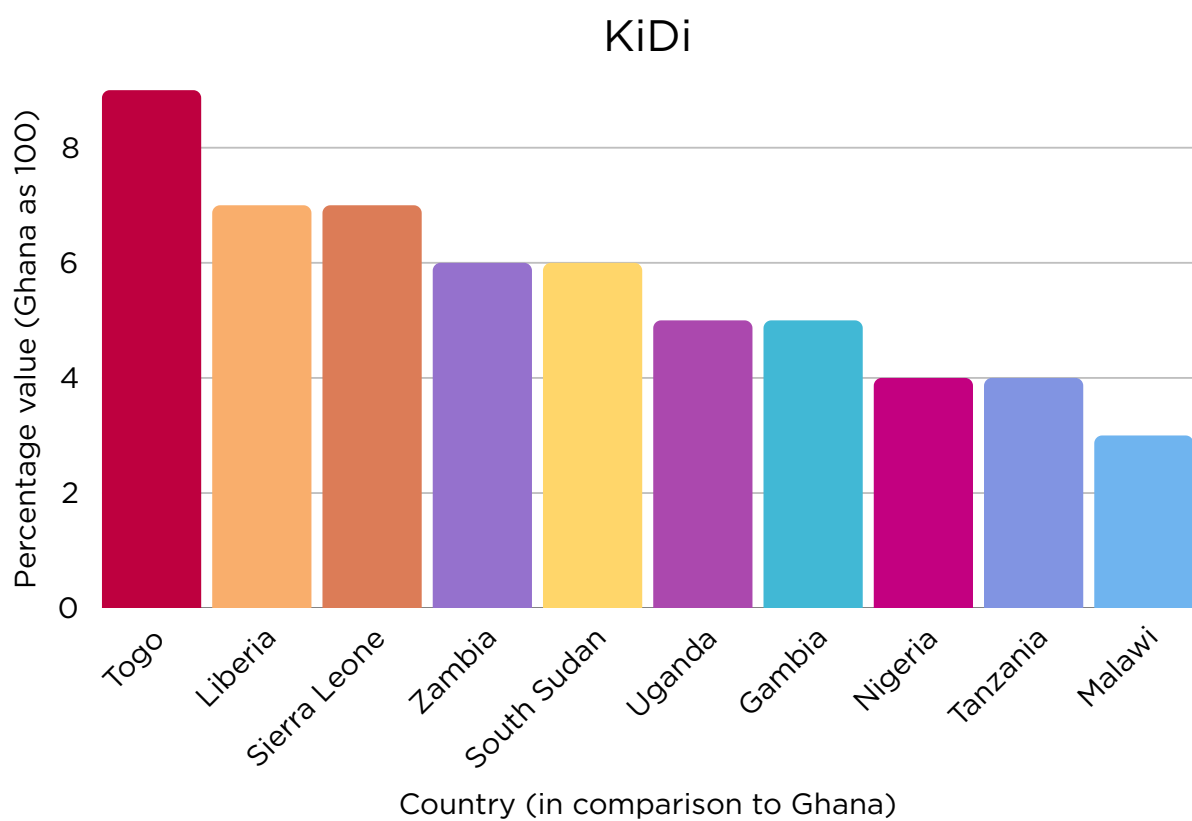
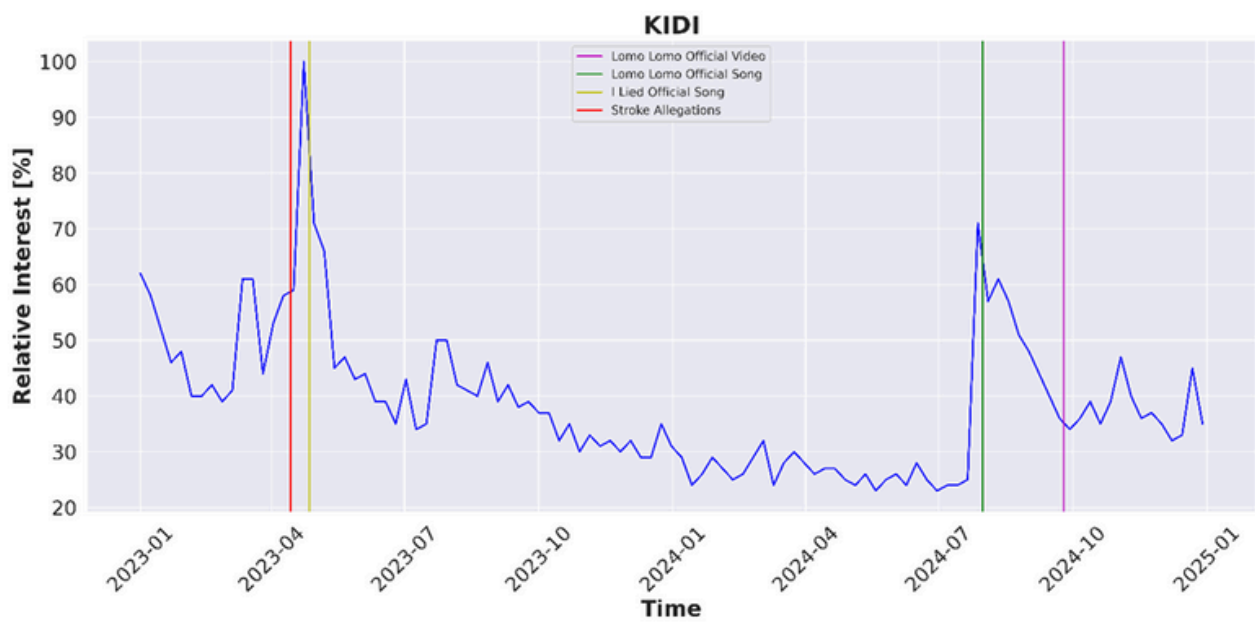




5

KIDI

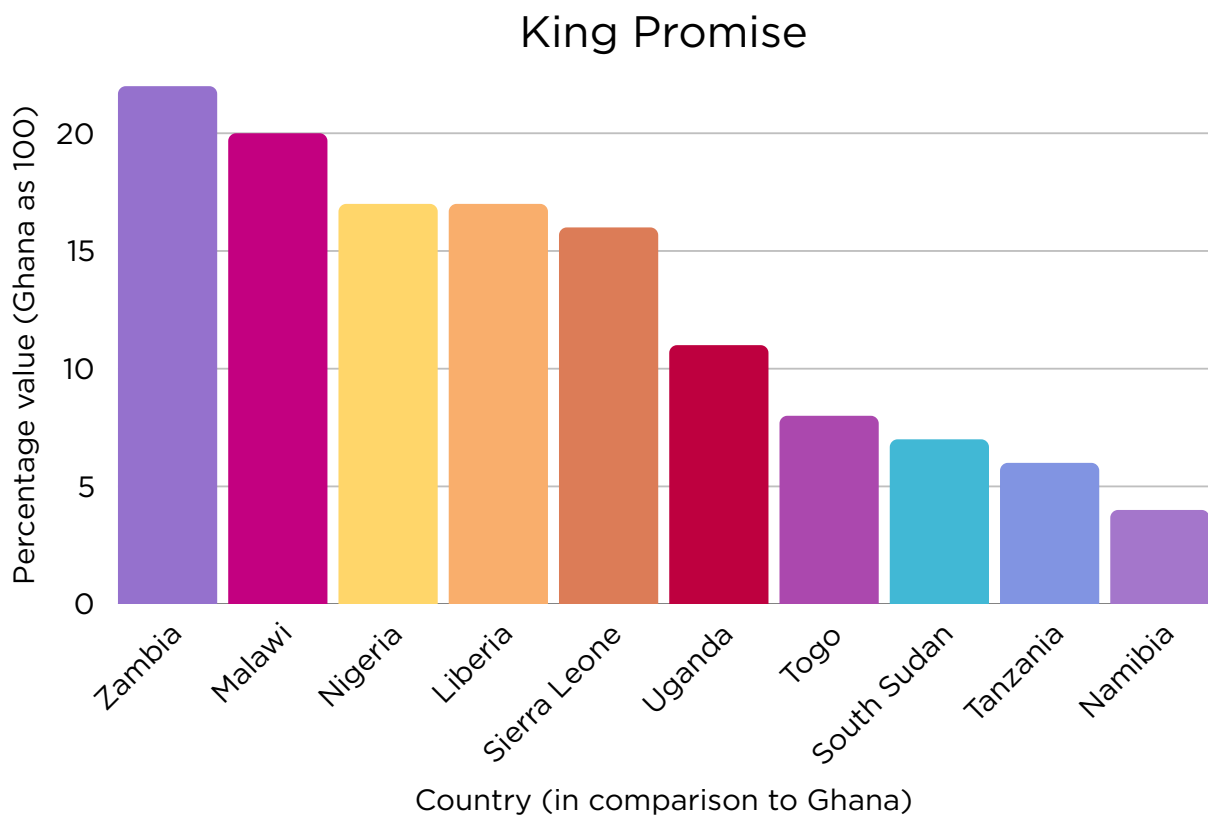
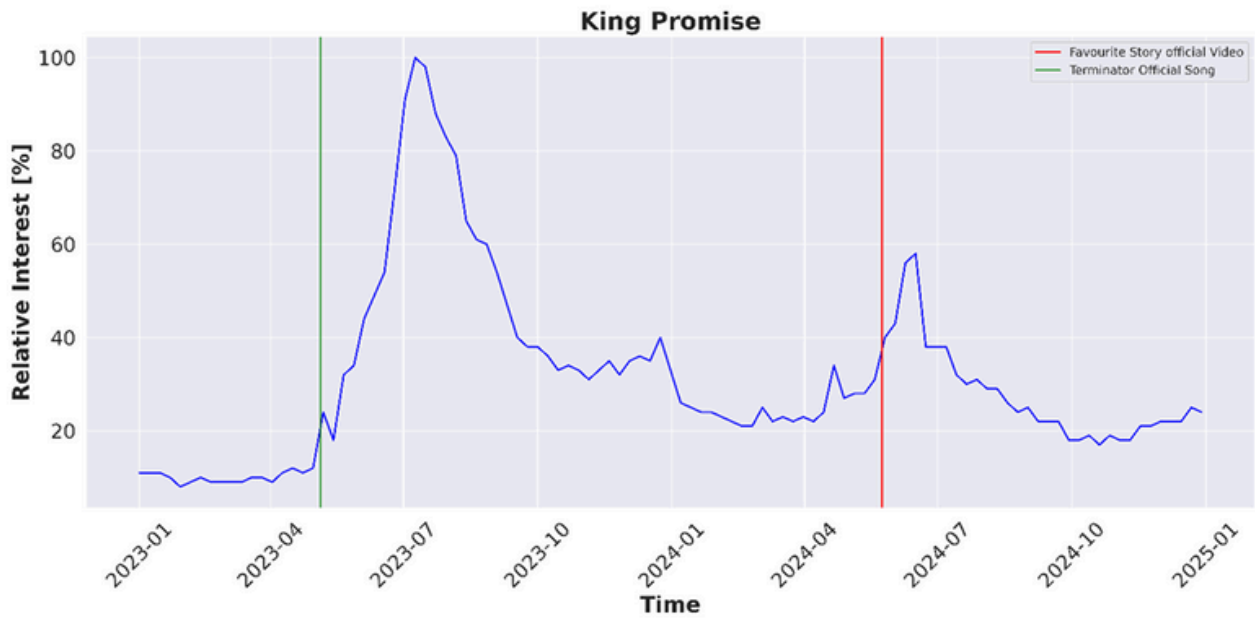
A mainstay in the Afropop space, KiDi has been captivating Ghanaian hearts for years with his smooth groove and dance-worthy classics. Interest in his profile surged immediately following the release of the audio version of *Lomo Lomo* in July 2024, which was followed by the video release in October, with profile interest beyond Ghana significant in Togo, Liberia, Sierra Leone, Zambia, and South Sudan.



A portrait of King Promise, a man with a short beard and mustache, wearing dark sunglasses and a patterned shirt. He is looking slightly to the left. The background is a warm, orange-red gradient.

6 KING PROMISE

The Best Afropop/Afro Artiste at the 2024 TGMA, King Promise made the top 20 with *Favourite Story*, a collaboration with Sarkodie and Olivetheboy. The release of the song surged interest in the artiste's profile, with interest beyond Ghana notable in Zambia, Malawi, Nigeria, Liberia, and Sierra Leone.



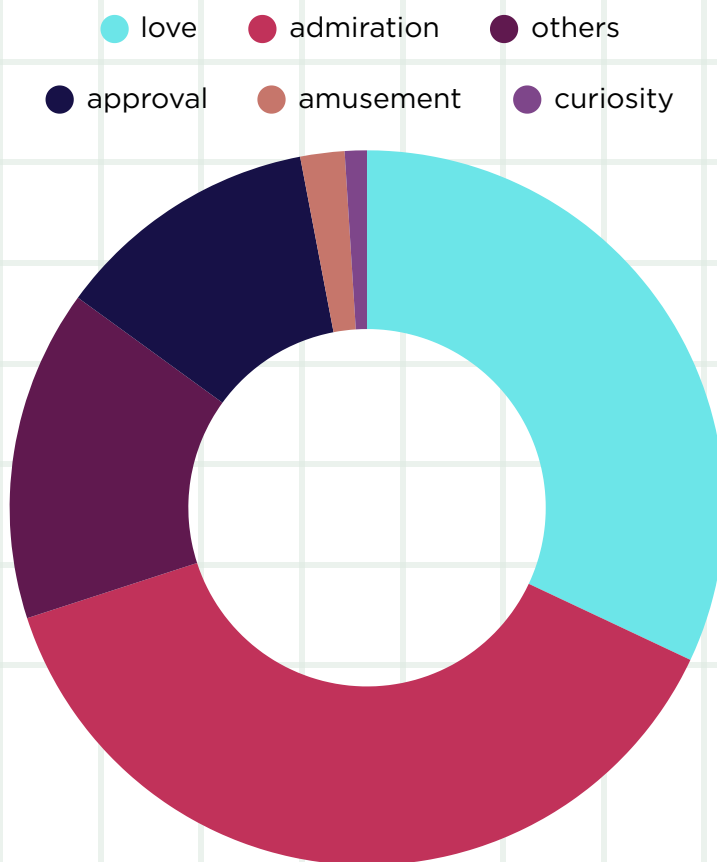
FAVORITE STORY

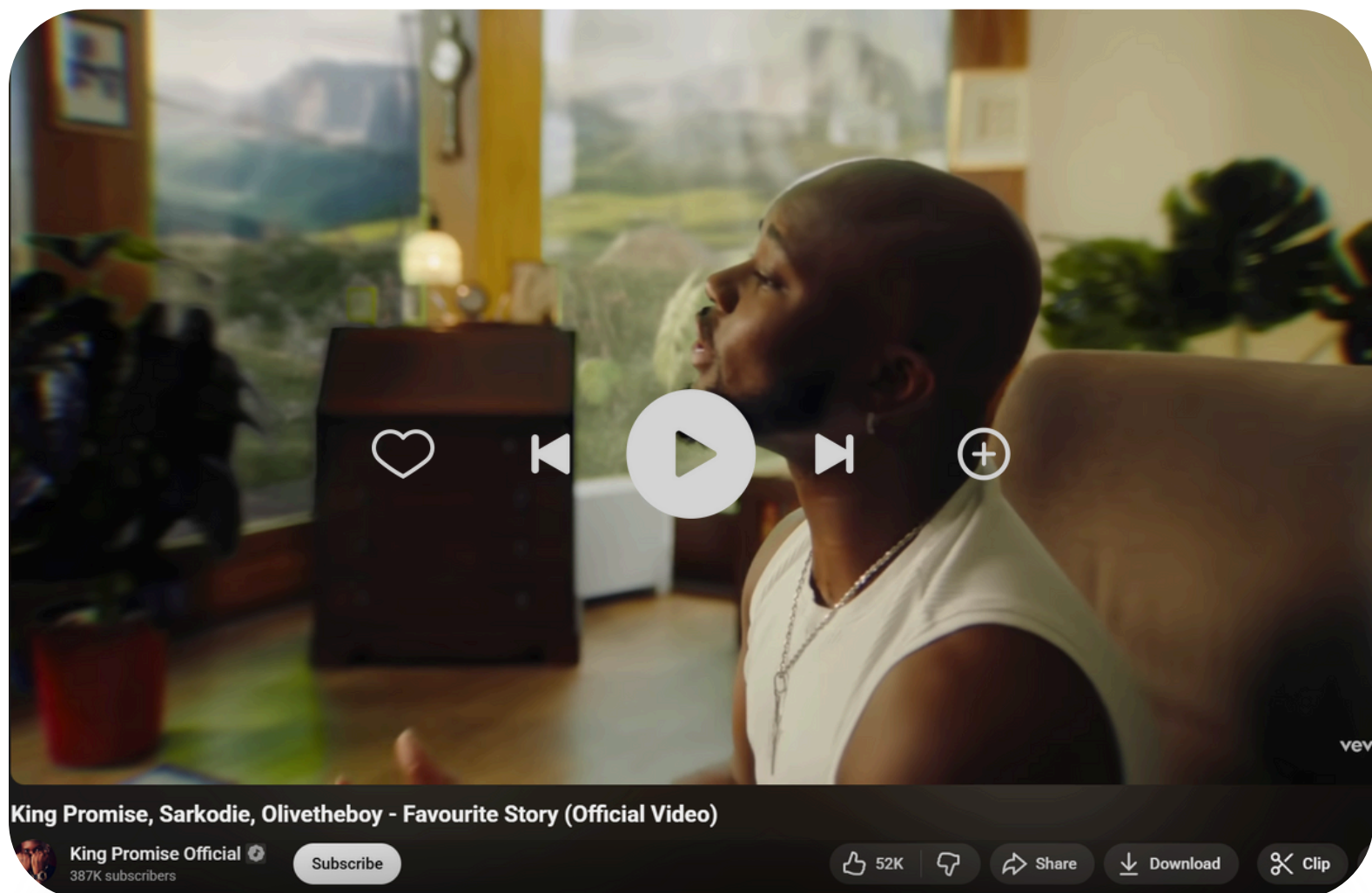
With more than 4.1 million views, the music video was released in June 2024. The collaboration, feted for showcasing a star-studded ensemble, was overwhelmingly received by fans, with words like “love,” “beautiful,” and “video” frequently observed in the word cloud. The setting, visuals, storyline, and camerawork were also commended, with a selection of the comments shown below:

I am from England 🇬🇧 but with Ghanaian descendants 🇳🇬. \nGhana please kiss me with a like 🇳🇬 (1872 likes, 26 comments)

If you're king promise fan from naija 🇳🇬 mark your registrar(1075 likes, 19 comments)

Emotion Distribution: Favorite story



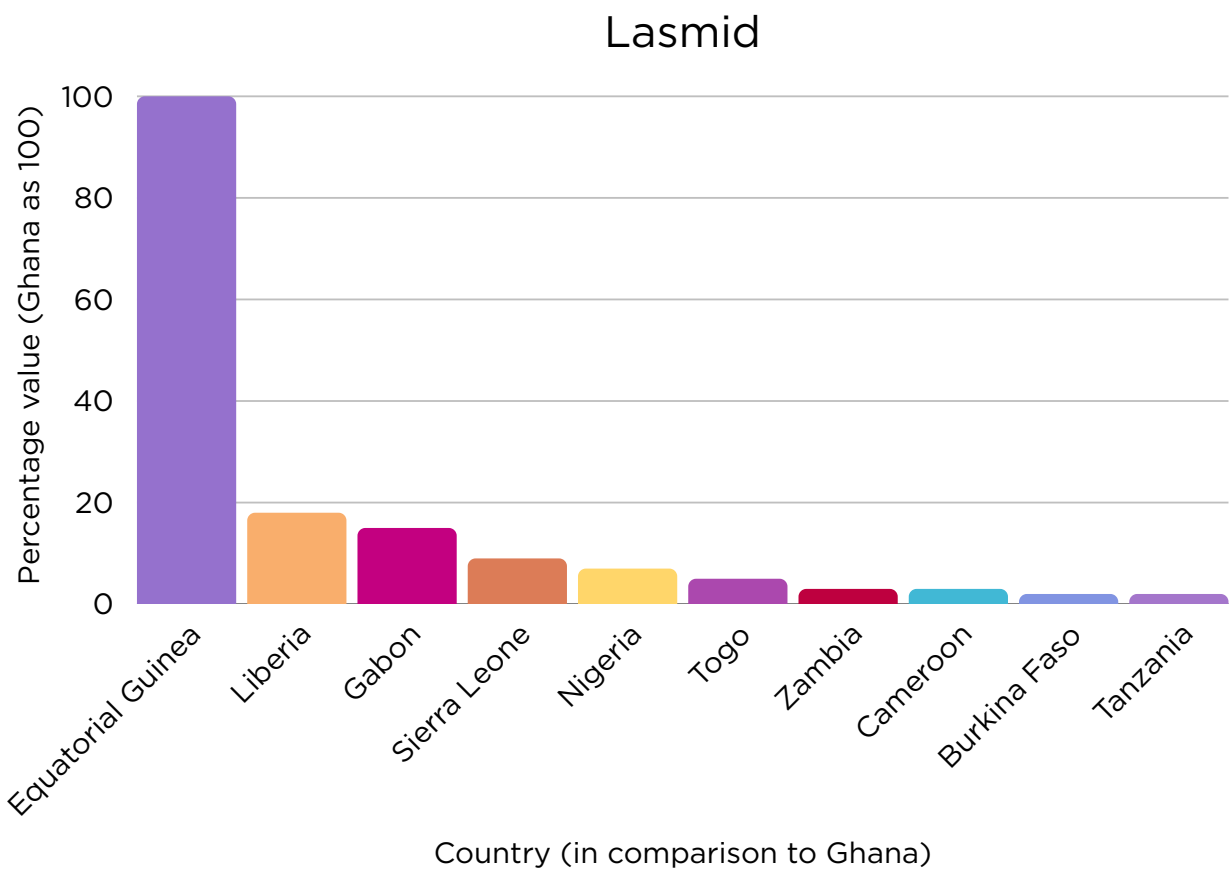
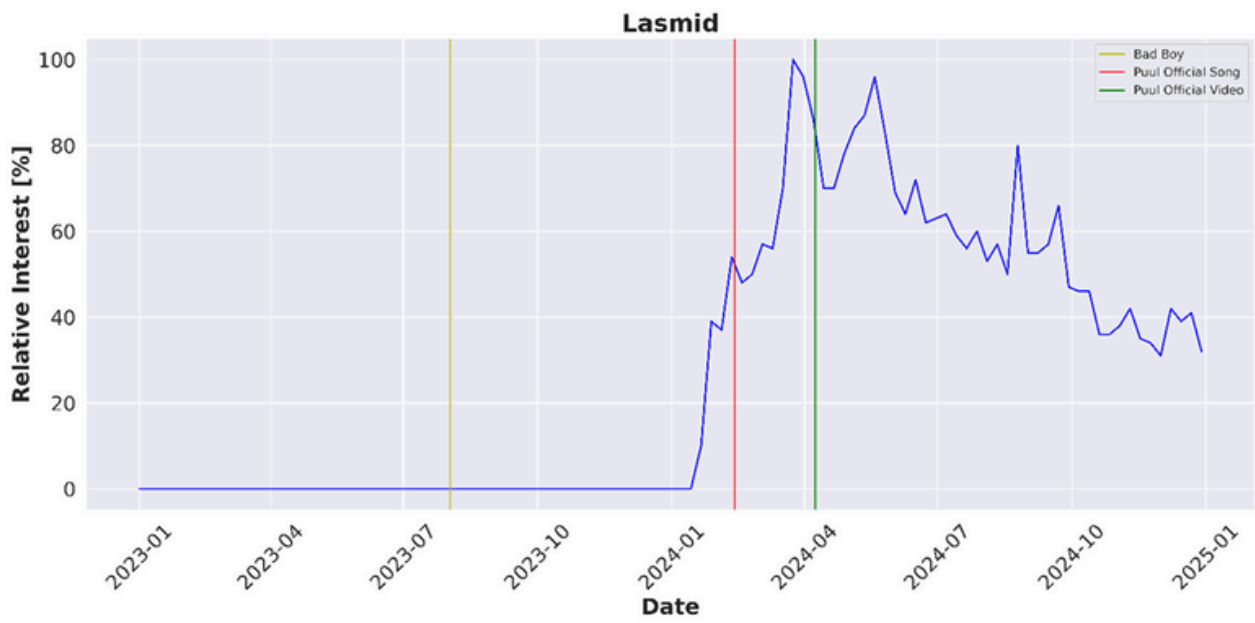


A portrait of a young man with a high-top hairstyle of dark dreadlocks. He is smiling and wearing a green and brown plaid shirt over a dark tank top, with a small cross necklace. The background is a soft, out-of-focus grey.

7

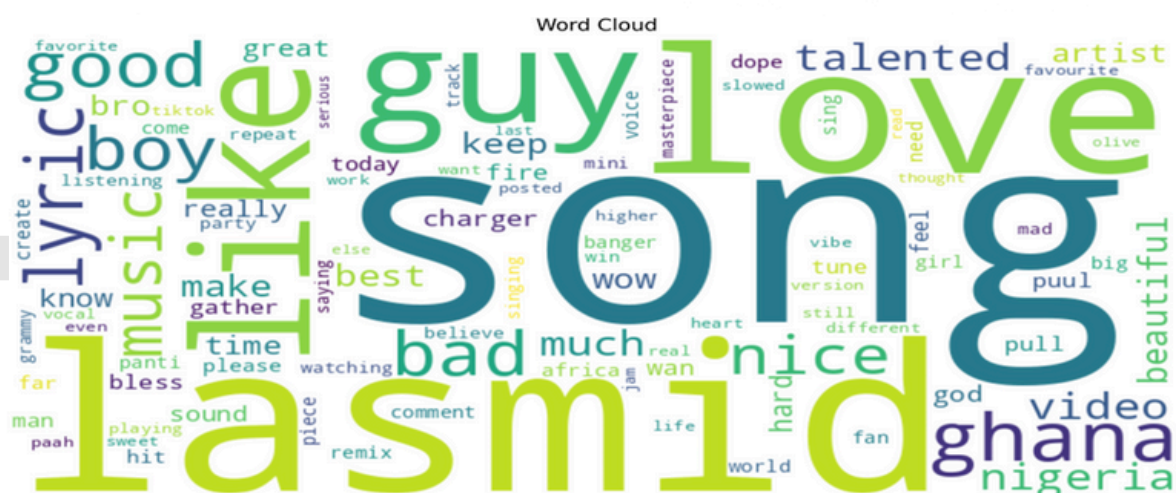
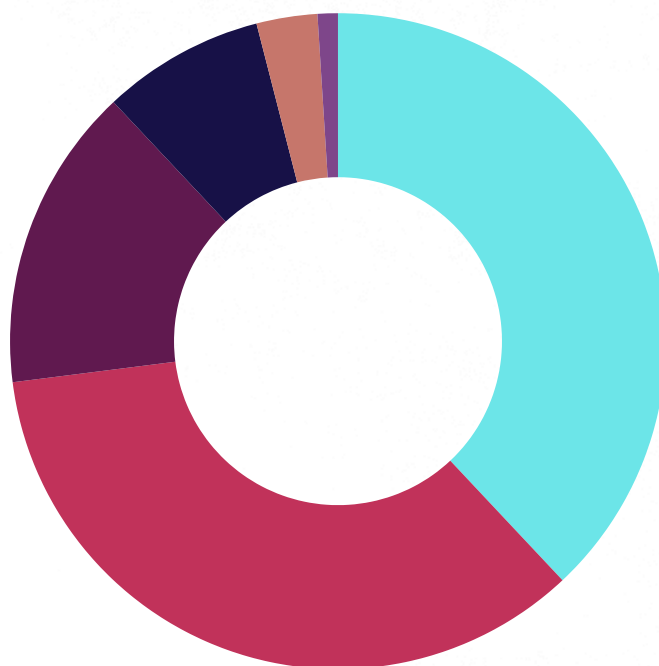
LASMID

The rising artiste has been a revelation on the Ghanaian scene, with two of his songs making the top 20. Lasmid's profile peaked in March 2024, following the release of *Puul*. Beyond Ghana, interest in his profile was predominantly from Equatorial Guinea (95%), Liberia (12%), and Gabon (9%). This means that for every 10 searches of Lasmid in Ghana, there were nearly the same number of searches in Equatorial Guinea.



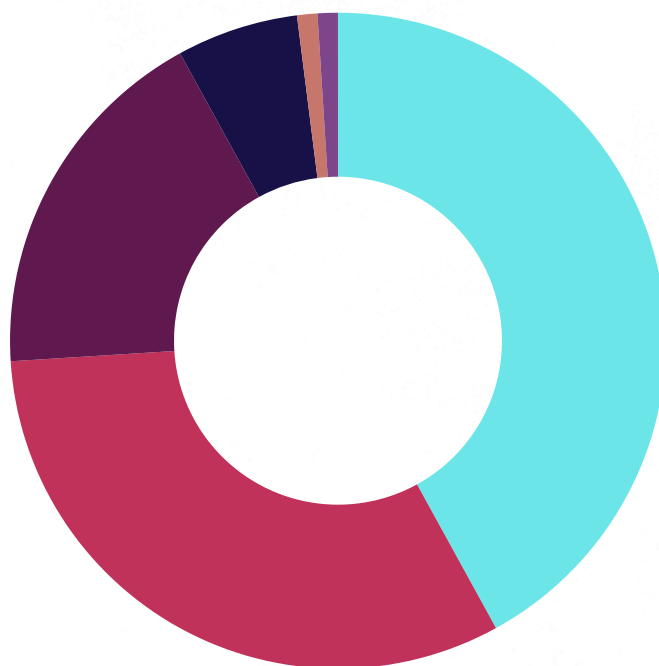
RIP to those of us who taught this was an inspirational song 😭😭
(98 likes, 15 comments)

love admiration others
approval amusement curiosity



LASMID HAS NO BAD SONG, and will never have one. Dude is loaded with full talent. The SWITCH🙄👤🔥🎤 (211 likes, 4 comments)

love admiration others
approval amusement sadness

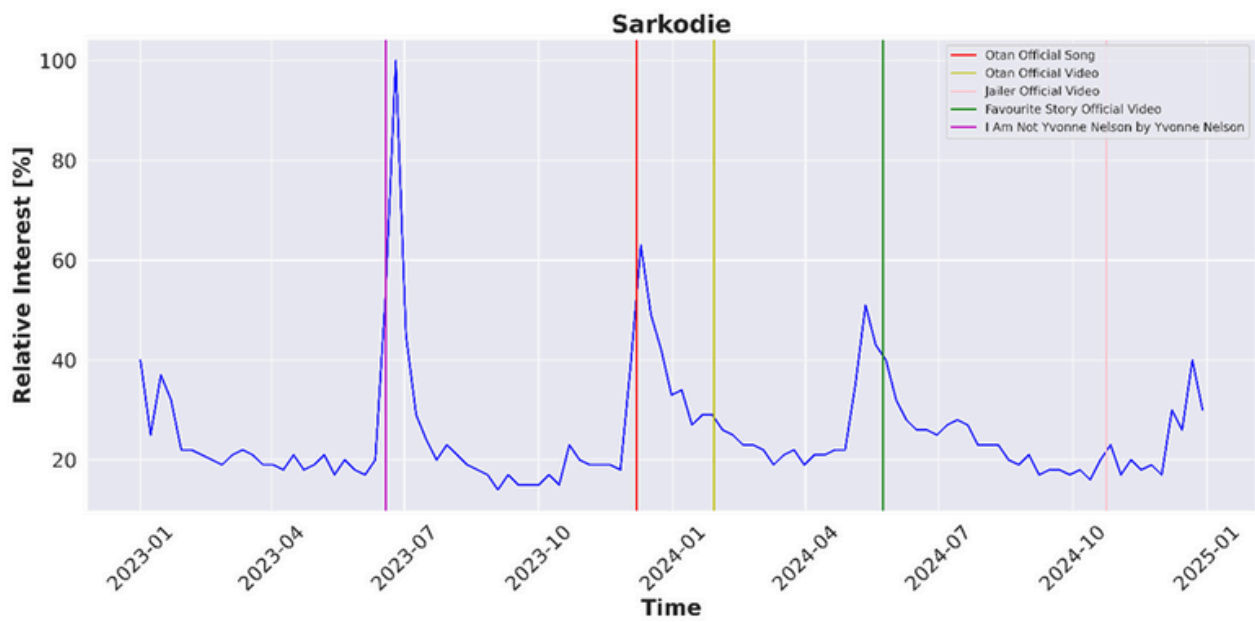




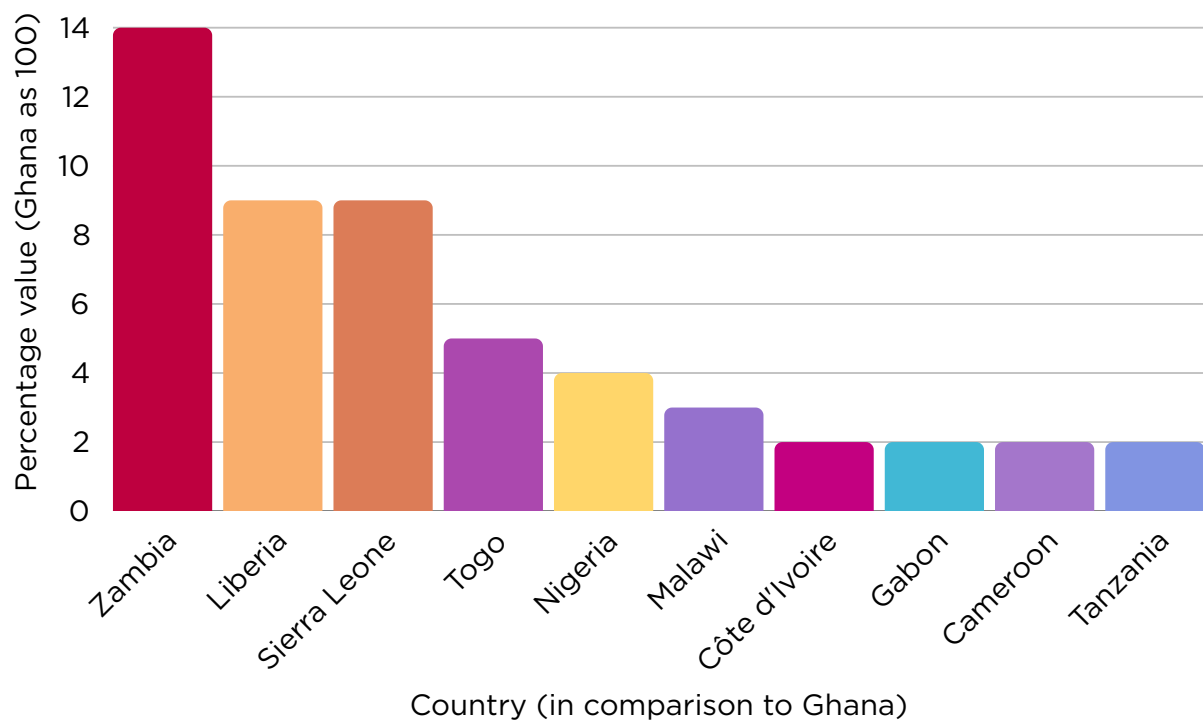
8

SARKODIE

A luminary of the Ghanaian music industry for more than a decade, Sarkodie's *Otan* and *Jailer* were 10th and 20th in the year's top 20. Interest in his profile remained relatively consistent throughout the year, with surges observed following the release of *Otan* and for featuring on *Favorite Story*. Beyond Ghana, interest in Sarkodie was observed in Zambia, Liberia, Sierra Leone, Togo, and Nigeria.



Sarkodie



Commenters across the continent praised the song's lyrics, instrumentation, and delivery. The poise, craft, and visual appeal of Sarkodie's songs are repeatedly demonstrated through his videos, which take on a life of their own and express his unflinching drive for excellence. It is little wonder that the winner of the 2024 Hiplife Song of the Year retains an inimitable reputation in Ghana, across the continent, and in the rest of the world.

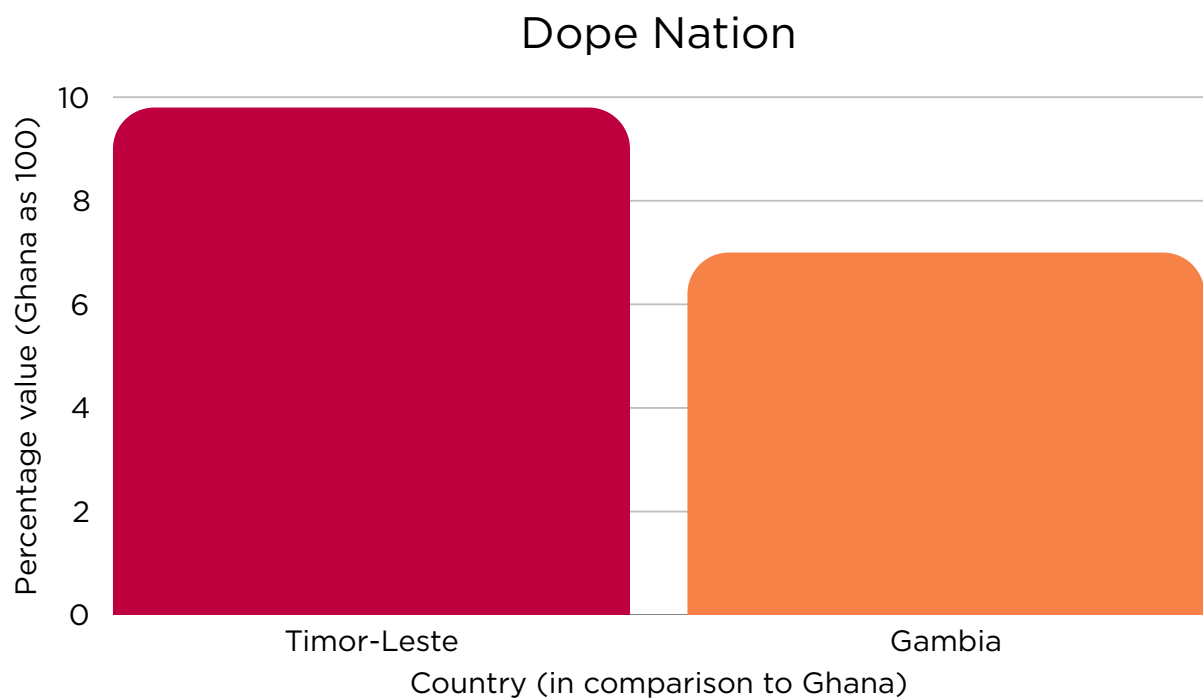
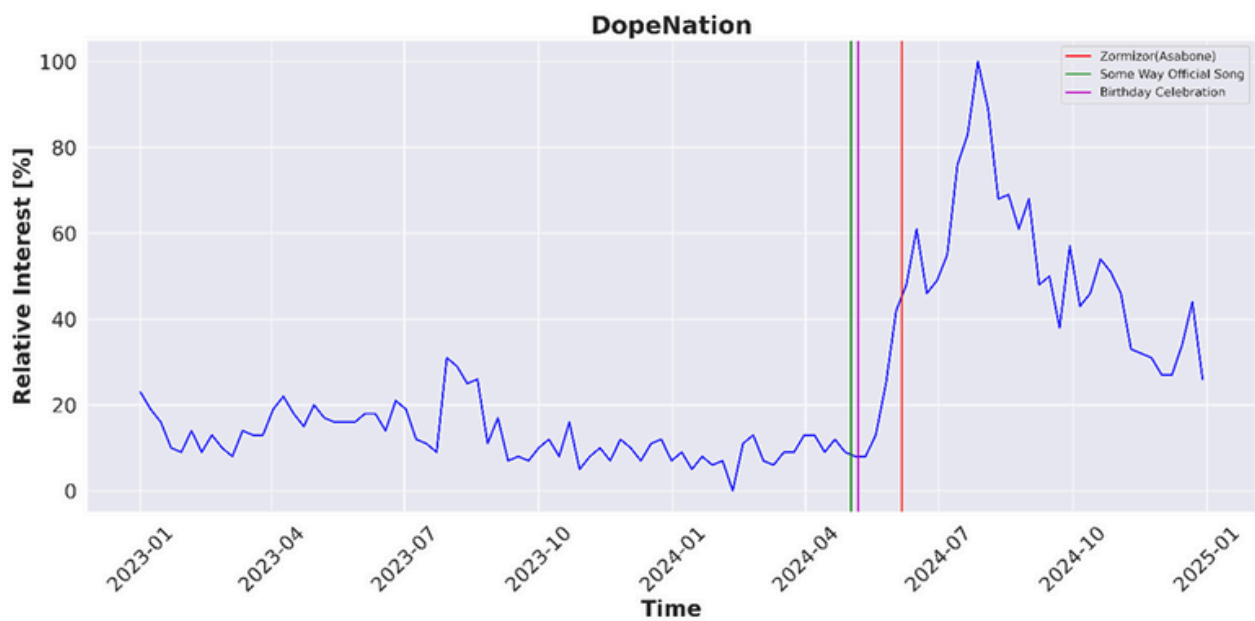
Emotion Distribution: Otan





DOPE NATION

The fraternal duo is in a long line of double acts, including Akyeame, Bradez, the Lumba brothers, and Akatakyie. While the release of *Some Way* earlier in the year contributed to the rising interest in DopeNation, profile interest peaked in August 2024, two months after the release of *Zormizor (Asabone)*. Outside Ghana, search interest in the duo emerged in East Timor (Timor Leste) and The Gambia. The duo is among a distinguished group of three artistes with search interest beyond the continent.



The song remains a hard act to follow in inciting excitement and energy. The artistes were lauded for the video, which featured Agadoo: a Ghanaian dancer and influencer. It was described as lithe, fun, and catchy by many. From the word cloud, “dope,” “agadoo,” “love,” and “dance” were among the frequently observed words, with the leading comments including:

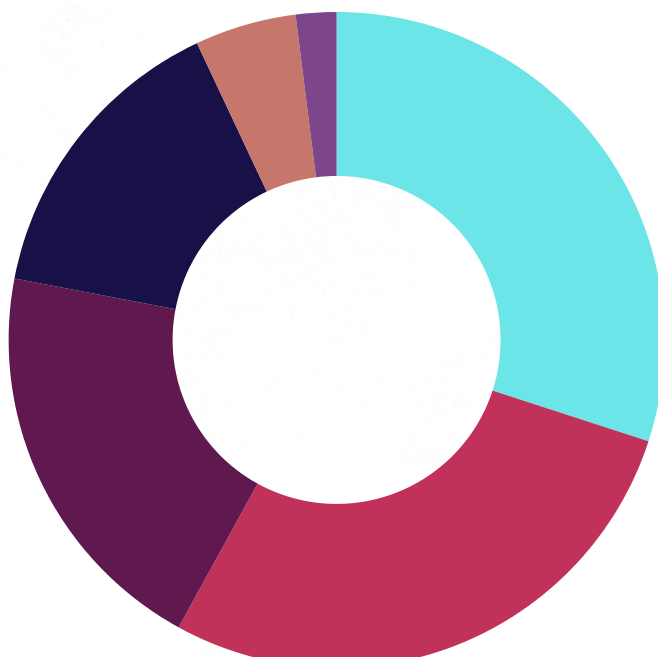
I will come back after every like (1239 likes, 20 comments).

Who is here not only for Dope Nation But Agadoooooooo 🎉😂 (610 likes, 15 comments).

Emotion Distribution: Zormizor (Asabone)

ZORMIZOR (ASABONE)

love others admiration
amusement approval joy

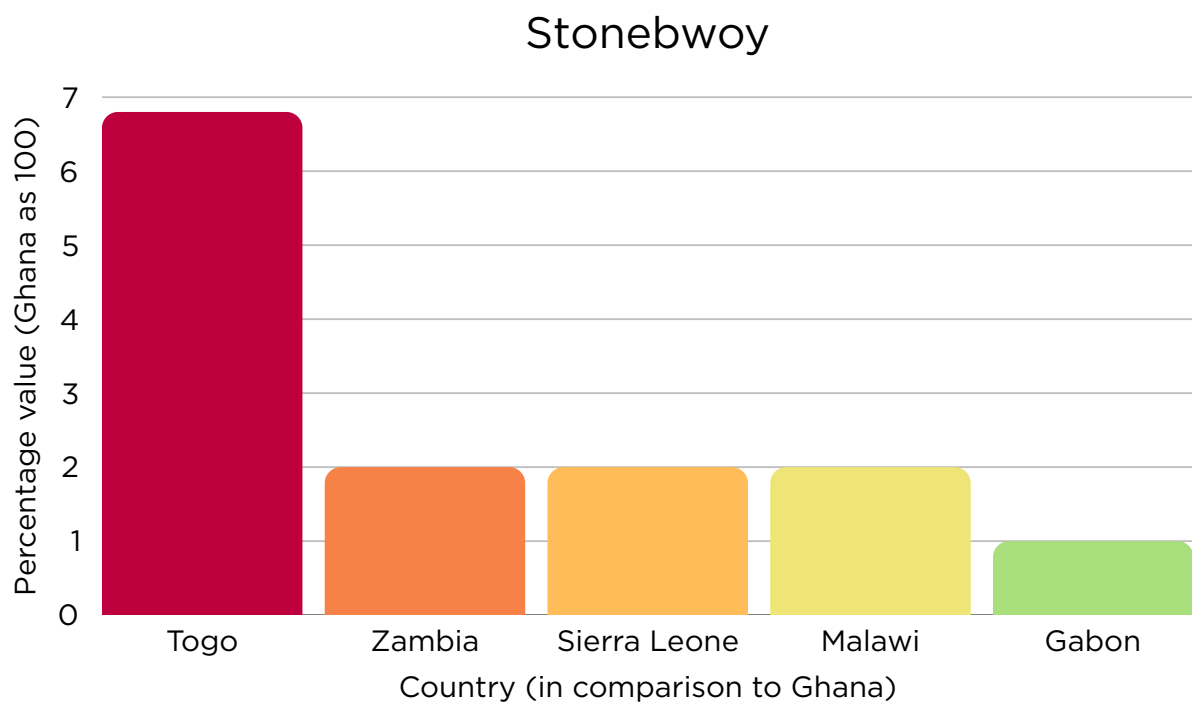
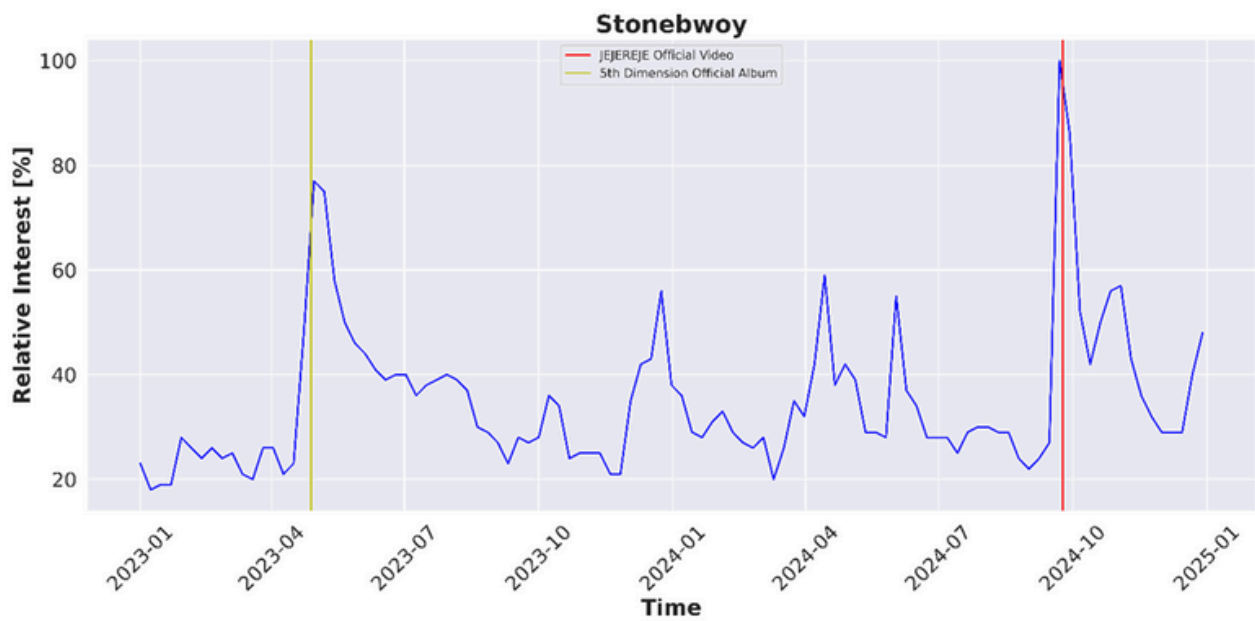




10

STONEBWOY

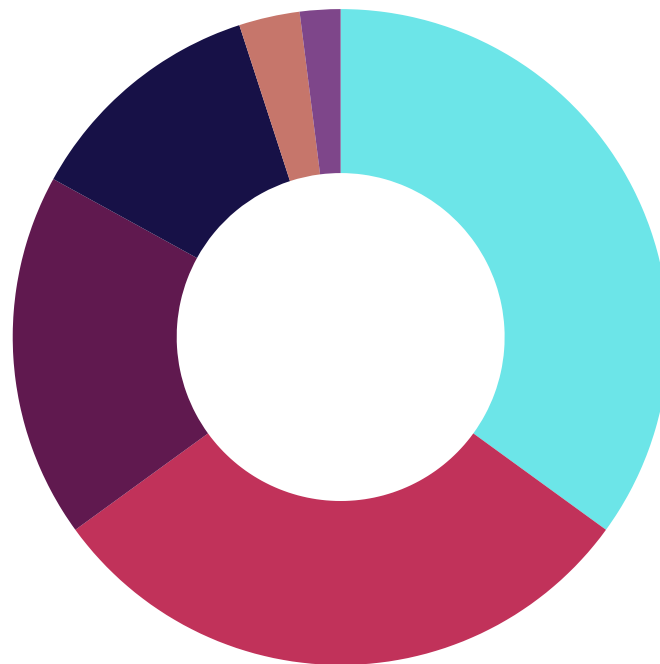
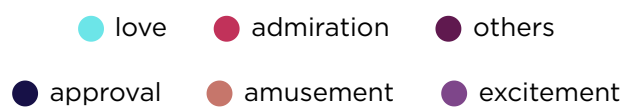
The acclaimed reggae/dancehall artiste and 2024 TGMA Artiste of the Year is a worthy addition to the top 20. Stonebwoy's profile peaked in October 2024—around the time of the release of *Jejereje*, with interest beyond Ghana observed in Togo, Zambia, Sierra Leone, Malawi, and Gabon. A collaboration with the global Beninois icon, Angelique Kidjo, along with his album, *5th Dimension* (which won the album of the year during the last TGMA), aptly demonstrates Stonebwoy's rise to the pantheon of legendary musicians.



JEJEREJE

The music video is a festive-themed song which rightly captures the spirit of the season with fitting lyrics and cinematography. It induced expressions of delight from commenters, with “hit,” “music,” “like,” and “bhim” recurring in the word cloud.

Emotion Distribution: Jejereje

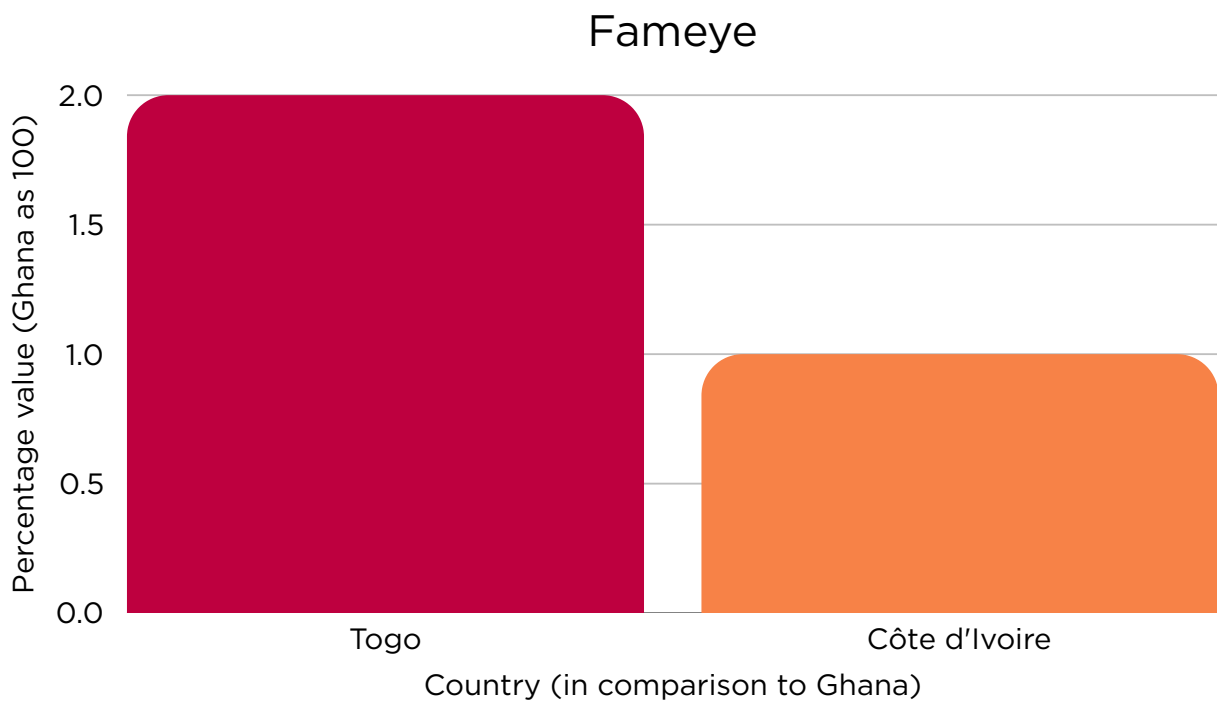
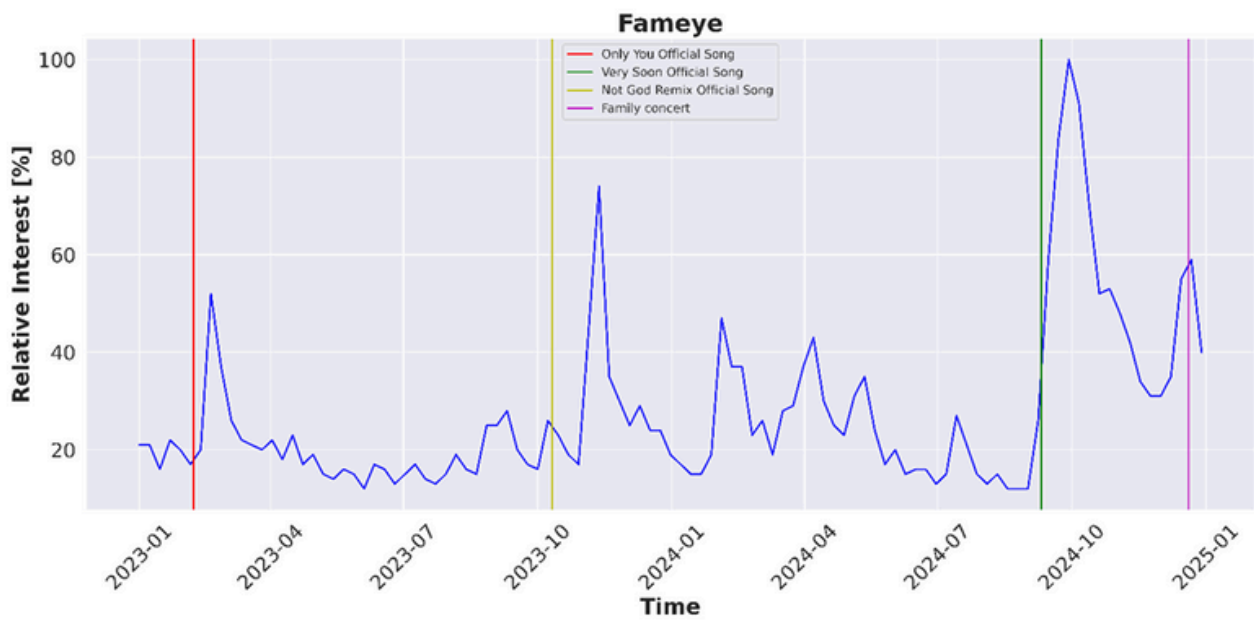


A portrait of a young Black man with short, dark dreadlocks and a light beard. He is looking slightly to his left with a neutral expression. He is wearing a bright yellow jacket. The background is a solid, warm brown color.

11

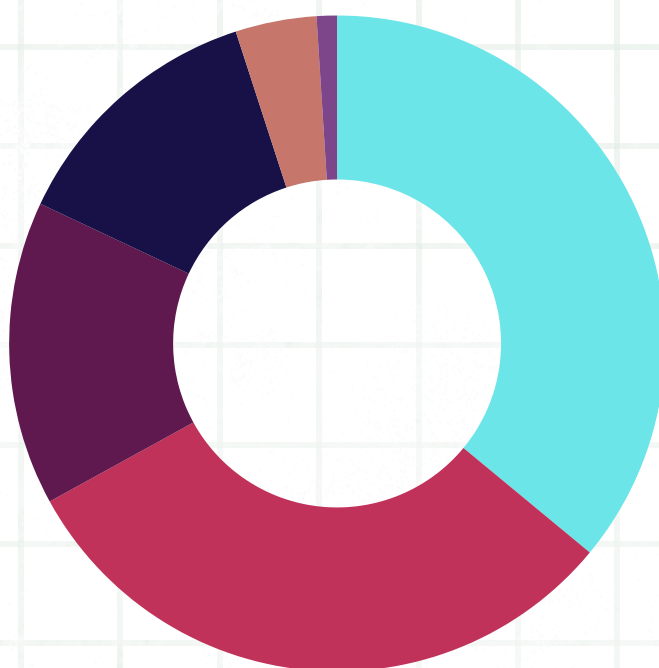
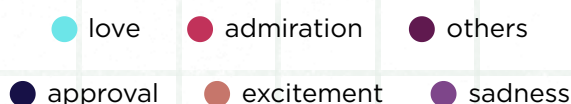
FAMEYE

A prolific songwriter and artiste, Fameye's profile peaked in October 2024, following the release of the official music video for *Very Soon*. Outside Ghana, interest in his profile was from two Francophone countries in West Africa: Togo and Côte d'Ivoire.



The music video is a festive-themed song which rightly captures the spirit of the season with fitting lyrics and cinematography. It induced expressions of delight from commenters, with “hit,” “music,” “like,” and “bhim” recurring in the word cloud.

Emotion Distribution: Very Soon



VERY
SOON

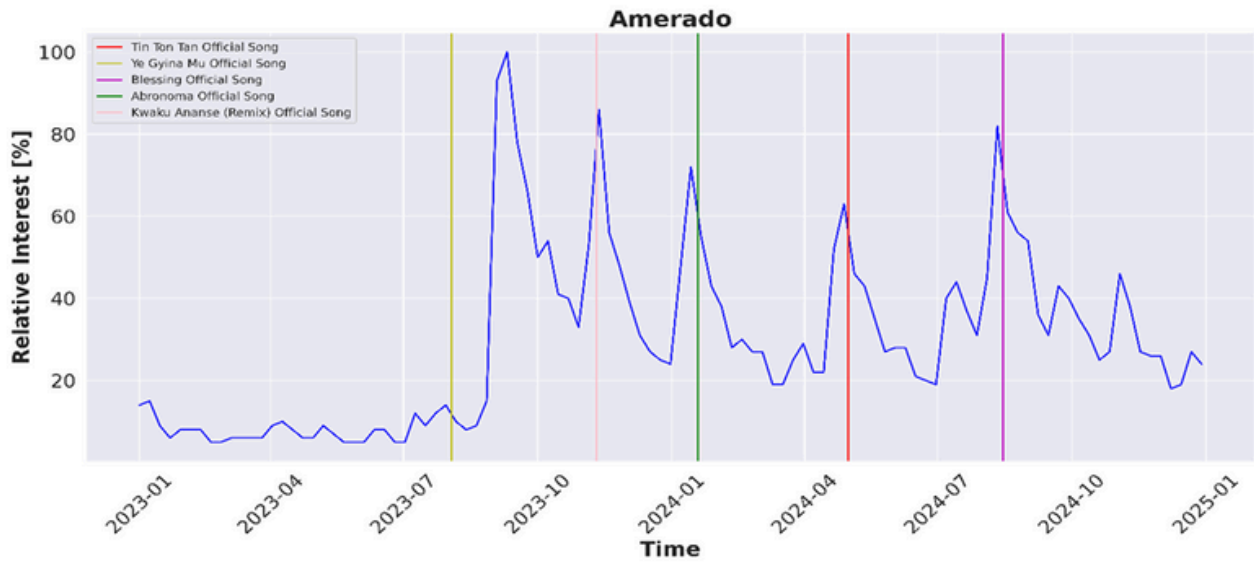




12

AMERADO

With hits like *Kwaku Ananse* (which won Highlife Song of the Year during the last TGMA), *Blessing*, and *Abronoma*, Amerado has undoubtedly made his mark on the hearts and minds of many, with his profile markedly surging following the releases of the aforementioned songs. Equally at ease with performing both the hip-hop and highlife genres, his versatility is worth eulogizing. But notwithstanding the plethora of hits in his stable, it was *Tin Ton Tan* which made the top 20.



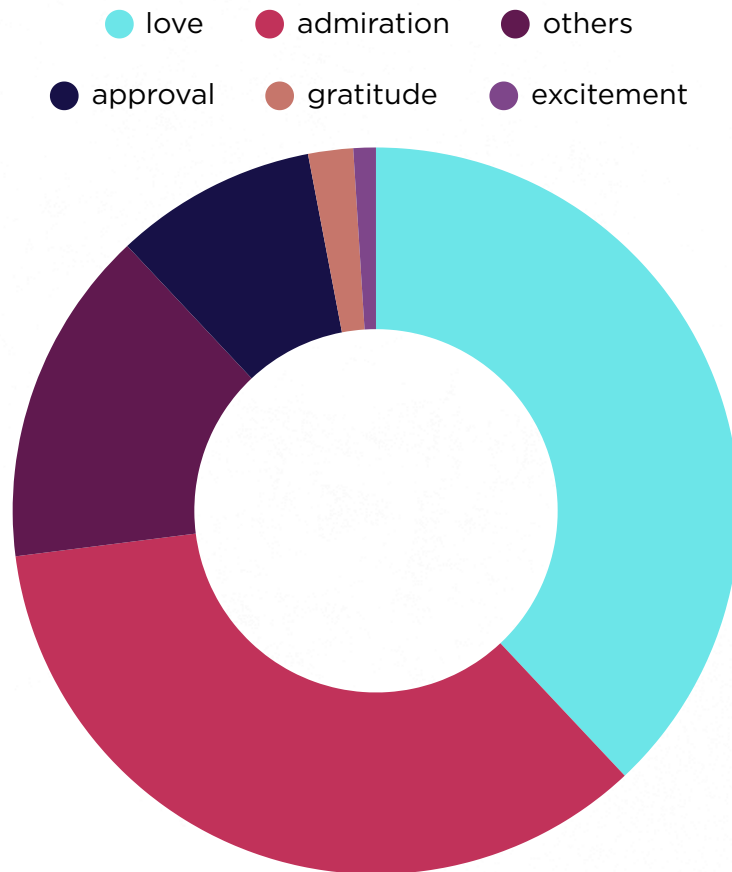
TIN TON TAN

Garnering well over 2.3 million views, the music video was well received, with Amerado's vocal ability especially praised. The song elicited largely positive sentiments, and some of the leading comments are shown below:

"Thanks for supporting me always ❤️ Lets make this one another timeless record" (489 likes, 61 Comments)-Posted by Amerado.

"If you love the lyrics. Let's gather for a selfie." (198 likes, 14 comments)

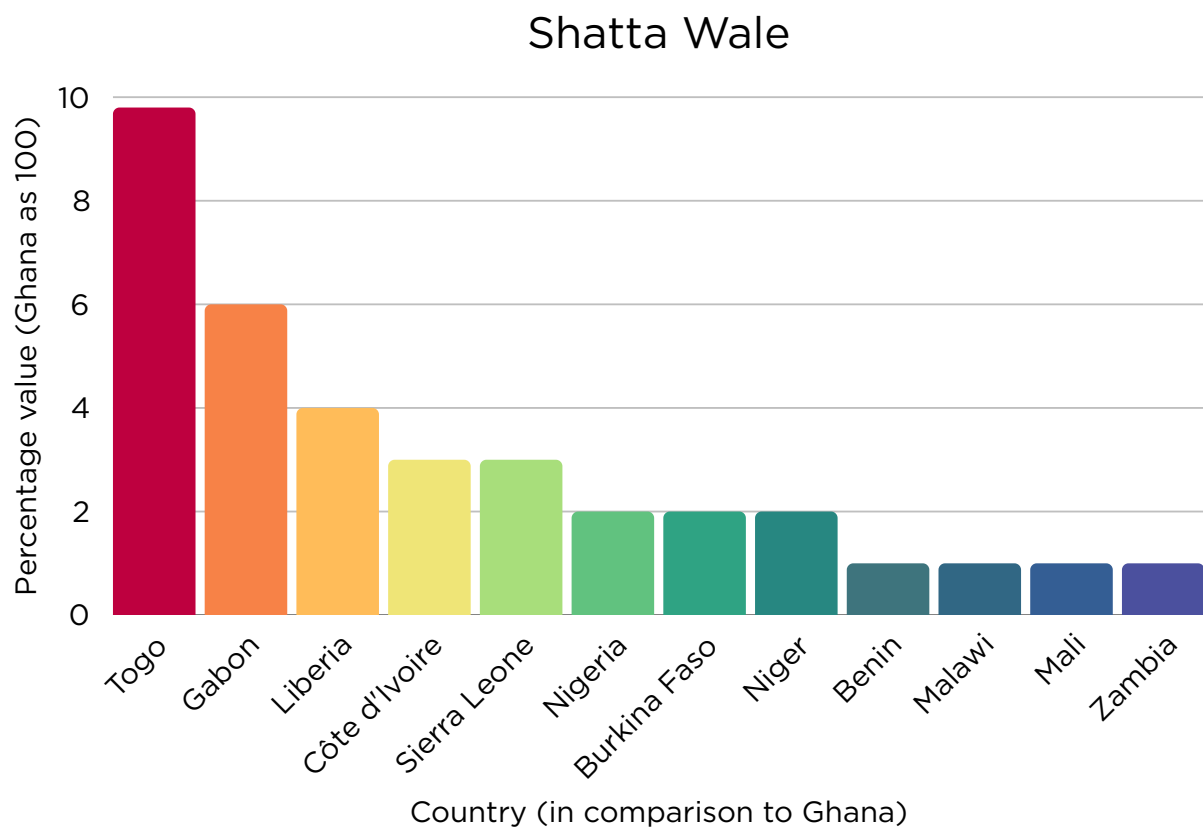
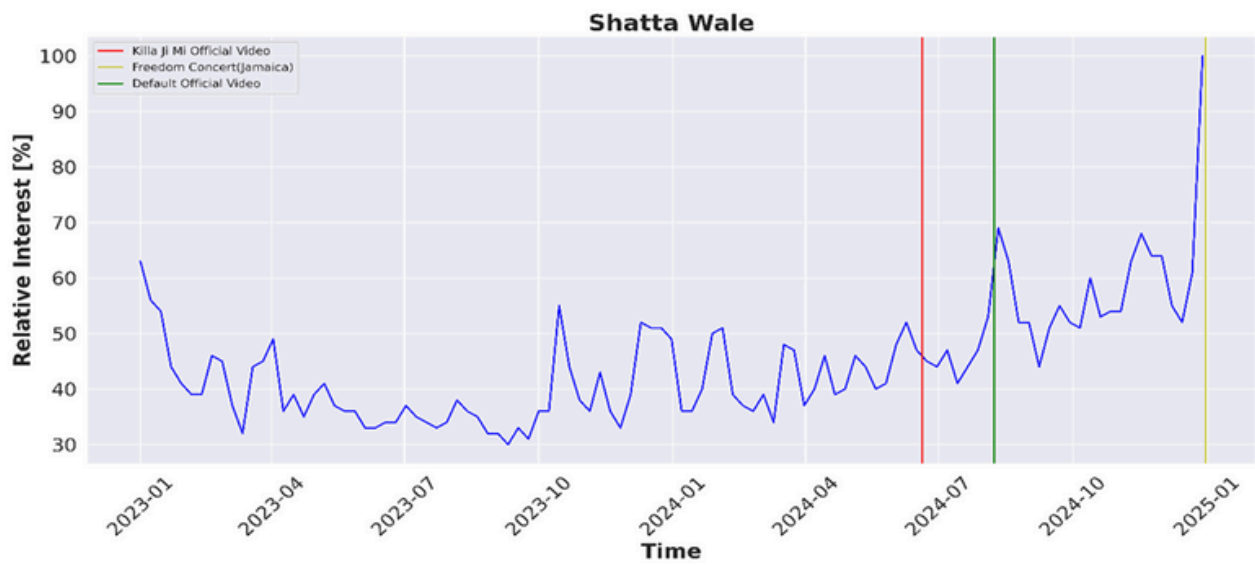
Emotion Distribution: Tin Ton Tan





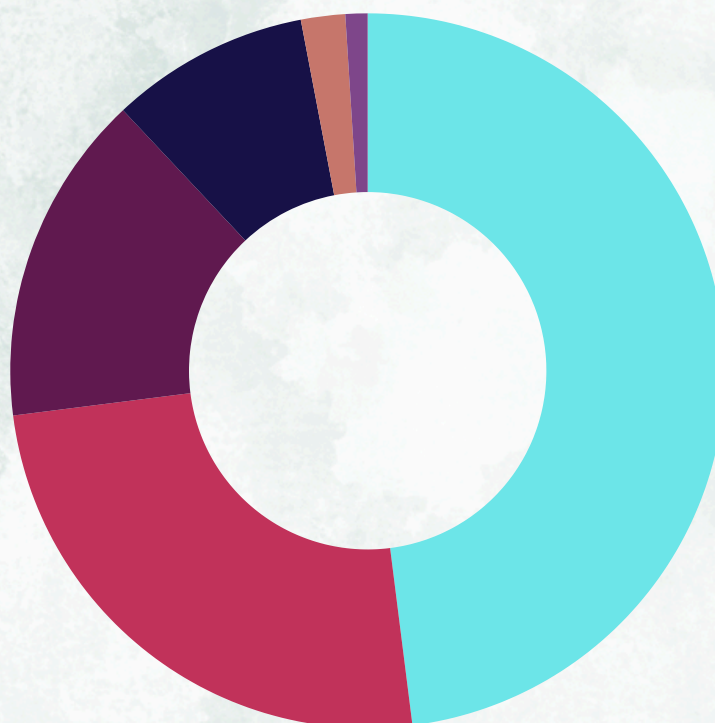
SHATTA 13 WALE

The dancehall king continues to enthrall Ghanaians with his adrenaline-rushing songs, and *Killa Ji Mi* ensured his place in 2024's top 20. Search interest in Shatta Wale remained consistent throughout the year, with interest surging in August following the release of *Default*, and peaking around the "Freedom Concert," held in Jamaica. The artiste's profile interest was observed across the continent, with Togo, Gabon, Liberia, and Côte d'Ivoire leading the charge.



Hailed as yet another Shatta Wale barnstormer, the song is true to form, with words like “best,” “paah,” and “dancehall” frequently observed in the word cloud. The sentiments were very positive, with more than 80% of commenters expressing love, approval, and admiration for the music video.

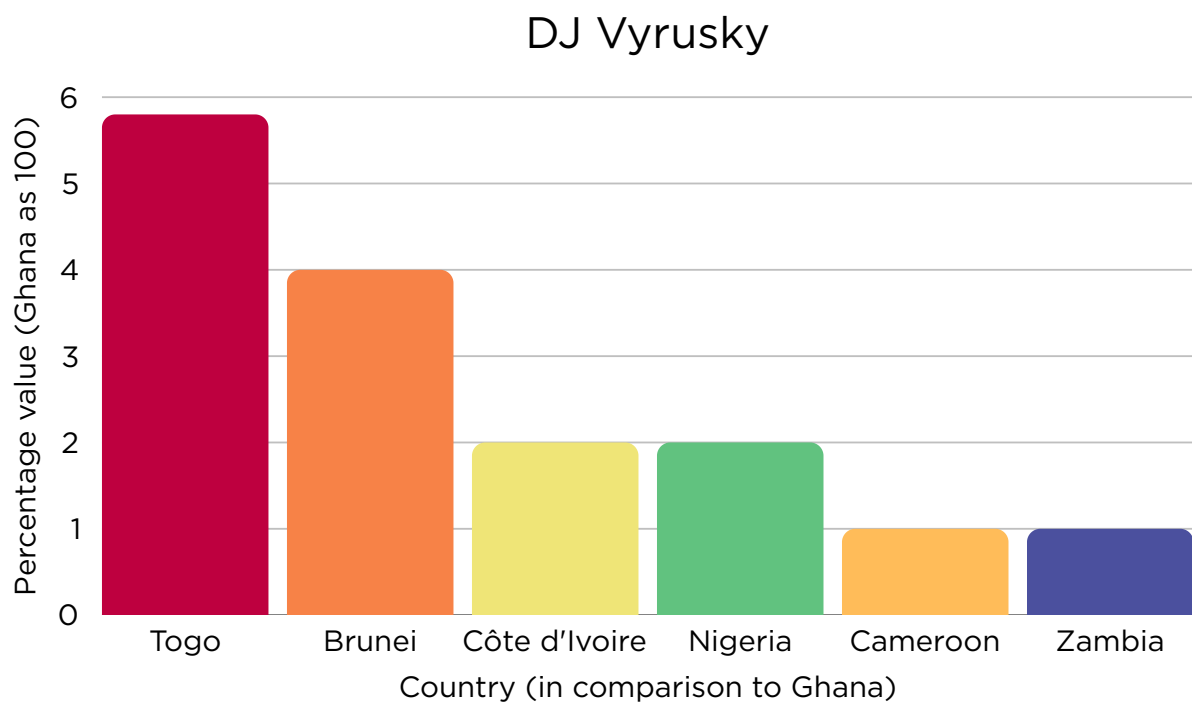
love approval admiration
others amusement excitement



A portrait of DJ Vyrusky, a Black man with short hair, wearing dark sunglasses and a black hoodie. He is looking directly at the camera with a serious expression. The background is dark and out of focus, with some circular light patterns. A vinyl record is visible in the foreground, slightly out of focus.

DJ 14 VYRUSKY

The DJ-turned-musician has been a crossover pacesetter, whose feature song, *Sika*—in collaboration with KiDi and King Paluta—made the list of Ghana’s leading songs in 2024 and surged interest in his profile. Outside Ghana, interest in DJ Vyrusky’s profile was observed in Togo, Brunei, Nigeria, and Côte d’Ivoire. He was one of three artistes to have garnered search interest outside Africa (in Brunei); the other two were DopeNation and Beeztrap KOTM.



Emotion	Percentage
love	35%
admiration	35%
others	15%
approval	10%
amusement	5%
sadness	5%

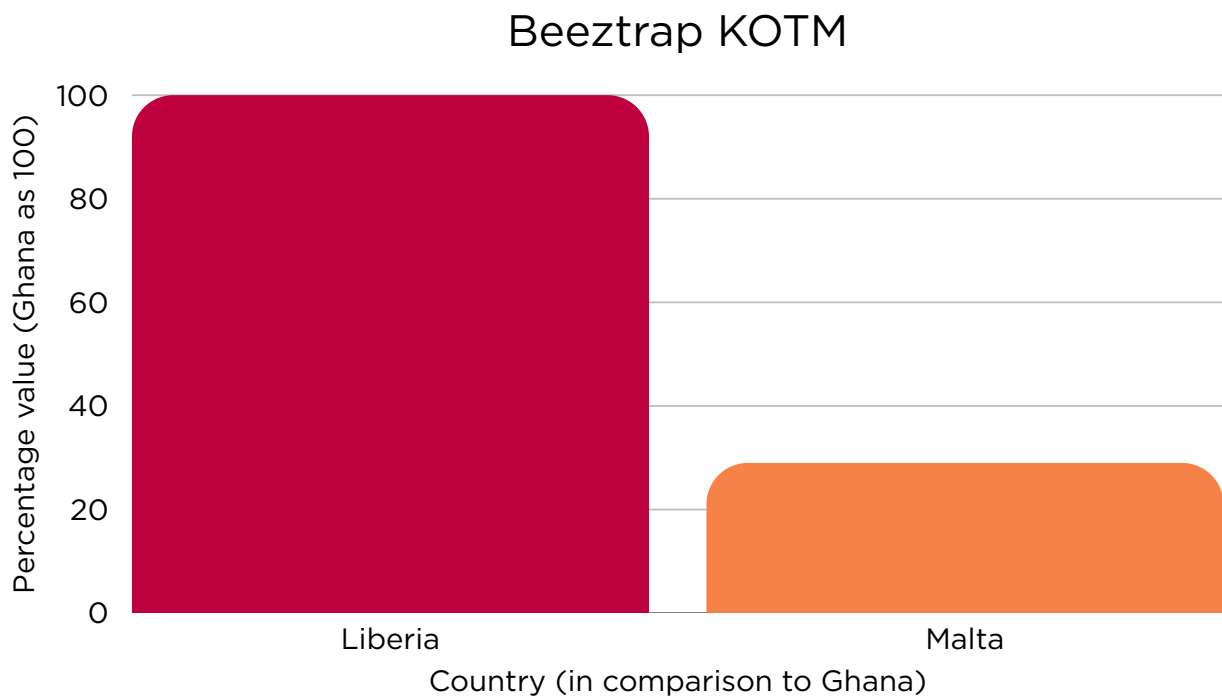
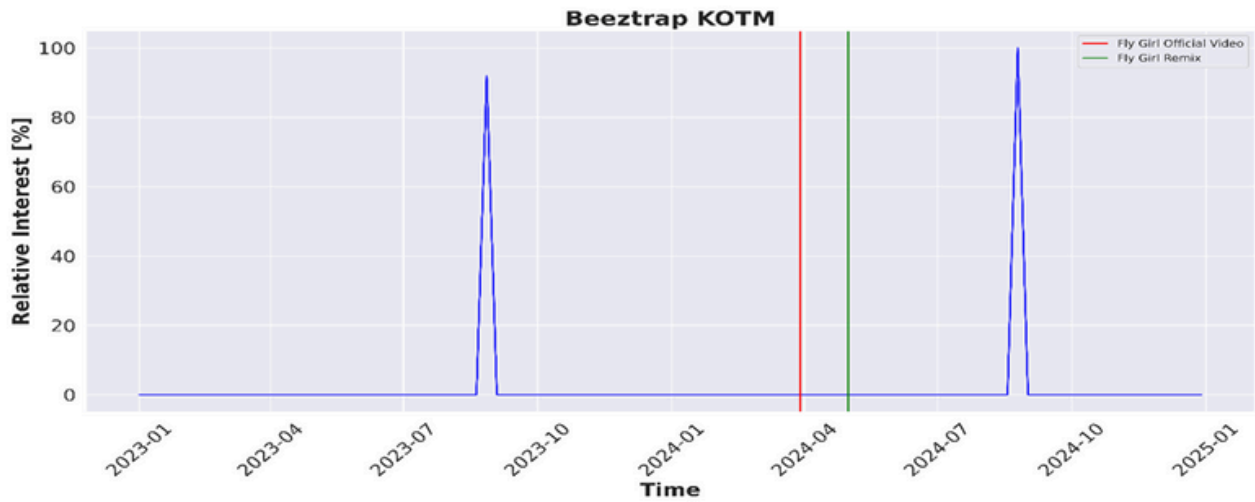


A portrait of a man with short dreadlocks, wearing dark sunglasses and a black t-shirt. He has a goatee and is looking directly at the camera. A yellow circle with the number 15 is positioned to the left of the text. A thin horizontal line is visible across the middle of the image, and a thicker yellow horizontal line is below the text.

15

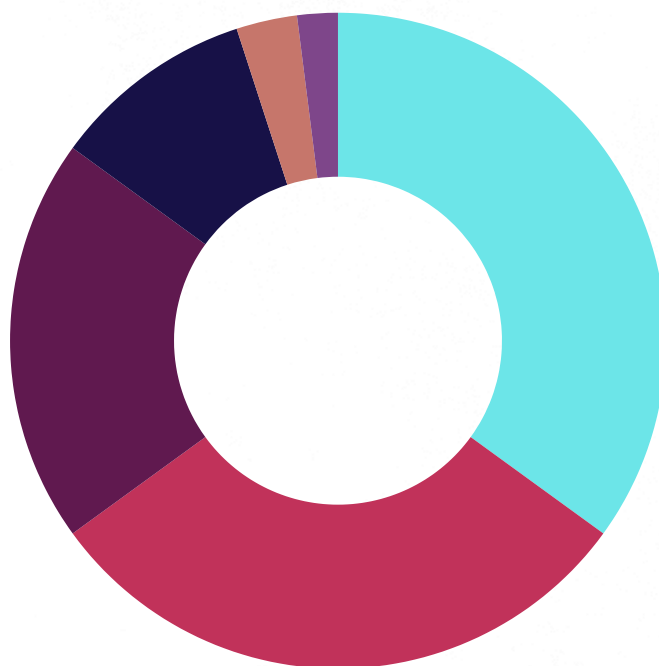
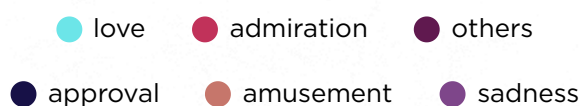
BEEZTRAP KOTM

Concluding the ensemble of Ghanaian artistes is Beeztrap KOTM. Profile interest in the artiste remained consistently low, except for the observed surges following the release of *Fly Girl*. Beyond Ghana, profile interest in Beeztrap KOTM was significant in Liberia and Malta, being the third artiste to obtain search interest beyond the continent.



"Gather here if Delays interview brought you here. 👍👍" (204 likes, 15 comments).

Emotion Distribution: Fly Girl





VIDEO QUALITY RANKING

This section explores how the leading music videos were rated by fans, with the video ranked first being the highest rated and the twentieth the lowest ranked. King Paluta's *Makoma*, with a score of 83.423 points, was the highest-rated music video. This was followed by Black Sherif's *Oil in My Head*, KiDi's *Lomo Lomo*, and King Promise's *Favorite Story*. Rounding up the list were Lasmid's *Bad Boy* in 19th and Fameye's *Very Soon* in 20th.

SONGS	ARTISTS	TOTAL COMMENTS	TOTAL VIDEO SCORE	VIDEO SENTIMENT RANK
Makoma	King Paluta	309	83.4233	1
Oil in My Head	Black Sherif	494	71.5936	2
Lomo Lomo	KiDi	285	55.1071	3
Favorite Story	King Promise	444	54.516	4
Zormizor (Asabone)	Dope Nation	231	49.362	5
Otan	Sarkodie	687	48.4408	6
Jejereje	Stonebwoy	657	45.369	7
Fly Gurl	Beeztrap KOTM	160	42.48	8
Tin Ton Tan	Amerado	143	41.96	9
Sika	Dj Vyrusky	66	40.9546	10
Killa Ji Mi	Shatta Wale	790	36.1682	11
Defedefe	Team Eternity	1395	35.1894	12
Jailer	Sarkodie	545	34.6626	13
January 9th	Black Sherif	676	33.1006	14
Oil in My Lamp	Joe Mettle	488	30.5532	15
Aseda	King Paluta	262	27.0678	16
Puul	Lasmid	178	25.842	17
Kilos Milos	Black Sherif	334	25.7669	18
Bad Boy	Lasmid	169	21.9336	19
Very Soon	Fameye	166	17.4484	20

CONCLUSION



TOP 20 MUSIC VIDEOS

As an alternative for evaluating the popularity of the leading music videos in Ghana, the Sound of Ghana incorporates both views and engagement to determine what is truly popular (that is, the comments, unique commenters, likes, replies on comments, and relative search interest) – finding that, with the exception of Team Eternity’s *Defedefe* and BeezTrap KOTM’s *Fly Girl*, all the music videos ranked differently when the Zach Levi Music Video Score Index was applied. To this end, the report strives to demonstrate the utility of data science in the creative arts industry, both by exploring fans’ sentiments and also providing useful insights on the global reach of Ghanaian music. This is especially useful for artistes, business developers, producers, and other key industry stakeholders.



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