RESEARCH ARTICLE

URBANIZING LOCAL CULTURE THROUGH MUSICAL PRODUCTION: THE PATH TO ALIF NAABA AND FLOBY IN BURKINA FASO

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ABSTRACT

The study of culture and its embodiment within the urban environment can be challenging. This challenge is more remarkable in Africa, specifically in Burkina Faso. Despite that Ouagadougou has become a metropolitan hub within the surrounding cities, academic literature in the role of music in urban development is not well traced within a geographical perspective. Hence the interest of this paper. Highlighting then urban music production through the local language, while emphasizing the role of the artists who have supported the rise of urban music in Burkina Faso, is something that should be encouraged. It may be of interest to geographers to seek an understanding of the urban process and its dynamics in this context. The aim of this study is to contribute to the enrichment of musical literature by focusing on local culture that uses the local language, such as Moore, in the production of urban music and its globalization. This study draws on the evolution of music and the main contributors in Burkina Faso. It considers music as a process of production and reproduction of the urban environment. Therefore, we have considered cultural history, the cultural landscape, and urban ecology as the fundamental concepts and theories, through which a methodological approach can be developed to outline the elements that have guided the "urbanization" of Burkina Faso local culture. How a local language like Moore has become an instrument in shaping urban music is one of the questions that may find its answer within the role played by the first generation of musicians, and by the second generation represented by Alif Naaba and Floby, including the renewed interest of the urban population in reconnecting with their local heritage.

INTRODUCTION

Local culture has been seen as folklore production for those who were the keepers of those products (R. Fox, 2025, p. 2). Musical production as it is, was made by using local languages embedded in the local areas where those who recognize the authenticity and the values are local communities. Since some years, local languages have been involved in musical production and have reached a plurality of consumers that live not only in rural areas, but within urban areas. Subsequently, musical production went through its current territorial limit to encompass a large world of listeners and buyers. The main question that can come from these perspectives is how this transformation has been made? Why is it that local languages become an incredible instrument of urban production musically? What are the future challenges? What representation does this musical shift have on local and urban communities?

These are questions that the modern urban world faces when it comes to using local languages for modern music production and Biaya (2014) states that "ambiance" as urban hedonism is the main leisure activity in most African cities. However, in the recent decade, many artistic productions have seen a shift from a type of musical production to encompass a holistic news brand, that we can call "urban music" (A. Krims, 2007, p. 19-21) and V. Elsa (2006, p. 61) to sustain that culture is always admitted as a qualifying element for inter-urban concurrences and is essential for reconstructing the metropolitan's images. From this perspective culture becomes a

commodity for urban growth and involves new adepts that share the same tendency. In this length of idea, we would like to bring two musicals that shaped the view of local cultures in terms of musical productions and analyses the ways through which local cultures are urbanized musically.

METHODOLOGY

The methodological approach of this paper is framed upon an historical and narrative framework, which encompass cultural history, the cultural landscape, and urban ecology as the fundamental concepts and theories (M. Morton 2013, p. 1-2-50; A. Ehteshami 2018, p. 86-89; M. Coulibaly, p. 441). Which highlights the evolution of musical production in Burkina Faso, especially the urban history by looking at the unfolded urban production of music using local languages such as Moore. If urban history has been mainly focused on residential segregation and ghetto formation, ethnic assimilation and migration, suburbanization, and socio-economic crisis from American scholar perspective (Stephen V. Bittner, 2009), here we take a step forward by analyzing urban production of music through the length of the independence era in Haut volta, and the infrastructural factors, migration, and diffusion effect of local culture and it acceptance in city. In many cases it is worth noting that music in African and particularly in Burkina Faso started to be urbanized in

the colonial period with the genesis of the first orchestra of music known as urban folklore of local productions. (D. Martin, 2013, p. 333) to noticed in the case of South Africa whether the history of Cap Town music is a history of creolization, molded in a century of slavery, segregation and apartheid. In the case of Burkina Faso, local music has been always practiced in these countries, called previously the Haute volta, and predominantly in rural areas.

Since the accession of Burkina Faso to independence, local production and presentation have come to be explored in the urban areas with the successive events of dances, manifesting their gratification to independence. Hauke (2010) and (D. Martin, 2002, p. 3) argues that governments of newly independent states in Sub Saharan Africa and others colonized world used musical styles and musicians to support their nation building project or to rebel against the foreign domination. We draw from this perspective and highlight the evolution and the factors involved in the urbanization of local cultures as urban production and goods for urban communities. These musical styles are known in the case of Congo's regions to be "la rumba" or "la chachacha".

However, the question comes again. How have urban people come to embrace these types of reconversions of local music over the length of the time? We also frame the work by exploring urban ecology (conceived here as structural pattern and function of natural and human interaction within city in the process of making a living place) and urban landscape (landscape being a "synthesis of natural and cultural process") as concepts and theories since culture is a place production and a place making process (S. Pickett et al., 2016, p. 1; T. McPhearson 2016, p. 198; L. Alessio 1997, p. 153-154; F. Steiner, 2014, p. 342; M. J. McDonnell 2011, p. 11-12; R. Tardin, 2014, p. 30). Which emphasizes the notion of territoriality of cultural production. Therefore, urbanization of local cultures through music production involves urban environment and its artefacts, which is likely to favor its expansion and adhesion of urban communities as we go far by embracing the idea of E. Demarton about urban space considered "as strange body troubling ancestral harmonies".

To sustain our argument, the sources of argumentation are explored from network communities and media services, since literature on that kind of framework is not well built in Burkina Faso. Therefore, to state neutrality about how artists are viewed and perceived, we stayed away from interrogating the concerned persons which are the artists themselves, and to take arguments from network communities and self-observation, experiences, and appreciation which is not exempt from readers' controversies and critics. However, it gives a departure from conceptualizing research within these areas. In the Senegalese case, M Coulibaly (2025) has emphasized the work of Didier Awadi around the rap, becoming a pillar of Senegalese musical revolution within the modern age. By using the narrative aspect of historical text, the titles and some compilations of the artist work, the authors were able to frame the role played by the artist form social conscientization of the mass to the revelation of the missing history of African leaders through time, and to the misbelieves of communities on a kind of promising future for the continent. These narratives include the misconduct of modern age politicians in the view of their role within Africa progress. Therefore, formalizing local production of music allows thus to first understand how music is perceived, viewed, sensed in urban areas, and how it can be a building block, socially, economically, politically and specially, maintaining spatial stability within cities dwellers, and dynamizing urban space.

Formalizing local production of Music: Artistic production is embedded in space. D. Hoeven and E. Hitters (2019, p. 263) even argue that "live music is understood as a valuable asset because, among other benefits, it can help to attract tourists to cities, offers a sense of belonging, and contribute to a thriving cultural environment". However, in this case we argue that for urban music to be considered as belonging to urban communities, it must be mostly accepted and largely by urban dwellers. And we also argue that the main issue raised here is how local culture becomes acceptable

through musical production within cities in Burkina Faso. An analysis is drawn through the evolution of two iconic musicians such as Alif Naba and Floby through their career. Music is also social content, consumed by social individuals who share the same values through musical rhythm, originality, and the personal flair of the artist (S. Reily, 2007, p. 518). In most cases, urban consumers are less attached to musical originality than its rhythm. It may be an answer to the question we are trying to answer so far. But how do local productions of music using Moore have been rhythmed to gain more views and adherence from urban population? Question that has been posited by Jesper Bjarnesen (N. Kleist & D. Thorsen, 2017, p. 62) in the specific case of Zouglou in Urban Space of Burkina Faso.

D. Hoeven and E. Hitters (2019, p. 264-265), by analyzing the case of western countries, state that the shift has been made from social legitimacy in 1960 to much more rational and instrumental legitimacy over the last three decades and has become a part of urban regeneration strategy. C. Frorentina et al. (2013, p. 533-535) pointed out how in the case of industrial towns, culture has been used as a regeneration factor and dynamized the decaying space by renewing industrial space that has undergone a reorganization of their function. B. Kriznik 2009, p. 147 to sustain that local culture is an opportunity and a particular structure that blinds urban neighborhoods, facilitating the regeneration system of urban space. By reframing this view, we consider urban production of music as a reconquest of urban adhesion to urban development process and its project through music. Local culture of music production built around local languages has gained tremendous consideration through the length of time. It has become a developing factor toward infrastructure building and place making ("barres" "maquis" "repetition center", etc.). Spaces that sometimes contrast the theoretical perspective of live music ecology, built within urban policy and policy making process (J. Bealle, 2010, p.1; D. Hoeven and E. Hitters, 2019, p. 265-269).

D. Hoeven and E. Hitters (2019, p. 264), highlight that live music for example enables liquor and alcohol to sell with other related facts that regulations and urban laws tend to combat. However, here we analyze orchestral places as a diffusing factor through songs and voices, rhythmed by instruments and their effects on the acceptance of this music, exploiting local languages, and where people who might not understand the meaning accept the value of the production. It also emphasizes the reconnection of rural communities to whom cultural production or local tradition was some type of constraint to them within local communities and have found a place of refuge in cities and becoming those who are the first consumer of urbanized production of music through local languages (S. Reiy, 2007, p. 518). In this case, A. Vladimir and al. (2009, p. 17) have stressed about the anthropological study presenting it as a "dual perception of urban culture", and where culture itself is embedded within the specialized sector of anthropology, and understood as "the study of those cultural phenomena that do not originate or primarily operate within the tradition of rural population or peasantry". Where urban areas become a 'non-rural' and paradoxically made and built by rural people through urban osmosis in which the line of demarcation is still difficult to formalize even for the anthropologists. D. Martin (2013, p. 23) to highlight whether music is made of recorded sounds in various ways of memory, this memory being articulated in idioms of traditions, which traditions are invented or reinvented from existing reality.

Although D. Hoeven and E. Hitters (2019, p. 267) for example, focused on social and cultural value of live popular music for cities considered that these values are overshadowed by economic considerations. Therefore, we go to renationalize the interrelationship between music embedded within local languages and its diffusion within urban dwellers. A form of space reappropriation as what T. R. Mangin (2013, p. 10-12) stressed about the cosmopolitanism in Senegalese music with typical case the mbalax music within a globalizing world. In contrast, A. Akpome (2017, p. 103) examines the cultural dynamic of urbanization and globalization, using a range of cultural practice and texts as well as novels and films in the post-

colonial world. M. Chetima (2018, p. 64) by exploring the different ways in which the new house built by migrants from the Mandara Mountains to bigger cities in Cameroon, shows how it impacted their relationship within cities. He therefore argues that migration is a subject of interest for intense debate in social science and is examined in terms of impact on personal biographies, identities, and social production. And how those factors contribute to shaping the diffusion of music using local languages in the cities of Burkina Faso within musical production is important to analyze. A large view in the case of Burkina Faso showed that by building personal biographies, identities and participating to social production, urban dwellers made in most case by migrants have impacted positively urban music production that use local languages, which is measurable by the level of acceptance and adherence to event that accompanies this production (Kleist & D. Thorsen, 2017, p. 64-66 ;A. O. Uzodimma, 2025, p. 6). However, what are the shaping factors? This is an important question to explore by using holistic approaches such as cultural and historical approaches, urban ecology and cultural ecology approaches to see how from ancients' generations of musicians to the news generations, local music through local languages has gained huge consideration within urban areas. Since that urban environment is considered after the independence period as a reliquial product of foreign culture and especially French colonizers. We might then want to know the diffusion factors. Kazadi and Mukuna (1990, p. 72) argue that "the introduction of foreign musical instruments in Africa by explorers, missionaries, and armed forces, before and after the colonial period, brought change to musical expression of newly founded urban centers and launched a series of challenges to the African for the quest of musical identity" as what Simha Arom and Frank Alvarez-Pereyre have stated : "[…] music is one of the expressive means through which a cultural group constructs its identity" (D. Martin, (2013, p. 3).

However, by reconnecting perhaps with the idea of R. Nakayi and A. Witte (2019, p. 223), C. Miruna (2018, p. 37) arguing that culture is not a stable entity but are open to change, and are constantly in making, we then raise the issue of cultural process within musical production using the local language in the case of Burkina Faso. Which seem to be a kind of reconnection process with a type of belonging through the rise of urban production of music toward local languages. This reconnection come after what Kazadi and Mukuna (1990, p. 72) have specified as what, "In some urban centers, foreign musical elements (instruments, dances, harmonic implications, etc.) brought the decline and denigration of traditional musical genres as well as changes in the world view of the African musician vis-à-vis of his own music". Therefore, we look to understand the ways the musical production of first generation within Haute Volta era impacted the production of the following generation with the rise of artistes such as Floby and Alif Naba, being able to do "a breakthrough" on the international stages by making local languages a referential and label of Burkina Faso Music. In the same vein of idea, H. Dorsch (2010, p. 133) for example interrogate how do famous African artists such as Miriam Makeba, Salif Keita, Youssou N'Dour, Manu Dibango, Khaled and Angelique Kidjo gained audiences in all the metropolitan areas of the continent and have found the answer on the use of "rumba and soukous" as a leading factor, and in the fact that it has been considered as pan-African music. At the same time, H. Dorsch (2010, p. 133) recognizes that charismas and personalities such as Franco, Grand Kallé, Mpongo Love, Tabu Ley Rochereau, Papa Wemba, Patience Dabany, Koffi Olomide, etc., that we consider has a first generation of African's "rumba" and "soukous" players, played a key role in the rise of the second generation of Africa musicians from Miriam Makeba to Angelique Kidjio. V. Elsa (2006, p. 34-37) also sustains in her thesis the idea that "social representation gives value to artists, propels him as an archetype figure in self-realization within hypermodern society". We make a statement that these authors of the first generation had a huge impact on urban production of music through local languages and the following lines will help understand. In this lapse of time following the 1960's in the Haute volta, many troupes rose. We can mention among them "Bassave" Family, "Bozambo" with their iconic musician Jorge

Ouedraogo. "Afro Soul System" with Bamogo Jean Claude. "The Burkimbid Prophets" orchestral with Paul Tiendrebeogo a son of Larle Naaba Ambga. The troupe "Vedette en herbe" with Sandwidi Pierre named the "Troubadour of the Savana". And Joseph Salambere called "Salambo" including other musicians such as Maurice Ouedraogo through the "Mauricettes". Abdoulaye Cisse, etc., just to name a few of them who brought the Haute Volta music to the level where local languages was considered in the making of Burkina Faso musical genre, rhythmed by "warba'' and "Liwagua" with several troupe such as "Sacoche" (Nago 2014; Archive du Burkina, 2020; Mazzoleni 2018; Boureima 2018; le faso.net, 2012; Kere, 2023 ; Neck 2014; ; artiste.BF, 2023; Vokouma, 2008). These musicians revolutionized the ways local language is perceived through music by urban communities, and internationally. To emphasize the role of this progress on modern production of music, we reconciled the historical evolution of local languages embedded in urban production with some of these authors cited early. They were still inspired by their engagement and led to the continual production of local music (P. Sawadogo, 2022) until the arrival of the legendary Jorge Ouedraogo, including Sandwidi Pierre who started his career in the years 1970 with "Volta Jazz". He successively worked with some legendary African and Francophonie musicians such as Francis Bebey, G.G. Vickey, Amedee Pierre, Andre-Marie Tala, Pierre Tchana and Mamo Lagbema to produce some titles known under the name "Lucie my love" and "Tond Yabranba" or "Our ancestor", "Yamb Ney Capitale" or "You and your Capital city. However, his music was contested by many politicians as a revolutionary action against public corruption and other issues related to governance (Mazzoleni, 2018; A. O. Uzodimma, 2025, p. 2; L. Ouedraogo, 2018, p. 6).

They are all the founders of modern music who gave the paths to artists such as Alif Naba and Floby. Which are the references in this article. However, it does not mean that certain factors were not a preexisting condition for the success of local music urbanization through local languages. And if local culture has been urbanized through music production, it also has its foundation within many artefacts from human-built environment to cultural heritage and thoughts.

How local languages have been urbanized through musical production: Urban space is those areas called a "mixed space" resulting from the work of many actors toward divers' localities. It is an input of socio-economic and cultural production inspired by urban dwellers. Their connection with past cultural music is made by this urbanization of local languages through music production, music being here as an urban fabric. Some might say that local production of music within cities found its resiliency through the adaptation of local language within urban rhythms (S. Reily, 2007, p.519; F. Steiner, 2014, p. 343). We do not discuss the uniqueness of 'warba' as a rhythm of territory molded in music with others' rhythm. But we do discuss how local languages are used successfully to produce music for urban consumption by vocalizing esthetically language such as Moore, knowing whether urban space which is a product of human mind (L. Alessio, 1997, p. 154) is also a modernized place rimming with modernity through the model of consumption, the living style, the mindset, the intellectual production, and their readiness to absorb what seems to be special, wrapped in "modernity". Even though the notion of modernity as well as culture lacks a kind of definition understandable by all, and can even be contextualized (J. Romao 2017, p. 49).

Thus, instead of redefining culture in our context, we then take from J. Romao (2017, p. 46) by defining it as the social dynamic of cultural production, referring to the "practices, activities and necessary resources required to transform ideas into cultural goods and services and to reach consumers, participants or users, involving activities related to creation, production, dissemination, exhibition-reception-transmission, and consumption-participation". He then states that urban life is made by imported cultures or a foreign culture in the sense that the notion of cities in their actual context is detached from

its formal space, which is rural, known by the ordinary people who are mostly rural. And it is not in a senseless action that K. S. Leng (2014, p. 22) and C. Beukelaer, (2015, p. 40-66-106) underlines the emerging debate surrounding local culture and urban space by questioning the extent to which local culture is being preserved at the expense of reconstructing the urban space based on market forces. Therefore, to see a breakthrough of local languages such as Moore embedded in music for urban consumption with a kind of success is important to interrogate. Hence the aim of this article. If resiliency is defined as the "capacity of the system to absorb stress, to continue to develop, and to change without a loss of essential structure, function, identity, and feedback" (T. McPhearson et al. 2016, p. 198 ; S. Reily, 2007, p. 519) we thus state that local languages is resilient within the musical production in urban cities of Burkina Faso despite le level of urbanization that have always conflicted with local culture, and languages is a mean by which people communicates, share knowledges and thoughts and build urban environment. J. Romao (2017, p. 46) specifies that "urban is a place of social contradictions and conflicts, arising from a double process of commodification of culture. Culture being growingly produced under a commodified and market-oriented form, while commodity production such as goods and services increasingly integrates to esthetic and semiotic meanings". Therefore, if local languages are taken away from urban processes in Africa and particularly in Burkina Faso, the link of commutation, sharing knowledge, thoughts and building processes can be broken. Language this length that language conservancy and its absorbability through music is made here by some personality who was the pillar of the music in the Haute Volta era.

However, to recognize that some factors helped to shape that adaptability and acceptability within urban areas of Burkina Faso and elsewhere is important and should be acknowledged for all those who worked to make it a reality. To emphasize the article of J. Romao (2017, p 47-49-50-54) and M. Clemente (2009, p. 671), factors that enabled the diffusion through the process of acceptability of local languages through musical production can be compacted within three areas: "underground" involving artists and creators, in which we can add the first generation of artists in the case of Burkina Faso. The "upperground" is formed by firms and public institutions. The "middleground" are places and spaces where "underground" and "upperground" come together.

This geographical configuration of the music landscape in Burkina Faso are the driving factors for the rise of artists such as Alif Naba and Floby. The first generation gave the first taste of local languages embedded in urban musical production, including the role of space and place as "middleground" artefacts. Several sources have highlighted the importance of place making process within the success of artists and therefore the music using local languages. Among these places are the halls of repetition that contributed to create a space for orchestral repetition for the first generation, and places such as the stadium, "bares" were places that enabled the expansion and rise in terms of local music rooted in local languages.

Social spaces or informal spaces are also factors to consider since those spaces are made punctually and spontaneously by families who desire to celebrate social events such as "Marriage", "baptism", or others related events that occur within family living space. These types of contributions within the progress of local production of music are seen in the West Region of Bobo Dioulasso typically named "Djandourba". P. Lelielveldt and E. H. B. Boel (2018, p. 1) mentions in the case of the cities of Groningen and Utrecht that 53 % to 60% of live music concerts took place at non-regular locations such as cafes, restaurants, clubs, churches, shopping malls and open air. The open air is considered here as an "informal place". They are quite different from spaces where events take place such as cultural halls because not widely open, in which P. Lelielveldt and E. H. B. Boel (2018, p. 3; J. Bealle, p. 2) consider as "no-regular venues" cafés, restaurants, school auditoriums, museums, parks, monuments, stores, etc.

Adding to the role of space, place is also determinant (J. Bealle, p. 3). The typical example is the case of Ivory Coast that was central to the success of the first generation of Haute Volta musicians. These countries such as Congo, Ivory Coast were ahead in terms of musical production compared to Haute Volta. The second reason within this rubric is the enormous presence of "House of disc" facilitating the production of artists. By discussing the historical contribution, we emphasized the role played by the first generation of musicians of Haute volta, and the importance that orchestra and the "Metis sage" of their groups had on local music production through local languages toward urban space. The third factor is "Upperground" contribution. Cultural production is becoming an urban asset for economic growth (P. C. Tay 2010, p. 521-523; K. S. Leng et al. 2014, p. 20-23; J. Romao 2017, p. 47) but gives an esthetic value to urban dwellers through sensation and reconnection to some local value combined within rhythms and song (L. Alessio, 1997, p. 159). In this dynamic of local languages diffusion through musical production, we also underline the role of firms and public institutions such as radio and television through song diffusion as the case of Zaire (Kazadi and Mukuna, 1990, p. 72).

Mazzoleni (2018) highlights that Haut volta music gained a renaissance after the years following independence. Certainly, public institutions such as the Ministry of culture and its artifacts (infrastructures) played an important role within this ascension of local music. And by borrowing the terms of P. Lelielveldt and E. H. B. Boel (2018, p. 3) about "regular stages", we can state that places such as "maison du people" or "Public house" of Ouagadougou have been considerable for culture celebration within the Haute Volta era and even nowadays. It played its role within local music diffusion through local languages. Which also include the contribution of the "non-regular venues" such as "Place de la revolution" known as "Place de la nation" or Nation's place, and the area of "Bilbalgo" known for its centrality to music events and the center of the city of Ouagadougou. As a center, it was considered before as a "creative city" (G. Evans, 2009, p. 1004; P. Lelieveldt and E. H. B. Boel, 2018, p. 2; M. Clemente, 2009, p. 668). W. M. Dobrosława (2009, p. 454) to emphasize whether "Creative city cannot be founded like a cathedral in the desert. It needs to be linked to and be part of an existing cultural environment" and knowns as "culture led urban development" (T. Z. Böcz, 2025, p. 42). C. Beukelaer, (2015, p. 3) to emphasized in the case of Burkina Faso that this vision outlined earlier can be termed as "creative economy" embedded in policy, economy, industry, and urban development discourses.

Although, a cultural entity cannot exist by itself. It must be linked to an economy and social entity, hence the role of "Bilbalgo" in the early period of the independence and its central role to the design and configuration of the city of Ouagadougou through its economy, culture, sociality, and neighborhood. A kind of "platform of development" as suggested by G. Evans (2009, p. 1005-1006). From these perspectives, the direct implication of public authority through the creation of the Ministry of culture was a step forwards to the diffusion and development of local languages through urban musical production.

We cannot argue with plenty of examples of what specific contribution they made, but their existence implies the role states and cities played on culture and thereby the development of urban music with focus on local languages. This is proven in the case of Burkina Faso by the celebration of the National Week of Culture (SNC) (englobing choreography dance, traditional dance and singing, exposition of cultural value through object of art, etc.) enabling the exchange of urbanized music and urban communities (P. Rutten, 2006, p.6). A. C. Mora et al. (2021, p. 4) for example argue that "it when culture is linked to tourism experience that the term cultural tourism is conceived which is defined as those tourisms activities in which visitors 'main motivation is to learn, experience and consume the cultural attractions or products, both tangible and intangible of a tourist destination, related to elements that encompass the historical cultural heritage, literature, music, tradition, the value system…" T.

Z. Böcz, (2025, p. 44)to state from Li Wuwei (2011) perspective that creative city, and thereby culture led urban development is a "creative cluster" involving two processes, parasitic clusters to mature clusters. The first referring to the "Upperground" theory of culture led urban development of J. Romao (2017, p 47-49-50-54) and M. Clemente (2009, p. 671). The second conferring to the dominant involvement of industries within domestic and international market. These hard and soft urban artefacts are seen as a "value system" by A. C. Mora et al. (2021, p. 4) are all key factors that made the ascension of the second generation of musicians by reference to Alif Naba and Floby possible. However, their effort to radically change the conception that Haute Volta's music had in the early period of independence until its globalization, is something to highly consider and to put into form.

The progress of music towards local languages from Floby and Alif Naba' careers

Some might argue that popular songs reflect a particular geographic experience at a certain point in time where producers and consumers of songs engage with the landscape in ways that are reflected in the music and our memory (P. Long 2014, p. 49; D. Martin, 2013, p. 6 ; 21). Therefore, urban memory of music is unfolded in the ways citizens embrace music and its artists and contribute to its explosion in such a manner that urban places become a center of art and music consumption (S. Reily, 2007, p. 520; D. Martin, 2013, p. 21)), rendering it as "music genius tourism" to borrow the term of P. Long (2014, p. 49), and "semiotising" it as mentioned by Christine chivallon through the sense of belongings (D. Martin, 2013, p. 6 ; R. Freestone and E. Liu, 2016, p. 415).

Ouagadougou as a city has been made musically vibrant, with the complicity of Alif Naba and Floby career. This statement is not to deny the contribution of the other artists. But we first stated that this paper is taking an example of Alif Naba and Floby as two iconic musicians that shaped the form and view of music in Burkina Faso. The use of local languages as the Moore within music production urbanized it in such ways that local languages through musical production are blended. The means by which local languages have become a "norm-full" way of singing by keeping an imprint of territorial identity and reality through the world, and thereby globalizing Moore as a source of inspiration, an instrument of voice making through world music. An argument that P. Long (2014, p. 51) for example have underlined as what "A music tourism dimension to such strategies may include elements based on local histories and resources including sites of musician birthplace, places of historic and contemporary music production, engagement of streets performances, music festival and museums" which is acknowledgeable with Alif Naaba and Floby's career.

The contribution of Alif Naaba: Alif Naba was born in 1982 in Koudougou. He comes from a large family who had root as the Royal family of "Naaba Konkiss". He is well known with the nickname "Prince of the nicked feet". He started his career when he was young, and being trained by his mother at a young age he looked like someone "Born with the music". His career debuted when he was at Ivory Coast, and where he spent most of his time. Therefore, it is thus understandable that these neighboring countries such as Ivory Coast and Ghana had a huge role within the career of Burkina Faso musicians. These countries were the first in west Africa to hold infrastructures of musical production and scenes making spaces in West Africa. In 1999, Alif Naaba did his first song known as "Regard Metis", and the second in 2005 entitled "Foo" after he returned from Ivory Coast in 2003. The mixed rhythm from Jazz, Pop-Folk, made by the rhythm of the territory ("rhythm terroir") make him capable of designing a particular style of known as "Afro-Groove" with an imprint of Moore. Many songs have been made by Alif Naba, and he had the privilege to hold many trophies from several organizations and musical festivals, including some recognition at the international stage. Statistically it can be estimated that he made in total from 1999 to 2021, 5 tubes without accounting the single, and award from many places (www.alifnaaba.net). Does it make him reach the ultimate

stage? Several factors can be taken into consideration within this process and our understanding of these factors and processes are the imprints left by the first generation, the uniqueness of his musical style embedded within local identity, and the openness of his singing to many social, political, and environmental issues faced by the current world as termed by (A. O. Uzodimma, 2025, p. 1). Therefore, we can then state that the particularity is that even though it has a full imprint of territorial culture, it embraces a problem-solving approach. Titles such as "climate change" in 2015 and "Corona time" in 2020 emphasize the socio-environmental issues that the artist is engaged with, interrelating science and music. M. Coulibaly (2025, p. 445-446) highlighted in his case about Didier Awadi, how rap was made as a communicating factor between the artist and the Senegalese public, and to extend it to policy makers. It is an important fact to highlight and it is in this direction that we argue whether music should not be to "make a noise" but "allies voice" by which, senses and voices are made together for the well-being of communities and their awareness to some phenomena or societal issues (L. Alessio, 1997, p. 153; S. Baker et al., 2020, p. 9). Although the engagement of the artist with individual socialization processes such as education, health and well-being, orphans, and marginalized communities has raised his voice more broadly through action and then placed his music ahead. Music then being here a "building material" of social and economic welfare instead of the contrary.

The adding point is the open mind and the creativity allowing him to gain more stage on the international scenes. To this point, recognition can be made as what J. Romao (2017, 47-50-54) called the "Upperground" contribution and especially through the firm that accompanied the artist, making it a system of production, reproduction, and merchandising space. Where knowledge of space and place, communities and socio-economic and environment issues were made in practice. Music in this conceptual framework becomes a process of place making and then, attesting the struggle of some to make a leading place (P. long 2014, p. 61; J. Bealle, 2010, p. 2; F. Cruces, 2013, p. 2). D. Martin, (2013, p. 24) to mentions that "Playing music and singing songs are a way of marking a territory, of drawing its boundaries and of claiming it: "our" place is indeed where "our" music can be heard. When people – colonisers, occupants, migrants – take possession of a place they install their music in it: salsa, for instance, has become the vibrant landmark of Latino territories in United States metropolises". If the career of Alif Naaba contributed to raise the level of Burkina Faso's music conformability, and consumable through the world with the Moore as an imprint, the descriptive part of Floby's music can be also highlighted in this process without formalizing it as a juror.

Taken the footprint to Floby: If it is to argue about music between Floby and Alif Naba, the outcome of the debate will be hard to draw. However, recognizing that these two personalities shaped the ways urban music production with territorial imprint, stand as a truthful statement. We then realize that change has been made, and these changes undoubtedly came from not only the first generation but especially the second generation and to particularize Alif Naba and Floby. It can still be debatable to the view of any other personnel, but it is worth acknowledging that Alif Naba and Floby are iconic figures of urban music of Burkina Faso and are those that urbanized music through local language giving it then the taste of listening and enjoying even for those who do not understand Moore. Floby, with his real name Florent Belemgnegre, debuted his career in the year 2005. His real talent for music begins at his young age when he was one who was singing for the class (AFRI culture 2023). Which is recognized by his teacher due to his melodious voice. Indeed, Floby comes from a family of traditional music like Alif Naaba, whose mother was singing to glorify the deaths at the funerals and counsel the hearts of those who lost their loved one, and his grandmother a griot. Born within a rich artistic family, Floby embraced music with all his energy by proving his talent to Burkina Faso and the rest of the world. The other advantage that the artist has is the knowledge of Moore in its deep meaning. Which means that by using proverbs and anecdotes that lie with the language, the Moore expressionist

proves then its capability to manipulate language in the context of the "territoire Moagha" (Moagha territory). To the difference of Alif Naba, Floby did his musical career within Burkina Faso territory by bypassing the orchestral troops from which Alif Naaba and many other artists benefited. This fact does not imply a kind of specificity but their pathway to music. However, he did participate in several competitions and musical festivals such as Festival Jazz at Ouaga within Burkina Faso to express his talent. A kind of his struggle to the music and which had relation to his nickname "Le Papa des Orphélins" ("Orphan's father").

Musically, Floby embraced a mixed rhythm from Pop music to "Warba" by going toward "Coupe decale", reggae, soul, and folk, rooted within the territorial rhythm (Seck 2019 ; D. Martin, 2013, p. 18). Therefore, we then interrogate here the key factors of the artist's success and his contribution to the rise of Burkina Faso culture through music by urbanizing it through local language. The prevailing factors can be at first regards his voice and the ability to manipulate the local language easily by voicing it to its convenience. Floby success to our understanding is due to that fact, mixing voice, melodies, and other instruments such as "Kora", "Diembe" embedded in culture and giving it a taste to urban audiences. The content of his music as a means by which people recognize their mark within society, history, social action, or issues encountered through their ways are also keys to consider.

We can then state that he might be the one who was able to accordingly mix this rhythm with Moore, and from my personal experience and perspective, the first song of Floby was seen as a revolution within the use of Moore as a leading language through musical production. Statement can then be made that many saw it as myself, especially those people who lose their appetite for music due to the desperation of traditional artists simply because globalization was in the ways of depriving people of their ancient musical reality and faith. BBC News Africa (2022) to mention that "Floby is the biggest pop star of Burkina Faso. Sawadogo, (2021) to state that he is the "The sweet king of Africa", conferring him the range of the top 100 artists among the artists of Africa by Watts Up TV. Each of these nicknames may have circumstances in which they are made. But we overlap with these meanings that are emerging concepts surrounding the artist's life. Concepts that can be framed within another approach, and question issues or circumstances surrounding artists' nicknames.

His compilation is made of several titles rooted in Moore, which might not be listed here due to their enormous number. However, all have their mindful meaning rooted in Moore and well-designed that keep public through history, time, space, and making him a "cross-age" artist. Regard can be turned to these realms which are the different titles and trophies obtained by the artist, totalizing 15 such as Kunde (12 times) with 2 Kunde d'Or, including other prices (Seck 2019; Jabb 2022). Other points to emphasize is his engagement and involvement to public and communities' organization through financial support for vulnerable people such as orphan, health care, etc., making the artist "a place builder". Among them are the association "Save the world" (Sauvons le monde). All these artefacts embedded in the urban environment and made by the artist are all key factors of his success and thereby, the rise of urban music made by local language, revitalizing those who are tied to culture to its plentiful sense. Where these productions transcend the local places to become the propriety of urban society and the global world.

CONCLUSION

The recognition that urban music gained a huge attention of the public inside and outside Burkina Faso is real, and several factors participated in shaping reality. The building material of urban musical production highlights the role that first generation, urban artefacts and its environment, the role of history, and especially the work made by second generation have played in shaping urban music through local languages to an international stage by urbanizing and globalizing local culture. Under these umbrellas, local culture and especially local

languages as Moore has become a referential for Burkina Faso music production., recognizable internationally. Things that contribute to giving some attention to local languages such as the "Wolof" with Yousou N'dour, the "Bambana" with Salif Keita, just to mention few, and culturally speaking the Zouglou with "Magic System". However, if music reflects the identity of communities, that identity should be preserved as a mark within the globalizing world, and the challenges that face many urban environments and their cultural production are this idea of cultural mark preservation within the urban environment and its building process. Because culture has been recognized as a factor of urban space making process, and its contribution to urban economies and urban esthetics. Therefore, this study emphasized Alif Naaba and Floby as an example among many others. However, despite that this study gives a departure for a theoretical framework for researchers in the case of Burkina Faso, we notice that conceptual framework can be drawn from these artists toward their nicknames, which are not holistically framed through this study and can be for another way out.

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