

Embracing Analogue and Digital Systems in Zimbabwe's 21st century Music Productions

Muranda Richard

Abstract

The recording industry has evolved to predominantly digital music production, often at the expense of essential analogue systems. A debate persists on whether the analogue domain remains relevant. In Zimbabwe, the industry is largely digital, but practitioners strive to emulate analogue's warm sound, which digital technology alone cannot produce. The author applies Davis' (1989) Technology Acceptance Model (TAM) and the perceived ease of use (PEOU) to assess music production technologies. Using qualitative research, the study involved 40 purposively sampled music producers. Contemporary producers value analogue's natural spectral richness but appreciate digital technology for reducing studio time, eliminating bulk equipment, creating portable studios, and improving accessibility. However, achieving acceptable music quality still requires effort. Some producers lack the creative acumen to enhance their productions, while others continually innovate and develop their brands. Despite differences, the author asserts that imagination and innovation are essential for creating new genres in the evolving music landscape.

Keywords: Ambience, analogue, digital, genre, music production