“Lord Afrixana brings all of himself to his music. In his vibrant tracks, the Ghanaian American rapper and singer draws on his background in African pop, as well as bruising

hip-hop, colorful pop, and emotional R&B, a tapestry of genres that reflects a wide-ranging knowledge, taste, and perspective. He co-wrote “Don’t Jealous Me,” and “Water” for Beyoncé’s

Lion King-inspired 2019 album The Gift, and DaBaby and Davido’s smash 2022 summer anthem “Showing Off Her Body.” After years of writing hits for other artists, and with four independent albums and several singles behind him, the three-time Grammy nominee steps out of the shadows with his new Warner Records EP, Ghana Must Go, and its high energy lead single “No Dey Tire”

He considers the project—what he calls “the Afrixana sound”—to be a reflection of the sounds and cultures he grew up with.“I wanted to offer a piece of everything that I’ve experienced up to this point,” he says. “You go to the market, and what do you do? You buy one of everything so you can create soup. You don’t go to the market and buy soup.” On “No Dey Tire,” he blends rumbling basslines with stuttering percussion and a commanding flow, resulting in a brash track that demands the respect of even the most casual listeners. “Don’t look at me, shine your eyes on yourself,” he sings. “They don’t have no respect, so I came to break their neck,” he

adds. “They left us all for dead, so forgive but don’t forget.”

“Lord Afrixana is a stunning introduction to industry vet Marc Byers’ Protect the Culture imprint, a new partnership with Warner Records”, which’ll no doubt help bring Lord, one of

Afrobeats most accomplished talents, to the whole world. At age three, his family immigrated from Ghana via Liberia to Worcester, Massachusetts, fleeing civil war. Later in 2015 he would receive status as part of the DACA program. The young Nana Owusu Afriyie grew up listening to Ghanaian musical legends Daddy Lumba and Kojo Antwi alongside classic rock by Paul Simon, Peter Gabriel, and Phil Collins. In his formative years, he discovered hip-hop and pop, citing Nas, Mos Def, Eminem, Outkast, and Tribe Called Quest. Lord sees his music as incorporating all those influences. “There is a generation of Africans who do not live on the continent anymore but live in the diaspora, so I wanted to create a sound, a movement, and brand that was representative of that duality,” he explains. Inspired by the power of rap, the teenage Afrixana started journaling his thoughts and experiences and performing spoken-word poetry. He learned how to write music, although it took longer to understand his own vocal skills. In 2015, he visited Los Angeles for the first time and spent time experimenting in the studio. While creating demos for other artists, he got to explore his voice as a singer. Since then, he’s written for and worked with producers and musicians including Akon, Bebe Rexha, Pharrell Williams, Tiwa Savage, Yemi Alade, Jidenna, and DJ Mustard—and, of course, Beyoncé.

In 2019, Afrixana co-wrote “Don’t Jealous Me” and “Water” for Beyoncé’s

Lion King-inspired soundtrack album The Gift, which debuted at number two on the Billboard

Top 200 album chart and earned him his first Grammy nominations. He appeared as Scar, in the accompanying Black Is King musical film, saying he’d “never

seen a more efficient machine” than Beyoncé. Since then, he has contributed songs to the Forest Whitaker TV crime series Godfather of Harlem and the EA Sports video game

Madden ‘23. Lord Afrixana frequently sings about his African heritage, and the lyrics of songs like 2022’s “Shangri La” are interspersed with words and phrases in Twi, one of the major

languages spoken in his native Ghana.

“I want to be able to take what everybody considers Afrobeats, what everybody considers pop or hip-hop, and be able to present something different to the conversations

about all of those genres,” he says. Lord Afrixana hopes that his ability to vividly capture experiences and share personal memories as a songwriter will ensure that his craft transcends generations. “Oh my God, this man has a song for everyone,” he says. “I wanna be the person that you play 30 years from now. My biggest goal is to have the art received well, but also to shoot for the moon and to be as prolific as humanly possible.” Look out for Lord Afrixana’s Debut EP, Ghana Must Go, on Protect the Culture/Warner Records