

KOKOFU TRADITIONAL MUSIC IN KOKOFU CULTURE

By

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B.Ed (Music)

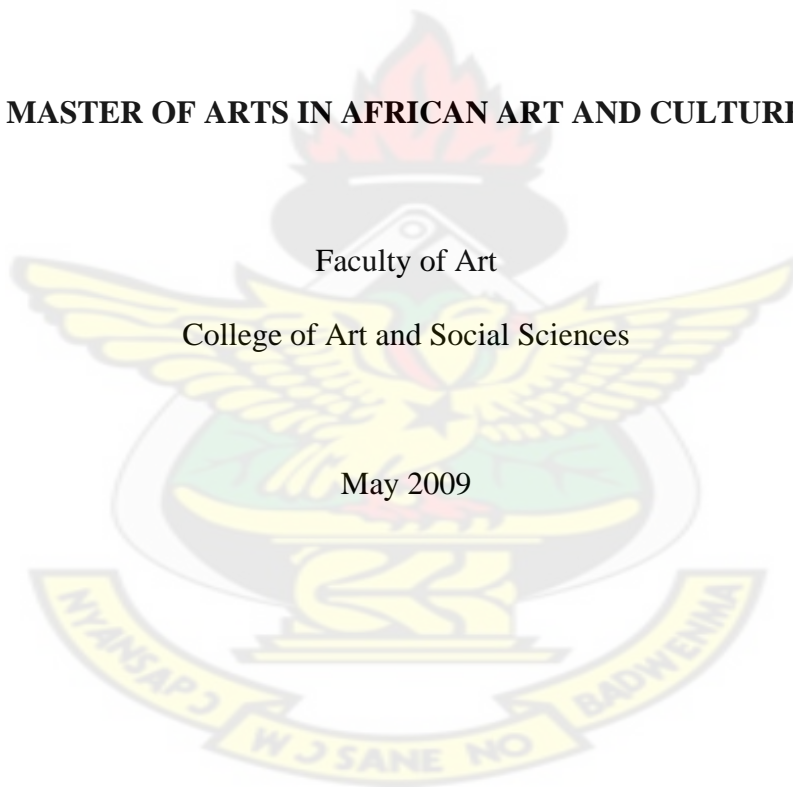
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DECLARATION

I hereby declare that this submission is my own work towards the M.A and that to the best of my knowledge, it contains no material previously published by another person nor material which has been accepted for the award of any other degree of the University, except where due acknowledgement has been made in the text.

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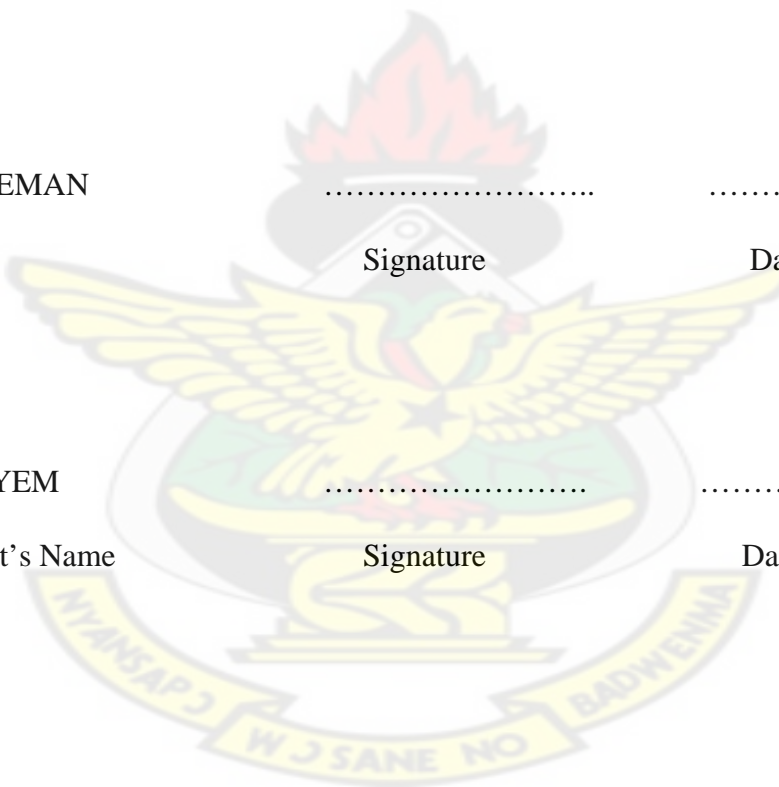
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ABSTRACT

Traditional music is the modern name for what used to be called “Folk music”. However the term "Folk music" was expanded to include a lot of non-traditional matter. The music is passed down orally; this is not universal, but there must be a strong tradition of oral transmission. The music derives from, or is related to, a particular people, region or culture and lacks copyright. The problem of this thesis was that, traditional music used to be very active in Kokofu community, and the younger generation has little knowledge about the traditional music in the Kokofu culture. The aim of this study is to identify the various traditional music types found in Kokofu community and discuss the functions of the traditional music in the religious, political, economic and social activities and its importance in the Kokofu culture. To elicit information for the study, 300 people were targeted and sampled. These include chiefs, health workers, teachers, students, children, market women, tailors and seamstresses, bankers and elders in the Kokofu town and its environs. Stratified and purposive sampling techniques were used and instrument for data collection include participation observation, questionnaire and structured interviews. Libraries were consulted to review literature. It was found out that traditional music performed in Kokofu community is indispensable in the political, social, religious and economic life of the people at Kokofu and it is important to the culture, most especially in the area of chieftaincy. It is also recommended that the old folks in the Kokofu community should teach the younger generation to ensure its continuity. In the nutshell, traditional music is important to Kokofu community and the youth must be encouraged and motivated to perform it to ensure its continuity. Though it has suffered because of modern education and some religious beliefs but due to chieftaincy and its activities, it has been able to survive the test of time.

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V.B.

TABLE OF CONTENTS

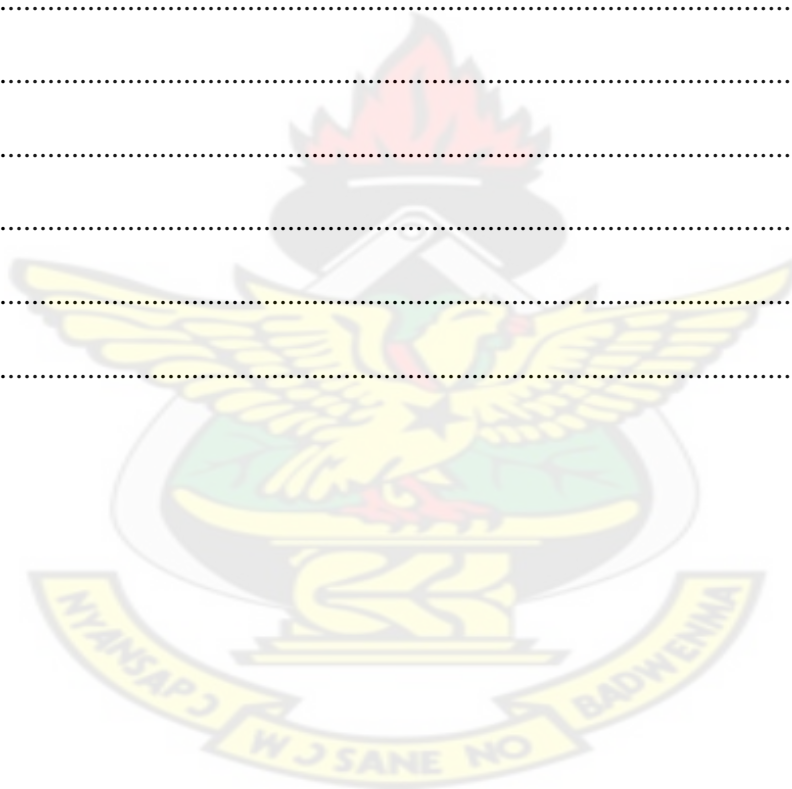
TITLE PAGE	
DECLARATION	ii
ABSTRACT.....	iii
ACKNOWLEDGEMENTS	iv
TABLE OF CONTENTS.....	v
LIST OF PLATES	x
LIST OF TABLES.....	xi
CHAPTER ONE.....	1
INTRODUCTION.....	1
1.1 Overview	1
1.2 Background to the Study.....	2
1.3 Statement of the Problem.....	5
1.4 Objectives	6
1.5 Hypothesis.....	6
1.6 Delimitations.....	6
1.7 Limitations	6
1.8 Definitions of Terms	7
1.9 Importance of the Study.....	9
1.10 Organisation of the Study	10
1.11 Ethnographic Background of Kokofu.....	10
CHAPTER TWO	14
REVIEW OF RELATED LITERATURE.....	14
2.1 Overview	14
2.2 Traditional Music	14

2.3	Historical Developments	16
2.4	Traditional Music and Religion.....	24
2.5	Organisation of Traditional Music Performance	25
2.6	Vocal Music.....	25
2.7	Instrumental Music	27
2.8	Vocal and Instrumental Ensemble	27
2.9	Rhythmic Organization in Traditional Music.....	27
2.10	The Role of Song Text in Traditional Music.....	28
2.11	Forms and Structure of Traditional Songs.....	29
2.12	Musical Style	32
2.13	Traditional Music Instruments and their Classification	32
2.14	Idiophones	34
2.15	Membranophones	36
2.16	Mode of Drumming:.....	38
2.17	Aerophones.....	39
2.18	Chordophones.....	40
2.19	Categories of Traditional Music	41
2.20	Occasional Music	41
2.21	Recreational Music	42
2.22	Incidental Music	42
2.23	Regional Variation.....	42
2.24	Little attention given to Traditional Music.....	43
2.25	Invasion of Traditional Music by Foreign Music.....	45
CHAPTER THREE		48
METHODOLOGY		48

3.1	Overview	48
3.2	The Research Design	48
3.4	Population for the Study	49
3.5	Sampling	49
3.6	Data Collecting Instruments	49
3.7	Primary Data	49
3.7.1	Observation	50
3.7.2	Questionnaire	50
3.7.3	Interviews	51
3.7.4	Digital Camera	51
3.7.5	Secondary Data	51
3.8	Administration of Instruments	52
3.9	Data collection Procedures	52
3.10	Data Analysis Plan	53
CHAPTER FOUR		54
PRESENTATION AND DISCUSSION OF FINDINGS		54
4.1	Overview	54
4.3	<i>Ampe</i> and traditional songs	55
4.4	<i>Aso</i> and its accompanying songs	56
4.5	<i>Mpeewa</i> and its Vocal Song	58
4.6	<i>Anhwewoakyiri</i> and Singing	59
4.7	<i>Hwehwe mu koyi wo mpena</i> and its Accompanying Songs	61
4.8	Traditional Music and Story Telling	62
4.9	Songs Associated with Puberty Rites	67
4.10	Traditional Music Associated with everyday activities in Kokofu Culture	69

4.11	Presentation of Traditional Music Ensembles (occasional) found in Kokofu Culture.....	69
4.12	Traditional Music Associated with the Political Activities in Kokofu Culture.....	70
4.13	<i>Kete</i> Music in Kokofu Culture.....	70
4.14	<i>Fontomfrom</i> Music Ensemble in Kokofu Culture	72
4.15	<i>Adowa</i> Music in Kokofu Culture.....	74
4.16	<i>Nnwomkoro</i> Songs in Kokofu Culture.....	76
4.17	<i>Mpintin</i> Music in Kokofu Culture	78
4.18	<i>Siki</i> Music – a Kokofu Cultural Phenomenon	80
4.19	<i>Esono</i> (a music instrument named after the elephant).....	81
4.20	<i>Twa so wuo bi ye</i> Music of Kokofu.....	82
4.21	<i>Asante kotoko se yeyε awiasia ni</i> Music of Kokofu	83
4.22	<i>Nkontwoma</i> Music in Kokofu Culture.....	84
4.23	<i>Atenteben</i> Music – a Cultural Phenomenon of Kokofu.....	85
4.24	Religious Music in Kokofu Culture.....	86
4.25	Economic Aspects of Traditional Music in Kokofu Culture.....	88
4.26	Discussions	88
4.27	The Role of Music in Kokofu Culture.....	101
4.28	The Song Text of Kokofu Traditional Music	102
4.29	The Advantages and Disadvantages of Traditional Music in Kokofu Culture.....	103
4.30	Advantages of Traditional Music in Kokofu Culture.....	104
4.31	Disadvantages of Traditional Music in Kokofu Culture	106
4.32	The Importance of Kokofu traditional Music in Kokofu Culture	106
4.33	The Future of Kokofu Traditional Music	108
4.34	Summary of Discussions	110
CHAPTER FIVE		112

SUMMARY, CONCLUSIONS AND	112
RECOMMENDATIONS	112
5.1 Overview	112
5.2 Summary	112
5.3 Conclusions	113
5.4 Suggestions for Further Research	117
5.5 Recommendations	117
REFERENCES	121
APPENDIX A	123
APPENDIX B	133
APPENDIX C	134
APPENDIX D	135
APPENDIX E	136
APPENDIX F	137



LIST OF PLATES

Plate 1: <i>Gyire</i> (Xylophone) photographed by the researcher.....	35
Plate 2: <i>Ntrowa</i> (gourd rattles) source –Photographed by researcher.....	35
Plate 3: <i>Firikyiwa</i> (Castanet) source -www.Encarta.com.....	36
Plate 4: <i>Dawuro</i> with its sticks (Double Gong Single Headed Gong).....	36
Plate 5: (<i>Nnawuta</i>) Double Headed Gong (www.Encarta.com)	36
Plate 6: <i>Donno</i> (West African Hour Glass) photographed by the researcher	37
Plate 7: Set of <i>Fontomfrom</i> drums (photographed by the researcher)	38
Plate 8: Men playing the <i>Mmenson</i> horn (Source: http://www.knust.edu.gh).....	39
Plate 9: <i>Atenteben</i> (photographed by the researcher)	40
Plate 10: <i>Googe</i> instrument, photographed by the researcher	41
Plate 11: Girls singing and clapping to <i>ampe</i> game (source: picture by writter).....	56
Plate 12: Girls singing in an <i>Aso</i> Game (source: picture by researcher)	58
Plate 13: Girls playing the “ <i>mpeewa</i> ” game and singing simultaneously (source: picture taken by researcher).....	59
Plate 14: Boys and girls singing and clapping to <i>anhwewoakyiri</i> game in Kokofu (source: picture by researcher).....	61
Plate 15: Children singing and clapping to <i>hwehwemu koyi wompena</i> game in Kokofu (source: picture by writer).....	62
Plate 16: Singing and clapping in a story telling session at Kokofu (source: Kokofu)	63
Plate 17: A man dancing in response to <i>Kete</i> music (photographed by researcher at a funeral grounds in Kokofu).....	72
Plate 18: Set of <i>Fontomfrom</i> drums photographed by researcher (courtesy of Kokofu palace).....	73
Plate 19: A man a performing dance in response to <i>adowa</i> music. (Source: A picture taken by the researcher during <i>Opemsuo</i> festival at Kokofu)	75
Plate 20: A woman singing <i>Nnwomkoro</i> song (source: Photographed by researcher during a funeral at Kokofu)	77
Plate 21: <i>Mpintin</i> musical instruments (source: Kokofu palace)	79
Plate 22: <i>Esono</i> horns.....	82
Plate 23: <i>Twaso wuo bi ye horn</i> (source: Kokofu palace)	83
Plate 24: <i>Nkontwoma</i> horns	85
Plate 25: A priestess dancing to <i>akom</i> music (source: www. Encarta. Com).....	87

LIST OF TABLES

Table 1.1: Sex distribution of children Interviewed	90
Table 1. 2: Distribution of reasons from children on low performance on traditional game songs.	91
Table 1. 3: Distribution of poor attitudes towards traditional music.	94
Table 1. 4: Distribution of Teenagers interviewed	97
Table 1. 5: Statistics showing the outcome of the interviews conducted on the importance of traditional music in Kokofu culture.	99
Table 1. 6 Statistics showing the importance of traditional music in Kokofu culture.....	116



CHAPTER ONE

INTRODUCTION

1.1 Overview

Musical traditions are one of the major components of the intangible heritage which forms part of the universal heritage of mankind in the same way as monuments and natural sites. The function of music and its tool – the instrument – must not be limited to the mere production of sounds. Traditional Music and instruments convey the deepest cultural, spiritual and aesthetic values of civilization, transmitting knowledge in many spheres.

In Ghana and for that matter Kokofu, traditional music lies at the root of artistic creation. Normally before a musical performance, traditional musicians acknowledge the importance of tradition by pouring libations to ask the blessings of their ancestors; they also evoke tradition in performing the music of their ancestors. For example, the ritual music played for ancestral spirits is intended to perform the sort of old music that the ancestors are believed to enjoy and thus to encourage these spirits to help human beings to solve earthly problems.

Every ethnic group has its own form of traditional music which is very precious, revered and prestigious. Traditional music is very important in the communities, Ghana and the world at large. Some of them are royal prerogatives and their significance cannot be overemphasised. They may feature on occasions such as festivals, durbar of chiefs, funerals, puberty rites and community harvest. Some traditional music has been used to show power, leadership, authority and sovereignty of chiefs. For instance, in Asante kingdom, only paramount chiefs are supposed to own *kete* ensemble (Amua, Richard Isaac *et all* 2004).

However, tradition - whether in Africa or elsewhere - does not refer solely to a careful and conservative reproduction of past cultural forms: it suggests the dynamic process of adaptation,

re-interpretation, and transformation that keep such forms lively and relevant. Old customs are not simply abandoned in the face of the new; instead, functional traditions, such as ritual music are maintained, while older material is also reworked into new interpretations. This attitude toward the past is represented by the *Sankofa* symbol, a mythical bird figure that looks backward as it flies forward. The *Sankofa* symbol in Ghanaian cloth means “Reach back and take it”; in other words, look to the past for what is useful and incorporate it into the present.

Music existed as an important segment of African culture long before it was ever recognized or accepted by Europeans and Americans. In fact, western cultures took little notice of African music until the middle of the nineteenth century. The recording and reproduction of African music only started in the late 1920's when Europeans realized that there were profits to be made from the commercialization of this music (Kawaka, 1998).

1.2 Background to the Study

Kokofu traditional Music is vast and varied as the district has many towns and villages, so a general description of Kokofu music is not possible. There is no distinctively Kokofu traditional music from that of Asante in general because there are shared forms of musical expression in Kokofu music in particular and Asante music in general. The music and dance forms of the Kokofu traditional area were founded in varying degrees on musical traditions from Asante or the Akan ethnic groups of Ghana. The unique way of Asante polyrhythm is the *distinguishing coherence* of the Akan rhythmic pattern. Some musical genres of the Central, Eastern, Western, Brong-Ahafo and Northern Regions of Ghana and some neighbouring state of Cote d' Ivoire share similar features of music and dance (Ekwueme, 1975).

A lot of Kokofu traditional music is or was performed by non-professional musicians and therefore considered to be a folk music. Some of them are courtly music or sacral music. Kokofu traditional music is mostly functional in nature. There are, for example, many different

kinds of work songs, ceremonial or religious music and courtly music performed at royal courts, but none of these is performed outside of its intended social context.

Traditional musicians played a crucial role as historians in the kingdoms that developed from the tenth to the twentieth centuries in various parts of Africa. Among the Asante people of Ghana in West Africa, powerful drummers – *akyerema* - still recount the histories of powerful lineages and offer counsel to contemporary rulers. The drums of the palaces are often preserved under strict guards in the same ways as the royal jewels are kept, as some of them were used as a communicating medium in times of war in the olden days.

Although traditional music has been infiltrated by foreign and gospel music, the traditional one continues to play an important role in the day-to - day activities of the people of Kokofu. It is a medium for the transmission of knowledge and values, and for celebrating important communal and personal events. Traditional music is often combined with speech, dance, and the visual arts to create multimedia performances. Even in societies with well-developed traditions of professional musicianship, the ability of all individuals to participate in a musical event by adding a voice to the chorus or by adding an appropriate clap pattern is assumed to be part of a normal cultural competence.

Important stages of an African person's life are often marked with music. There are lullabies, children's game songs, and music for adolescent initiation rites, title-taking ceremonies, funerals, and ceremonies for the ancestors. In the Kokofu traditional set up there are songs for teasing bedwetters, thieves who have been caught, songs for uncircumcised boys and for celebrating the loss of a child's first tooth. In many African religions, sound is thought to be one of the primary means by which deities and humans impose order on the universe. (Aggodoh, 1994)

In Kokofu, drummers play a crucial role in ceremonies. A competent drummer must know scores of specific rhythms for particular gods and be responsible throughout the performance for regulating the flow of supernatural power in ritual contexts. In shrines/deities of traditional priests/priestesses, traditional musicians and drummers create an environment that encourages the spirit possession of the priests or priestesses in the course of performing their healing rites.

Traditional music is also used to organize work activities as pointed out earlier. Men in the town use the following form of vocal hocket technique to coordinate the lifting/pushing of heavy objects.

Leader: *Kyoo boi*

Response: *Yei*

Leader: *Kyoo boi*

Response: *Yei*

Singing and vocal cries are also used to coordinate the movements of warriors through the bush. In times of war, music is used to excite the warrior so that they can fight without fear or retreating. The following is an example of such songs:

Leader: *Gyaase oyaa, gyaase oyaa,*

Response: *Oyaa yee ei, yenim ko oo, yennim dwane oo, ayee.*

Leader: *Kyoo boi,*

Response: *Yei,*

Leader: *Kyoo boi,*

Response: *Yei.*

Songs are also sung by women to praise warriors who become the envy of young men who are not able to go to war. This in-turn encourages them to join the army in times of war since women always seek to be married to strong and courageous men.

The influence of highlife music and gospel music has spread throughout Ghana and has adversely affected the traditional music of Kokofu. Some foreign religious groups including churches shun traditional music, considering it as something against their beliefs. This is why the youth have little knowledge and interest in the traditional music. Since traditional music is important to the religious, political, economic and social activities of the people, it is necessary to motivate and sustain the interest of the youth in the traditional music performance because they are the future leaders. At one time, high-life was considered to be the music of the African elite - or of those who aspired to join it and thus to live the high-life and this has also affected the performance of traditional music on the people, especially, the youth.

1.3 Statement of the Problem

In the past, traditional music used to be active in the religious, political, economic, and social functions at Kokofu. Some of the traditional music types came about as a result of the art of bravery displayed by the people at the battle field and some also talk about the history of the people and the encounter with other people.

The music also depicts the socio-political status of the paramount chief of the town. It is also realised that the younger generation also have little knowledge about the traditional music performed in the society.

However, the significance of Kokofu music is gradually losing the impact due to some reasons such as modern education and foreign religion. In view of this, the researcher seeks to conduct a

critical study of the value of traditional music of Kokofu and to determine its function in the current socio- economic and political development of the community.

1.4 Objectives

This research seeks to study the indigenous music of Kokofu and its surrounding villages in order:

1. To identify the traditional music types found in Kokofu culture.
2. To discuss the functions of traditional music in the religious, political, economic and social activities of Kokofu.
3. To find out the importance of traditional music in Kokofu culture.

1.5 Hypothesis

Kokofu traditional music has enormous functions to perform in Kokofu culture, that is religious, political, economic and social functions and it is important to the culture.

1.6 Delimitations

The researcher has limited the scope of this research to the Kokofu town. But as and when necessary, references are made to its environs such as Nkyekyeem, Sebedie and Mensaase, the Kokofu traditional area, Asante and other parts of Ghana. The fact remains that, some of the traditional music found in Kokofu community is not different from the traditional music found in the whole traditional area and in the Asante kingdom. They may have similar historical background and performance practices.

1.7 Limitations

The researcher encountered few problems in the course of this study. Information was sought from categories of people in the town but some cultural knowledge was accessed from few royals, chiefs and some elders in the Kokofu palace, and initially interview dates were re-

scheduled on several occasions before they were fulfilled. It was also difficult to get the pictures of some of the music instruments of the Kokofu chief's palace because they have particular days that the instruments may be brought out from where they are kept. To take pictures on traditional drumming and dancing also was a problem. Instead of live music performance the researcher realised that in some of the funerals, recorded cassettes on drumming were used. Also, others used sound system to play music such as highlife and gospel. The study should have covered the whole Asante but due to time and financial constraint, it was focus on Kokofu and its environs.

1.8 Definitions of Terms

<i>Amoma</i>	Songs used to praise chiefs.
<i>Adosoa</i>	A dance costume where the dancer is half naked.
<i>Aho</i>	Term in Akan for an introductory song in free rhythm.
<i>Akwasidae</i>	A festival celebrated by Akans in honour of dead chiefs.
<i>Amanhene</i>	Paramount chiefs.
<i>Apoo</i>	A festival celebrated by people of Techiman in the Brong-Ahafo Region in Ghana.
<i>Asokwa</i>	A division in the chief's palace responsible for the playing of drums and blowing of horns.
<i>Brannwom</i>	Puberty rite songs of the Akan.
<i>Dapaa</i>	a day preceding <i>Akwasidae</i> or <i>Awukudae</i>
<i>Etwie</i>	A drum named after a leopard
<i>Gyaase</i>	Royal household.
<i>Gyaasehene</i>	Chief of the royal household.
<i>Kokokyinaka</i>	A name of a bird in the forest.

<i>Kwadwom</i>	A song of lamentation.
<i>Mmoguo</i>	A song sung in a story-telling as interlude to wake people up or make it lively.
<i>Okyerema</i>	A traditional drummer.
<i>Opemsuo</i>	A festival celebrated by the people of Kokofu traditional area in memory of the birth of Nana Osei Tutu I, the first <i>Asantehene</i> .
Aerophones	They are instruments whose sounds are produced by blowing air into the instruments.
Cantor	Traditional soloist.
Call and response	A musical form, associated with most African songs. The singers are divided into two groups. The first group is made up of one person known as cantor and the rest of the singers form the second group, known as chorus. What the cantor sings is referred to as the call while the part sung by chorus is known as the response.
Chordophones	Instruments from which sound is obtained by a vibrating chord or string
Dirge	A song used to mourn the dead.
Ensemble	Local instruments.
Enskinnment	Installation of chiefs on a skin.
Enstoolment	Installation of chiefs on a stool.
Gospel music	A type of music that has a Biblical background and the text are based on the sacred themes in the Bible.
Harmony	Notes of music combined together in a pleasant sounding way.
Hocket	Technique of playing melodies by alternating instruments.
Idiophone	Self sounding instrument, that is, sound is produced through the vibration

	of the body of the instrument.
Initiand	A girl going through puberty rite.
Lullaby	A pleasant song used to lull a baby to sleep.
Melody	Putting together pitches in a well defined rhythmic manner.
Membranophone	Instrument with skin heads from which sound is produced through from the vibrations of the skin when it is struck or scraped by an object.
Polyphony	Music that contains more than one main melody going on at the same time.
Polyrhythm	Combination of several rhythmic patterns that occur simultaneously in instrumental music, most especially in drums ensemble.
Text	Words set to a piece of music.

1.9 Importance of the Study

Music is normally regarded as the life-wire of life. In the communities, one cannot live without music because they provide avenues for pleasure, enjoyment and self-esteem. Music is integrated with dance and it plays major roles in the lives of peoples of all cultures. The life cycle of a man is punctuated with various musical activities.

This study will help scholars, students, researchers, readers and the people of Kokofu to acquire cultural knowledge about the traditional music as they recall past history. It will help them to know the historical background of the traditional music, category of people for a particular traditional music performance- sex, the occasions in which the music type is performed, costume for the performance, the instrumental set up and the performance practice of the traditional music type. It will also make the youth of Kokofu aware of the gamut of Kokofu music as their cultural heritage.

The research will also encourage traditional musicians to develop higher respect for their profession because it may be their source of livelihood and motivate the up and coming musicians who will take up and continue this tradition after the elderly musicians have gone to the ancestral land. When the every Kokofu citizen becomes conversant with the importance of their traditional music, they may enhance the use of it in their religious, political, economic and social activities. It will also generate income for the people.

The study will also serve as a source of information for further research and as a guide for music teachers and lecturers, students, historians, curators, scholars and readers.

1.10 Organisation of the Study

A research such as this one needs to be well planned and organised to achieve its objectives. For that reason, this study is divided into five chapters.

After the introductory chapter, which is chapter one, chapter two critically reviews the related literature of theoretical and empirical work done. Chapter three discusses the research methodology and descriptive procedure used in the study. Chapter four is devoted to the identification of the traditional music types found in Kokofu society and its importance in the religious, political, economic and social activities of the people and discussions of the findings of the study. Chapter five focuses on the summary, conclusions and recommendations. There will also be references and appendix.

1.11 Ethnographic Background of Kokofu

Kokofu is found at the Amansie East District in the Ashanti Region of Ghana. It is one of the original five paramountcies that merged to constitute *Asanteman* (Asante kingdom). It is also the headquarters of the Kokofu Traditional Council which has about sixty-five (65) towns and villages that pay allegiance to the paramount chief.

Religiously, many of the people are Christians with different denominations. There are also Moslems in which case the Ahmadiyah Moslems have built a hospital in the town which has run for thirty-seven years now. There are few traditional worshippers who have also kept to their faith in spite of the Christian and Moslem religion. Obviously, traditional worshippers use an aspect of traditional music in their worship.

Economic activities found in the area include farming in cash crops such as cocoa, oil palm, and citrus farming. The people are also noted for the cultivation of vegetables such as cabbage, green pepper, green beans, red pepper, carrots, garden eggs and tomatoes. Some of the men are hunters. There are also teachers who teach in the first and second cycle schools, and there are nurses and other health personnel who work in the health centres. Some individuals also run private schools with the aim of making profit. The money the people of Kokofu earn from economic activities enables them to hire traditional music ensemble to perform at funerals and other social functions.

Politically, the paramount chief and the chief makers see to appoint and install chiefs when a stool is vacant in the other towns and villages that owe allegiance to the chief of Kokofu. In the case of Kokofu, it is done by the queenmother and the chief makers. During the installation, traditional music such as *kete*, *fontomfrom* and *adowa* are performed to entertain the people. They organise durbars for chiefs and fora for the whole community to discuss the welfare of the people such as sanitation and provision of social amenities for the people. Traditional cases are tried and judged to bring peace and unity among the people. It is the duty of the chief and his elders to celebrate and revere the ancestors during sacred days such as *akwasidae* and *awukudae* by pouring a libation and 'feeding' the stools.

Socially, funeral ceremonies are conducted for dead members, and elders in the family help to contract marriages for their members who are of age. Puberty rites are performed for young

girls and *bragoro* songs are sung to entertain the people gathered. Today it is not as common as it used to be in the olden days. People run drinking bars and they play some traditional music such as recorded *nwomkoro* and highlife to entertain those who patronise the bars. Traditional music such as *kete*, *adowa* and *nwomkoro* are also used to entertain the people during gatherings such as *Opemsuo* festival, Easter meetings and durbars of chiefs. The Kokofu town has some historic and interesting sites. These include the Kokofu town itself and the fact that it is the birth place of Nana Osei Tutu I, Anokye *buo*, known as *Atwerebuoso* or *Ahantanbuo*. The rest are *poto*, *kakaawere* and *abankasu*, which are all rivers, all of which are discussed below.

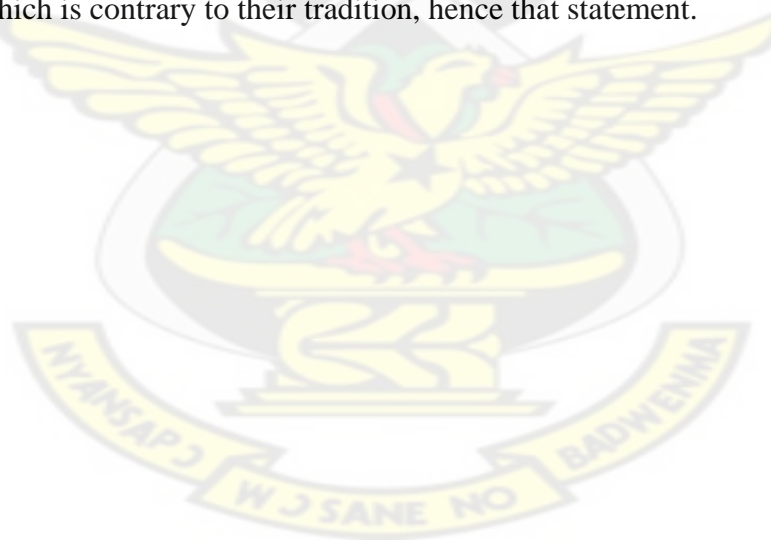
Anokye *buo* consists of three stones placed in a brass pan, and buried in the ground. According to the chief of Kokofu, Nana Offe Akwasi Okogyasuo II, legend has it that Okomfo Anokye, a great and renowned traditional priest, accompanied his friend Osei Tutu to visit his uncle, Nana Kwabena Gyaami who was the then chief of Kokofu. Okomfo Anokye offered to perform a ritual to spiritually stabilise the Kokofu town. He placed three stones in a brass pan and performed the ritual and asked one of the wives of the then chief of Kokofu to carry the stone. He indicated that wherever she dropped the pan, the place would in future be the centre of the town. The Anokye *buo* is currently located on the crossroads that mark the centre of the town.

Atwerebuoso or *Ahantanbuo* is a rock and a shrine of a deity. According to tradition, the rock followed Kokofu people spiritually to war and offered them protection. It is considered a taboo for any person to step on this rock. In the past, a breach of this taboo was punishable by death (source: chief of Kokofu).

According to the chief of Kokofu, *Poto* and *Kakaawere* are both rivers believed to be inhabited by deities (*abosom*). *Poto* is used to curse anybody who grievously offends another without showing any remorse. This god is believed to be vindictive and will never forgive any person who offends the other in this way. There is another river which was previously called *Asuo*

Abena and is now called *Abankansu*. It is now called *Abankansu* because during the Yaa Asantewaa war in 1900, some members of the British forces who were shot allegedly fell into the river and their bodies were retrieved later and buried close by. This made the people change the name Asuo Abena, to *Abankansu* (meaning, *aban aka nsuo mu*)-government is stuck in the river.

The Kokofu town is also associated with a historical statement such as “*Kokofu ball bo, wo nua nnim a yempaase mma wo*”, literally translated as ‘in a football game at Kokofu, you will never have a pass if your brother is not in the team’. This statement has become a national proverb in Ghana, and it is usually quoted to mean “nepotism”. The second is “*sore Kokofu, eho ye ahenkro*”, it is believed that Kokofu is the original headquarters of the royal Oyoko lineage of Asante. More so it is the birthplace of Osei Tutu I, and so the people do not compromise with any behaviour which is contrary to their tradition, hence that statement.



CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 Overview

This chapter reviews the related literature of the various writers on the role of traditional music among the Akan and other areas in Ghana. However Kokofu, a town in Ashanti region has evidence of musical tradition similar to that which pertains in the Akan society. Therefore much of the literature under review is based on general information on African music, Akan/Asante musical tradition and other areas in Ghana. It will look at the definitions of traditional music of the various writers, how traditional music is organised in the religious, economic, political and social activities in the communities. It will also outline the performing medium of the various musical performances.

This review of the related literature was beneficial because it the helped researcher to be sure of what previous writers had covered on the subject being investigated. It is also essential, because in the process of searching through literary works, I acquired more research techniques and discovered new problems during the research. It also enriched and enlarged the researcher's knowledge in traditional music.

2.2 Traditional Music

Traditional music is music created and performed by “simple” communities sharing common ideas and beliefs, customs and institutions, folktales and oral traditions. It is also described as music, which comes from the people, that is, the everyday music of non –professional musicians, often in a rural setting. By virtue of the non-professional and the illiterate status of the musicians, traditional music items are widely practiced and perpetuated by oral tradition. It is used in specific social contexts that are found with the particular people or it is created

specifically for communal life occasions and as such there are norms regulating the use of such music (Sharp&Karpels, 1932).

According to Webster's dictionary, folk music is “traditional and typically anonymous music, which is an expression of the life of the people in a community”. People normally play and sing together rather than watching others perform. *Folk music* is somewhat synonymous with traditional music. Both terms are used semi-interchangeably amongst the general population; however, some musical communities that actively play living folkloric have adopted the term *traditional music* as a means of distinguishing their music from the popular music.

Folk music, in the most basic sense of the term, is music by and for the common people. It can also be defined as a "schema comprising four musical types: 'primitive' or 'tribal'; 'elite' or 'art'; 'folk'; and 'popular'. Usually folk music is associated with a lower class in societies which are culturally and socially stratified, that is, which have developed an elite, and also folk songs are commonly seen as songs that express something about a way of life that exists now or in the past or is about to disappear (or in some cases, to be preserved or somehow revived). However, despite the assembly of an enormous body of work over some two centuries, there is still no certain definition of folk music.

Gene Shay, co-founder and host of the Philadelphia Folk Festival, defined *folk music* in an April 2003 interview by saying: “In the strictest sense, it is music that is rarely written for profit. It is music that has endured and been passed down by oral tradition”. Also, what distinguishes folk music is that it is participatory- you do not have to be a member of the musical group before you take part in the performance.

Similarly, the English term *folk*, which gained usage in the nineteenth century (during the Romantic period) refers to peasants or non-literate peoples, and is related to the German word *Volk* (meaning *people* or *nation*). According to Karpels (1973), the term is used to emphasize

that folk music emerges spontaneously from communities of ordinary people. “As the complexity of social stratification and interaction became clearer and increased, various conditioning criteria, such as 'continuity', 'tradition', 'oral transmission', 'anonymity' and uncommercial origins, became more important than simple social categories themselves”. Short songs are sung at celebrations, and they are spontaneously improvised and rather satirical. They are often sung in the form of a dialogue and speak of certain events such as death of prominent people, relatives, kings, friends and incidents, or they are lyrical tales about love and about everyday life. This means that indigenous music is used to express communal sentiment.

2.3 Historical Developments

Throughout the many changes over the centuries, Africans have managed to hold on to their musical culture and traditional music continues to flourish. According to Nketia (1966) “the musical heritage of contemporary Africa is music associated with traditional African institutions of the pre-colonial era. It is music which has survived the impact of the forces of western forms of acculturation, and it is therefore, quite distinct in idiom and orientation from contemporary popular and art music”. When Africans migrated to cities, they would get together with others and form clubs in which they could continue their music and dance, thus continuing to pass this cultural aspect on through the generations. “From the beginning of the twentieth century, music has acted as a catalyst of social change along the way providing hundreds of shrewd and informed critiques against the political and economic forces which have shaped the continent of Africa. Musicians have commented on colonialism, the flourish of the nationalist challenge and the problems arising in post colonial Africa” (Graham, 1988).

As one country after another achieved independence, old colonial ways were forced out and the new concepts of Africans were developed, and popular forms of music referred to as Highlife emerged. Highlife music resembles traditional American jazz. (Warren, 1970) describes highlife as being a product of urbanization of African society since World War II. As more Africans

began to move into the cities where many night clubs played European and American song hits, highlife evolved. It is a combination of the twentieth Century white European and American dance music, and African musical characteristics and practices. As African countries have achieved independence, Highlife has become increasingly “African” in style and context (Warren, 1970) and it differs from traditional African music in that people are now spectators and listeners rather than participants.

Traditional music is clearly a significant aspect of the history of the African people. Whereas Americans learn their history from books, more can be learned about African history from the music, songs and dances of the people. Their rituals, thoughts, hopes, celebrations, struggles, and indeed, their entire way of life, are reflected in their music, possibly their most important form of orature.

Societies around the world trace the origins of music to animals, supernatural sources, or individual composers. According to Merriam (1964), cited over by Kebede (1982) the Asante identify the source of their music to a bird called *kokokyinaka*. *Kokokyinaka* is a beautiful bird that frequents the forest. It makes sounds or calls like *kro, kro, ko kyina, kyina, ka, kro, kyina, ka*. It may be said that Asante’s named the bird according to its sound and it also taught them to drum. This of course is a myth and is therefore doubtful.

Ethnic groups in Ghana are associated with a particular music and dance type and these music and dance types have origins of their performances. Amuah, Adum-Atta & Arthur (2002) have written that, a hunter on his usual expedition in the forest saw a chimpanzee beating its chest and it sounded like a graceful movement of a deer (i.e. *adowa* in Akan language) which had been already observed by this same hunter. The hunter spent many hours in the forest observing the graceful movement made by the deer. He gathered his people and taught them to perform

the music and dance. The name of a deer, *adowa*, was given to the music and dance and this became the origin of the *adowa* dance.

The writers went on to say that, *kete* was also played for chief Adinkra of the Gyaamans in modern Brong Ahafo and that during the Asante-Gyaaman war, the Asantes captured *kete* drums and brought it to Kumasi. Another source of information by the same writers also claims that *kete* drums were originally from the Asantes who took the drums with them while they were going to fight the Gyaamans.

Among the Akan, traditional music may be performed in the social, political, economic and religious activities. Social activities include festivals, funerals, puberty and other initiation rites.

Festivals are very important in African culture. According to Bame (1991), a festival rite and its ceremony are used by African people to solicit the blessings and protection of their ancestors whose spirit they believe exist in the spirit world, and influence the lives of the living. In the evening of Saturday, *Dapaa*, prior to the next Sunday, *Akwasidae*, *fontomfrom* music is performed to signal its celebrations. Other festivals may take a week or a day to celebrate, and after the rites and rituals, the subsequent days or hours are for singing of traditional songs and performing traditional music and dance for entertainment.

Traditional music is provided during the procession of chiefs and other dignitaries who may take part in the celebration. Many festivals include trilling durbars of chiefs, where traditional leaders and queen mothers process in decorated palanquins, shaded by traditional umbrellas and accompanied by drummers. Music and dance provide entertainment for the chiefs and the people and it also showers praises and appellations to the chiefs and dignitaries on such occasions. Warren (1973) also said that, during *Apoo* festival celebrated yearly by the Brong; songs are used to express communal sentiments about certain aspects of character such as selling of stool-lands and unfair judgement on the part of the chiefs and the elders of the people.

Funeral celebrations are also essential in the rites of passage. It is the duty of every family to give a befitting ceremony to its deceased member. The living believe that when this is done the dead member will also in turn bless them in terms of prosperity, bumper harvest from the farm and also help them to bear many children. Sarpong (1974) says that when somebody dies in Asante, it is the custom to observe the eighth day, fortieth day, eightieth day and the anniversary. During the celebration or observance of such memorial days, drumming and dancing are performed and especially in the eighth day where members of the family decide the date when the main funeral will be celebrated. These memorial days are observed whether the funeral has been performed or not. Among the Akans, wailing is done by women and that is why funeral dirges are also sung by them. Nketia 1955 as cited over by Warren (1973) says that, a dirge is always sung by an individual, and it is also not intended to be danced to. It may also be played with a horn or *atenteben*. A dirge begins the funeral ceremony, which also gives the female mourners opportunity for self expression and also to honour and elevate the name of the deceased person. Osei Kwadwo (2002) says that when the body is laid in state, the bereaved family may feature music such as *kete*, *adowa* and *dansuomu* in the wake keeping. Drumming and dancing would continue till dawn.

During a final funeral rite, traditional music such as *kete*, *adowa* and *nnwomkoro* are performed to console the bereaved family and to entertain the sympathisers who have come to mourn with the deceased family. At the peak of the celebration, the in-laws of the deceased children would display some items such as mourning cloths (*ayintama*), indigenous sandals (*ahenema*), in a brass pan (*yaawa*). The in-laws may hire *kete* ensemble where two or three girls are dressed in beautiful *kente* clothes decorated with beads in *adosoa* style. This exhibition is accompanied by drumming and dancing. Sarpong (1974) has written that, in Asante a deceased person's grandchildren are not supposed to fast on his death, so they go round asking for money to buy food. They sing traditional songs and stamp the ground with sticks which imitate the pounding

of *fufu*. They will never stop until their demands are met. According to Bame (1991), when a grand parent dies, grandchildren put on black and white clothes hold sticks and sing traditional songs such as the following:

<i>Nana awuo, yemmua nna o!</i>	Nana is dead, we shall not fast o!
<i>Nana awuo, yemmua nna!</i>	Nana is dead, we shall not fast o!

Again, among the Akan, red and black clothes are normally used to celebrate funerals, and the use of white and black cloths to celebrate funeral rites implies that, the deceased lived for so many years and had lived to see a lot of events such as many grandchildren and the children's prosperity. More so, the death is not all that painful because the children and other family members are satisfied with the age attained before dying (Bame, 1991).

In the case of the death of a chief, drumming and dancing starts from dawn till evening. The body is laid in state for five days or more, and subjects of the chief and other chiefs pay their last respect to the deceased chief. In the case of a paramount chief, other paramount chiefs (*amanhene*) from other traditional areas, accompanied with *fontomfom* music come to pay their last respect to the dead chief. The *Asokwa* group in the *Gyaase* division is responsible for the playing of *atumpan* drums during the number of days that the body is laid in state. The sound of the *atumpan* sounds like this:

<i>Damirifa due, due, damirifa due, due</i>	Condolence, condolence
<i>Due ne amanehunu,</i>	Sorry for the sufferings
<i>Due ne amanehunu.</i>	Sorry for the sufferings

According to Bame (1991), a puberty rite is one of the rites of passage which are also performed for girls who experience their first menstruation. When the girl's mother announces the first menses, the old women are invited to the girl's home where they sing *bra nnwom* (puberty rite songs) and this occasion is the first time many women get the opportunity to play drums such as *donno* (hourglass) because among the Akans, it is a taboo for women to play drums. Young

girls also sing and dance to the praises of the initiate holding white handkerchiefs as a sign of victory. The food items for the ceremony include palm oil, eggs, yam, fowls, meat and fish. On the day of the ceremony, the women in the nearby houses wake up at dawn and sing to alert the people about the occasion. Sarpong (1974) writes that, the initiate is sent to a river side at dawn to be purified by an elderly woman who is expected to have given birth to many children. The girl's mother pours libation with palm-wine and asks the ancestor's spirit to give the young woman long life. She is shaved to signify new transition and after the purification, she is then sent home whilst her friends sing *bra nnwom* (puberty rite songs) to accompany her home. Other rites are performed and the rest is for drumming, dancing and singing of puberty rite songs.

Political activities may include installation of chiefs, durbar of chiefs and settling disputes at the chief's court and traditional music also feature in each case.

Installation of chiefs plays an important part in African social life. According to Warren (1973), the political organisation of the Akan people is based on kinship. The hierarchy of the Asante begins with the household head (*abusua panin*), the village head man (*odikro*), the territorial chief (*ohene*), the paramount chief (*omanhene*) and finally the head of the Asante Confederacy, the *Asantehene*. The duty of each head-man is similar but the only difference is the size of the population and the geographical area.

When a stool becomes vacant, it becomes necessary for the people to have a replacement. Installation is mostly done on Monday (*Dwoda*), a day said to be full of peace. (Akuffo, 1976) has written that the various groups in the *Gyaase* division meet at the chief's palace to perform the different types of traditional music and dance intensively and vigorously when a spokesman (*okyeame*) is being sent to the *kurontihene* (Governor of the state) for a replacement. It is the duty of the *kurontirihene*, the queenmother (*ohemaa*) and other king-makers to present a

candidate with a good behaviour in all standards. After the acceptance, the newly appointed chief is given to the *Gyaase* division before the spokesman announces it to the citizens. Upon the announcements of the newly elected chief, the people sprinkle white powder onto the new chief. There is also drumming and dancing to *kete* and *fontomfrom* music. The people, especially the women sing songs such as:

Example 1

Leader:	<i>Osee yeei,</i>	let's all hail him
Reponse:	<i>yee yeei (repeat)</i>	let's all hail him (repeat)
All:	<i>Tweduampon ei'</i>	Almighty God
	<i>yeda waseo'</i>	we thank you
	<i>yada wase ahenewa</i>	we thank you Lord
	<i>yena yenio</i>	we have won

Example 2

Leader:	<i>Yede ato dee eda</i>	We've indeed put round pegs in round holes
	<i>Adadam</i>	As tradition demands
Response:	<i>yede ato dee eda</i>	We've indeed put round pegs in round holes
Leader:	<i>adadam</i>	As tradition demands
Response:	<i>yede ato dee eda</i>	We've indeed put round pegs in round holes

Example 3

Leader:	<i>Ehuri to mu ara</i>	It has returned to its closest root
	<i>Nkatee</i>	Groundnut
Response:	<i>ehuri to mu ara</i>	It has returned to its closest root
Leader:	<i>nkatee</i>	Groundnut
Response:	<i>ehuri to mu ara</i>	It has returned to its closest root

Example 4

Leader:	<i>Adee yepe a na ye anya i'</i>	We have achieved our aim
	<i>Adee a ye pe na ye nsa aka i'</i>	our expectations have been met
Response:	<i>Adee yepe a na ye anya i'</i>	we have achieved our aim
Leader:	<i>Adee a yepe na ye nsa aka i'</i>	our expectations have been met
Response:	<i>Adee yepe a na ye anya i'</i>	we have achieved our aim

Traditional songs in this case are sung for merry making. According to Bame (1991), such songs may also be provocative and it may easily generate a fight among the people. In example 1, the meaning of the text of the song expresses thanks to the almighty God but in the second example, when some of the people are in favour of the newly elected chief, they may also sing that. The meaning of the text in example 3 is similar to the second but it means that the chief is very close to the queenmother. A reliable example is the present *Asantehene*, Nana Osei Tutu II, Who happens to be the real son of the present *Asantehemaa* (queenmother) Nana Afua Kobi Serwaa Ampem II. People will sing the fourth example where they did not like the former chief.

Akuffo (1976) has written that after the people have accepted the newly chief elect of Akuapem, a day is set aside for the chief to swear an oath before his elders and the people of his area. On that day, the chief rides in a palanquin and the people hail him through the town and he is also accompanied with traditional music and dance. The *Akyeamehene* (head of the spokesmen) pays a fee to the *Mfoasofo hene* and collects a sword. The *Akyeamehene* gives the sword to *Benkumhene* and he gives it to *Nifahene*, *Adontenhene* and finally it gets to *Kurontihene*. *Kurontihene* swears an oath of allegiance on behalf of the rest of the chiefs. After that, he gives the sword to the new chief who points the sword to the sky and on the earth. Immediately the *Kurontihene* calls out a song:

<i>Kurontihene:</i>	<i>Gyaase oyaa, gyaase oyaa</i>	Gyaase hail, hail
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Response (all):	<i>Oyaa yee ee, yenim ko o'</i>	we can fight
	<i>Yennim dwane oo</i>	without retreat
	<i>Ayee ee</i>	Ayee ee

The chief is given a series of appellations and there is a series of royal music and dance such as *kete* and *fontomfrom* which are performed intensively. The chief then swears an oath of allegiance to his sub chiefs, elders and the rest of the people. After this rite there is drumming and dancing to *kete*, *fontomfrom* and singing of *Asafo* songs till day break.

Durbar of chiefs is held when there is an important visitor to be honoured or during grand festivals such as *adae kesee*. Subjects are supposed to pay allegiance to their superior. On such occasions, music and dance are used to punctuate the programmes of the events. Traditional music such as *Kete*, *fontomfrom* and *adowa* are used to entertain the chiefs and the people who have come to witness the occasion. Songs that talk about fallen heroes, past events and other social issues are performed by *nnwomkoro* groups.

2.4 Traditional Music and Religion

Many types of divinations are practiced and they range from the most complex oracular system which has a fetish priest or priestess, *okomfo*, who acts as the intermediary between their clients and the god (deity) to the intuitive technique and variety of forms of possession of divination. Before they can practice their techniques, the fetish priests/priestesses get possessed by dancing to drum music produced by their drummers in which case consultation and the interaction with the gods also involve singing and recitations. (www.incarta.com).

Becoming a diviner or a priest usually involves a rite. Candidates undergo training away from society in a seminary where metaphorically they die so as to become a new person, then return to serve their gods in their communities. When they are prepared to act as the mouthpiece of this god, the priest in certain traditions is simply regarded as a medium. Other trained persons

are sometimes needed to be interpreters of the gestures that he makes when possessed. Children are usually under the cover of their parents' destinies and deities assigned to guide them and are made known through divination. To gain wisdom, highly trained traditional priest/ priestess (*okomfo*) consult the spirit of the ancestors by songs or poems to determine the destinies of their clients. For the purposes of traditional worship, the services of musicians who are disciples of the cult are employed. These musicians comprise of drummers, singing leaders and the chorus. There are regular members who form the chorus but generally worshippers could take part in the singing if they wish. The songs are in the form of chants or recitatives with chorus response or in the style of dance songs. The themes of the songs are varied. It includes praises of the shrine (in respect of powers and achievements), proverbial songs, prayers and curses, and songs of exhilaration. Singing is accompanied by drumming, but there may be absolute drum music (Nketia, 1963)

2.5 Organisation of Traditional Music Performance

Traditional music performance of Ghana and Africa in general, may be put into three broad categories. These include vocal music, instrumental music and combination of vocal and instrumental music (Kebede, 1982).

2.6 Vocal Music

Vocal music is a type of music in which voices are used in the performance. According to (Kebede 1982), vocal music permeates the whole course of a person's life. Song types are combined with complaints and other anti social issues. Vocal music in Africa may be compared to the blues of Afro- Americans, though their contents and styles of performance may be different. Afro-Americans working in the plantations of the Americans expressed their sentiments and woes in songs, thinking that one day they would be saved by God.

“We shall overcome, we shall overcome someday

Oh, deep in my heart, I do believe that

We shall overcome someday” _ Negro spiritual

In Africa, vocal music is prominent among women who engage in the singing of lullabies and dirges among others. Individuals also engage in solo singing in the form of incidental and recreational music types. Shepherds and cowherds may sing while going about their vocation, one person may sing and the rest respond. Fishermen may also sing simultaneously as they mend their nets or drag in their nets. The *kwadwom* (lamentation) and *amoma* (praise songs) are musical types performed by Asante male groups for the Asante king. (Amuah et al 2002). An example of an Akan dirge goes like this:

<i>Owuo e' Baamoa e'</i>	Death, Baamoa
<i>Onenam me dan muo, me da a' nna o' (repeat)</i>	It is around me, I cannot sleep
<i>Owuo Yaa, menam bonten kwan a ode ahyia me</i>	Death is waiting for me outside
<i>Owuo Yaa, me fa mfikyi kwan a ode ahyia me</i>	It is behind the house
<i>Owuo e' Baamoa e'</i>	Death, Baamoa
<i>Onenam me dan muo me da a nna o'</i>	It is around me, I cannot sleep

Vocal music is sung in verses, without a regular refrain and with a full voice in the highest register. The melody has a coat, which covers over three octaves. This requires a strict observance of the breathing rules. The rhythm is actually free, but the singer has to keep to the strict rules of performance, making the absolutely necessary breathing breaks without interrupting the melodic ornaments. The richer the voice is, and the longer the singer can hold it, the more intensive is the attention paid by the audience and the more this performance is appreciated.

People usually practise these long songs while being alone in the open places and riding along slowly. The repertory is an expression of the liberty and the vastness of the audience and is used to accompany rites of the seasonal cycles and the ceremonies of everyday life. Long songs are

an integral part of the celebrations held in open spaces and they are sung based on rules of performance.

2.7 Instrumental Music

Amuah, Adum-Atta & Arthur (2002) say that, during instrumental music performance, no voices are heard, and it is purely instrumentals. Instruments may be played solo or in ensembles with other instruments. In Ghana, traditional musical ensembles that are purely instrumental are very few, and examples are *Fontomfrom* of the Akan and Ewe. They are associated with the royalty and also performed in funerals in the presence of a chief. Others are *mpintin*, *kete* and *ntahera* of the Asante, *mmenson* of the Fante, and *takai* of the Dagomba. These are also meant for chiefs' processions on occasions such as durbars of chiefs and festivals. In music performance, one of the instruments functions or leads as a master instrument while others function as subordinate or supporting instruments. For example, in *kete* ensemble the instruments consist of *kwadum*, *apentema*, *petia*, *aburukua*, *ntrowa*, *donno* and *dawuro*. *Kwadum* is the master drum.

2.8 Vocal and Instrumental Ensemble

Most traditional music ensembles found in Ghana are made of a combination of both instrumental and vocal music. Most of them have two sections, that is the vocal section and the instrumental section. Some examples of the ensembles are *adowa* and *nwomkoro* of Akans, *kpalongo* of Gas, and *boboobo* of the Ewe. These ensembles have dancers of the both sexes and they also feature in all social gatherings such as festivals, funerals and durbar of chiefs to entertain the people (Amuah et al 2002).

2.9 Rhythmic Organization in Traditional Music

African Music can, generally, be termed as music of the dance; that is to say, each musical piece is a synthesis of many fabrics, one or two of which dictate dance steps and movements. Rhythm

exists in various forms in different musical types and it is also an integral part of movement in dance. In *adowa* and *kete* dance of the *Akan*, they concentrate on hand and feet, shifting, stepping, swinging, twisting and criss-crossing the legs. All these are determined by the rhythm of the music. Rhythm is a key to successful movement, and it helps individuals to move purposefully according to time and space. Most dances are rhythmically patterned and it is performed either to the accompaniment of music, chanting, hand-clapping or percussive beating (Jones, 1954)

In African music, movement has rhythmic implications, that is, both instrumental and vocal music have definite rhythmic organisations. Most Ghanaian dances have been described as “rhythmic dances” because the dances emphasise marked rhythmic patterns. Dances such as *Kete* of the *Akan*, *asafo* by the *Fante*, *bawa* by the *Dagomba*, *nagila* by the *Grunne* and *atsiagbekor* by the *Anlo* are the examples of dances that have strong and clearly articulated rhythmic patterns that are executed with vigour. Dances such as *adzewa* by the *Fante*, *kpatsa* by the *Danme* and *tora* by the *Dagomba* are, however, less rhythmic (Amuah et al 2002).

2.10 The Role of Song Text in Traditional Music.

Texts play major roles in traditional music. Sarpong (1974) wrote that, through songs people praise, abuse, speak in parables, thank, ask for favours, express satisfactions, disappointments in life, complain and rejoice. Merriam (1963) noted that “one of the most obvious sources for the understanding of human behavior in connection with music is song text”. Nketia (1974) also wrote that, “the treatment of the song as a form of speech utterances arises not only from stylistic considerations or from consciousness of the analogous features of speech and music; it is also inspired by the importance of the song as an avenue of verbal expression which can reflect both personal and social experiences”. Hugh, (1954), speaking of Africans, said “You can say publicly in songs what you cannot say to a man’s face, and so this is one of the ways African society takes to maintain a spiritually healthy community”. In *nwomkoro* and *adowa*

performance, text in the songs outlines history and past events, praise chiefs and eminent personalities on their good deeds and that makes the performance educative.

Song texts are sometimes a reflection of the way of life of people in a given community, an ethnic group or a country. They serve as a corrective measure to anti- social behaviours in the society. In “*Apoo*” festival of the people of Techiman in the Brong Ahafo Region, music is used to express individual or community sentiments about the chiefs and the elders in the town. When something is done wrongly, the people wait until the festival and everything are expressed in a form of a song and sung to the hearing of the culprit (Agordoh, 1994). On the other hand, it is better for the people to take precautions against the anti- social behaviors rather than waiting until festivals before the problem is addressed. In many Ghanaian cultures, text leads to a close connection between music and language. In singing, the tonal pattern or the text puts some constraints on the melodic patterns. On the other hand, in instrumental music, a native speaker of a language can often perceive a text or texts in the music. This effect also forms the basis of drum language.

2.11 Forms and Structure of Traditional Songs

Traditional songs have a form and structure. They are based on a plan which indicates how the music is to be performed in sections and who is to sing each of the sections. The form is associated with *nnwomkoro*, *adowa*, story songs and children play songs. In traditional singing, the singers are normally divided into two groups. The first group is usually made up of one person known as a cantor, while the rest of the singers form the chorus. The cantor leads the singing while the chorus sings after him. What the cantor sings is repeated by the chorus. In this type, a complete melody is performed by the two groups. In fact if the chorus does not sing, it will not have any effect on the completeness of the song. In the case of “call and response” structure, the entire melody is broken into two. The “call” is sung by an individual, usually in an ensemble, a woman sings the “call” part, and the response part is sung by the chorus. Most

often the “call” is different from the response. This type of melody structure is mostly found in the traditional songs of the various ethnic groups in Ghana and Africa in general (Amuah, Issac Richard et al, 2004)

Example of these melody structures are shown below;

1 **Cantor:** *Dedendee kwaa ee, dedendee kwaa* Welcome Kwaa, welcome

Agya bofoo wo nkwan ye me de Father hunter your soup is delicious to me

Nanso w’ataade ye me tumm. *But your uniform is black in my view*

Chorus: *Dedendee kwaa ee, dedendee kwaa* Welcome Kwaa, welcome Kwaa

Agya bofoo wo nkwan ye me de Father hunter your soup is delicious to me

Nanso w’ataade ye me tuum But your uniform is black in my view

2 **Call:** *Pete, pete* Vulture, vulture

Response: *Seniwa dedendee, seniwa* *Seniwa welcome, seniwa*

Call: *Wo maame refre wo oo* Your mother is calling you oo

Response: *Seniwa dedendee, seniwa* *Seniwa welcome, seniwa*

Call: *Ose me nkeye den* What does she say I should go to do

Response: *Seniwa dedendee, Seniwa* *Seniwa you are welcome, seniwa*

Call: *Ose kedzidzi* She says you should go and eat

Response: *Seniwa dedendee, S seniwa* *Seniwa you are welcome, seniwa*

Call: *Eben edziban* What kind of food is it?

Response: *Seniwa dedendee, Seniwa* *Seniwa you are welcome, seniwa*

Call: *Fufu n' abenkwan* Fufu and palm-nut soup

Response: *Seniwa dedendee, Seniwa* *Seniwa you are welcome, seniwa*

Call: *Ka kyere na de* Tell my mother

Response: *Seniwa dedendee, Seniwa* *Seniwa you are welcome, seniwa*

Call: *Mmofra nkyendzi o'* children are to share it and eat.

Response: *Seniwa dedendee, Seniwa* Seniwa you are welcome, Seniwa
Dedendee, Seniwa dedendee you are welcome, Seniwa you are
Seniwa. Welcome, Seniwa.

- Fante folk song

In the first example, the lead cantor may sing the entire verse of the song through once and the chorus may repeat the verse after him. In the case of the “call and response”, what the cantor call sings is entirely different from the response. The chorus repeats a fixed refrain in alternation with the lead singer, who has more freedom to improvise. These musical structures are mostly featured in children’s songs, Asafo (warrior) songs, hunting songs and religious songs.

2.12 Musical Style

Akan music has certain distinctive traits. One is the use of repetition as an organizing principle. For example, in the *kete* performance of the Asante people of Ghana, a repeated pattern is established by the interaction of various parts, and the master drummer develops an improvisation out of this core pattern. Another common characteristic is polyphony. This is the simultaneous combination of several distinct musical parts. Traditional music also has a conversational quality, in which different voices, instrumental parts, or even the parts of a single player are brought into lively exchange.

There are many different modes of expression in traditional music. In drum ensembles consisting of three to five musicians who play interlocking patterns are common. In the ensemble, each drummer uses a special method for striking the drumhead to produce varying pitches and timbres which are distinctive sounds known as tone colours—to distinguish the drum from all the others. Such ensembles often include rattles and iron bells, which are struck with a stick to produce a repeated pattern called a timeline. This pattern penetrates the dense texture of the ensemble and helps the drummers to play their patterns at the correct time. Time line pattern in a given music may perform one or two functions, or both. It may be included in a performance to provide the time line and, or to help “crystallise the foundation pulse” by “maintaining a rhythmic ground throughout a musical performance” (Nketia, 1962)

2.13 Traditional Music Instruments and their Classification

Besides using the voice, a wide array of musical instruments is used in traditional music. Drums used in performing traditional music, are among the more popular instruments and are made in a variety of shapes and sizes. Materials such as wood, metals and gourds, horns, elephant tusks are used to construct musical instruments. Drum membranes are made from the skins of cows, goats, and other animals. Important types of drums include drum-chimes, in which a set of drums tuned to a scale is mounted in a frame and played by a team of drummers;

friction drums, in which sound is produced by rubbing the membrane; and the West African hourglass-shaped tension drum, *donno*, which is sometimes called a talking drum because it can be used to imitate the tonal contours of spoken language. Most of the instruments are traditional and for that matter, African music include a wide array of drums, slit gongs, rattles and double bells, as well as melodic instruments like *string instruments*, wind instruments such as flutes (Sirvant, 1942).

Drums used in traditional music include, talking drums, such as *fontomfrom*, *atumpan*, and *donno*. European instruments such as saxophones, trumpets, and guitars have been adopted by many traditional singing groups (*nnewomkoro* groups); their sounds have been integrated into the traditional patterns and are widely used in traditional music (*nwomkoro*) and popular music. The instruments used are mainly folk instruments in which case they were developed among common people and usually do not have a known inventor. It can be made from wood, metal (gong etc) or other material (animal horn). These instruments are mainly used in traditional music.

In many Asante musical culture, there is a preference for "noisy" drums. For example, on the *atumpan* drum, membranes are made from sheep or cattle hides and attached to the openings of dug-out wood, and are struck with sticks to make 'noisy' music. Other types of drums are made from calabash and craftily carved wood to produce noisy sounds by hitting the surfaces hard using strong sticks. This gives a crackling noise to the sound. Other important percussion instruments used in traditional music of the Akan, include clap-sticks, bells, rattles, slit gongs, and struck gourds, stamping tubes and flutes. (Nketia, 1974).

Environment has had an effect on the kinds of instruments produced in various parts of Africa. In some areas, materials for instruments are scarce. In these environments, people may sing without instruments. Others use the human body as an instrument (hand clapping, stamping,

etc.), and some use the ground as their instrument. Traditional music uses instruments or ensembles that are indigenous to the people, as well as the indigenous language used to compose the songs. Instrumental combinations also quickly help identify the particular music within a given ethnic group. Traditional instruments have been classified as membranophones, Idiophones, chordophones and aerophones (Kebede, 1982). Some of the instruments discussed are also used to perform traditional music in Kokofu society.

2.14 Idiophones

They are self sounding instruments, that is, sound is produced through the vibration of the body of the instruments. Idiophones constitute the largest category of musical instruments in Africa. They are usually solids that produce sound when beaten. Idiophones produce rhythmic accompaniment and also used to provide signals during ceremonial rites. Idiophones are divided into primary and secondary and they may be tuned or non-tuned. Plates 1, 2, 3, 4 and 5 illustrate the different types of idiophones. Primary idiophones include rattles, bells, clappers and xylophones- their sound is produced directly by hitting or shaking the instrument. Secondary idiophones include jingles, cowries and wrist bells. They are mostly worn on the bodies of the instrumentalist or the dancer. They are worn around the waist, ankle, wrist of the performers, or the costume of dancers. An example is the raffia skirt of a traditional priest.

Idiophones may be tuned or untuned. Tuned Idiophones include xylophones and thumb piano. Before any performance, instrumentalists make sure they are tuned to definite pitches and are therefore capable of producing melodies. One example is the boxlike instrument, *penpensiwa* used by *nnwomkro* groups.

Non-tuned Idiophones produce only indeterminate pitches and cannot be used to play singable melodies: they are used to provide rhythmic accompaniments and examples are gong, *dawuro*, and wooden clappers.



Plate 1: *Gyire* (Xylophone) photographed by the researcher



Plate 2: *Ntrowa* (gourd rattles) source –Photographed by researcher



Plate 3: *Firikiyiwa* (Castanet) source -www.Encarta.com

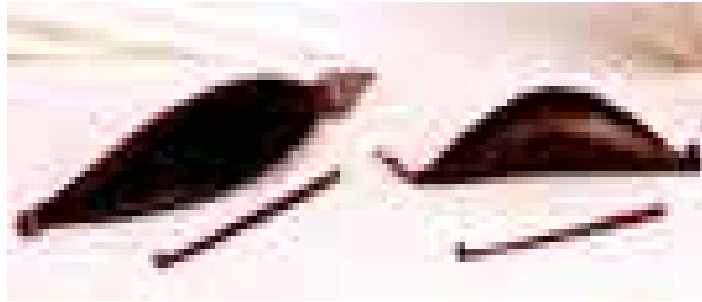


Plate 4: *Dawuro* with its sticks (Double Gong Single Headed Gong)



Plate 5: (*Nnawuta*) Double Headed Gong (www.Encarta.com)

2.15 Membranophones

Membranophones are instruments that produce sounds by the vibration of a stretched membrane or skin over a frame. These are generally known as drums; they may be made out of

- Logs of wood
- Strips of wood bound together by iron hoops
- Earthenware vessels
- Gourds

Drums are the instruments most commonly associated with traditional music. The drum is most frequently chosen as a royal instrument (as is true of modern day Africa). The drum known as the “*donno*” and the “*fontomfrom*” as illustrated in Plates 6 and 7 are some of the most widely used musical instruments. The sounds may express happy or sad emotions. Drums can also be used to send messages. Some drums can be heard from as far as 20 kilometres away. During colonial times, drums were used by Africans to warn others of the approach of Europeans, and drums such as the *etwie* drum, which sounds like the snarl of a leopard were used to scare the Europeans. When Africans went to America, drums were banned in many areas due to the fear of subversive activities. Interestingly, there is a termite eating tribe in North Cameroon which developed a method of drumming so that the termites think it is raining and will surface (Kebede, 1982).



Plate 6: *Donno* (West African Hour Glass) photographed by the researcher



Plate 7: Set of *Fontomfrom* drums (photographed by the researcher)

2.16 Mode of Drumming:

The mode of drumming includes:

- Signal Drumming – This type of drumming is characterized by short repetitive rhythmic patterns or broken series of drum beats played at one level of pitch. An example is the type of drum beat normally played by a drummer to prompt dancers to change from one type of dancing style to the other.
- Speech Drumming- This includes all drum pieces which are the imitation of speech on which are intended to be heard as a language and not merely as signal. The beats can easily be translated into words for adequate understanding. The speech mode is characterized by a steady flow of beats, often lacking in regularity of phrasing, but distributed within a two tone framework. The *atumpan* and *donno* are examples, which are recognized as the principal talking drums of Ghana.
- Dance Drumming –This also includes all forms of drumming which have implications of movements, commonly articulated in a march, procession or gestures of a dance. The mode of drumming is characterized by selective use of

rhythms and tone patterns in recurring and contrasting sequences. Unlike the signal and speech modes of drumming, the dance mode is founded on regularity of pulse, crystallized by some of the rhythms of the subordinate drums in the ensemble. Examples are the normal drumming which influences people to dance. (Nketia, 1963).

2.17 Aerophones

Aerophones are instruments played by blowing air through them to produce sounds in which case the sound is produced by the vibration of an air-column. This category of instruments is less common in traditional music in Ghana. It is mainly found in Akan royal music groups such as *mmenson* as illustrated in Plate 8. Others are made out of bamboo, *atenteben* also illustrated in Plate 9, and others made from animal horns, the tip of “horn”, of gourd, or they may be carved out of wood. *Mmenson* is used in processions of chiefs in durbars and festivals and *atenteben* is also used to play dirges at funerals. Flutes under this category have finger holes which are used to produce melodies, and example is *atenteben*. In the case of instruments without finger holes, each instrument plays one pitch; hence, several performers with different pitches are required to play a melody. This technique of playing melodies by alternating instruments is known as *hocket* (Kebede, 1982).



Plate 8: Men playing the *Mmenson* horn (Source: <http://www.knust.edu.gh>)



Plate 9: *Atenteben* (photographed by the researcher)

2.18 Chordophones

Chordophones are instruments from which sound is obtained by a vibrating chord or string. In this class, instruments are either played with the hand or with a bow. These exist in many varieties and it ranges from one string to eight strings. These varieties include musical bows, harps and lutes (Kebede, 1982). They are not very common in Ghana. The ones that are found in Ghana include *gooje* as illustrated in Plate10, *kora* of the Dagomba and *seprewa* of the Akan. *Seprewa* is used to accompany songs and *googe* and *kora* are used by praise singers, who praise chiefs in the court (Arthur, 1999).



Plate 10: Googe instrument (photographed by the researcher)

2.19 Categories of Traditional Music

Traditional music is often put into three categories. According to Amuah, Adum-Atta & Arthur (2004), they are occasional, incidental and recreational, according to the purpose and event for which it is being performed as it is in the case of Kokofu.

2.20 Occasional Music

This category of music includes musical types associated with rites and ceremonies. These have been termed as occasional music because they are performed on special occasions such as puberty rites, festivals, marriage ceremonies, funerals, enstoolment or enskinment of chiefs. Examples of music in this category are war songs by *asafo* groups, *dipo* music of the Krobo, *bragoro* music of the Akan, *klama* music of the Dangme and *egbanagba* of the Ewe. The type of music can be used to identify the ethnic background of the performers and it is also used to punctuate the events of the programmes.

2.21 Recreational Music

Recreational music is performed for enjoyment and can be used for occasions such as naming ceremonies, enstoolment of chiefs and festivals as entertainment. Examples are *adowa*, *sikiyi*, *apatampa* of Akans, *gahu*, *boboobo*, *kenka* of Ewes, and *kpalongo*, *gome*, *otofo* and *kolomashie* of the Gas. Without these performances, programs would be boring and people may not enjoy the occasion.

2.22 Incidental Music

Incidental music is related to everyday activities and is organized concurrently with activities that are non-ritual or non ceremonial. It serves as a backbone for activities such as wrestling, football matches, Bantama *akrakuro* (*stone passing game*) and tug of wars. It also includes work songs associated with occupations such as fishing, farming, sawing and herding cattle. Songs associated with the performance of house chores such as pounding, grinding and mother singing lullaby or cradle songs to a baby, are also incidental music. Music performed during story telling sessions, when the songs are not an integral part of the story being told is also an incidental music. An example is *mmoguo* of the Akans. (Arthur, 2001)

2.23 Regional Variation

While the decline of traditional music in the face of the rise of popular music is a worldwide phenomenon, it is not occurring at a uniform rate throughout the world. While even many ethnic cultures are losing traditional music and folk cultures, the process is most advanced where industrialisation and commercialisation of culture are most advanced. Yet in nations or regions where traditional music is a badge of cultural or national identity, the loss of traditional music can be slowed; this is held to be true, for instance in the case of Bangladesh, Hungary, India, Ireland, Galicia and Greece and Crete all of which retain their traditional music to some degree, in some parts of such areas the decline of traditional music and loss of traditions have been reversed (Bayard, 1950).

2.24 Little attention given to Traditional Music

The first and most prevailing reason why little attention is given to the music of the African people is simply the fact that it is different from the music that Americans and Europeans normally study and enjoy. Their perception of the concepts of melody and rhythm in African music is completely foreign. The intervals (the distance between two tones or pitch levels) in African melodies are often either longer or shorter than the intervals in the melodies westerners are accustomed to listening to. The scale system (the pattern of the intervals) also differs. It has been suggested that Westerners regard African traditional music as incomprehensible and dismiss it as being the music of an uncivilized people and therefore, unimportant. In support of this theory, in his book, *The Music of Africa*: Warren (1970) claims that traditional music was ignored because according to Europeans and Americans, music was considered to be a melody which could be sung or whistled, such as classical or orchestra music.

Variations in the scale system used in traditional music renders it, from a western perspective, difficult or even impossible to be sung or whistled. It was previously shrugged off as "noise." The singing style of African traditional music was distinctive for its high intensity and use of special effects such as shouts, groans and use of tones. It could be said that, Africans expressed their appreciation and happiness through musical performance. Performers are swayed by the music emotionally and that condition easily influences the making of excessive noise in the performance. According to Southern (1997) in '*The Music of Black America: A History*', Europeans generally described the sounds of the African singing voice as "a rude noise", a strong nasal sound, or very loud and shrill. The second factor explaining the little attention paid to African music deals with the existence of Christianity in Africa. During the nineteenth century in Africa, many Christian missionaries took part in an evangelical drive. Christians were discouraged and sometimes prohibited to sing or perform any music which they did not consider to be morally and spiritually uplifting. To the European missionaries, the traditional

music of Africans did not meet these standards therefore, throughout this time, the music of the African people was suppressed and the lack of enthusiasm for African music was perpetuated.

The third and most obvious factor contributing to western indifference to African music was a direct result of the superior attitudes Europeans and Americans held towards Africans, be it African slaves in America or Africans in Africa. Africans were colonized, exploited and enslaved by both the Europeans and Americans for hundreds of years and were regarded as being inferior and uncivilized. African traditional music was similarly dismissed as being savage and primitive (Southern, 1997). These attitudes have also enslaved some of the people in Kokofu to the neglect of traditional music.

In traditional African societies, the absence of music in daily life is unthinkable. Music is used to heal the sick, praise a leader, ensure successful delivery of a child, cure bed wetting, and even to stop a woman from flirting with another woman's husband. Music is also involved with birth, naming of a child, teething, marriage, new moon, rituals, celebrating death, puberty, agriculture, re-enacting of historical events, hunting, and preparation for war, victory celebrations and religious rites. Music is, in some African societies, even involved in litigation. Arguments are presented to the judge/chief with drumming and singing. Music is also an integral part of African burial rituals. The popular song entitled, "When the Saints Go Marching In," derives from the musical burial traditions of the Africans where the sad songs become more joyful in an effort to help relatives of the deceased turn their minds away from death (Marshall, 1986). Music plays an essential role in the political life of African society. The struggle of Africans for independence can be reflected in many of their songs. A lot can also be learned about the laws of communities and their feelings about politics.

Women generally sing and perform the dances for occasions associated with children, adolescent girls and funerals. Men generally participate in music associated with hunting,

fishing, boating or preparing for battle. Traditionally, children were taught through songs and not through reading books.

2.25 Invasion of Traditional Music by Foreign Music

In Ghana, as in other African countries, tradition lies at the root of artistic creation. Before a musical performance, African musicians acknowledge the importance of tradition by pouring libations to ask the blessings of their ancestors; they also evoke tradition in performing the music of their ancestors. For example, the ritual music played for ancestral spirits is performed without creative embellishment; it is intended to recreate the sort of old music that the ancestors are believed to enjoy-and thus to encourage these spirits to help human beings to solve their earthly problems. However, tradition - whether in Africa or elsewhere - does not refer solely to a careful and conservative reproduction of past cultural forms; it also suggests the dynamic process of adaptation, re-interpretation, and transformation that keep such forms lively and relevant. Old customs are not simply abandoned in the face of the new; instead, functional traditions (such as ritual music) are maintained, while older material is also reworked into new interpretations. This attitude toward the past is represented by the *Sankofa*, a mystical bird figure that looks backward as it flies forward. The *Sankofa* symbol in Ghanaian cloth means "Reach back and take it"; in other words, look to the past for what is useful and incorporate it into your present (Graham, 1988).

The spirit of "Sankofa" may be seen in the development of highlife music, one of the most popular styles of Ghana's social dance music. Although a 20th-century phenomenon, highlife has roots in the late 19th century and fuses diverse musical elements, including Western harmony, British military band music, and American jazz. Christian missionaries brought Western-style hymns and harmony to Ghana in the late 19th century, and highlife harmony blends African and European practices.

During the same era, British colonials introduced military bands in the country. Ghanaians learned to play brass instruments, some of which resembled African instruments (e.g.; trumpets made from ivory or animal horns) but had a greater range. Brass instruments are now an essential ingredient in highlife music; moreover, highlife's 4/4 meter resembles the square meter used in military marching music (Southern, 1997).

In the 1920s, Ghanaians began hearing jazz records, and they incorporated jazz songs and improvisation into small highlife dance bands as early as the 1940s. American soldiers in Ghana during World War II brought more jazz. And after the war, jazz, calypso, soul and rock all became widely available on records and through the radio. In 1956, Louis Armstrong, a musician and an African American, visited Ghana, playing a free concert to a crowd of 100,000. Highlife absorbed all these influences, blending them with solid African polyrhythm played on bells, rattles, and drums.

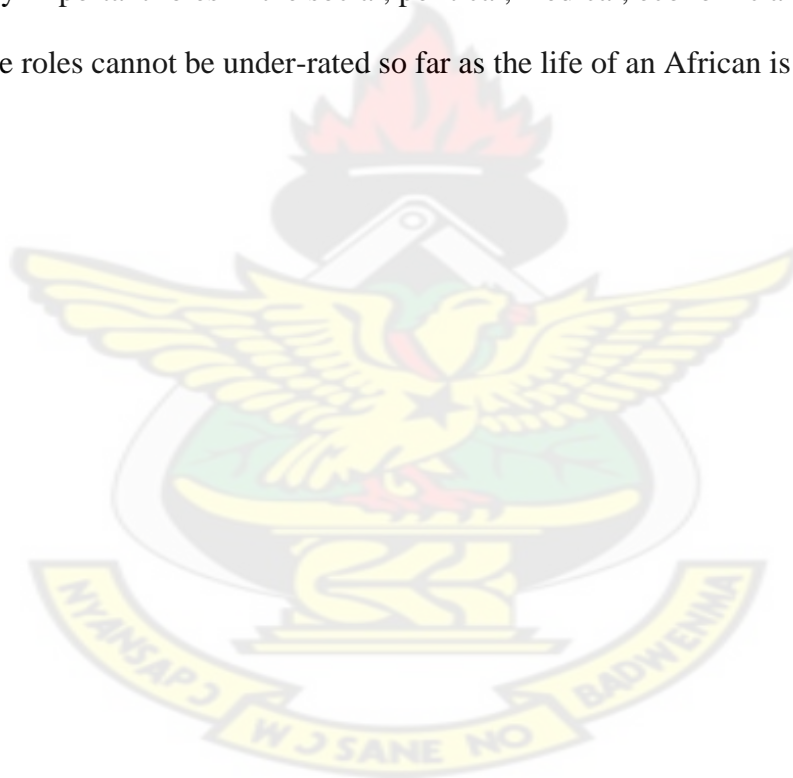
The influence of highlife music has spread from Ghana and Nigeria throughout the entire African continent. At one time, highlife was considered to be the music of the African elite—or of those who aspired to join it and thus to live the high life. From this connection, the musical genre received its name (Kawawa Okonfo Rao, 1998).

Traditional music is made of all musical types that are clearly linked to traditional Ghanaian social and political institutions. They are also associated with the religious and economic aspects of life. Political institutions such as chieftaincy have special music which occupies a very important place at the royal courts. There is special music performed during enstoolment and enskinment of chiefs of southern and northern Ghana respectively. Among the Akan, certain music types that are performed may depict the socio-political status of the chief. For instance, only paramount chiefs in the Asante kingdom are permitted to own *kete* ensemble.

Kete and *fontomfrom* music is performed for the royalty and those connected with the chieftaincy institution (Amuah et al 2004).

In rites of passage and other initiation rites, moral values and social behaviours are expressed in traditional music to educate the initiates. It is also used to entertain initiates and family members who have gathered for the celebration. It would be realised in chapter 4 of this theses that most of the traditional music performed in Kokofu culture also include vocal and instrumental music.

From the above discussions of views and opinions expressed by the various writers, traditional music plays very important roles in the social, political, medical, economic and religious aspects of life, and these roles cannot be under-rated so far as the life of an African is concerned.



CHAPTER THREE

METHODOLOGY

3.1 Overview

This chapter describes the accounts of the research design and methods employed by the researcher in obtaining and analysing data for the successful accomplishment of the entire thesis. The methods employed are qualitative and quantitative. The qualitative approach mainly consists of collecting and processing the data by using words to describe and evaluate situations. And the main feature of the quantitative approach consists of numerical factors employed to analyse the data, especially for testing and validating the hypothesis.

The essential feature of the methodology is the opportunity it offers for effective collection and processing of data. The methodology has enabled the researcher to arrive at some important findings and to make significant assumptions and adequate recommendations. It has offered the researcher the necessary experience for collecting, presenting and analysing data. However, some problems indicated under “Limitation” in the first chapter were encountered by the researcher. The manner in which the data were collected, presented and evaluated is the next.

3.2 The Research Design

The qualitative and quantitative research design was based on descriptive, narrative, historical and interpretative. The design narrates and describes some of the traditional music ensemble identified in the Kokofu culture. For example, it narrates the historical background of *kete* music, discusses the performers; describes the costume for performance, the instrumental set-up, discusses the performance itself and occasions of performance.

3.3 Library Research

The following libraries were visited during the study. This include KNUST Libraries, Ashanti Library (Kumasi), St Louis College of Education Library, University of Education Winneba Library (South Campus) and personal library of the paramount chief of Kokofu.

3.4 Population for the Study

The population comprises all categories of people living in Kokofu town. These include chiefs, health workers, teachers, students, children, market women, farmers, tailors and seamstresses, bankers and elders in the Kokofu palace. The target population was six thousand people in the Kokofu town. The accessible population was three hundred people and these were the people who could give the information needed for the study.

3.5 Sampling

There was a need to collect data and work with it but time constraint did not permit the researcher to deal with the total population in which case the researcher concentrated on the people who could give a true account about the traditional music of Kokofu.

3.6 Data Collecting Instruments

To ensure effective collection of data, the researcher had to consider the appropriateness of the research instrument selected. The research was categorised into primary and secondary data based on the source of the information.

3.7 Primary Data

In the primary data, the following methods were adopted which include observation, participatory observation, administering of questionnaire, interviews, informal discussions and taking of pictures. The secondary data also considered the use of libraries and the internet.

3.7.1 Observation

Observation is very important in a descriptive research because when one observes an activity, one understands it better. There is a Chinese adage that says 'A picture is worth thousand words'. Some information was obtained through observation that helped the researcher to understand and remember some of the facts needed.

The researcher witnessed a series of traditional music on several occasions such as *Opemsuo* 2007 festival which was celebrated by traditional leaders and people of Kokofu, funeral celebrations, *Akwasidae* celebrations, Kokofu Easter Fund Raising ceremony of 2008 and children games. During these occasions, traditional music was used to punctuate the programme of events. The researcher also visited and elicited information from the chief's palace and Presbyterian and Methodist churches at Kokofu.

The visits were done at different times because the events in which music was performed occurred on different days. Musical instruments were observed at the chief's palace. At Kokofu, traditional music ensembles have different types of instruments and all these were observed. Pictures were taken and the narrations of the history associated with some of the instruments were recorded. Through this observation exercise, the researcher was able to identify some of the traditional music in Kokofu culture.

3.7.2 Questionnaire

Formal questionnaire were designed to elicit information from respondents (appendix F) Copies of the questionnaire were given to respondents and they were given three weeks to answer them. In all, a hundred copies questionnaire were distributed. The respondents included students, teachers, health workers, some chiefs, and elders of the Kokofu palace. They did not have much problem in answering the questions, because the questions were open, and respondents had the

freedom to express themselves. The researcher was very fortunate to retrieve the entire questionnaire.

3.7.3 Interviews

In addition to the questionnaire, some people were interviewed to elicit information on the state of traditional music in Kokofu culture. The interview was relevant because some of the interviewees were more willing to talk than to write. These people include the chief of Kokofu, Barima Offe Akwasi Okogyasuo II, the *Gyaasehene*, Nana Amoaten Kwa Badu II, and the *Asokwahene*, Nana Osei Akwasi, and some other chiefs and elders of the Kokofu palace. Other members of the town which include market women, farmers, tailors and seamstresses were also interviewed to find out their views on traditional music. Selected youth and children were also interviewed on the same issue.

The researcher saw it expedient to find out the state of traditional music in Kokofu town because its sustenance rests on the younger generation. It was found out that most of the people in the society had little or no knowledge in most of the traditional music and culture of Kokofu due to the infiltration by foreign music.

3.7.4 Digital Camera

A digital camera was used to take the pictures of the various traditional music instruments that are used to perform traditional music identified in the Kokofu and other cultures. It was also used to take some pictures on some traditional music and dance performances in Kokofu town.

3.7.5 Secondary Data

Secondary data were collected from books that are related to the topic of the study. Libraries the researcher visited include College of Art library, library at the Department of General Art Studies, and the main library of KNUST. Others include University of Education library at South Campus, Winneba, Ashanti Library at the Centre for National Culture Kumasi, St Louis

Training College library, the Internet and the chief of Kokofu's personal library within the palace. Apart from the information collected from literally sources, photographs were photocopied from books, and these were duly acknowledged.

3.8 Administration of Instruments

The palace, festival grounds, funeral grounds and the market centre at Kokofu are the facilities that were used to provide some information to the researcher for the study. Traditional drummers and singers were interviewed on the choice of music for the different occasions in the town. In the palace the researcher interviewed the chief of Kokofu and some other chiefs of the Kokofu town to elicit information on traditional music in the culture. Pictures of instruments that are used to perform traditional music in Kokofu town were also snapped from the palace. These instruments include *fontomfrom* ensemble, *mpintin* and *nkontwoma* ensemble, and the various horns of the palace.

In all a hundred copies of questionnaire were distributed to chiefs, students, and some opinion leaders in Kokofu town. In the festival grounds, the researcher observed a lot of musical activities which includes the procession of the chief of Kokofu, ridding in a palanquin, and being accompanied with *kete* music. Music performances were observed at funeral grounds and pictures of dancers who dance in responses to them were taken. Pictures of such performances are found in chapter four of the theses. At the market center, some market women were interviewed to find out the state of traditional music in the Kokofu town.

3.9 Data collection Procedures

The researcher used directed and random sampling techniques to collect data for the study. The directed sample was used for chiefs, students, musicians, health workers, teachers and other opinion leaders. The respondents were ready to give the necessary information on the importance of traditional music in Kokofu culture. The random sampling was also used to

collect data at funeral grounds, festival grounds and houses. The researcher asked questions to find out the level of knowledge on traditional music and its importance on Kokofu culture as illustrated in *appendix A*.

In all, 300 interviewees were used for the study. The breakdown of the respondents is as follows: 25 chiefs representing 8%, 60 students representing 20%, 25 health workers representing 8%, 35 teachers representing 12%, 30 children representing 10%, 40 market women representing 13%, 45 farmers representing 15%, 20 tailors and seamstress representing 7%, 5 bankers and 15 elders of the Kokofu palace representing 2% and 5% respectively. These categories of people include old men and women because they are knowledgeable in the topic under study. The reason of selecting these categories of people is that, different categories of people have different views due to education, religion and their status in the society. Some people due to their education may not want to associate themselves with traditional music because it is 'archaic'. Religious leaders sometimes indoctrinate their members against traditional activities.

3.10 Data Analysis Plan

The data were assembled, analysed, and the facts were interpreted. Also the conclusions drawn and recommendations were made. The detail of this will appear in chapters 4 and chapter 5.

CHAPTER FOUR

PRESENTATION AND DISCUSSION OF FINDINGS

4.1 Overview

This chapter identifies the different types of traditional music found in the Kokofu traditional area. These include the traditional music for political, social, economic and religious activities. The findings are based on outcome of questionnaire given to selected people in the Kokofu town, formal interviews conducted with some traditional elders of the Kokofu palace and other categories of people, observations made at funerals, games, traditional music and dance performances, traditional religious worship and *Opemsuo* festival celebrated by the people of Kokofu. The methods adopted for the preparation of this chapter are mainly narrative, descriptive and interpretative. To some extent, the historical approach is adopted as well.

The life of the people of Kokofu and the traditional music performed in the society are hardly inseparable. Music making in Kokofu culture starts from birth to death. This means that as soon as one is born, music- making starts until the person dies, which also implies that music will remain in existence as long as the people continue to live. However, Kokofu traditional music was born out of situations such as hunting, games, rites of passage, festivals and has been transmitted by oral tradition from generation to generation. Music-making in the Kokofu culture may be categorised according to the events they are associated with. These events include children's games, festivals, religious worship and healing, funeral rites, puberty rites, durbars of chiefs, installations of chiefs, communal work and domestic activities.

4.2 Presentation of Traditional Music Associated with social Activities in Kokofu Culture

Socially, traditional music is associated with children games, youth activities and social performances involving the elderly people. Such songs may be termed as recreational songs.

Recreational songs are non-ritual and they are meant for entertainment and relaxation (Arthur 2001). During festivals and other special occasions, recreational songs are performed in the programme of events as an additional form of musical entertainment. For instance, in durbars of chiefs, *adowa* and *nnwomkoro* are performed to entertain the chiefs and the people who have gathered at the durbar. Elderly women who are members of the *adowa* and *nnwomkoro* groups also rehearse songs in the evening which also serve as entertainment for the people. It is customary for young boys and girls to come together on moonlight night to sing and dance for their own enjoyment or perform games songs. Games associated with recreational music include *ampe*, *aso*, *anhwewakyiri*, *hwehwe mu koyi wo mpena*, *pempenaa* and *mpeewa*. During moonlight, boys and girls play the games mentioned above. Such games are now unpopular due to the advent of television, video, and popular music such as highlife, hiplife and gospel music.

Ampe, *aso*, and *mpeewa* are played by girls and *anhwewakyiri*, *pempenaa* and *hwehwe mu koyi wo mpena* are played by both boys and girls which are all accompanied by some sort of a traditional music. Nursing mothers also sing cradle songs or lullaby to entertain their babies.

4.3 *Ampe* and traditional songs

Ampe, which may be accompanied with songs, is played by two or more girls. During performances, girls face each other, jump, clap and may sing. When two girls are playing there must be a winner and when several girls are playing, they win in turns. Two words are associated with the game, '*ohyiwa*' and '*opare*'. Girls play the games facing each other in opposite direction, they jump and clap and when two legs meet, it becomes '*ohyiwa*' and when different legs meet it becomes '*opare*'. When two girls are playing, one takes '*opare*' and the other takes '*ohyiwa*'. In the course of play when the legs exhibit more of the '*ohyiwa*', then it means the girl who took '*ohyiwa*' has won. If it is several girls, they form a straight line and the first girl starts and plays against all the other girls. If she is able to play with all the other girls and display '*opare*' till the last girl, she becomes the winner and stays away till all the other

girls have had their turns. But if she is not able to finish and there is ‘*ohyiwa*’, then she has to join the line from the bottom and the second person has her turn as illustrated in Plate11 below.



Plate 11: Girls singing and clapping to *ampe* game (source: picture by writer)

In the past, girls used to wear pieces of cloth when playing but nowadays, casual dresses are worn. They also play without footwear. *Ampe* may be performed during the day when girls are not working in their houses. It may also be played in the evening during moonlight. Simple songs with single lines are heard in the performance. The song line is sung several times over as long as the players wish. Songs in this case include:

1. *Bobo kosi tire na wafi.* Play to the end and win
2. *Mese mani abere, mani abere.* I say I’m serious, I’m serious

Girls do critical observations so that they are not cheated by their opponents. As they continue to play, they acquire observational skills.

4.4 *Aso* and its accompanying songs

Aso literally means ‘the catch’. It involves singing and it is played by two or several girls. Girls take turns at dancing in a ring. The dancer rushes to any point in the circle, and then flings herself in the arms of her friends, and they help her to jump upward and forward (Nketia,2004).

She lands and goes for another jump or two. Girls used to put on pieces of clothes in the past but nowadays they wear any casual dresses during the performance and no sandals are worn. This process of jumping, tossing and clapping are all controlled by the rhythm of an accompanying song. Plate12 illustrates girls playing the *aso game*. (See music notation of example 1 at Pg 124) Some of the *Aso* songs go like this:

Example 1

<i>Ensuo amuna akoto baabi</i>	It has rained
<i>Emu aye esum na mese merempa aba</i>	It has become dark, I will not lose hope
<i>Obiba Kwame fa me safoa bere me</i>	Somebody's Kwame bring me my keys
<i>Kwame ahoofe fa me nsafoa bere me</i>	Handsome Kwame, bring me my keys
<i>Ma me nko da</i>	For me to go and sleep

Example 2

<i>Maadee maadee anwummere 2x</i>	My love, my love, in the evening
<i>Yese odo ato nsuom</i>	It is alleged my love has fallen into water
<i>Anwummere yi o'</i>	This evening
<i>Meko akoyi maadee anwummere</i>	I shall go and rescue my love in the evening



Plate 12: Girls singing in an Aso Game (source: picture by researcher)

4.5 Mpeewa and its Vocal Song

Mpeewa involves singing and is also played by two or several girls as illustrated in Plate13. Girls stand in a circle, clap a hemiola rhythm (triple followed by duple in the ratio of 3:2). They step to the right on the last beat of the duple rhythm and repeat the cycle. The ability to sing, clap, take a step to the right at the appropriate point in time is the essence of the game (Nketia, 2004). *Mpeewa* is mostly performed in the evening when young girls have finished with their house chores. Casual dresses are worn during performance.

An example of *mpeewa* song goes like this;

<i>Pra pra gye nsa nom</i>	Take some drinks
<i>M'ase pra pra gye nsa nom (repeat)</i>	My in-law, take some drinks (repeat)
<i>Meye bra a mama wo akoko</i>	If I menstruate, I shall give you chicken
<i>Menyinsen a mama wo odwan</i>	If I become pregnant, I shall give you sheep
<i>Daakye a mewo mama wo nipa</i>	After delivery, I shall give you a child
<i>Menni asem biara na meka</i>	I have nothing more to say
<i>Na dee menim ara na maka yi</i>	I have said all that I know
<i>Meye den ni?</i>	What shall I do?
<i>Meye den ni o' ?</i>	What shall I do?

Se manya yafunu anwo ba,

If I did not become pregnant

Meye den ni na mawo ama wo nnipa yi?

How will I give you a child?

In the song above, the text depicts a promise made by a girl to a mother/father in-law to-be, how she wishes to give a grandchild to them after the age of puberty. It also brings unity, love and cordial relationship among girls who come together to play. See music notations at Pg 126.



Plate 13: Girls playing the “mpeewa” game and singing simultaneously (source: picture taken by researcher)

4.6 Anhwewoakyiri and Singing

Anhwewoakyiri simply means ‘do not look back’. It is a game performed by both boys and girls during moonlight. The performers may consist of four to six children or more in a circular form in a squatting position. The game is accompanied with a traditional song and a clapping at the pulse of the song. When the song starts, one of the performers goes round behind the circle of performers with a stone or a folded cloth, and puts it quietly at the back of any of the performers he or she wishes. It is a rule for all performers not to look back to find out whether the cloth has been put behind any of them.

Every performer is supposed to feel it when the cloth is being put at his or her back when the stone or cloth is put behind somebody, he or she runs with it round also and the same process is repeated until the performers decide to stop the game. A set up of the game is shown in Plate14. However, if the cloth or stone is placed behind (say) Kofi, and he fails to realise it till the performer makes another round and reaches Kofi again he hits the back of Kofi, and Kofi gets out of the game. These processes of eliminating performers continue until the rest become tired or decide to stop the game since it is difficult to get many people eliminated. Beneath is an example of an *anhwewoakyiri* song:

Cantor: *Anhwewoakyiri ei*

Don't look back

Chorus: *Yee yei*

Yee yei

Cantor: *Obi reba o*

Somebody is running after you

Chorus: *Yee yei*

Yee yei

Cantor: *Ore bekye wo o*

He will catch you

Chorus: *Yee yei*

Yee yei

Children perform this game to entertain themselves but it also trains them to be alert and smart.

Figure14 below illustrates children playing *anhwewoakyiri*.



Plate 14: Boys and girls singing and clapping to *anhwewoakyiri* game in Kokofu (source: picture by researcher)

4.7 *Hwehwe mu koyi wo mpena* and its Accompanying Songs

Hwehwe mu koyi wo mpena is a game performed by both boys and girls together. The performers group themselves into two, a number of boys on one side and an equal number of girls on the opposite side facing the boys at a separating distance of about five metres. The game is accompanied with a song and a boy is expected to select a girl while a girl, on the other hand, is expected to choose a lover from the opposite side. This is done in turns until every boy or girl makes a choice. Plate 15 below illustrates boys and girls playing *hwehwe mu koyi wo mpena*. Boys and girls used to play the games wearing pieces of clothes in the past but now, casual dresses are worn. *Hwehwe mu koyi wo mpena* literally means, look round and select your lover. An example of a traditional song that accompanies the game is as follows:

Cantor: <i>Hwehwe mu koyi wo mpena, amoko ei'</i>	Look round and select a lover, amoko
Chorus: <i>Hwehwe mu koyi wo mpena</i>	Look round and select a lover
Cantor: <i>Odehyee i'</i>	A royal
Chorus: <i>Hwehwe mu koyi wo mpena</i>	Look round and select a lover
Cantor: <i>Agya ba ei'</i>	A son of a father
Chorus: <i>Hwehwe mu koyi wo mpena</i>	Look round and a select a lover



Plate 15: Children singing and clapping to *hwehwemu koyi wompena* game in Kokofu

(source: picture by writer)

In this performance, the cantor may use the name of the person who is taking his or her turn.

Boys and girls also try to select partners who are of good behaviour as lovers.

It is believed that marriages have been contracted out of this play.

4.8 Traditional Music and Story Telling

Folk tales called *Ananse* (spider) stories are usually told in the evening. This is one of the ways the people of Kokofu and other Akan towns and villages inculcated good character training and morals in their children. *Ananse* stories are normally told by elderly people who are good in that art. Stories about animals including the cunning ways of Kwaku *Ananse* are told. The stories and their accompanying songs teach listeners to be obedient, truthful, respectful, grateful, sociable and loyal. Plate16 below depicts a typical setting of story telling session.



Plate 16: Singing and clapping in a story telling session at Kokofu (source: Kokofu)

An example of the stories goes like this: A girl by name Abena went to fetch water from a stream and after fetching the water the pot was so heavy that she could not lift the pot out of the stream. So a fish in the river came out and helped her to carry the pot of water home. The fish warned her not to tell anybody about what she had seen. On reaching home in the village, she informed all the people in the village about the fish in the river, so the men and women organised themselves and went to the river to fish and kill all the fishes in the stream including the one that helped Abena. When they were about to carry their catch home, the dead fish that helped Abena started to sing the following song:

<i>Momma Abena nko nko nsoa</i> (two times)	Let Abena carry the water alone,
<i>Abena aye saa ako awia suo,</i>	Abena fetched water in the afternoon,
<i>Abena annya obi ansoa no,</i>	There was no one to help Abena to lift the
	Pot of water onto her head
<i>Me ara me kukuru me soaa no,</i>	I Myself lifted it onto her head
<i>Abena atwa ne ho aku me o' Abena</i>	Abena later killed me o! Abena

Momma Abena nko nko nsoe (two times)
down

Let Abena alone bring the pot of water

Abena aye saa ako awia suo,

Abena fetched water in the afternoon,

Abena annya obi ansoa no,

There was no one to help Abena to lift the
Pot of water onto the head,

Me ara me kukuru me soaa no,

I myself lifted it onto her head,

Abena atwa no ho aku me o' Abena.

Abena later killed me o! Abena

Momma Abena nko nko nnoa (two times)

Let Abena cook the fish alone,

Abena aye saa ako awia suo,

Abena fetched water in the afternoon,

Abena annya obi ansoa no,

There was no one to help Abena to lift the
Pot of water onto her head,

Me ara me kukuru me soaa no,

I myself lifted it onto her head,

Abena atwa ne ho aku me o' Abena

Abena later killed me o! Abena

Momma Abena nko nko nni (two times)

Let Abena eat the food alone,

Abena aye saa ako awia suo,

Abena fetched water in the afternoon,

Abena annya obi ansoa no,

There was no one to help Abena to lift the
Pot of water onto her head

Me ara me kukuru me soaa no,

I myself lifted it onto her head,

Abena atwa ne ho aku me o' Abena

Abena later killed me o! Abena

In accordance with the story, Abena carried the fish alone and when the people were about to cook them, the fish which assisted Abena sang that Abena should cook and eat the fish alone. Abena did that and died afterwards.

This tragic end of Abena signifies that anybody who is ungrateful will suffer from the ungratefulness. The story therefore teaches the listeners to be grateful.

Stories with their accompanying songs give character training and serve as a corrective measure and are generally told with their accompanying songs, sung to express sentiments arising from different situations (Source: *Maame Adwoa Pinaman, Kokofu*). See music notations at Pg 127.

During story telling time, sometimes songs that are not integral parts of the story are sung. Such songs are known as *mmoguo*. *Mmoguo* are sung to spice up the story, wake up listeners who are sleeping, to reduce boredom and also to remind the story teller that he or she is telling a long or an uninteresting story. It is also used to arouse the interest of the listeners.

Example 1:

Lead cantor:	<i>Mommo no mmoguo</i>	Sing <i>mmoguo</i> for him
	<i>Agya Kwasi mmoguo</i>	<i>Agya Kwasi mmoguo</i>
Response:	<i>Mommo no mmoguo</i>	Sing <i>mmoguo</i> for him
L. cantor:	<i>Agya Kwasi mmoguo</i>	<i>Agya Kwasi mmoguo</i>
Response:	<i>Mommo no mmoguo</i>	Sing <i>mmoguo</i> for him
L. cantor:	<i>Agya Kwasi mmoguo</i>	<i>Agya Kwasi mmoguo</i>
Response:	<i>Mommo no mmoguo</i>	Sing <i>mmoguo</i> for him

Example 2:

L. cantor:	<i>To no yie</i>	Narrate it well
	<i>Anansesem asisie</i>	this is an imaginary story
Response:	<i>To no yie</i>	narrate it well
L. cantor:	<i>Anansesem asisie</i>	this is an imaginary story
Response:	<i>To no yie</i>	narrate it well
L. cantor:	<i>Anansesem asisie</i>	this is an imaginary story
Response:	<i>To no yie</i>	narrate it well

Example 3:

L. Cantor:	<i>So gya</i>	Lit fire,
	<i>Okyenkyenku e'</i>	<i>Okyenkyenku e'</i>
Response:	<i>So gya</i>	Lit fire,
L. Cantor:	<i>mmaa wo ho i'</i>	While women exist
Response:	<i>So gya</i>	Lit fire,
L. Cantor:	<i>yenya nam a</i>	If they get meat
Response:	<i>so gya</i>	Lit fire,
L. Cantor:	<i>yese yakyima</i>	They say that they have menstruated.
Response:	<i>so gya</i>	Lit fire.
L. Cantor:	<i>ye we wie a</i>	when they finish eating the meat
Response:	<i>so gya</i>	Lit fire,
L. Cantor:	<i>yese y'afi</i>	They say they are out of menstruation
Response:	<i>so gya.....</i>	Lit fire,

Example 4:

L. Cantor:	<i>Meba e' Foriwa e' meba o'</i>	My daughter, Foriwa, my daughter
	<i>me woo no maa mmere</i>	After delivery, I did not get tired
Response:	<i>meba e' Foriwa e' meba o'</i>	My daughter, Foriwa, my daughter
L. Cantor:	<i>me woo no m'ankasa</i>	After delivery, I did not speak
Response:	<i>meba e' Foriwa e' meba o'</i>	My daughter, Foriwa, my daughter
L. Cantor:	<i>me woo no m'ansere</i>	After delivery, I did not laugh
Response:	<i>meba e' Foriwa e' meba o'</i>	My daughter, Foriwa, my daughter
L. Cantor:	<i>me woo no m'annidi</i>	After delivery, I did not eat
Chorus:	<i>meba e' Foriwa e' meba oo.....</i>	My daughter, Foriwa, my daughter

In this performance, the response of the song is sung by the lead cantor first so that the listeners would be able to respond. (See music notations of example 3 at Pg 128). Nursing mothers also

sing cradle songs to play with their babies. They are also sung to entertain a baby when the baby is being fed, to stop a baby from crying and to put it to sleep. Cradle songs are mostly sung by one person. An example of such songs goes like this:

<i>Gyae oo gyae</i>	Stop crying, stop
<i>Gyae na mama wo to</i>	Stop, I shall give you mashed plantain
<i>Eto na wo die</i>	Mashed plantain is what you eat
<i>Fufuo na wo die</i>	Fufu is the food you eat
<i>Wo benom, benom nkwan surodo</i> (repeat)	You will take light soup

(See music notations at Pg 125).

4.9 Songs Associated with Puberty Rites

In the Kokofu town, *bragoro* (puberty rites) is performed for girls who experience their first menstruation, and such girls are considered as women after going through the rite. Girls in the town are to go through this rite before they are properly married. The practice of this rite has gone down drastically, but in the past, any girl who does not go through this rite and becomes pregnant brings shame to the family. It is believed that her illegitimate pregnancy may bring calamity upon the whole town since it is thought to infuriate the divinities and ancestors. The deities and ancestors are believed to become infuriated because such pregnancies are a breach of their sanctity. The girl is banished from the town, and this puts fear in the others. In the course of performing the rites, *bragoro* songs are sung to entertain the people gathered round the girl being initiated. The interpretation of some of the *bragoro* songs may give the impression that the *initiand* may take the husbands of the married ones. Some of the songs go like these:

Example 1

Lead cantor:	<i>Menfree no</i>	I haven't called him
	<i>kyekyere wo kunu</i>	Chain your husband
Chorus:	<i>menfree no</i>	I haven't called him
L. cantor:	<i>Kyekyere wo kunu</i>	Chain your husband
Chorus:	<i>Menfree no</i>	I haven't called him
L. cantor:	<i>Kyekyere wo Kunu</i>	Chain your husband
Chorus:	<i>Menfree no</i>	I haven't called him

Example 2

Lead. cantor:	<i>Osigya ni eyaa ware okunu</i>	Spinster, find a husband
	<i>Yabere mantemu</i>	We are fed up with your hiding in alleys
Chorus:	<i>Osigya ni eyaa ware okunu</i>	Spinster, find a husband
L. cantor:	<i>Yabere mantemu</i>	We are fed up with your hiding in alleys
Chorus:	<i>Osigya ni eyaa ware okunu</i>	Spinster, find a husband
L. cantor:	<i>Yabere mantemu</i>	We are fed up with your hiding in alleys
Chorus:	<i>Osigya ni eyaa ware okunu</i>	Spinster, find a husband

The song in example 1 literally means that, if a married woman does not want her husband to marry an initiand she should tie him up so as to prevent him from going near the initiand. Among the Asante people, the men can marry as many as they wish, so when a puberty rite is being performed, wives become very cautious so that their husbands do not ask for the initiand's hand in marriage.

In the second example, the song is sounding a word of caution to the unmarried women in the community to find husbands and should refrain from chasing other women's husbands. It also signifies that, people who engage in such amorous relationships meet in secret places, where

they may not be seen. (Source: Aunt Adwoa Nyarko, Kokofu) Music notations of example 2 may be found at Pg 130.

4.10 Traditional Music Associated with everyday activities in Kokofu Culture

There are some musical types that are performed in relationship with daily activities. As pointed earlier, this has been termed in musicology as incidental music. This category of songs is performed to accompany activities and work such as cooking, pounding, washing, weeding, cutting of trees, lifting of trees, digging of holes and other communal and non-communal work. Songs sung in each case are not part of the work, the text of the song may depict the activity of the people, but they are to alleviate boredom and to make the work easier to perform. In this case the songs psychologically alleviate tiredness and hasten the progress of the work or the activity. Any song at all may be sung at such times. Such songs are sung by almost everybody in the society. It is very common in the markets as some market women use such songs to advertise their wares. Those working on their farms sing to dispel boredom and mitigate weariness.

4.11 Presentation of Traditional Music Ensembles (occasional) found in Kokofu Culture

Traditional music ensembles such as *kete*, *adowa*, *fontomfrom*, *nnwomkoro*, *mpintin*, *nkontwoma* and *asaadua* are identified. Three horns are also identified in the culture. These consist of 'Esono', elephant, 'Twa so wuo bi ye' and 'Asante kotoko se yeye awisiani'. Our elders say, *Se wo werefi wo kurom hene aben a, wo yera wo dwabo ase*". Literally: If you are not able to identify the sound of the horn of the chief of your hometown, you may get lost at a durbar. These traditional music ensembles afore-mentioned are mostly performed during special occasions such as installation of chiefs, durbar of chiefs, sacred days such as *Akwasidae* festivals and funerals. In this respect the music performed in such events are termed as occasional music. The *Asokwa* group of the *Gyaase* division is responsible for the playing of the various musical instruments in the chief's palace. Young ones are taught by their fathers, and that tradition still persists.

4.12 Traditional Music Associated with the Political Activities in Kokofu Culture

In political events such as installation of chiefs and durbar of chiefs, traditional music is performed to show socio-political ranking of chiefs. In the Asante kingdom, only paramount chiefs such as those of Kokofu, Bekwai and Nsuta are permitted to own *kete* ensembles. During *nnewomkoro* performances at a durbar, songs are sung to give appellations to the chief of Kokofu and eminent personalities who may be present at the durbar. It also communicates and outlines past events of the people of Kokofu, as it is done in other Asante paramountcies and Akan chiefdoms.

Kete and *fontomfrom* are also performed in times of funeral celebrations of chiefs and in the presence of the chief of Kokofu. The traditional music ensembles, from time to time, are hired to perform to help the performers to earn an income.

To discuss the traditional music which is performed on special occasions, emphasis would be placed on the historical background,(if any) the nature of performers, occasions for performances, performers' paraphernalia, instrumental set up and the nature of the performance.

4.13 Kete Music in Kokofu Culture

According to Agya Kofi Nti, an elderly person in the Kokofu palace, who is a drummer and a member of *kete* ensemble, *kete* music was discovered by a hunter from *Poano* near *Anwiankwanta*, who used to send meat to the spokesman of a deity called *Amponyinamoa*. This hunter, one day on his usual expedition, entered a forest and saw a group of spiritual dwarfs drumming and dancing. The dwarfs were also happily drinking palm wine as they danced. He hid behind a tree, listened to the rhythm, observed closely and counted the number of drums used in the performance. On his return, he informed the spokesman of the deity on what he saw, and the spokesman summoned the traditional carvers in the town to carve some of the drums. The hunter taught the people how to perform the dance and they started performing *kete* in the

town. When Nana Kofi Adu I, the then chief of Kokofu heard of the ensemble, he sent his people to learn how to play the instruments and perform the dance. In the view of Agya Kofi Nti, this is how *kete* music and dance performance started in Kokofu.

Kete has several rhythms which are played during performances. The rhythms are known by the type of drumming and dancing to be performed. The rhythms include *Yetumpo* or *Asantehene*, *Adinkra*, *Abofoo*, *Mempeasem*, *Adaban*, *Apente*, *Akatepe* or *Dabre bua* and *Adampa*. These rhythms function in different events. *Yetumpo* is used in state processions where government officials are present. *Apente* is used in procession, recession and dancing of chiefs and dancing. *Adaban* rhythm is played when the chief has to perform ceremonial shooting (*trane*) at funerals. *Akatepe* or *dabre bua* rhythm is not meant for any rite and because of that, its use is not restricted. *Kete* is performed by men and women, but priority is given to members of the royal family to participate in the dancing. *Kete* ensembles consist of *kwadum*, *petia*, *apentema*, *aburukua*, *ntrowa* (rattle), *donno* (hourglass) and *dawuro* (gong). *Kwadum* is the master drum and it determines the kind of rhythms to be played in a particular event. Usually, the drums are covered with a red and black check pattern

The red is said to represent the blood shed by Asante men in times of war while the black signifies the men lost in the war. The women who participate in the dance wear clothes from the chest to the calf and also adopt a special hair style called *dansinkran*, corrupted from the word ‘dancing crown’. The men also wear clothes around their bodies leaving one shoulder bare or sometimes tie the cloth around the waist. The type of cloth to be worn may depend on the occasion. During festivals, they put on *kente* clothes and they also wear black or red clothes at funerals. No specific cloth colour is worn on ordinary occasions. Dancers do not use any footwear (*ahenema*) when dancing.

During performance, the drummers sit in a semicircle. The master drummer who plays the *kwadum* invites the other instrumentalists including the gong player, one after the other to join the performance. Both solo and duet dancing are encouraged in the performance. In the performance, the dancer's movements and gestures are dictated by the master drummer who is playing the *Kwadum* drum. The head, feet and hand gestures are communicable and they depict the status of the chief and praises (*amoma*) are also expressed in the dancing. *Kete* is an instrumental music and because of that, no specific song is sung during the *performance*. It is performed for the chief's private entertainment, royal funerals or at other funerals with the permission of the chief. The ensemble is also hired from time to time to perform which helps the performers to earn an income. The picture in Plate17 shows a man dancing to *kete* music.



Plate 17: A man dancing in response to *Kete* music (photographed by researcher at a funeral grounds in Kokofu)

4.14 *Fontomfrom* Music Ensemble in Kokofu Culture

Fontomfrom is one of the traditional music in the Kokofu culture. The *Fontomfrom* music is also associated with royals, warriors and traditional politics. It is a series of warrior dances that are performed in political, ceremonial and social contexts such as durbars of chiefs, festivals

and royal funerals. The dance in response to the *fontomfrom* music is performed by men, but women who understand it may also join the performance. It is always performed in the presence of the chief of Kokofu.

According to Nana Osei Akwasi, the *Asokwahene* in the *Gyaase* division, *fontomfrom* is played on Saturday evening, *Dapaa*, which precedes *Akwasidae* to signify its celebrations. At the start of the performance, *Asaase* (Mother earth) *Tweaduampong Nyame* (God) is revered. It is performed to honour chiefs and ancestral chiefs on ceremonial occasions such as *Akwasidae*, *durbar* of chiefs and royal funerals. It may also be used in procession of chiefs during festivals. On social situations, drummers incorporate in their piece with names, praise appellations of individuals and greetings or messages.



Plate 18: Set of *Fontomfrom* drums photographed by researcher (courtesy of Kokofu palace)

The ensemble consists of two *from* drums, two *atumpan* drums, *petia*, *apentema*, *trowa* (rattles) and two *dawuro* (gongs). The picture in Plate 18 illustrates the arrangements of a set of *Fontomfrom* drums in the Kokofu palace.

4.15 Adowa Music in Kokofu Culture

Originally *adowa* was performed during funerals; however it is now performed at other social gatherings. The rhythm of *adowa* is performed in accordance with the occasion that demands the performance. From its original simple structural beginnings, *Adowa* has evolved into seven rhythms. These include *adowa pa*-the pure basic *adowa* rhythm, *dampon*, *otwe bedi mpiren*, *adapa*, *Asokore Mampong* and *Tekyiman*. *Tekyiman* is played to end a performance. In *adowa* performance, we have the singers, the instrumentalists who play the instruments and the dancers. *Adowa* repertoire is large. The singers sing about past chiefs and historical events. During funerals they sing about the deceased person, sympathising the bereaved family by reflecting on the painful death which has affected the deceased and the bereaved family. On occasions such as festivals and durbars of chiefs, songs are sung to praise the chief and his elders for their good deeds.

The ensemble is played at funerals by invitation or it is hired for a fee. *Adowa* is performed by men and women. The instruments include two *adawuraa* (gongs, slit type) *firikiyiwa* (castanet), *mmaa* (clappers), *ntrowa* (rattles), *apentemma*, *petia*, two *donno* (hourglass) and *atumpan*. *Atumpan* is the master drum. The men wear pieces of clothes around their bodies leaving one shoulder bare. The women also put on two pieces of cloth leaving one shoulder bare and one cloth tied around the waist to the calf. The women sometimes wear the *dansinkran*. In *adowa* performance, it is the master drummer who introduces all the instruments into the music. He strikes first to call the first gong which is called *adawura Kofi*, and the master drummer joins again, then the gong comes in, the lead singer begins the performance with an introductory piece called 'aho'. As the instrumentalists play their instruments, the singers come in with their various songs. The dancers come in later when the other performers have taken their normal course (source: Kwabena Boateng, a drummer, Kokofu). Below is an example of *adowa* song:

Leader: *Bo bra pa, bo bra pa* Be of good behaviour, be of good behaviour

Kokofu Ama Serwaa Kokofu Ama Serwaa, be of good behaviour

Se wo gyina ho yi' As you are standing

Na mese bo wo bra yie I entreat you to behave well

Chorus: *Bo bra pa e' eno e', eno e,* Be of good behaviour woman, woman

Se wo gyina ho yi' As you are standing

Na mese bo wo bra yie I entreat you to behave well

Occasions for performance include festivals, durbar of chiefs, installation of chiefs and funerals. On such occasions the music and dance are used to entertain the people and also to punctuate the programmes of the event. They may also perform at a naming ceremony for a member who gives birth. (See music notations at Pg 131). The picture in figure 19 below depicts a man dancing *adowa* during the *Opemsuo* festival.



Plate 19: A man performing dance in response to *adowa* music. (Source: A picture taken by the researcher during Opemsuo festival at Kokofu)

4.16 *Nnwomkoro* Songs in Kokofu Culture

Nnwomkoro comes from the words ‘*Nnwom*’, meaning songs and *koro*, meaning one. In this music and dance type, emphasis is much dwelt on the text of the songs. *Nnwomkoro* repertoires or songs have got a wide range. The texts are related to historical facts, fallen heroes, particular people or a clan, a chief, an eminent person in the society and on everyday activities. One could hear some sorts of appellation, praises, ridicules and casting of insinuation in the text of *Nnwomkoro* songs. It is also sung to show the dignity and the power of the chief of Kokofu and some important personalities in the town. It gives character training and serves as a corrective measure. *Nnwomkoro* is performed by middle aged women but the instruments are mostly played by men. The instruments are made up of *penpensiwa*, *dawuro* and *firikiyiwa*.

It is an occasional music which is performed at social gatherings such as funerals, festivals, durbars of chiefs and fund raisings. A dancer uses two pieces of cloth. One is wrapped around the body from the chest to the knee level and the second piece is worn so that one end is thrown over the left shoulder leaving the longer end of the cloth hanging behind the dancer. They also portray the *dansinkran* hair style on the heads. Performers may put on footwear such as *ahenemma* (indigenous sandals). During performance, the singers stand behind the instrumentalists who sit in a semi-circular shape as illustrated in Plate 20 below. The women’s leader may stand on the side of the instrumentalist; she begins the performance by playing the *Firikiyiwa* (Castanet) and may sing *Aho* (recitation) a speech- like song. Another one may be sung to welcome the people and continues with the rest of the *Nnwomkoro* songs. The performers sing, clap their hands and move the body slightly forward and backward. The text of the song may depend on the occasion. Examples of the songs that are sung on such occasions are as follows.



Plate 20: A woman singing *Nnwomkoro* song (source: Photographed by researcher during a funeral at Kokofu)

***Aho* (recitation)**

Lead Cantor:	<i>Dee obeko e duom o,</i>	If you will go, join us,
	<i>Woa wonko e gyina o,</i>	Those who will not go, stand aside,
	<i>Menya obi akose Enowaa e ayee,</i>	Somebody should inform Enowaa,
	<i>Okwantuni e adee akyem' baabi o,</i>	A traveller, morning has caught me,
	<i>Kwaaee mu o'.</i>	In the forest.

Welcome song:

Nananom ee, yemma mo atenaseo ayee

Nananom mpanin yemma mo atenase ayee

Adee akye yen a momma yenna yen Nyame aseoyee

Afe ato yen a momma yenna yen Nyame aseoyee

Nananom mpanin yemma mo atenaseo bokoo

Nananom, you are welcome

Nananom and elders, you are welcome

It's another day; let us give thanks to God,

We've ushered into another year; let us give thanks to God,

Nananom and elders you are welcome.

Nnwomkoro music accompanies a graceful dance which is proverbial and symbolic. The dance movement is similar to that of *adowa*. Dancers dance freely in the arena. *Nnwomkoro* ensemble may be hired to perform at funerals and other social gatherings. In the case where a member of the group is bereaved, it is performed free of charge.

4.17 *Mpintin* Music in Kokofu Culture

The *mpintin* drums were captured during the *Asante-Banna (Banda)* war by the *Asante* warriors in the reign of the *Asantehene* Nana Opoku Ware I (1720 - 1750). The then *Asantehene* presented the *mpintin* drums which were captured to the chief of Kokofu, Nana Kyei Kwame, as a reward for his bravery services in the *Banna* war. The three *mpintin* drums still hang in the Kokofu palace and they are used to provide *mpintin* music. *Mpintin* drums are played by the males in the *Asokwa* group which is within the *Gyaase* division of the palace. The *Asokwa* group is responsible for the playing of the instruments in the palace.

The *mpintin* ensembles are made up of three round drums, one *donno* (hour glass) and one *gyamadudu* drum. Performers wear cloths by tying them around the neck. The instrumentalists hang the *mpintin* drums around their neck, playing with the hand whilst walking. The *gyamadudu* drum is carried by someone and another person plays it with sticks. Plate 21 illustrates a set of *mpintin* drums. They provide processional music to accompany the chief during festivals, durbars of chiefs and sacred days such as *Akwasidae*. The music may also be provided as they carry the chief of Kokofu along in a palanquin. (Source: Baffour Kwabena Asibe, Kokofu palace).



Plate 21: *Mpintin* musical instruments (source: Kokofu palace)

Two pieces of rhythms are involved in the performance. According to the informant, they have the *akyea* (march) piece where the chief halts as he took some few steps. The second piece is known as *aten* (hurry) where the chief is hurriedly taken to the durbar ground especially when he is in a palanquin. There is a call and response among the *mpintin* instruments and the *akyea* piece was translated by the informant like this:

<i>Donno:</i>	<i>Ohene reba, ohene reba,</i>	The chief is coming, the chief is coming
Big round drum:	<i>Na menye no den?</i>	What should I do?
Small round drum:	<i>Nana doum ma yenko,</i>	Nana, let us proceed
<i>Gyamadudu:</i>	<i>Gyae, gyae to w obo ase.</i>	Stop, stop, take it easy.

In the case of *aten*, when the chief is carried in a palanquin.

Big round drum:	<i>Meso agya,</i>	I am carrying father,
	<i>Meso agya</i>	I am carrying father

	<i>Mentumi</i>	I can't carry him
<i>Gyamadudu:</i>	<i>Dwa ho a ennwa,</i>	Can't cut part of him to make it lighter,
<i>Donno:</i>	<i>Otoo me serem,</i>	He bought me from the North,
	<i>Otoo me serem</i>	He bought me from the North,
<i>Gyamadudu:</i>	<i>Mpensa.</i>	For three thousand

The instrumentalists play the rhythms over and over as they move along to the durbar ground.

4.18 *Sikyi* Music – a Kokofu Cultural Phenomenon

Sikyi is one of the traditional music and dance that is performed by the people of Kokofu. Arthur (2003) wrote that, *Sikyi* is a gay music and dance that evolved in the 1920's. It is flirtatious in character and became popular when paper money was introduced in Ghana. Its characteristic form is the strutting and bobbing up and down and a display of theatrical elegance, which was performed by the young boys and girls found in the Akan areas. *Sikyi* is seen principally at social gatherings where the youth solely express themselves in courtship. The men showed off their wealth by giving out their paper money to the women. Later the men realised that they were wasting their money, instead they later decided to give handkerchiefs.

It is a recreational dance for males and females and it is performed during durbars, festivals and generally happy moments within the community. Instruments used in the performance include *sikyi twene* (*sikyi* drum), *apentema*, *petia*, *donno* (hourglass drum), *ntrowa* (rattle), *dawuro* (gong), *firikiyiwa* (castanet) and *tamaleen*. The men and women wear pieces of cloth from the same kind of material. The men offer handkerchiefs when dancing as a symbol of wealth. The women put on *kaba* (blouse) and *ntoma*. *Sikyi* music is not popular these days but it is performed by the Basic School children during Cultural Festivals organised by the Ghana Education Service where different schools compete in different traditional music in Ghana. It is also sometimes performed in the evening to entertain the youth after a hard day's work. The texts of *sikyi* songs are always about love and an example goes like this:

Yaa Yaa Yaa

Yaa Yaa Yaa

Yaa yaa yaa

Yaa Yaa Yaa

Me kogyaa odo kwan

I am going to see my love off

Mekogya me dia (dear) kwan maame Yaa ei'

I went to see my dear off, mother Yaa

Yaa Yaa mekogya odo kwan

Yaa Yaa, I am going to see my love off

Oyi ne nsa ye me bye bye

She bids me bye bye

Woama nisuo aworo me ao nowaa ei'....ao

I feel like crying

Enowaa ei', nsem nyinaa nyame asem

Leave every thing with God

Woama nisuo aworo me

I feel like crying

4.19 *Esono* (a music instrument named after the elephant).

During the Asante-Gyaaman war (1818), Barima Offe Akwasi I, the then *Kokofuhene* (chief of Kokofu) captured very big horns and sent them to Kokofu. According to Barima Offe Akwasi II, present chief of Kokofu, it was a tradition that war prisoners, ornaments and other valuable objects captured in a war were sent to the Manhyia palace of the Asante King in Kumasi. Barima decided not to give the horns to the then *Asantehene*, Nana Osei Kwame Asibe Bonsu II, but rather kept the horns in the Kokofu palace. Plate 22 illustrates the *Esono* horns. *Esono* simply means elephant, and the horns sound like the cry of an elephant. Because of that, the horns were named after the elephant and also signify the greatness of the kokofu stool. *Esono* is used by the chief of Kokofu alone wherever he goes. Anywhere that particular horn sounds: it means that the *Kokofuhene* is coming. Only one man blows one of the horns on a special occasion. The horn blower wears a cloth leaving one shoulder bare and a pair of indigenous sandals.

Esono is blown on the special occasions such as *Asanteman* durbar of chiefs and other festivals such as *Akwasidae*. It is played when the *Kokofuhene* is present, either seated or in procession.



Plate 22: Esono horns

4.20 *Twa so wuo bi ye* Music of Kokofu

Twa so wuo bi ye, a name of music and also, a name of a horn, was created by Nana Osei Agyeman Ampromfi a *Kokofuhene* to signify the wisdom in committing suicide or obtaining mercy killing. *Twa so wuo bi ye* literally means, it is better to die than to suffer. History has it that, a member of the royal family developed a very strange disease and Nana Osei Agyeman Ampromfi tried all means to cure this disease but all his efforts proved futile. When his royal member was about to die, he said to himself, “it is better to die than to suffer” and from that time the horn illustrated in Plate 23 was created and played whenever a member of the royal family dies. The horn is played by only one man.

The blower of the horn puts on a cloth and leaves one shoulder bare. The baring of the shoulder signifies respect being given to the chief of Kokofu. He also wears *ahenemma* (indigenous sandals). The horn blower blows the horn by repeating a simple melody, ‘*twa so wuo bi ye*’ several times.

Twa so wuo bi ye

It is better to die than to suffer

Twa so wuo bi ye

It is better to die than to suffer

Twa so wuo bi ye oo oo....,

It is better to die than to suffer....,

It is blown during festive days such as *Akwasidae*, royal funerals and when the chief is trying a traditional case. (Source: Barima Offe Akwasi Okogyeeasuo II, Chief of Kokofu). *See music notations at Pg 133.*



Plate 23: Twaso wuo bi ye horn (source: Kokofu palace)

4.21 *Asante kotoko se yeye awisia ni* Music of Kokofu

Asante Kotoko se yeye awisia ni? This is music and also a name of a horn which was also created by Nana Osei Agyeman Ampromfi. This was created to signify how people treat orphans. According to the chief of Kokofu Barima Offe Akwasi Okogyeeasuo II, history has it that, a worthy man died leaving his children in the care of his brother. This man also left behind a house and a farm which everybody thought it was enough to care for the children. On the other hand, it became very difficult for the children to get clothes to wear and even food to eat. When the chief, Nana Osei Agyeman Ampromfi heard of it, he questioned, *Asante Kotoko, se yeye awisia ni?* Meaning, *Asante Kotoko*, is that how we treat orphans? From that day onwards the horn was created and whenever anybody dies at Kokofu it is played. The horn is played by a

male person and the horn-blower puts on a cloth leaving one shoulder bare. During performance, the performer plays the melody several times:

Asante kotoko se yeye awisia in Asante kotoko, is that how we maltreat orphans

Asante kotoko se yeye awisia ni Asante kotoko, is that how we maltreat orphans

Asante kotoko se yeye awisia ni Asante kotoko, is that how we maltreat orphans

4.22 *Nkontwoma* Music in Kokofu Culture

Nkontwoma, seven horns were captured by Nana Kyei Kwame during the Banna (Banda) war (Eighteenth Century). According to Barima Offe Akwasi Okogyasuo, chief of Kokofu, It happened that the Kokofu Stool Became vacant, because Akora Bayim, chief of Kokofu died, during the reign of Nana Opoku Ware I(1720-1750), the then *Asantehene*. The stool should have gone to Gyasi Koo and Agyei Twum who were nephews of Akora Bayim (old man Bayim). At that period also, Banna (Banda) war had broken out and whoever becomes the chief will have to lead the people to the war. The two gentlemen, Gyasi Koo and Agyei Twum declared that they would not accept the stool if they would have to go to the war. At that time there was only one queenmother for both Kokofu and Kumasi. The queenmother, Pinaman Kuma had a son who was fourteen years old and he was suffering from yaws (*due*). Pinaman Kuma gave out his son Kyei Kwame and he was immediately enstooled as a king and he was taken to the war.

The war lasted for three years and when they came back, the warriors sent a message to the then *Asantehene*, Nana Opoku Ware I that they did not want any kindred of Gyasi Koo and Agyei Twum to sit on the stool. All the elders of Kokofu took an oath that they would only serve the descendants of Pinaman Kuma. The *mpintin* drums which were captured in the war were given to Nana Kyei Kwame by the *Asantehene* for the bravery displayed in the war. His mother Nana Pinaman Kuma was also presented with the *nkontwoma* horns, and that is why it is played in honour of the queenmother of Kokofu. Plate 24 is a picture of the seven *nkontwoma* horns. The

ensemble is performed by eight men and the instruments include *mmen nson* (seven horns) of different sizes and a *dawuro* (a gong). The horn blowers put on cloths and leave the right shoulders bare. No footwear is worn during performance and that shows humility and respect given to the queenmother by the performers.



Plate 24: Nkontwoma horns

The ensemble is used in the procession of the queenmother of Kokofu by using the ‘hocket’ technique on occasions such as *Asanteman* durbars of chiefs, *Opemsuo* festival and other festivals where the queenmother may be invited. The music of *nkontwoma* ensemble mainly depicts praises and appellations to the queenmother during any procession.

4.23 Atenteben Music – a Cultural Phenomenon of Kokofu

Atenteben, a flute, generally used to play a dirge when a chief or any important personality dies. It may be performed by one person or more. Usually performers may put on mourning clothes and indigenous sandals. During a funeral of a chief, it is performed bare footed to show respect and humility for the dead chief. Some of the music played is purely instrumental, that is, there are no words set to the music. Other performers have also adopted the style of hymns from the Orthodox Churches and the style of singing by contemporary Ghanaian musicians. The *ateneben* music is performed as background music whilst tribute is read during burial service in

churches such as Methodist and Presbyterian. The type of song to be played also depends on the status of the deceased.

4.24 Religious Music in Kokofu Culture

Akom music is associated with mystery dance which was of considerable significance in Kokofu in the past. According to the chief of Kokofu, Barima Offe Akwasi Okgyeasuo II, Kokofu town used to have five shrines, but all of them died out because of foreign religions such as Christianity, Islam and many more. Baffour Ampomsem, one of the elders in the Kokofu palace also said that the music performers of the cults consist of drummers, leaders of singing and chorus groups. Apart from the regular members, generally, most worshippers could take part in the singing. The drummers were all males and both men and women form the chorus. The instruments consist of *apentema*, *operenten*, *petia*, *atumpan*, *akukua*, *adedemma*, *dawuro* and *akasaa* (rattles). Usually the women singers play the rattles. Songs are either in the style of chants or recitative with chorus response. The songs they sing are somehow proverbial and signify the greatness of the shrine and also give praises to the deity.

There are different pieces in *Akom* music. It includes *ntwaaho* (whirling), *adaban* (circling), *abofoo* (hunters' dance), *abofotia* (minor hunters dance), *sapa* (dance of enjoyment) *denkyemkye* (hat of the crocodile) and *Ta kese beko* Takyiman (*the great Ta will go to Techiman*). *Ta* is a short form of the name Tano. The requirement of worship will determine the type of piece to be played. There is absolute instrumental music in the shrine but most of the pieces have verses to accompany them. *Ntwaaho* piece is played for opening dance in which the priest or priestess whirls round and round. Singers may sing a verse which goes like this:

Anomaa wenefoo, twaa wo ho

Weaver bird, turn round

Efiri se worebeka asem bi

For you are going to say something

Biribi reye yen

Something is happening to us

Woa' wotumi ye adwuma a eye den

The one who perform difficult task

Twaa wo ho na twa wo ho.

Turn round and round.

During these ritual dances, traditional priests wear masks, raffia skirts, with their bodies decorated with beads, cowries and amulets and hold tails of a cow (*bodua*). The amulets worn by priests and priestesses are believed to protect them by the gods against their enemies since it is believed that human beings and animals are surrounded by evil spirits. Plate 25 illustrates a fetish priest dancing to *akom* music



Plate 25: A priestess dancing to *akom* music (source: [www. Encarta. Com](http://www.Encarta.Com))

In the course of performance, the priest may choose to stop the drummers and the singers. He may also stop the performance when the song they are singing does not fancy him. Apart from traditional worship situation, religious music also features during *dabone* (sacred days) at Kokofu. *Akwasidae* festival is one of such days and religious music is used to venerate the ancestors. Religious music is played during ritual performances for dispelling and stopping misfortunes that engulf individuals or the entire Kokofu town. During healing, devotees express their supplications in a song and present them before the divinities. When a chief, a priest or a priestess dies religious music is played for them.

4.25 Economic Aspects of Traditional Music in Kokofu Culture

Many traditional music types were identified in the Kokofu culture. As it has been pointed out earlier, most of them are associated with the royal and it must be performed in the presence of the chief of Kokofu. These include *fontomfrom*, *kete*, *mpintin*, *twaso wuo bi ye*, *Asante Kotoko se yeye awisia ni*, *esono* and *nkontwoma* music. The rest are *adowa*, *nnwomkoro*, *sikyi*, and *atenteben* music. Though *kete* music is reserved for the various activities of the royal family, it can be hired from time to time to perform at funerals and other social functions, which generates some income to the performers. In much the same way, *adowa* and *nnwomkoro* are also hired for the same purpose. *Atenteben* players are also hired to play dirges at funerals in which case they also earn some income from their performances. Others also construct music instruments and sell them for the purpose of music performance and they also earn their income from that occupation.

4.26 Discussions

Discussions of the findings are based on the responses from respondents. And this section also discusses and analyses the effectiveness of the various interviews and the questionnaire administered. This includes the advantages and disadvantages of Kokofu traditional music, the style of the traditional music in the Kokofu culture, the text of the music and the future of the Kokofu traditional music.

Traditional music is an important aspect of societal life but most of these have not been able to stand the test of time as a result of the infiltration of foreign music and other aspects of culture. Therefore, some of the social and economic values that could have largely been derived from them have been lost to the modern society. However, it still plays a major part in traditional events such as funerals, festivals, traditional religion and events concerning traditional politics (i.e. chieftaincy). Discussions are centred on traditional music in social, political, religious, and economic activities of the people at Kokofu.

In the past, children normally played games in the afternoon and in the evening when there was moonlight. Games, such as *ampe*, *aso*, *hwehwe mu koyi wo mpena*, *anhwewoakyiri*, and *mpeewa*, are played by boys and girls. The games are accompanied with traditional songs. These songs sometimes attract some elderly people as the young people play the games, and they also help parents to control the movements of their children in the night. As of now, few children are seen playing such games because they want to study and secure good jobs in future in order to elevate their standard of living. The presence of televisions and video shows has also occupied much of the time of these kids and they scarcely play games in the evening.

Ananse stories and other stories are also told to educate the young ones. The stories depict how good behaviour and good characters are rewarding to those who practise them and also how those who practise anti-social characters such as unfaithfulness, disloyalty, disrespect, disobedience and truancy are punished. In this regard, story telling in the Kokofu society inculcates good character and moral training into children. For example, the song in the folktale about Abena, this states, “*moma abena nko nko nko*”, the words of the song depict Abena’s ungratefulness and how she died in the end. Such stories put fear in the children of Kokofu because no child would want to die. In the olden days, Kokofu children were helpful and respectful because they wanted good life in the future.

Currently, some parents are not able to control their children and they do not know where their children go or sleep in the night and this has resulted in numerous teenage pregnancies, disrespectful and other delinquent behaviour in the traditional area. Formerly in the schools, a period was created on the time-table for pupils and teachers together to tell stories. Pupils were later asked to assume roles from the stories heard and music instruments were played to accompany the songs.

Again, the influx of churches has contributed to the low performance in children's games as the teachings of some churches regard games such as *hwehwe mu koyi wompena* as a game that breeds promiscuity. Performance has been reduced considerably as compared to the past, due to reasons given by respondents. It has been realised that these early churches organised praying sessions which are locally known as 'pray for me' and parents take their kids along as they attend such meetings. Some children were selected at random to be interviewed by the writer of this thesis to find out the reasons that have contributed to the low performance of traditional game songs at Kokofu.

Children	Number of Respondents	Percentage (%) of Respondents
Male	15	50
Female	15	50
Total	30	100

Table 1.1: Sex distribution of children Interviewed

While conducting the interviews to elicit information from children about the low performance of traditional game songs, the researcher decided to have a gender balance. Thirty children were selected. 15 were males representing 50% and the other 15 were females who represent 50%. The following table shows why the performance of game songs has nowadays declined.

Reasons for low performance	No of respondents	Percentage of respondents
Studies	14	47
Watching television	4	13
Outmoded	3	10

Not interested	5	17
Worship& prayer meetings	4	13
Total	30	100

Table 1. 2: Distribution of reasons from children on low performance on traditional game songs.

In table 1.1, the researcher interviewed some children at random to find out the reasons that contributed to the low performances of children's game songs at Kokofu. Thirty children were interviewed, 14 out of the 30 said it is due to studying their books in the evening and that represents 47%. Four of the respondents also mentioned watching television and that also represents 13%. Three said they are outmoded and they do not want to perform them. This group represents 10%.

Five were not interested and four also go to worship and prayer meetings in the evening with their parents and these also represent 17% and 13% respectively. Children would have liked to perform such traditional game songs, but due to the reasons given by the respondents they are not able to do that all the time. As the world is changing, children also need to change to suit the current situation, though there are some educational values in performing these traditional game songs.

Puberty rite celebration is one of the formal ways in which Akans including Kokofu citizens, usher their young girls into adulthood, and also teach them the need to stay as virgins until marriage (Sarpong 1974). Initiates are taught how to display acceptable and proper married life and the need to be loyal and honest to their future husbands. Good character and acceptable behaviours are expressed in *bragoro* songs to caution people on their wrong deeds, however this type of practice has gone down due to the religious beliefs of some people in the society and

also the infiltration by western religion which teaches that the practice is idolatry and obsolete. Songs sung are not only for joy but songs with reference to the duties and expectations of a motherhood.

The celebration of this rite has gone down and those who practise it do it in a very simple way in which case some of the practices such as the exposure of breasts and the partial nudity of the initiate have been taken out of the initiation process. In the olden days, before this rite was performed, the mother of the initiate informed the queenmother and the young girl was examined to find out if the girl was not pregnant as it required that any girl should remain a virgin till marriage. On the day of celebration, the girl's mother used a stick to beat a hoe and sing, going round the entire town announcing that her daughter was due for the initiation process, but this is not done anymore. As of now, when any girl reaches the pubic age, everything is kept secret by the parents of the girl. The religious beliefs of some people have made them to brand puberty rites as idolatry so they practise what is known as 'confirmation', where the believers are made to go through bible lessons and they are blessed and become full members of the church after that (Osei Kwadwo 2002). Male believers also undergo the confirmation ritual but they naturally do not undergo puberty rites.

In the past, young Kokofu girls feared banishment which was the punishment given to those who became pregnant without going through the puberty rites. When such a girl became pregnant, she was banished with the male who impregnated her. They could only be re-admitted into the society after going through a disgraceful rite called *kyiribra*. In those days, the fear of ostracism urged young girls to go through the puberty rites. Today, the low celebration in puberty rite has resulted in numerous teenage pregnancies and the spread of sexually transmitted diseases such as gonorrhoea, syphilis and even AIDS (Acquired Immune deficiency Syndrome) among the girls because the puberty rites which previously enforced the girls to

observe chastity are almost totally ignored. Therefore the low performance of the puberty rite celebration has resulted in low performance of puberty rite songs.

Interviews were also conducted to find out people's views on the traditional music types. *Kete*, *adowa*, *nnwomkoro* and *fontomfrom* music have been an important music in the community and in the royal palace to date and it continues to play an important role during traditional festivals, funerals, durbar of chiefs and enstoolment of chiefs. However, these types of music are not normally performed by some people in the society as they are perceived to be obsolete and are practised by "pagans". Traditional music and dance are usually thought to have been reserved for the elderly people of society.

Some of the people at Kokofu were born into the sub-divisions of the palace. As pointed out before, the *asokwa* division is responsible for the playing of drums in the palace to provide music for the chief and the people. Any male born into that family, and who is physically and mentally sound, becomes an automatic drummer. But modern education and western culture have influenced some in the modern Kokofu society, as in other societies in Ghana, and they believe that such activities are outmoded and even part of "fetishism". Some Christians also feel it is "idolatry" and as such against their Christian values or principles, therefore it is bad to participate in such practices. Some young ones are not interested in learning how to play and dance to traditional music, so majority of the drummers and dancers have become very old. The only thing that seems to attract some drummers into the ensemble is that they are hired from time to time and as such they earn some form of income from their performances at different functions. It is perceived by the youth that such traditional performances are a waste of time and it is also for old folks.

However, the old folks who are interested in traditional music and also think that traditional music and dance (such as *kete*, *adowa*, *nnwomkoro* and *fontomfrom* at festivals, funerals,

durbars of chiefs and enstoolment of chiefs and queenmothers) help to depict the culture of the people and can never be replaced with highlife or gospel music.

On the contrary, religious belief of some of the people in Kokofu forbids them from patronising traditional music as it is perceived as “fetishism”; therefore they rather go for gospel music during their funeral celebrations. Of late, this perception and attitude towards traditional music have reduced the performance of this kind of music at Kokofu to some extent. The interview conducted to find out people’s attitude towards traditional music is shown in Table 1.2

Attitudes	Number of respondents	Percentage (%) of respondents
Modern education	50	25
Idolatry	40	20
Outmoded	20	10
Inability to perform	50	25
Time consuming	40	20
Total	200	100

Table 1. 3: Distribution of poor attitudes towards traditional music.

The researcher selected some people at random to find out the poor attitude towards traditional music performance in Kokofu culture. Out of the 200 people selected, 50 people attributed it to modern education, which represents 25%. Forty people also mentioned idolatry and that also represents 20%. Twenty people said it is outmoded and 50 said it is due to their inability to perform and that also represents 10% and 25% respectively. The last group which consists of 40 people also said it is time consuming and that represents 20%. During the interview, the researcher had a lengthy discussion with the interviewees. Those who gave the reason due to modern education are of the view that, things have changed and they do not think they can associate themselves with such traditional activities.

People who gave their reason as “idolatry” also think they are ‘Christians’ and their religion does not permit them to perform such traditional music. The third group said it is outmoded, and they will rather go for gospel and highlife music in times of funeral and other occasions such as marriage ceremony, outdooing a baby or many more. The next group also gave an interesting reason that they cannot perform them that is why they are not interested in the performance. To the latter, the researcher posed a question that if they are able to perform would they change their attitude, which no answer was given to that effect.

The last but not the least, in this category is those who said it is time consuming and they can make use of sound machines to play cassettes or CD (Compact Disk). The group also said they can engage only one person to do that but when it comes to traditional music it is involving because they need instrumentalists and those who will dance in response to the music provided. Though traditional music continues to exist, it has been found out that due to modern education, religious beliefs and others, some people’s attitude toward the performance is poor.

Mpintin ensemble is used in the procession of the chief and his elders. In the past, the youth in the royal family used to play the ensemble but of late, none of them seems to be willing to play the ensemble and no attempt has been made to motivate other people who are not from the royal family to learn to play the ensemble.

Sikyi is a gay music and dance, which is performed as entertainment for the people especially, the youth. In the performance the men try to lure the women with their wealth. It could be said that this type of music and dance encourages the men to be hardworking because that is the only legitimate way one would be able to acquire and exhibit wealth. On the other hand, uncontrolled spending in this manner may impoverish a young man and may make him a thief or die in suicide. *Sikyi* music has gone down because the youth are not ready to learn how to play the instruments and it also involves many people in the performance, which they think is also a

waste of time. Of late, the youth prefer to go to a drinking bar or a restaurant, displaying their wealth by buying a lot of drinks and meat for women and also listening to highlife and pop music. That has made *sikyi* performance gone down in the Kokofu town.

The philosophy behind *twa so wuo bi ye* music was used to depict that, it is better to die earlier than to suffer from an incurable disease for a long period. The philosophy of this type of horn has died down due to the presence of modern medicine and its ability to cure some of the diseases which were once considered incurable in the past.

In the past, people scarcely made a will at Kokofu before dying, and those family members who inherited the deceased used to seize all the properties denying the surviving wife and her children of any share of the properties of the deceased. This helped to create a situation for breeding lazy people in the family and the entire society because brothers, nephews and uncles thought they could inherit a rich relative after his or her death. Therefore when someone dies “*Asante kotoko se yeye awisia ni?*” horn, is blown to provide music to caution surviving uncles, nephews or brothers and sisters on the treatment of the surviving nuclei family of the deceased. However the effect of this type of horn has been boosted by the PNDC Law 111 which literally states that a surviving spouse and children should inherit the major part of the deceased person’s property, thus making life better for the surviving wife and her children.

After the researcher had identified the various types of traditional music in the Kokofu culture, she tried to conduct an interview to find out the level of knowledge about the traditional music types from the people, especially the youth and the teenagers. The responses of the respondents are described in Table 1.3 below.

Traditional music types in Kokofu culture	Number of respondents	Number of people who have knowledge about the music types	Percentage (%) of respondents who have knowledge about the music	Number of people who have no knowledge about the music types	Percentage (%) of respondents who do not have knowledge about the music
Traditional games songs	60	40	67	20	33
Story telling songs	60	30	50	30	50
<i>Kete</i>	60	45	75	15	25
<i>Fontomfrom</i>	60	35	58	25	42
<i>Adowa</i>	60	45	75	15	25
<i>Nnwomkoro</i>	60	40	67	20	33
<i>Mpintin</i>	60	5	8	55	92
<i>Sikiyi</i>	60	5	8	55	92
<i>Esono</i>	60	0	0	0	0
<i>Twa so wuo bi ye</i>	60	0	0	0	0
<i>Asante kotoko se yeye awisia ni</i>	60	0	0	0	0
<i>Nkontwoma</i>	60	1	2	59	98
<i>Atenteben</i>	60	15	25	45	75
<i>Akom music</i>	60	5	8	55	92
<i>Brannwom</i>	60	5	8	55	92

Table 1. 4: Distribution of Teenagers interviewed

While conducting the interview, 60 people were selected at random. Respondents were expected to mention the names of the traditional music type they know and their uses in the Kokofu culture. Questions were asked but respondents were not restricted as to any information they have on the various music and dance types. It was realised that *kete*, *adowa*, traditional games songs, *nnwomkoro*, *fontomfrom* and story telling songs are popular among the people. The people's knowledge of these types of music is rated 75%, 75%, 67%, 67%, 58% and 50% respectively. Apart from the above mentioned music types, which were investigated the next were *atenteben* music, *mpintin*, *sikiyi*, *akom* music, *brannwom* and *nkontwoma*. These also represent 25, 8%, 8%, 8%, 8% and 2% respectively. When it came to the various traditional horns, it was realised that the youth did not have the slightest idea about them which brought 0% on the horns such as *esono*, *Twaso wuo bi ye* and *Asante kotoko se yeye awisia ni*.

The results of the interview in table 1.3 helped the researcher to realise that some of the traditional music types have not been performed for more than 25 years that is why some of the youth and the children have not seen them being performed and that is why they have no idea about them. It is the duty of the chief and his elders to motivate people especially the youth to learn to play, and also to enable them to acquire knowledge about them.

The researcher took that opportunity to explain to some of the youth, the need to learn traditional songs and the playing of the music ensembles to sustain the music traditions of Kokofu. The researcher discussed it with the chief so that those who will express interest in the learning to play traditional music would be allowed to practise in the palace.

It was realised that traditional music is very important on occasions such as festivals, durbar of chiefs, installations of chiefs, funerals, and puberty rites and children games. The researcher decided to find out from the categories of people living in Kokofu town to find out if they also share the same view.

Respondents	Sample size	No of 'Yes' respondents	No of 'No' respondents	Percentage of 'Yes'	Percentage of 'No'
Chiefs	25	25	0	100%	0%
Teachers	35	25	10	71%	29%
Children	30	15	15	50%	50%
Students	60	40	20	67%	33%
Tailors& seamstresses	20	18	2	90%	10%
Farmers	45	40	5	89%	11%
Traders	40	30	10	75%	25%
Elders in Kokofu palace	15	15	0	100%	0%
Bankers	5	3	2	60%	40%
Health workers	25	20	5	80%	20%
Total	300	231	69	77%	23%

Table 1. 5: Statistics showing the outcome of the interviews conducted on the importance of traditional music in Kokofu culture.

Table 1.4 shows the results of the interviews conducted to find out the level of the people's knowledge on traditional music and its importance to the Kokofu culture. Percentages of those who said traditional music is important in Kokofu culture and the vice versa have been calculated as follows;

$$\left(\frac{231}{300} \times 100\right) = 77\%$$

Those who also said traditional music is not important in the Kokofu culture are as follows;

$$\left(\frac{69}{300} \times 100\right) = 23\%$$

Table 1.5 shows the results from the interview conducted from the various categories of people in the Kokofu town. Most of the categories of people who were interviewed including the chiefs and the elders in the Kokofu palace are of the view that traditional music is important to the chieftaincy because that is what the ancestors enjoy and it is also used to accompany rites and rituals. The

responses of both categories were 100%. Categories of people such as teachers, tailors and seamstresses, farmers, traders and health workers were also in favour but only few thought otherwise due to their own personal reasons. They also represent 71%, 90%, 89%, 75%, and 80% respectively. The rest are children, students and bankers whose responses were a little low, and that also represent 50%, 67% and 60% respectively. In all, 77% said traditional music is important to the Kokofu culture, and 23% also said it is not important.

This may raise a question why some people in the Kokofu town think traditional music is not important. As it has been pointed out earlier, some people, because of their religion, or their education are of the view that performing traditional music is 'fetishism'. As a matter of fact, such people celebrate their funerals with gospel songs which in effects, those who celebrate their funerals with traditional music are practising 'fetishism'. Urbanisation and also, some people who have travelled abroad discourage their relatives against traditional music performances thinking they are 'colo' or 'achaic'. The younger generation has little knowledge about traditional music but it is quite evident that traditional music is important to the Kokofu culture.

In traditional religion or *Abosomsom*, *akom* music and dance are performed to help the priest or the priestess to be possessed of the spirits. This religion has been an integral part of the people's culture in the Kokofu town but after the advent of other religions such as Christianity, Buddhism and Islam, the traditional religious music has been regarded as paganism. Before the advent of the foreign religions. *Abosomsom* was the sole form of worship rendered to the Supreme Being, Oyankopon Twedumpon Kwame. The text of the music in this form of religion put fear in the people because the deities in charge of it are believed to render instant punishment to wrong doers. For this reason, deities are invoked to curse wrong doers.

They are also invoked to prove innocence of suspects. But however, the advent of Christianity and other foreign religions have relegated the people's traditional religion to the background that is why

today only a few people patronise it and even among the people of Kokofu, the literates and Christians shun those who practise the religion. This has resulted in numerous crimes such as stealing, murder, unfaithfulness, dishonesty and infidelity to spouses in the society. Those who have been converted to Christianity and other foreign religions believe that the God they worship is long suffering and forgiving. It is in view of this belief that wrongdoing has upsurged in the Kokofu society.

4.27 The Role of Music in Kokofu Culture

Kokofu traditional music has certain distinctive traits and the music forms an integral part of the life of Kokofu people. Like all Akan communities, every aspect of the life of Kokofu people has its music accompaniment. When the people are happy, they sing and dance, and when they are in sorrow, they also sing. During wars, they sing to incite the warriors on to fight and when there is peace; they meet and sing praises to the chiefs. When they are at loggerheads with one another, they sing by casting insinuations to their opponents. In times of worship, they drum, sing and dance to help the priest to possess the spirit, to enable him to solve problems of devotees.

During sacred days too, traditional music is performed to entertain the chiefs and the people and it is also believed that the ancestors also enjoy it. In occasions such as festivals, durbars of chiefs, enstoolment and funerals, music are performed to entertain the chiefs and the people. The traditional music is performed to depict the status of the chief of Kokofu and it also outlines the historic events of the people. The songs sung normally talk about the lineage of the *Asantehene*, Nana Osei Tutu I, which brought about the name '*opemsuo*', that is, how Nana Osei Tutu I mother gave birth to him. As a matter of fact, a character of 'royalty' is being expressed in the text of their songs.

Music is performed in groups or by an individual. In most cases, women often sing in their homes during domestic activities, at work places and also at odd places to reveal the moods of the individual at a particular time. In the evenings, some women groups may gather at a place to sing and entertain the people. Collective activities are expected by the members of the community and in which case,

traditional songs are very instrumental. The people work hard, which is attended by the chief to supervise, whatever work, is going on. When there is a heavy log to be lifted, the women sing traditional songs to incite the men on to work hard and also to alleviate the tiredness.

As it has been pointed out earlier, most of the activities in the town is being accompanied with a traditional song. There are known cantors who normally raise songs and it is being responded by the rest of the people as chorus. When such cantors are not present in some of the activities their absence are felt by the people, and that also make the activity boring. In such activities, songs are sung to tease those who are lazy and it is also sung to encourage hardworking ones.

During holidays, sports and games are organised for the people. This is a means of bringing the Kokofu community together as a means of encouraging involvement behavior. Performance of music cannot be under-estimated in such situations. It gives the people the opportunity to express themselves freely in music. And in such contexts, those who are losing competitions are teased, and those who are winning morales are boosted.

4.28 The Song Text of Kokofu Traditional Music

Song text is very important in Kokofu traditional music. This is how the people of Kokofu express themselves to depict their way of life. They may deal with everyday life, the traditionals, the beliefs and the customs of Kokofu town. It is also an avenue for verbal communication, which reflects personal and social experiences. The themes of songs are centred on the event and matters that are of common interest to the people or the social groups in the town. Song text gives meaning to the events which is being performed.

Traditional music, as it has been pointed out earlier, starts from the cradle. Though the baby may not understand what they are saying but it gives an explanation or an idea to those who may be listening at that moment. A mother may leave her baby with a babysitter when she goes to farm, market, fetch

water, fetch firewood, washing, cooking or eating. When the baby is crying, the babysitter may try to stop the baby from crying with a song. The text in each case will reflect the activity the mother is doing or where she has gone to. Some mothers may also sing cradle songs that are not a subject of interest to the baby. When the mother has a conflict with someone in the house, or whenever she may come in contact with a rival, she tries to sing a song to the baby, which in actual fact the song is a teasing song for the enemy. Songs in this case are provocative and if the other party does not exercise some patience, it will generate into a fight. This normally happens in polygamous homes where jealousy and envy are the order of the day.

Another important aspect of song text is the expression of history, beliefs and values in music performance. A lot of Kokofu culture may be learnt through their songs. The young ones also learn from the song text. Songs are sung to acknowledge and praise the almighty God for his protection, blessings, kindness and long life to the people.

On occasions such as funeral, festival, durbar of chiefs and enstoolment, songs sung are intended to entertain, praise, warn, insult and inform the audiences. Song text may address the chiefs, individuals, eminent persons and social groups for the good deeds towards others. In *nnwomkoro* performance the cantor may praise, criticise or ridicule certain known personalities. Chiefs are praised and encouraged to emulate their predecessors. If the cantor knows a group to be farmers or drivers, they may sing to ridicule them.

4.29 The Advantages and Disadvantages of Traditional Music in Kokofu Culture

The researcher also found out from the people the advantages and the disadvantages of the traditional music in the Kokofu culture. This is discussed in the social, political, religious and economic activities of the people.

4.30 Advantages of Traditional Music in Kokofu Culture

Regarding traditional music associated with Kokofu social activities, the researcher has discussed traditional music in the social, political, religious and economic situations in the Kokofu culture.

In the social events, songs such as cradle songs, songs associated with children's games, puberty rites and music in festivals and funerals have been discussed. It was revealed that singing of cradle songs brings cordial relationship between the baby and the mother. It stops the baby from crying, makes it happy and even puts the baby to sleep. Songs are very important in children's games such as *mpeewa*, *anhwewoakyiri*, *hwehwemu koyi wo mpena* and *aso*. Game songs help the children to socialise and also the texts of the songs are educative which train the children morally.

In the case of puberty rites, there are singing and dancing which bring about socialisation among the friends of the initiate and other people who come to witness the rite. The texts of the songs sung are educative and also offer advice to the other girls to live a descent life until they also go through such rites. Such songs also give praises to the *initiand* and her family which makes the *initiand* the envy of the other girls in the society. *Bragoro* songs also express the need for girls to remain virgins until their marriage. In the past, the songs in this rite also put fear in young girls in Kokofu town which made such girls live a worthy life, because, a breach of that rite would lead to the banishment of the girl from the Kokofu town, which was a bitter experience for any girl to go through. Songs in such a rite was an asset to the people of Kokofu. Today, such songs are beneficial because they educate the youth to be chaste in order to avoid venereal diseases such as AIDS which is very deadly.

Festivals are one of such happy moments for the people of Kokofu and cannot be celebrated without traditional music performance. The evening of the day prior to the day of celebration, *fontomfrom* and *kete* are played to remind the people of the celebration and more importantly, to entertain the chiefs and the people. Music played during festivals is believed to be enjoyed by the ancestors. During the

Opemsuo festival which is a week long celebration, traditional music is used to entertain the people every day.

Traditional music such as *fontomfrom* is used during procession of chiefs to the durbar ground to climax the end of the celebrations. It would seem very odd to see traditional leaders walking to the durbar ground unaccompanied by music and when this is done, it makes the occasion lively. Intermittent singing at the durbar is used to punctuate the programmes of events, and also provide entertainment for the chiefs and the people. On such occasions, the texts of the songs sung are historic, which remind and teach the people about past events such as bravery in wars, the status of the chief and the history of the people. Such occasions do not only provide entertainment for the community, but also, it is one of the ways that the chief and the people use to reduce stress and boredom.

The situation is not different during funeral celebrations. Traditional music such as *nnwomkoro* and *adowa* are used to console the bereaved family and relieve visitors and well wishers from boredom. In the case of a royal funeral, *kete* music is used. During music performance, people dance with old friends and make new friends. The people become happy as they socialise with one another.

In political events, traditional music is an essential ingredient in enstoolment, durbar of chiefs and festivals in the Kokofu town. Rituals and rites are performed which include libation and swearing of oath; and without music performances, the activity will be boring. In times of war, war songs are sung by the women at home to praise the warriors about the need to fight and defend their state and people. Similarly warriors marching to the war front also sing war songs which also depict the need to fight and defend their state and their women and children.

The songs also excite the warriors in which case the cowards amongst them may forget about their cowardice and proceed to fight after hearing war songs. Since there are no more wars in these times, the gallant men in the society sing war songs during durbars to remind them of the wars fought by

their ancestors and also these songs remind the younger generation of the bravery and conquests and history of their ancestors. It is a good form of communication.

Religiously, it is advantageous during events such as festivals, enstoolment and durbars of chiefs; religious music is performed to enhance the rites and also makes the occasion lively. The various performers in all the different events also earn a form of income which is also an economic advantage. During economic activities such as selling and working on the farm, traditional songs are sung to accompany the work to alleviate boredom.

4.31 Disadvantages of Traditional Music in Kokofu Culture

On the other hand, few disadvantages of traditional music in Kokofu culture are realised. In traditional game songs, *hwehwe mu koyi wo mpena* seems to encourage promiscuity among the children since their interest in the opposite sex may be activated at an early stage which may in turn breed immoral lives.

Some people are of the view that when traditional music is performed for so long, it becomes boring and some of the songs are not interesting. The instruments are also said to be outmoded. They also claim that, some of the dances in response to the music are profane and waste of time.

Therefore in modern society, the low patronage of traditional music and dance has brought about negative changes in the way of life of the people in terms of the way of thinking, behaviour, way of dressing and other forms of life and there is the need for these to be addressed to suit the modern society where honesty, faithfulness and loyalty can be promoted among the people.

4.32 The Importance of Kokofu traditional Music in Kokofu Culture

Music forms an important feature in the Kokofu culture. Music making as repeatedly shown, is generally organised as an event in the social, political, religious and economic life of the people.

Firstly, in social events such as children games, festivals, funerals, puberty rites and lullaby singing, music play an important role in each situation. During games such as *aso* and *ampe*, music enable them to improve their memories as they are expected to remember every event in the course of the games. excites the children on to play without getting tired. In the case of festivals, it provides processional music for the chief and his elders to move easily to the festival grounds and it also serves as a form of entertainment for the occasion. During funerals music is used to tell the life of the dead person, the achievements, contribution and status in society whilst living and also to teach the living the vulnerability of every living as far as death is concerned and the need to love one another. Music in puberty rite performance also plays an important role in society in general since it tells the entire life and behavior of the *initiand*. The texts of such songs which are mainly praises and the good behavior of the *initiand* serve as a lesson to would-be *initiators*, the importance of shunning immoral lives and staying a virgin till marriage. Music at such occasions also brings about socialisation among the people.

Secondly, in political activities such as enstoolment and durbar of chiefs, traditional songs educate the people on the cultural heritage which is a very important aspect of life of the people, most especially the youth. It also proclaims the grandeur and highness as well as the prestige and royalness of the chief of Kokofu. Traditional songs in this case are very important because it gives advice to the chiefs and the people of Kokofu.

Moreover, traditional music is also important in the religious aspect of the culture. During ancestral veneration, traditional music is performed for them, because it is believed that the ancestors also enjoy the old music of the people. Music performers earn little income from their performances and those who manufacture the music instruments also sell the instruments for the same purpose.

Traditional music is very important to the Kokofu people because it is said that, any community which does not make music is said to be dead.

4.33 The Future of Kokofu Traditional Music

A lot of traditional music has been identified, and it has been realised that the music is important to the Kokofu citizens. The various music types have stood the test of time but the younger generation seem to have little interest in them due to foreign music which has adversely influenced our traditional music performances. Negative attitudes, western education and foreign religions have also made the future of Kokofu traditional music bleak.

The negative attitude and low interest towards Kokofu traditional music is causing its performance to diminish day in and day out. The children of today show little interest in them due to the advent of local highlife music, hipop, gospel music and pop music. Children of today rather prefer to learn and perform these types of music to practising the traditional ones. Songs associated with games such as *ampe*, *aso*, *mpeewa*, *anhwewoakyiri* and *hwehwemu koyi wo mpena* are been perceived as outmoded and also the music for the old folks of the town. The presence of foreign musical films on sale, television, movies and computer games have led to the children's neglect of the traditional songs.

Some Christians forbid their children to participate in such game songs, for the texts of some of the songs are obscene and may lead some of the children into promiscuity. Others also regard the music as music for "pagans" and therefore do not allow their children to perform them. The performance of the traditional game songs may die with time if the negative attitudes do not change and performances continue to decline. If such a situation does not end, Kokofu children of the next generation will never experience Kokofu traditional music.

Again, Kokofu traditional music has been the preserve of the royal household because, the art is mainly patronised during traditional events such as festivals, durbar of chiefs and enstoolments of chiefs. It could be said that, since chieftaincy has not died out, traditional music will continue to feature in such activities in the Kokofu culture. The only problem is that, all the performers are old and

some of the youth should be motivated to learn and take up the tradition of the people so that they would be able to perform them in future.

The people of Kokofu used to perform their funeral rites with traditional music, but due to the advent of western music, Ghanaian highlife and gospel music have almost relegated this practice to the background as some of the people prefer gospel and highlife music during the celebration of funerals. This has come about as a result of some teachings and doctrines of some churches that regard traditional music as form of idolatry and a practice reserved for pagans and therefore it is detestable to God. If such notions and beliefs do not change, the performance of traditional music in Kokofu culture may cease in the near future.

In much the same way, traditional music is hired from time to time, to perform at funerals and other social functions, where performers also enjoy some form of income. If as a result of foreign music, education, religious beliefs and doctrines affect these performances, it will discourage other people from such performances and the music would be forgotten.

Similarly, *akom* music used to be performed during traditional religious worship where devotees seek for protection from diseases and witchcraft. *Akom* music was used to praise and communicate with their ancestors during festivals. Such traditional religious worship has really gone down where few people relatively indulge in that worship. Therefore traditional music in such religion will be completely forgotten by the children of tomorrow if it is not practiced or documented.

In summary, traditional music is important in the Kokofu culture, and also, it plays important roles in traditional events. Since chieftaincy has not died out completely, the music will continue to play a role in the social, political, religious and economic activities of the people. But then, if the impediments which have been put in the way continue to eat into the Kokofu society, then the traditional music performances would be threatened.

4.34 Summary of Discussions

These traditional music types (such as game songs, story telling songs, *kete*, *adowa*, *nnwomkoro*, religious songs and others) are found to be very important ingredients in the Kokofu society due to the cultural and the behavioural values attached to them. Regarding the traditional game songs, it was found out that, they are still performed but due to some reasons given by the respondents, their performance has really gone down.

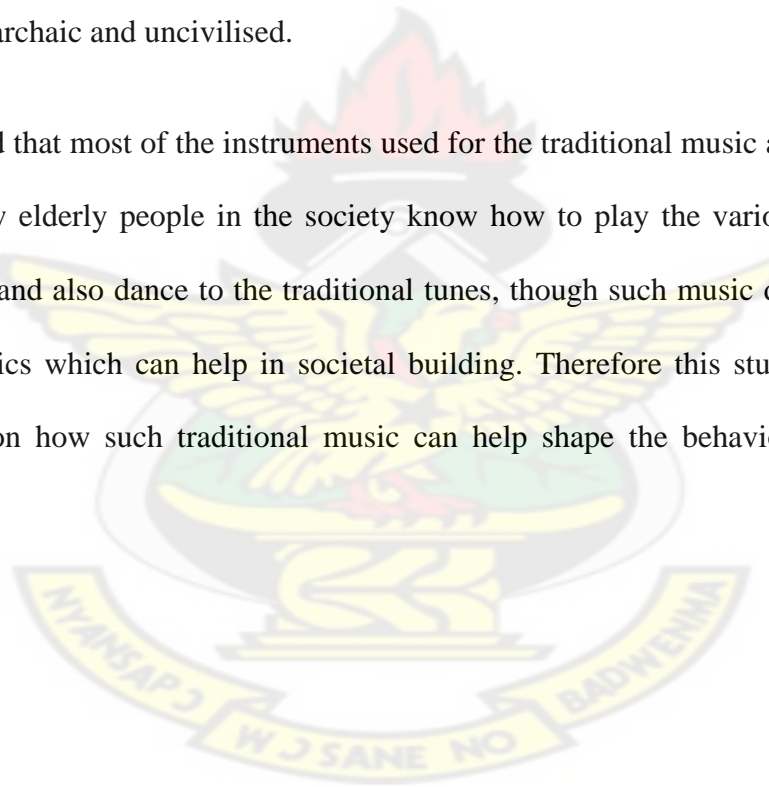
Attitudes towards traditional music ensemble are poor due to the reasons given by the respondents. Religious beliefs and modern education have really contributed to the poor attitudes towards traditional music and dance performance in Kokofu culture. It was realised that, many people who are currently living in the town have little knowledge about the traditional music mainly because such musical performances are now reserved for a few people in the society and that they are played on specific occasions such as traditional festivals, royal ceremonies in the chief's palace, funeral celebrations and traditional religious ceremonies. During such occasions, interestingly, those people who are in favour of traditional music, dance to the different rhythms of the various types of music, but the information concerning names of the types of music and rhythms, as well as the types of instruments used in the traditional music performance could only be obtained mostly from elders in the royal household and few elders in the society.

In the case of traditional religion, in which indigenous music is performed, the number of believers has been reduced by the conflicting practices of Christianity as some Christians regard our traditional religion as barbaric and they do not have anything to do with it. This is due to the fact that most people of the modern era do not participate in these traditional types of music and that some of the youth of today rather prefer western music to the traditional one. It is also regarded as music for the old and the illiterate in the society.

The drifting of Kokofu citizens to municipal areas and cities in Ghana and abroad, has contributed to the low patronage of traditional music. People travel and come back home completely changed in behaviour, and such people lose interest in their traditional music. They normally return to dissuade their relatives and friends from participating in the music. Also strangers from other cultures living in Kokofu are not particularly obliged psychologically to participate in Kokofu traditional music.

The wind of change, blowing over Ghana and Africa, has brought about dislike for the people's own traditional music. A lot of foreign music has been introduced into the country and the continent at large, which makes the indigenous people especially the youth have the notion that traditional music is "*colo*", meaning archaic and uncivilised.

It is also observed that most of the instruments used for the traditional music are old and in dilapidated and that only few elderly people in the society know how to play the various instruments, sing the traditional songs and also dance to the traditional tunes, though such music depicts and displays very good characteristics which can help in societal building. Therefore this study is a wake up call on modern society on how such traditional music can help shape the behavioural aspects of modern society.



CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Overview

This chapter is devoted to the summary, conclusion and recommendations based on the study. It also points out what can be done to preserve the best parts of the Kokofu traditional music and dance.

5.2 Summary

This study, indigenous music in Kokofu culture, has been undertaken to help researchers, students, teachers, scholars, historians and the people of Kokofu, especially the youth to acquire cultural knowledge on traditional music which forms a vital part in societal building.

Literature relevant to the study was reviewed and this gave the researcher a broader outlook on the topic. The literature helped the researcher to review the various definitions of traditional music by different scholars, historical developments and traditional music associated with the religious, political, economic and social activities in Kokofu culture. Organisation of traditional music performance was discussed including some elements of music such as rhythm, text and forms of traditional music.

Writers have written about some music instruments that are used to perform traditional music and importance of music in the society so far as the status of chiefs is concerned. In reviewing literature it was realised that little attention is given to traditional music by westerners and their music has invaded our traditional music due to western education which emphasise the singing of hymns and patriotic songs, and condemn our traditional music and dance as part of ‘fetishism’.

In collecting data for the study, some methods were employed which include observation, questionnaire and interviews. Through the observations, questionnaires and interviews, the researcher identified the various types of music found in the Kokofu culture. These include traditional songs

associated with children games, traditional music such as *kete*, *adowa*, *mpintin*, *fontomfrom*, *nwomkoro*, *sikiyi* and music created by the different horns. Traditional songs associated with children games and passage rites such as funerals and puberty were also identified. Traditional music associated with religious activities was also discussed. Traditional music in Kokofu culture has enormous functions to play in the social, economic, religious and political life of the area.

Traditional music and dance played a major role in shaping the social life of the people in the past but the influx of foreign cultures has had a great impact on the overall life of the people. The study has identified the various traditional music types in the Kokofu culture and it has realised that these music types are cherished by the chief of Kokofu and his elders because it gives them some sort of identification as people from Kokofu. The ideas behind some of the music created were philosophical and that helped to stabilise the musical tradition and people in the town.

Kokofu traditional music has also served as a source of income for performers and that has kept such performers in some of the ensembles to date. Traditional music has been the main driving force behind events such as installation of chiefs, durbar of chiefs, festivals, funerals and traditional religious ceremonies. To the traditional people of Kokofu, celebrating such occasions without traditional music will make the occasion incomplete or less enjoyable for music is said to be the spice of life.

5.3 Conclusions

Traditional Music performance brings out cultural values, spiritual values and the aesthetic values of any society of which Kokofu is not an exception. Kokofu, traditional music has played a major role in shaping the social, political, religious and economic life of both adults and children of Kokofu. The main objective of this study was to identify the traditional music types in the Kokofu traditional area in which case the various music types such as *adowa*, *kete*, *nwomkoro*, *mpintin*, *sikiyi* and *fromtomfrom* have all been identified. The second one was to discuss the functions of traditional music in the religious life, political life, economic life and social life of Kokofu people. The work has also revealed

the importance of traditional music in the life of the people at Kokofu in the politics life the social life, the religious and the economic life on different occasions. The different aspects of traditional music have been the main source of entertainment for the chiefs and people of the town. Traditional music is not left out during festivals, durbars of chiefs and social gatherings such as initiation rites.

The research has further revealed that songs play an integral part in all games played by children or youngsters in which case childrens games such as *aso*, *ampe*, *anhwewoakyiri* and *hwehwe mu koyi wo mpena* are all played with songs as accompaniments. Text in songs which accompany stories told by parents and grand parents to children, affects the general behaviour of children and even adults. It teaches them the need to be truthful, loyal and obedient to their fellows and their elders and also to avoid disobedience and immoral life. It was found out that nursing mothers also use music to entertain their babies to keep them calm when babies are crying and also to entertain them.

Music plays an important role in the celebration of funeral rite in the Kokofu town. The study has revealed that funeral dirges are sung during the death of a chief or persons, and the celebration of the final funeral rites of the dead is also accompanied by traditional music which expresses sorrow and sympathy to the dead person and the relatives. Therefore, the role of music in the Kokofu traditional area as far as funeral celebration is concerned, which forms part of the study, has been fulfilled.

The study also sought to find out how music is involved in the traditional religious worship of Kokofu. It has revealed that *akom* music helps traditional religious leaders to invoke their deities to attend to the needs of their devotees. Again it has been shown that during *Akwasidae* festival, traditional music is being used to evoke tradition in performing the music of their ancestors. For example, the ritual music played for ancestral spirits is performed without creative embellishment; it is intended to perform the sort of old music that the ancestors are believed to enjoy and thus to encourage these spirits to help human beings to solve earthly problems.

Traditional music and dance played a major role in shaping the social life of the people in the past, but the influx of foreign culture has had a great impact on the overall life of the people. The study has identified the various traditional music types in the Kokofu culture and it was realised that these music types are mostly patronised and cherished by the chief and his elders as it gives them some sort of identification as people from Kokofu. The idea behind some of the music created was philosophical and that helped to stabilise the musical tradition and others in the town.

This research discussed what people have written about traditional music and the discussion looked at how traditional music has lived with the people up to date. It further discusses attitude of the early missionaries who brought Christianity to Ghana towards traditional music. Because of this attitude, traditional music was given little attention as they emphasised the singing of hymns in schools that they established. However due to traditional activities, traditional music still permeates in the society.

In the discussion, traditional music which was identified in Kokofu culture was found to have a link with the history of the people of Kokofu in areas such as farming, festivals, wars and religion and even socialising in which case there is a song or dance to suit every occasion. Most of the music activities were found to be performed using peculiar costumes and instruments.

Finally the study has shown that traditional music can help in shaping the society if practised, as most of the texts in the songs teach the people how to live good and decent lives. It also provides historical knowledge for the people as some of the songs outline the history of the people. However, the songs of modern day life such as highlife, pop, hiplife and gospel music are what are preferred by some of the people in the town due to their personal beliefs and attitudes. This attitude in a way has affected the interest and performance of traditional music which has reduced the participation of traditional music.

The study has also brought out the fact that music and dance form part of the social life of the people in terms of entertainment, durbars and processions of chiefs and festivals observed by the people of

Kokofu. It has therefore brought to light, the type of music ensembles and the various drums that are used in the performance, such as *kete*, *adowa*, *mpintin* ensemble and especially the various horns such as “*esono*”, “*nkontwoma*”, “*twaso wuo bi ye*” and “*Asante kotoko se yeye awisia ni*” which have not been played for some years now.

The researcher decided to identify the types of indigenous music in the Kokofu culture, and the ones that are not performed currently. Traditional music that were found out in the Kokofu culture were discussed by looking at the historical background, the type of performers, instrumental set up, the costume for performance and the occasions of which the music ensembles are performed. In the case of traditional game songs, the games were described, and texts of the various traditional songs associated with the games were written down.

The hypothetical statement was that, ‘Kokofu traditional music has enormous functions to perform in Kokofu culture, that is religious, political, economic and social and it is important to the culture’. This statement is true because all the music types, identified are associated with particular cultural events, a game or an activity in the Kokofu town, which cannot be complete without traditional music. This also means that, traditional music is very important in Kokofu culture. In finding the importance of traditional music in Kokofu culture, some people were interviewed and table 1.6 shows the validity of the hypothesis.

Number of respondents	Number of ‘yes’ respondents	Number of ‘no’ respondents	Percentage of ‘yes’	Percentage of ‘no’
300	231	69	77%	23%

Table 1. 6 Statistics showing the importance of traditional music in Kokofu culture

5.4 Suggestions for Further Research

The research has discussed the various aspects of Kokofu traditional music and the need to teach children its importance. However it cannot be claimed that all the aspects of the Kokofu traditional music has been exhausted in this thesis since some of the traditional music types such as *nwomkoro* and *sikyi* have been fused with tunes such as highlife and gospel music. Therefore, the future work in this will involve the effect of the fusion of the Kokofu traditional music with highlife and gospel music and also the effect of other traditional music performed by other traditional societies which share boundaries with the Kokofu traditional area on the music types of Kokofu and also the traditional music types performed by the Akan societies of Ghana and its importance on the life of the people.

5.5 Recommendations

The various recommendations have been made on traditional music in the social, political, religious and economic activities of the Kokofu culture.

- a) Kokofu traditional music has played a major part in a mother-baby relationship in which case such music has been used to entertain babies and to calm them whenever they are crying; therefore the old folk should teach the youth these types of songs and that will help future mothers and their babies.
- b) Children should be encouraged to perform songs in children games such as *aso*, *ampe* and *anhwewoakyiri* so as to keep the youth together. This will keep the children together and prevent them from engaging in anti-social acts because this will serve as a form of entertainment.
- c) Games associated with traditional music bring about socialisation amongst the performers and the entire people within the community. Therefore, the children of today must be encouraged to participate in its performance so that the social importance of the traditional games can be sustained. In persuance of this, the researcher advised some of the parents that they should

motivate and also teach their children such game songs because the children need to recreate themselves since it is said, “all work and no play makes Jack a dull boy”.

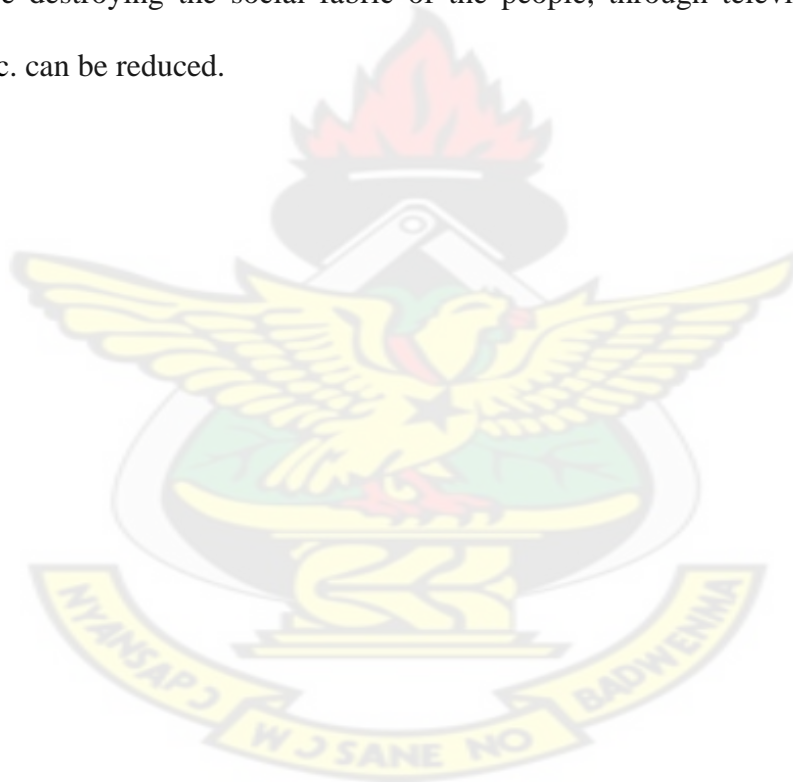
- d) Story-telling sessions bring about the need to be truthful, loyal, obedient, sympathetic, and show love for others. In effect, the text of the songs associated with story telling in the society inculcates good behaviour in the youth. Parents should be advised to tell stories to their children so that, their children may ask questions during story telling sessions which may bring greater cordial relationship between parents and their children. Generally, it educates the youth morally, socially, politically and religiously, therefore, story telling sessions must be encouraged in the Kokofu town and in schools.
- e) Songs in puberty rite celebration serve as a caution to people against promiscuity amongst women. When the rite is performed the people get the opportunity to sing such songs and people also live up to that standard. Performance of puberty rites and its associated songs were good practice as any girl who failed to be initiated before knowing a man was considered to have brought a disgrace and abomination to her family and society and therefore, had to be banished from the town. It therefore taught young girls to remain virgins till marriage; therefore the performance of this rite must be encouraged by the queenmother of Kokofu, to be performed in a modified manner so that the cultural values that are expressed in the puberty songs will inculcate good behaviour and instil discipline into the children and the youth.
- f) It has also been realised that traditional music performed in events such as festivals, funerals, installation of chiefs and durbar of chiefs cannot be replaced by popular music such as highlife, hip-life and gospel music, because it will lose it's cultural touch and values. Therefore the younger generation and adults should be encouraged and be taught how to perform traditional music. Economically, it will help them to earn an income for their survival.
- g) The royal music such as *mpintin*, *kete* and *fontomfrom* were previously supposed to be played by the youth in the royal family of Kokofu but of late, these young ones have not shown much

interest in the performance. The researcher recommends that, the chief should also give permission and motivate other people who are not from the royal family to learn how to play the various traditional music instruments so that they would be able to perform the music and dance types that are meant for the royal family's entertainment.

- h) Traditional music performers should also be made to serve as resource personnel in the schools by teaching the pupils and students so as to expose the younger generation to their cultural values and practices. Also on occasions such as Speech and Prize-Giving Days, students are required to provide traditional music to entertain traditional leaders and their guest, therefore traditional music should be taught in schools. When these young ones are exposed to traditional music they will also become aware of the wealth of local materials such as wood used in the manufacture of traditional musical instruments which have been found to be attractive to tourists, and can therefore generate income for the youth.
- i) Music has been found to be very important in the performance of religious rituals, sacrifices and worship. The songs, drumming and dancing help in the invocation of the deities in traditional religion which served as a watchdog for wrongdoers in the society. During *Akwasidae* and other sacred days, traditional music is played to honour the ancestors. It is being suggested that those who take part in such religious songs should not be shunned by the society due to the foreign religions which have superseded the traditional one, so that the music would be documented and recorded for future references.
- j) The various types of Kokofu music should be recorded and sold in Ghana and abroad to fetch money. When this is done, the country will also earn foreign exchange to boost up her economy. Some of the recordings must be donated to the F. M stations for them to expose and kindle people's interest for Kokofu indigenous music. They must also feature on television stations.
- k) The Kokofu music groups should play at Centre for National Cultures in the various regions of Ghana to earn some income. They should also learn and perform theatrical plays which will

create opportunities for them to sing Kokofu traditional songs that will go with traditional dancing.

- l) Music lecturers must be taught in the Music Departments in our universities and the Colleges of Education. It is also recommended that Kokofu music should be notated for musicians of various cultures to learn and perform them.
- m) The youth of Kokofu and Ghana as a whole must be equipped with knowledge about Ghanaian traditional music and they should also see the need to learn and continue the traditional culture of the people so that the numerous foreign cultures with their associated immoral behaviours which are destroying the social fabric of the people, through television, video shows, film shows etc. can be reduced.



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APPENDIX A

KNUST



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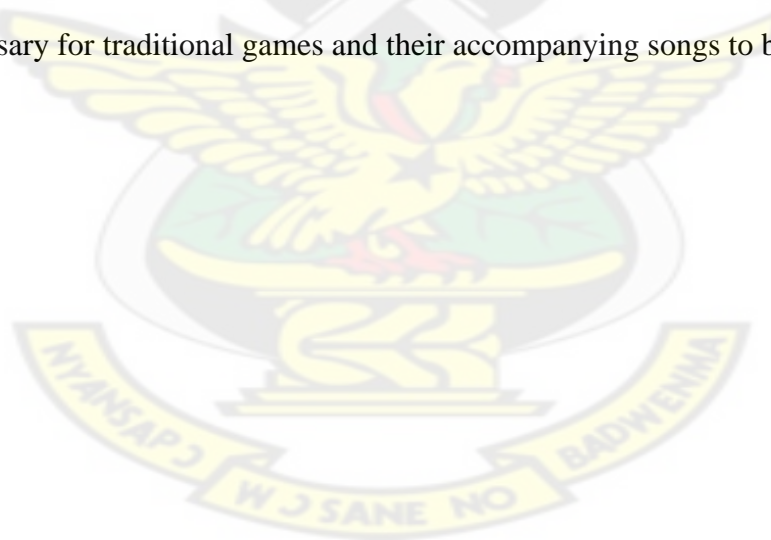
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APPENDIX B

Interview questions for children on traditional game songs

1. What is your name and how old are you.
2. Where do you attend school?
3. Have you ever played any game associated with a traditional song?
4. If 'yes' mention and sing one of the songs, If 'no' give reason for not performing them.
5. Have you ever seen other people singing game songs?
6. Did you like the songs? If yes or no, give your reason(s).
7. If songs accompany games, what impressions do they create in your mind?
8. If the games are played without songs, what impression do you get?
9. Do you think it is necessary for songs to accompany games? If yes or no, give a reason for your answer.
10. Is it necessary for traditional games and their accompanying songs to be introduced in schools?



APPENDIX C

Interview questions on people's attitude towards traditional music.

1. Are you a member of any of the traditional music and dance group in Kokofu?
2. Which of the traditional music do you like most? If 'yes' mention the name of the music type. If no, give reasons.
3. During funerals, what type of music is featured? If 'no' what type of music is performed?



APPENDIX D

Interview questions for teenagers on the level of knowledge on traditional music types.

1. Can you mention any song associated with a traditional dance type?
2. What about story telling songs?
3. Mention as many as you can any traditional music type found in the Kokofu culture.



APPENDIX E

Interview questions for traditional leaders.

1. What is your status in the palace?
2. Can you mention some of the traditional music ensemble found in this town?
3. Do you perform all? If 'Yes', mention the occasions in which they are performed.
If 'No', give reasons why they are not performed.
4. Can you briefly narrate how the traditional music performance started in this community, and its mode of performance?
5. Do you think in the near future traditional music performances would be replaced with highlife music or gospel music? If Yes/No, give reasons.

APPENDIX F

A questionnaire to solicit general information, on traditional music of Kokofu.

Please tick () in the appropriate box

Age: below 20 years () 20 – 40 years () above 40 years ()

Gender M () F ()

Profession / Occupation

1. What are the examples of traditional musical ensembles found at Kokofu?

.....
.....

2. Do you perform all of them? If No, Why?

.....
.....

3. On what occasions do you perform them?

.....
.....

4. Which group of people performs the music ensemble in the community? (Males, females, particular family, royal family etc.)

.....
.....

5. Is there any traditional music which is unique to the people of Kokofu? Say Yes or No.

Name it.

.....
.....

6. Has the music had historic interpretations or it is just for entertainment?

.....
.....

7. Do you perform any special rite before playing the music ensemble?

.....
.....

8. Do you think traditional music performances are relevant to the following?

a. Social life

b. Economic life

c. Political life

d. Religious life

(Give reasons)

.....

.....

9. What are the advantages and disadvantages of performing traditional music?

Advantages

.....

.....

Disadvantages

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.....
.....

10. What are the reasons for poor attitude towards traditional music?

.....
.....

11. During funerals, which type of music, do you think, should be performed? Is it traditional music, highlife music or gospel music?

.....
.....

12. Do you think Kokofu traditional music has a future? Yes / No. Give reasons.

.....
.....