

CHAPTER ONE

INTRODUCTION

In Africa and probably other parts of the world, music is regarded not only as a medium of artistic expression but also as providing an avenue for individual and corporate expression of experience. In Patakro for instance the art is also an avenue for expressing personal thoughts and feelings as well as community sentiments. In religious rituals, sacrifices and worship in general, music is used to praise chiefs, wealthy people and other important personalities in the community as well as in contact between man and man, man's object of worship, music forms a means of communication.

Many instrumental and vocal genres are widespread in Africa. The repertoire of songs in vocal music is large. It includes songs of praise, songs of insult, funeral songs, proverbial songs, songs of criticism and commentary and general songs. The importance of many of the songs lies in their richness as sources of information about the African conceptualization of the universe. Quite often an insight into the full meaning of the songs is obtained only when the music is viewed in its socio-cultural setting.

Studies made by interested people such as Essandoh, Arthur, Ampomah have been inspired by different aims and interests. There are those who study it somewhat curiosity for data on man's early music or for clues that it may supposedly give to historical problems outside Africa. There are others who study it as something of exotic interest. But those who have made the greatest contribution to our knowledge and appreciation of this heritage are those who consider Traditional music worth studying in its own right and its own terms as an aspect of African culture. In regard to this Merriam (1951: 3) has stated:

Music is one of the creative aspects of culture and its study can therefore lead to an understanding of the basic human problems of creative life as well as the values, goals and meaning of the culture in which it functions

Music in Ghana exists in three main forms or categories. The first type or category consists of music modeled on Western principles and they are played in the concert hall. According to Euba (1975), the main function of this type of music is to provide aesthetic enjoyment and is called art music. This type of music is normally notated and is to be performed according to the way it has been notated.

The second category is what is termed popular music and is connected with dancing. According to, Amuah et al (2004), this type of music may be divided into two: those in the folk tradition and those in the contemporary idioms. They gave musical types like *Gabada*, *Ɔɔɔɔɔɔɔ*, *Gahu*, *Kolomashie*, *Kpanlogo*, *Gombe*, and *Apatampa* as traditional folk and that of contemporary one as Highlife, Reggae, Funk, Hip life and so on.

The third category is made up of music which is connected with Ghanaian traditional institutions and is therefore, performed mostly during traditional occasions like chieftaincy affairs, enstoolment or enskinment and destoolment or deskinment, organized communal labour, ceremonies of the life cycle events such as puberty, marriage and death as well as recreation and festivals.

Traditional music, in simple terms is music made by the people with common philosophy to meet a variety of individual and social situations that require the use of music. Specific musical types have been created for the different occasions and events in traditional society in which most members of the community participate.

This type of music is called traditional music; which is the subject matter of this study.

1.1 Brief History of Patakro.

According to my principal informants, namely: *opanin* Toku, Yaw Adu, Osei Boakye, Kwadwo Anokye and *ɔbaa panin* Adwoa Fordjour all from Patakro, the name Patakro was derived from the words “*Pata kro*” “*Pata baako*” (one hut). This hut was built by *ɔpanin* Atobra Odum who was a farmer from Adansi Akrokerri (Akrokyere) on his farm.

One day *ɔpanin* Adu Kwaku from Adansi Akrokerri was possessed by the spirit of the gods. Some of the people from Adansi Akrokerri thought that, the man (*opanin* Adu Kwaku) had gone mad and he was nearly killed by some of the inhabitants. His wife *ɔbaa panin* Benefaa sensing the danger ran away with her husband to her uncle *Opanin* Atobra Odum who had put up a hut (*pata*) in his farm for safety.

Later on, they got to know that it was not madness but rather it was the spirits of the gods that had taken him. The man became powerful and was able to heal many diseases, solved people's problems for them and many more. The news of his magical powers spread all over Adansi and its environs. People who came to the shrine for solutions to their problems decided to put up their buildings or different huts to stay there and this has resulted in the village Patakro. The late *ɔpanin* Adu Kwaku has therefore become the first chief priest at Patakro. The name of the shrine is *Brɛ nsem ase* (bring hopeless situation under control) but the name has been polluted to be known as Patakro Bonsam.

After the death of *ɔpanin* Adu Kwaku and Atobra Odum, his nephew Nana Yaw Kusi was made the first *odikro* (village head) for Patakro village. Asking why not one of the children

of *Ɔbaa panin* Benefaa who was a member of the *Bretuo* clan but a nephew of *Ɔpanin* Adu Kwaku who was a member of the *Aduana* clan. My informants told me that during the Asante and the British war, the British heard about the miraculous things the Patakro Bonsam was doing to assist the Asantes so they wanted to take away the shrine. They told me that no able person from the mother's lineage was able to confront the British but rather people from the father's lineage were able to make a replica shrine and gave it to the British. For their bravery, they have been rewarded the chieftaincy institution and those from the mothers lineage have been rewarded Benkumhene of Adansi Akrokerri.

For the succession of the priesthood, I was told by my informants that only people whose fathers have once been chief priests or priests can assume that leadership status. The practice of *Odikro* had been in existence until 1987 when Nana Kwantwi Barimah the then *Adansihene* made Nana Kusi Ababio the first chief of the research area Patakro. Asking for the reasons for this elevation, my informants told me that, Patakro is the spiritual head of the Adansis and their leader cannot be an ordinary *Odikro* (village head) but should assume the status of a chief. The present chief of the research area is Nana Anokye Ababio and the current chief priest is Kwabena Annowuo.

1.2 Background of the Study

The importance of music to the holistic development of Ghana in general and Patakro in particular cannot be over emphasized. History tells us that before our interaction with the Western world, music, and for that matter, traditional music played an integral part in the religious, social, economic, cultural and political development of the various ethnic groups and communities.

Work songs were used to encourage or motivate fishermen to draw or pull or mend their nets at the beach. Farmers also sing while they are working on their farms. And even women at the kitchen used music for a relief during the performance of the household chores. It can also be recalled that at story telling times which were normally in the night, music is performed although the songs here do not form integral part of the stories (*mmoguo* of the Akans). In the evenings, men and women gathered separately to entertain themselves with dance and various types of play with traditional songs in accompaniment.

Furthermore, during the various festivals such as “*Addae Kεεε*” of the Asantes, “*Odwira* of the Akuapims and Asantes and “*mmoaninkɔ*” of the people of the Offinso Traditional area, traditional music featured prominently. The various life cycle events such as birth rites, puberty rites, marriage rites and even death rites went with traditional music.

It is noted that when these occasions are over, school children are seen imitating the performances by either drumming on their tables or empty containers, assuming that kind of leadership role by practicing the activities at school during break time or leisure hours.

The acquisition of knowledge and understanding of traditional music of their own environment will enable them participate fully in the community to which they belong.

1.3 Statement of the Problem

It appears Traditional music in Patakro Culture have been neglected. Most people including the youth are unable to identify the various forms of traditional music. The people are not aware of the roles and importance of traditional music. There is therefore the need to research into the traditional music in Patakro to ascertain its social, moral, political, economic, religious and aesthetic significance and advice on how the music can attract tourists and help Patakro citizens to develop socially and economically.

1.4 Objectives of the Study

The objective of the research is

1. To identify the various forms of traditional music in Patakro culture.
2. To examine the roles and importance of Patakro Traditional music.
3. To identify and appreciate the beauty of traditional music in the life of the people.

1.5 Hypothesis

Traditional music play a major role in the culture of the people of Patakro.

1.6 Delimitation

The study is limited to the roles and importance of traditional music and some musical forms such as *Fɔntɔmfrɔm*, *Kete*, *Adowa*, *Akɔm*, *Asafo*, *Antoakyire*, *Mmoguo* and *Asɔ* performed by the people of Patakro. He also looks at the historical background of the ensemble, names and functions of the various instruments as well as their playing techniques, performance practice, occasions for performance, religious functions such as beliefs, taboos, customs and rituals associated with the ensemble, economic functions, social functions and political functions.

1.7 Definitions of terms

1. Aesthetics: the study of beauty, especially beauty in art.
2. Destoolment: Forcibly removing a chief from a throne or a stool.
3. Deskinment: Forcibly removing a chief from a skin.
4. Enstoolment: the act or a process to enthrone a chief, using the stool as a symbol of authority.
5. Enskinment: The act or a process to enthrone a chief using an animal skin as a symbol of authority.
6. Dirges: a slow sad song sung at a funeral to mourn the dead.

7. Musicology: the study of music, especially the history of different types of music.
8. Lineage: the way in which members of a family are descended from other members.
9. Priestess: A woman with religious duties and responsibilities in some non-Christians religions.
10. *Galamsey*: Illegal mining
11. Art music: Music modeled on western principles and they are played in concert halls.
12. Polyandry: Custom of having more than one husband at the same time.
13. Polygamy: The practice of having more than one wife at the same time.
14. Anthropology: The scientific study of people, their societies, cultures, etc.,.
15. *Dipo*: An initiation rite performed for *Krobo* girls at puberty after the first menstruation.
16. Membranophones: They are instruments with skin heads from which sound is produced from the vibrations of the skin when it is struck or scraped with an object.
17. Aerophones: They are instruments played by blowing air through them; sound is produced by vibrating column of air inside the tube of the instrument.
18. Idiophones: They are self-sounding instruments, i.e. sound is produced through the vibration of the body of the instruments.
19. Chordophones: They are instruments from which sound is obtained by a vibrating chord or string.
20. Gestures: Movement of part of your body, especially your hand or head, to show what you mean or how you feel.

1.8 Abbreviation

D.B.E : Diploma in Basic Education.

1.9 Importance of the Study

1. The knowledge of indigenous people will be enhanced in terms of traditional music.
2. The study will be a reference material for other researchers and historians.
3. The study will educate the public or community on the importance of traditional music.
4. It would be beneficial to musicians as well Ghanaians to substitute hip-life music with traditional music in order to save the dying culture of ours.

1.10 The Purpose of the Study

Traditional music owes its development to a host of writers whose efforts have sustained it. However, the contributions made by these writers differ in scope and content. Unfortunately, documentation of their contributions has been limited to few known traditional music in Ghana. During occasions like festivals, puberty, rites, chieftaincy affairs and others, these less traditional music are brought to the lime-light and their performance is appreciated by all and sundry. Nothing much has been done by way of research into the traditional music in Patakro culture.

The purpose of this study is to investigate the role and importance of traditional music in Patakro culture. A careful study in Ghanaian music reveals that, Ghanaian art music and its composers have attracted the attention of music scholars. For example Esandoh, Coffie, Ampoma and Arthur. During my visit to Adansi Akrokerri to watch the annual inter schools cultural festivals, pupils from Patakro performed an excellent musical type that needs to be sustained and documented in addition to what other writers like Nketia, Asiamah, Godsey, Agordoh, Saighoe have written to enrich the study of traditional music.

1.11 The Significance of the Study

Traditional music in recent times is confronted with many challenges. These challenges may be as a result of urbanization, Christianity, education and most especially the advent of hip life music and other forms of music from the Western world. People in Ghanaian society have shifted from traditional music to popular music (hip life music) and can perform a lot of them. People are also making a lot of money from hip life music because of its international recognition.

For traditional music to be at par with popular music like hip life, reggae and funk, traditional music and its organizers have to be attracted to the attention of music scholars. The significance of this study lies in the fact that, both in theory and in practice, it will help to fill the vacuum that has been created as a result of the partly neglect that Ghana's traditional music and for that matter, traditional music in Patakro culture has suffered in musicological studies in Ghana. The materials in this study are, therefore, meant to remedy the present state of traditional music in Patakro culture. It is envisaged that the findings of this study will contribute to a deeper understanding of traditional music in Patakro culture which is their major contribution to the various traditional music in Ghana and that of Africa and the world in general.

In addition, the increased international interest in Ghana's music because of the bi-annual Pan African Festival of Art and Culture (PANAFEST), calls for more literature on traditional music in Patakro culture for international consumption and education. It is hoped that this study will help in satisfying such a need. Furthermore, the practical significance of this study lies in the fact that, traditional music in Patakro culture can generate income and their leaders' mode of life studied to shape the lifestyle of present generation and there is therefore the need to provide reading materials on traditional music in Patakro culture.

1.12 Justification of the Study

It is the conviction of the researcher that if traditional music programmes are planned and constantly performed in our society, it could go a long way to help the people to communicate, appreciate and diffuse some of the tensions in them. It could also help to reveal the causes of their inability to perform and identify traditional music. This will help improve their knowledge and understanding of traditional music if not completely but partly.

It will also serve as a spring board for policy makers, to diagnose and treat such deficiencies in our society apart from promoting the practice of traditional music

It is obvious and concise that no meaningful study of traditional music of a group of people can be made without a study of the political, cultural, social and religious background of the people. The music of an ethnic group can be approached or viewed from an inter-disciplinary perspective and each discipline complementing the effort of the other and leading to a complete understanding of the music.

In view of this, I have devoted part of this chapter to a brief history of Patakro, an ethnographic account of the Akans of Ghana in general and Patakro in particular. Religious, political and social organizations are discussed with a view to showing the role and importance of traditional music of the people.

1.13 Ethnicity

Predominantly the people are Akans with Adansis forming the greater majority and the common language one hears is the Akan (Asante Twi). However, because of activities like “*galamsey*” (illegal mining), civil service, and farming, other minor ethnic people like the Ewes, the Krobos and the Fantes have migrated to the area and different languages can be

heard rarely. Twi has therefore become the official language for the people during conversation, trading, religious activities and music making.

In respect of their marriage, both intra-tribal and inter-tribal could be contracted by payment of a bride-price to the family of the prospective bride.

The rule of exogamy applies to people of the same clan. Flint (1966:67) observes:

The clan organization of the Akan completely cuts across state and “tribal” considerations. A Denkyera for instance would regard an Assin man belonging to his own clan as a “brother”, would share identical taboos and totems with him, and would regard it as incestuous to marry a female Assin of his own clan.

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In both past and recent times, the consent of the bride and the groom is very crucial and that of the families contracting the marriage. The parents also play an important role in the arrangement. Their agreement has to be formally obtained and guarantees given that the marriage would not be frivolously broken-up.

1.14 Religious Activities

The Supreme Deity of the Asantes and for that matter Patakro people is *Onyame* or *Nyame*. The people accord Him different titles like *ɔdomankoma* (inventor), *Otumfoɔ* (the mightiest and most powerful) *Bɔrebɔre* (maker of things) and *Tweaduampɔn* (dependable for leaning on)

The major religions in the research area are Christianity and Traditional African Religion. The dominant religion in the research place is Christianity. It is not uncommon to see most of the inhabitants going to church on Sundays and few of them on Saturdays to worship God. The worshippers claim that, they go to church and ask for the forgiveness of sins, protection against witches, long life, prosperity, traveling mercies and most especially giving thanks to

God for saving their lives. Their worship is characterized by music in the form of singing, clapping, drumming and dancing.

The traditional worshippers on the other hand worship on “bad days”(dabɔne) like *Akwasidae*, *Awukudae*, *Beneda Dapaa*, *Memeneda Dapaa*, *Fofie* and host of others. During occasions like festivals, durbar of chiefs, the worshippers also have a role to play. On such days their worship is characterized by amidst singing, drumming, clapping and dancing. During their worship, prayers in the form of libation is said. They pray for long life, prosperity, good harvest, protection traveling mercies just to mention but a few.

Socially, funerals are celebrated for the dead and the elders in the family help to contract marriage for their members who are of age. Puberty rites used to be performed for young girls but it is not as common as it used to be in the olden days. Chiefs are installed whenever necessary and festivals are celebrated. Some people run drinking bars and they play music to entertain those who patronize it. Traditional music such as *Adowa*, *Kete* and *nnwomkorɔ* are also used to entertain the people at gatherings. Quite a number of the people have been educated and have made it to the top of the educational ladder, yet some of them are still not educated.

Politically, the chief and his elders organize durbars and open forum to discuss the welfare of the people such as sanitation and means to provide social amenities such as hospitals, schools, markets and good drinking water 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 the elders to celebrate and revere the ancestors during sacred days such as *akwasidae* and *awukudae* by performing libation and feeding the stools and the gods.

1.15 Demographical Characteristics

I. *Population Size and Growth.*

The size of Patakro is about four hundred metres square.(400m²) They have the population size of about two thousand five hundred people. The males constitute about one thousand two hundred of the total population and that of the females constitute about one thousand three hundred. The population change over the years has seen growth. This may be attributed to lack of family planning practices and teenage pregnancies. The people are mainly farmers and live traditionally in nucleated settlements occupied by members of a number of exogamous matrilineages. (Souce: Adansi North District profile current situation)

II. *Household Sizes and Characteristics.*

The average household size in the research area is about 5.3 persons. This means the household size in this area is bigger than the national rural household size of 5.2 persons per household. The implication is that each household has more people to feed, clothe and shelter, thus poverty is very endemic in this place.(Source: Adansi North District profile current situation)

III. *Migration Trends.*

Migration is a major challenge in the research area. This is because the main occupation here is agriculture and therefore those who are not interested in agriculture especially the youth migrate to nearby Obuasi Municipality where gold is being mined to seek for employment. Others also move to Kumasi where other business is very lucrative. The implication is that, the youth who are very active and energetic leave the area leaving the aged to do farming activities hence their output is very low.

1.16 Physical characteristics of Patakro.

(a) Location and Size

The study area, Patakro, is located in Adansi North district. It is about 5km from Akrokerri Training College. The town is situated at the left side of Kwapia when traveling from Kumasi to Obuasi. The district covers an area of about 1140sq km representing about 4.7% of the total area of Ashanti Region. The district is bounded to the south by Adansi South District, to the North –East by Amansie East District, to the South- West by Obuasi Municipal Assembly and to the West is Amansie Central District

The map below shows the study area of .

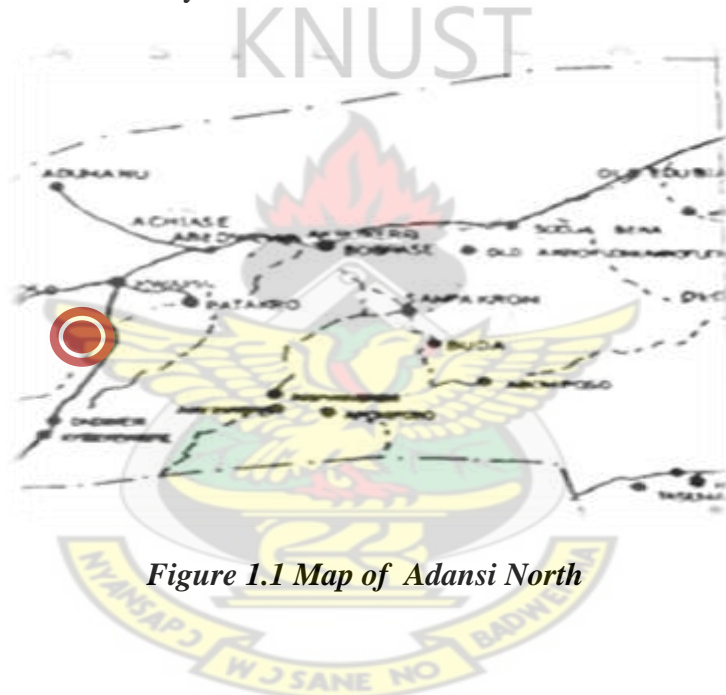


Figure 1.1 Map of Adansi North

(b) **Climate:** The prevailing climate constitute the parameters for development. The research area experience two types of rainfall. They experience the highest amount of rainfall in May/ June and the lowest amount of rainfall around August to mid September. The dry season is between November and February. The research area also experiences minimum temperature during May/ June and the highest temperature in February./ March.

(c) ***Soil and Conditions of Built Environment:*** The nature of the soil in the research zone is dark red, which is clayey in nature. During the rainy season, the soil becomes muddy which can be turned into many shapes. The nature of the soil may have been contributed to quite a sizeable number of people being potters. The area under research, Patakro is quite a moderate hilly and flooding is uncommon. Although, Patakro is an old village, it is not able to expand because, it is surrounded by hills and valleys. The people are therefore forced to build their houses close to each other without any regard to the planning scheme. The research area, just like many other places faces serious erosion. As a result, deep gullies are found in the village and the foundations of most buildings are exposed.

(d) ***The Vegetation and Crops in Patakro Culture.***

The vegetation type found in Patakro is the tropical rainforest. The trees found in this area are very close to each other; however, some of them are also short. The tall trees form something like a canopy. There are a lot of creepers, climbers and parasitic plants. The typical trees are *Sapele*, Mahogany, *Odum*, *Wawa* and of late teak is planted to ensure afforestation.

Some of the products obtained from this area are

- (i) Both food and cash crops such as cocoa, cola, cassava, maize, yam, cocoyam, palm fruits and fruits trees like citrus and mangoes.
- (ii) Fuel - firewood and charcoal.
- (iii) Livestock - goat, sheep etc
- (iv) Timbers - Mahogany, *sapele*, *wawa*, *odum*, teak etc
- (v) Medicine is obtained from leaves, bark and roots of some trees.

In spite of the positive things found here, some human activities have affected the vegetation negatively. They include:

- (i) Mining activities such as surface mining and *galamsey*
- (ii) Cutting down trees indiscriminately for timber and firewood
- (iii) Bush burning by some farmers and hunters.
- (iv) Sand winning
- (v) Clearing the land for development projects and settlement.

In conclusion, part of the vegetation has been reserved as fetish groves, forest reserves and community woodlots. The fact that Patakro is found in a forest area may probably explain why most of their ensembles are dominated by drums carved out of timber or big trees.

1.17 Economic Activities

Agriculture remains the predominant economic sector. Over 90% of the population are peasant farmers making a living out of the fields. The main economic activities are farming, rearing of animals and traditional industries. Cocoa has been the dominant cash crops. However, other cash crops like citrus, palm nuts are also grown. These crops are grown in a rain forest where they thrive very well.

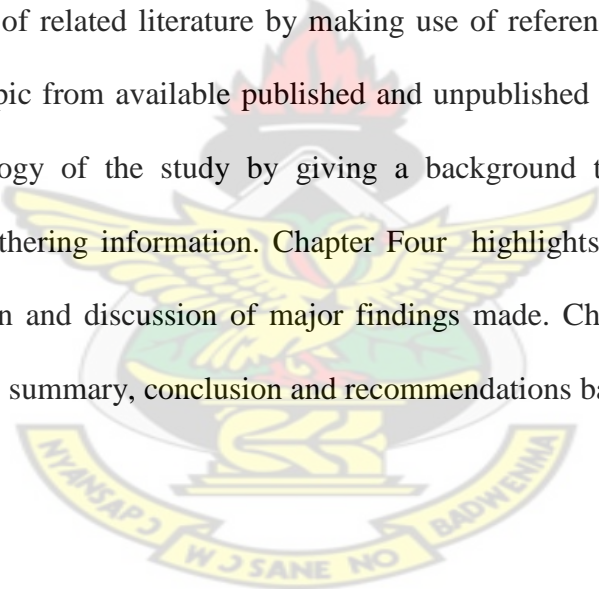
Local industries include pottery, basketry, leather works and blacksmithing. The greater percentage of the labour force is employed in agriculture; the second largest employment group is composed of traders, followed by service sector including government employees, artisans and processors like palm oil millers or extractors .

Traditional food farming is still practiced and popular crops are cassava, plantain, yam, and cocoyam. Both men and women do farming, although planting of crops remains to a great extent the responsibility of the women, this may probably be attributed to the idea of women being fertile. The granitic rocks that occur at Akrokerri, Patakro and Kwapia are quarried for

constructional works such as building and road construction. These areas have been identified as having gold and diamond deposits. Despite the presence of these rich resources, meaningful mining or extraction activities are yet to be carried out in these areas.

1.18 Organization of Chapters

The study consists of five chapters. Chapter one introduces the study by giving a background of the study, statement of the problem, objectives of the study, hypothesis and null hypothesis, and null hypothesis, research methodology, the purpose of the study, the significance of the study, justification of objectives limitations of the study, definition of concepts (terms) abbreviation and the organization of the study into chapters. Chapter Two takes a look at review of related literature by making use of references and quotations that have bearing on the topic from available published and unpublished sources. Chapter Three presents the methodology of the study by giving a background to the study area, and instruments used in gathering information. Chapter Four highlights data from the field of study, with presentation and discussion of major findings made. Chapter Five is the final chapter, which contains summary, conclusion and recommendations based on the findings.



CHAPTER TWO

RELATED LITERATURE REVIEW

In this chapter, the researcher reviews related literature by making use of references and quotations that have bearing on the topic from available published and unpublished sources.

The topics discussed are as follows;

1. The meaning of traditional Music.
2. Traditional music as our cultural heritage.
3. Traditional music and dance in puberty rites, marriage, funerals and festivals
4. Traditional music and Asante political organizations
5. Recreational music
6. Ritual or ceremonial music
7. Traditional music and Christianity, Western Education and Urbanization
8. Some traditional occupations association, warriors association and religious music association
9. The role of song texts in traditional African music.
10. Some visual forms in traditional African music.
11. Traditional music processions
12. Performance practice of traditional Music
13. Aesthetic values of traditional music

2.1 The meaning of traditional Music

Traditional music is the type of music which is indigenous to a particular ethnic group or society. In Ghana for example, music performed is often grouped into three; occasional, incidental and recreational according to the purpose and event for which it is performed.

Based on the above mentioned groups, some are connected with life cycle events which include birth rites, naming ceremonies, puberty rites, marriage ceremonies and funeral rites. Some are also linked with socio-political institutions like enstoolment and destoolment and others are associated with religion for example “*Akwɛ*” of the Akans.

Political institutions such as chieftaincy have special music which occupies a very important place at the royal courts. For example, among the Akans, the presence of certain music types in a chief's court may include his status since it is only paramount chiefs in the Asante kingdom who are permitted to own *kete* ensembles. *Kete* music and *Fɔntɔmfɔntɔ* are performed only for the royalty and those connected with chieftaincy institutions.

There are other types of songs connected with work, those associated with the performance of household chores, those linked with games and those performed at story telling time. The next other type of music is those performed for entertainment and relaxation.

The afore-mentioned explanation of traditional music, made Arthur (2003) to describe Ghanaian traditional music as music made up of all musical types that are closely linked to Ghanaian social and political institutions.

Other writers are of the view that, African traditional music is the type of music practiced in Africa before the arrival of the Europeans. Many of these dating from centuries ago

have withstood the test of time. According to Nketia (1996), “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 is therefore, quite distinct in idiom and orientation from contemporary popular art music”

In support with what Arthur and Nketia have said

Saighoe (1977:4) has also described traditional music as:

The type of music, which in pre-colonial days was usually performed on a tribal basis and which, if it transcended its boundaries, did so because people who belonged to that tribe had traveled outside their tribe and had cause to use their music as a means of communication and getting together.

The description made by Saighoe may probably explain why some musical types are performed outside their vicinity.

Traditional music in Ghana emphasizes the old tribal structure and the survival of old customs and values while the new musical genres which are inter-tribal show how Ghanaians are adapting themselves to changing social conditions. For example in sub-Saharan Africa, musicians are giving traditional music new meaning by using materials from traditional music such as actual traditional songs, folk songs and traditional drum patterns, and fusing them with Western musical resources in their composition in art music, highlife and other forms of modern music. In recent years some traditional African musicians are also tapping on contemporary resources in order to reach wider listening public. However, in every ethnic group old traditional music forms the bulk of the music still practiced, and it is still serves a meaningful purpose, Agordoh (2002) has given some major differences between music of Europe and that of Africa; He tabulated this in a table form (Refer to the table: 1.1 below)

Table: 1.1 Major differences between European music and African Traditional music

	Western Art Music	Traditional African Music
1.	Music is notated	It is not notated. It is passed on through oral traditional.
2.	Distinction is made in terms of articles and audience, first group tending to be limited in number	It is communal – audience is not separated from the artistes. Music is a part of life and not separated from it.
3.	Music is created and owned	Traditional African music, when created can be used by all.
4.	Music is divorced from aspects from everyday life- <i>pure art in contrast with applied art.</i>	Stress is placed upon musical activities as integral and functioning part of the society
5.	There are orchestral instruments which are grouped under the strings, the woodwind, the brass wind and the percussion.	There is an enormous variety of instruments grouped under chordophones (strings) membranophones (drums) aerophones (winds) and idiophones (self sounding)
6.	There is little or no use of handclapping	Handclapping is used as an idiophonic device in making music.
7.	Western art music has at any moment “one rhythm in command”	Use of complex rhythms- poly-rhythms. A piece of African music has always 2, 3, or 4 different rhythms at a time.
8.	There is unified performance	There is independence of separate instruments
9.	Western art music sometimes modulates to other keys	Traditional African melodies are mostly short and do not in normal cases modulate.

There are a number of events which tend to be commonly regarded as musical events by Ghanaians. Worship of the gods, celebration of a hunter's success or the puberty rites of girls are all inspired by certain beliefs, and incorporate music making. All celebrations in connection with chieftaincy and funerals are also events in which music making is spread over the whole period of celebration. Nketia (1962:9) writes:

One finds everywhere when festivals are protracted and funerals spread over many hours, simple ceremonies which could be performed in a few minutes takes a whole morning, a whole afternoon or the best part of the night in order to allow time for the enjoyment of the music and dancing of the occasion.

From the quotation above, it is evidently clear that Ghanaian traditional music lays stress on the use of vocal resources and many people express their thoughts and feelings in song. For example a lonely widow commenting on her lot as a widow, the hunter returning from a successful hunt, the bereaved woman singing the dirge - all express their personal feeling in song.

2.2 Traditional Music as our Cultural Heritage

Culture is the bedrock of every nation. Most nations which are now emerging as economical and technological super powers never neglected their cultural practices for self imposed foreign ones. Typical examples are Japan and Malaysia, which built their economy and technology on their culture.

According to Younge (1992), 'Traditional music permeates all cultural activities of the Akans of Ghana from cradle to death'. In fact it is not different from other ethnic groups in Ghana. Music performed in the community promotes togetherness and instills in the people communal spirits. It also serves as means of encouraging involvement in collective behaviour. Music in the community results in the spontaneous response to group needs and involvement in collective activity. It brings the members of the community both near and far

together as a means of strengthening the social bonds that bind them and the values that aspire in their corporate life.

The importance of many of the songs (music) lies in their richness as a source of information about the African conceptualization of the universe. Quite often insight into the full meaning of the songs is obtained only when the music is viewed in its socio - cultural setting. A study of the humanistic aspects of the musical products of the African Society will reveal some knowledge of the cultural values of the society as well as the inner soul of the individual.

Merriam (1951.3) states:

Music is one of the creative aspects of culture and its study can therefore lead to an understanding of the basic human problems of creative life as well as the values, goals and meanings of the culture in which it functions.

Merriam was of the view that, the social context in which music is performed is recognized as essential to the understanding of its meaning because many songs are absolutely meaningless without a knowledge of the setting in which they appear. Merriam (1951) went ahead and commented that

All people, in no matter what culture, must be able to place their music firmly in the context of the totality of their beliefs, experiences and activities for without such ties, music cannot exist.

In his article entitled “Our valuable cultural practices” in the Daily Graphic dated 9th July 2004, Stephen Sedofu quoted a former lecturer at the School of Performing Art, University of Ghana as saying that, “it is good to borrow from other cultures to ones culture only if it would make a positive impact on society and help the society’s development process”.

Our culture may not necessarily be the best and nothing should stop us from borrowing the best from any culture to supplement what we have. Regarding cultural borrowing, Dr. Kweggyir Aggrey once said, “Only the best is good enough for Africa. By this, Aggrey would not reject a good foreign idea or cultural artifact or traditional music for worship or other occasions in Africa simply because it is un- African.

Professor Kwasi Wiredu of the University of Ghana has also observed that; “Africans should have no shyness in borrowing what is good from other cultures, the history of all societies is the history of mutual borrowing from each other”. No one can deny that Western Europe borrowed heavily from the East tea drinking and the use of gun powder. The Japanese for example make no secret of how much they have borrowed from China in terms of religion and customs and how much they owe to the West in terms of science and technology. The English have borrowed not only from Greeks and Romans but also from Africans through the philosophical and religious ideas of St. Augustine of Hippo and not even to mention African art and sculpture. There is also no denying how Africans have influenced the contemporary American culture just as the West has influenced Africa and the rest of the third World through Christianity, formal education as well as science and technology.

However, other cultures have been borrowed to the extent that, it is difficult to locate ours. Sedofu’s worry was that “the mere mention of culture sends shivers down the spines of many born again Christians in our dear country Ghana. Yet a country without a culture is like a bow-legged person carrying a heavy load”.

2.3 Traditional Music and Dance in Puberty rites, Marriage, Funerals and Festivals

The absolute requirement for ultimate childbirth is *bragor* the performance of a nubile girl’s public puberty ceremony in which both her paternal and maternal kin take part. It is a

ceremony that incorporates music. There are musical processions consisting predominantly of girls and women and there are drumming, singing and dancing to mark the occasion. The songs are not only songs of joy but also songs in which references are made to the duties and expectations of motherhood.

In describing how the Akans of Ghana perform puberty rites Amponsah (1977:68) informs us that “At the house, the girl sits on a white stool *asesedwa* with the head covered. Donno drums are beaten, they sing *bra* songs and the women dance around her”. To support what Amponsah has said, Osei Kwadwo in his book ‘a Hand Book on Asante Culture’ has also written “Some of the women sat behind the girl while others sang, drummed and danced through the major streets to attract people to the ceremonial grounds”. After this ceremony has been performed, the girls may then marry, but whether she formally marries or not, her children will be socially acceptable lineage members. Marriage could be contracted by payment of a bride-price to the family of the prospective bride.

The consent of the bride and the groom is not crucial, because Akan marriages are said to be contracted between families rather than between just the couples. Every marriage, therefore, is the concern, not only of the man and the woman contracting it, but of their kinsfolk also. Its effects on each partner’s lineage are far-reaching, so every marriage should receive the sanction of the ‘*abusuapanin*’ of both the man and the woman. The parents also play an important part in the arrangement. Their agreement has to be formally obtained and guarantees given that the marriage would not be frivolously broken up. The present position, however, is that unlike the olden days, young men and women sometimes ignore their parents’ objections and take matters into their own hands.

Traditional marriage ceremonies as well as modern ones, require special musical performances. In his contribution, Agordoh (2002) has stated that,

Among the Dagaaba of North western Ghana, the first visit of the bridegroom to the house of his bride is marked by a chanted dialogue between his party and the brothers-in-law. The Dagomba of Ghana, Yoruba and Hausa of Nigeria celebrate their marriages with music-making.”

Witchcraft, barrenness or adultery are some of the reasons for which a man may obtain a divorce. His resentment finds expression in many Akan songs, e.g. *nnwomkorɔ* (women’s song) and *abɔfodwom* (hunter’s songs). Some of the grounds for which a woman may obtain a divorce are her husband’s impotence and the refusal of the man to maintain her properly. Although divorce lies entirely with the couple, it is equally preceded by a family meeting attended by the heads of the two lineages concerned that hear the grievances and try to effect reconciliation.

A divorced wife’s children remain subject to the custody of their father. The Akan saying “*yere nkɔ na mma mmra*” the wife may go, but let the children come bear out this practice. Parents are afraid that separation from the father may have a bad effect on the child’s ‘*sunsum*’ (spirit) which he inherits from his father and which is under the protection of his ‘*ntorɔ*’ (patriclan) when the child is young and weak. In recent times, some husbands may refuse to take the responsibilities of their children to the mercy of these divorced women and this behaviour may have contributed to the social problems such as streetism, teenage pregnancy, drug peddling, armed robbery and a host of others in our communities. In the olden days to ensure moral upbringing they sang traditional music in Patakro to discourage divorce.

In the traditional Ghanaian worldview, the dead continue to play active roles in the everyday activities of their living relatives. The Akan, in general and Patakro in particular, believe that

the spirits of their dead ancestors continue to live in a spiritual world called “*asamando*”. This may probably explain why large communities come together and perform music to praise the dead person for his contribution in society before the burial and final funeral rites. To make the transition of the dead from this world to the next possible.

The most common traditional musical type known to have been associated with funerals in indigenous Ghanaian society to bid farewell to the dead is the funeral dirge. Among the Akan, the “*ayinan*” (funeral dirge) is performed by women. In describing how inhabitants of Gold Coast mourn the dead, and particularly how the women sing dirges on the death of their husbands, Bossman (1705: 229) informs us about how deceased men’s wives had their hair cut down to very low levels with bodies smeared with white clay.

The role of dirges

- (i) is to recount the good deeds of the dead person.
- (ii) It gives the female mourners a medium for self expression.
- (iii) It helps emphasize the pathos of the situation.
- (iv) To honour a deceased person, to mourn him, to elevate him, to adore him, and to cherish his name.

They dress in old garments and the women run about the street like mad women, or in a remorseful way, they continually repeat the names of the deceased and recount the mighty deeds of their past lives.

In African societies, music is integral with dance or music that stimulates effective motor response is prevalent. For the African, the musical experience is by and large an emotional one; sounds, however beautiful are meaningless if they do not offer this experience or contribute to the experience quality of a performance.

It has been contended therefore that, the pain from death should not be allowed to devastate people forever. Mourners are therefore, helped to forget their sorrows towards the end of the funeral by coming to the open to take few vigorous dancing steps to funeral music. For mourners to soothe away their grief, give them composure or quietude and strengths for normal life by making them forget their sorrow; Dr. K. A. Busia writes that in bodily movements and meaningful gestures the dancer spoke of sorrow of bereavement, of struggle or rest or he conveyed his condolences or simply danced away his grief, for sorrow and mirth could be expressed in the same rhythms” (Busia 1962: 27).

It is not only in sorrow that the African dances but also in happiness. When he dances in happiness, he must probably unknowingly enhance his happiness, which he shares with others. The music and dance increases his state of elation and joy and fills him with extra energy, which enables him to enjoy himself all the more in the company of others.

In summary, music and dance in the funeral situation is used to announce the death of a member of the community, especially if the person is from the royal home. It is also used to recount the mighty deeds of the dead, console the bereaved family and also to entertain the sympathizers and finally to make people aware that death is not the end of life.

Festivals are occasions for public re-enactment of the beliefs and values on which the solidarity of the state depends. Many Akan festivals consist mostly of purification of stools and propitiation of spirits of the ancestral dead in order that they may be induced to use their new and greater spiritual influence in the interest of those over whom they formerly ruled on earth.

During festivals the chief is the central figure in various organized ceremonies because he serves as an intermediary between his people and the royal ancestors. Thus, at the stool purification when food is given and libation performed to the dead, the ‘*manhene*’ (paramount chief) asks for prosperity, peace fertility of women and men, good harvest, good hunting and all else that is good for the people. The people sing in order to trace their ancestral route, remember some past and present chiefs and also give thanks to their gods. The festival celebrations are occasions for reinforcing social bonds and strengthening the existing sentiments that maintain these bonds. These bonds are expressed both in loyalty to the chief and in the very coming together of people from all parts of the state for the festival.

Festivals usually end in durbars at which sub-chiefs pay homage to the paramount chief. Durbars are of considerable importance in the cultural set-up of the Akan people. The social sentiments are conspicuous in the musical groups that feature prominently at the festivals. There is always a procession moving from one end of the town to the other made up of all the principal servants of the court as well as various groups of servants such as stool carriers, drummers, horn blowers and bards. There is always a great deal of pomp and pageantry heightened by drumming, singing and dancing during the procession. These activities keep the procession gay and lively.

At the end of the procession the chief and his sub-chiefs, spokesmen and elders sit in state for formal exchange of greetings, the renewal of bonds of loyalty and formal enactment of tradition. The bards chant the traditions of the people and “drone like a hive of bees, into the King’s ears, the names and deeds of dead kings and queens as far back as their traditional history has any record” (Rattray 1923: 103).

Different musical groups and occupational groups perform their music and people dance to it. The chief may grace the occasion by dancing to the music of royal drums.

On this occasion, poems of special interest are drummed to the chief and the community as a whole. The horns, flutes and drums extol the chief and play appropriate eulogies or messages for the occasion. These are played to honour chiefs, ancestors, the lesser gods or tutelary spirits and through them to the supreme Deity for protection, good health, children and their general well-being. In addition their origin, parentage and deeds are recalled against the background of tribal history.

Busia (1963) writes:

There are seasonal occasions when in addition to offerings and prayers to ancestors, there are elaborate ceremonies involving rites of purification, drumming, singing or the recital of tribal history and the reaffirmation of the values, the tribe shares and cherishes.

In addition to major festivals there are a number of ceremonies and rites designed to give opportunities for expressions of loyalty to the reigning chief, to the state or to the ancestors. These ceremonies are always a binding force for the group as a whole as well as a means of keeping the belief in the ancestors fresh and strong.

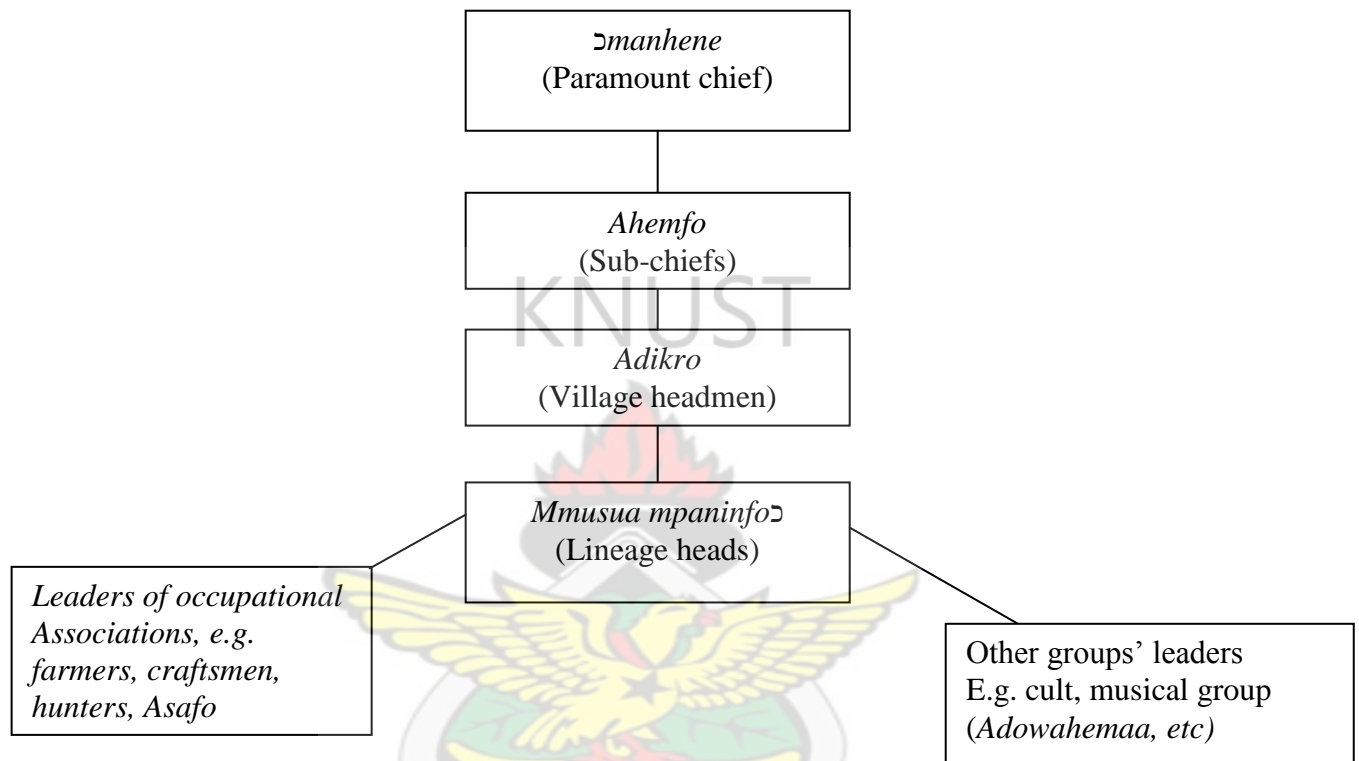
2.4 Traditional Music in Asante Political Organization

Asante political organization is based on kinship. Each lineage is a political unit having its own headman who represents it in the governing body. Each lineage head is chosen by the adult men and women of the lineage. The overall chief who rules the tribe is also chosen from a particular lineage by the heads of other lineages.

Politically, the whole area of the Asante people is divided into territories or states, each state being called “*man*” and comprising all towns and villages under a central political organization with “*manhene*” (territorial chief) as head. Each of the Sub-divisions of the state has its own sub-chief. The political unit on which the administration of the Asante state

is based is the matrilineage with '*abusua panin*' (lineage head), '*Odikuro*' (village headman), *ɔhene* (sub-chief) and *ɔmanhene* (territorial chief) who is the focal point in relations between the separate lineages, the villages and the subdivisions, and holds them together.

Figure 1.2 Asante Traditional Political Organization



Where there is a confederation of states as in the case of Asante, each chief owes allegiance to the ultimate head of the confederation i.e. the *Asantehene*.

The chief rules in conformity with clearly defined principles and his personal behaviour and his attitude toward his subjects are subjected to minute scrutiny. Any serious infringement of the custom could lead to destoolment.

The function of music in traditional political organization is so important that there is generally some social arrangement for taking care of it. There are ceremonies and rituals concerned with the installation or destoolment of the chiefs or the assumptions of political offices in which specific forms of music are used in accompaniment. Every important chief

has special music played for him on state occasions. Much of this music is provided by drums kept in his palace and regarded as part of the stool regalia. The music performed for paramount chiefs is comparatively much more diversified, for as Nketia (1966:167) observes, “music comes with its prestige, values and may be part of the symbols of rank and authority”.

Each lineage has its blackened stool which may be the shrine of its ancestors and the symbol of the power of the chief. Busia (1954: 202) describes the stool as “the sacred emblem of tribe’s permanence and continuity”. The chief as the occupant of the stool represents all those who have occupied it before him. Occupying the stool generally has a religious basis, and consequently, chiefs have “priestly” functions in which they perform or supervise private or collective public rituals in the context of music. It is not only in Akan societies alone that the chiefs have “priestly” functions but is also seen in other societies too. Among the Ga of southern Ghana for instance, Field (1937: 3) has commented that “a chief is still first a priest and if he disqualifies himself to be a priest he has no longer the right to be chief”. The chief is the link, the intermediary between the living and the dead, for according to Akan conception, the dead, the living and those still to be born are all members of one family and it is the stool that binds that family together.

2.5 Recreational Music

In many African societies, music making and dancing are popular means of entertainment and recreation. In community life, anything that brings joy or some sort of elation can be an immediate pretext for communal enjoyment of music designed for recreation. Because music performed for recreational purposes does not form part of any institution, music in this category tends not to be blessed with long life. New types spring up through the leadership of creative individuals whenever people begin to get tired of the usual ones. Some dances which

were at one time popular throughout the Akan area are now either lost completely or found only in isolated places. Nketia(1962: 12) comments:

Music types that are respectable and sufficiently attractive in style and content tend to be practiced over a long period of time, while those which lack such qualities or are somewhat too frivolous to enjoy the sustained patronage of the older members of the society tends to be evanescent.

Akan recreational music is performed for entertainment especially when people feel gay and want to enjoy themselves. It is also performed on occasions of a festive or social nature. It may be heard at festivals or funeral celebrations between the actual programme of events or as an additional form of musical entertainment. On such occasions many recreational music groups could perform at the same time, each in its small arena. People who may visit the arena may sing and dance.

According to Amuah et al (2004):

In all Ghanaian societies recreational music is performed not only the evenings after a hard day's work, but also at festival and other occasions between the actual programmes of events as an additional form of entertainment. Even during funeral celebrations music is performed to provide entertainment to the mourners, sympathizers and well-wishers who may gather at funeral grounds.

In Ghana, one sees musical groups, which specialize in the music and dance of one or two musical genres. Membership of these bands or musical groups comprises both men and women and there are a few others too whose membership is either exclusively male or female. Examples of musical types which specialize in this category of music (recreational) are *Adowa*, *Agbadza*, *Bawa*, כבככב and *nnewomkor*. Some of their songs are used mainly for praising or making references to loved ones, kinsmen or outstanding men in the community.

2.6 Ritual or Ceremonial Music

There seems to have been a greater measure of stability in the types of music that have roles to fulfill in Akan traditional institutions. Such music has continued to be played for as long as their parent institutions have existed. Music for the worship of the gods would be unsuitable for puberty rites, while hunter's music may lack the emotional content of music for war.

Celebrations of the life cycle events such as infants' rites, puberty rites and funerals have their own peculiar music. For example, one hears cradle songs that build up statements of wider meaning to the mother or nurse, and communities where puberty of girls is considered an important event in their life, puberty rites marked with special music have continued to be performed for several generations.

Ceremonies and festivals of chiefdoms have been known to have a musical counterpart over the years. The music of the Akan court such as *Fɔntɔmfrɔm* the music of heavy drums, signal drums and horns may be heard at yearly festivals or at other ceremonies where its use is not only sanctioned but encouraged by tradition.

In the activities of cult groups there has always been some musical provision made for specific situations in the routine of worship. The music of the Akan possession dance called *Akɔm* continues to enjoy the patronage of a number of people in Akan villages. In his contribution, Bame (1991:19) has stated that,

When the stage for the priest, who, because of his many years of apprenticeship, is well versed in *Akɔm* dance, to dance and become possessed. He walks around greeting people and dispensing powdered clay in the same manner that Christian priests use holy water.

Social and occupational groups and organization such as hunter's or warriors' association have special music for their celebrations. One would expect to find the music of hunters on

special occasions when particular hunters are publicly honoured. In the past when people had to fight to ward off attackers or to expand territorial borders, standing 'asafo' (warrior) companies were formed in defense of the village, town or state. These are found in many states inside and outside the Akan area. In his contribution, Nketia (1962) has stated that;

A hunters' celebration, whether in honour of a living or dead hunter, is a celebration full of action. For this reason hunters require the co-operation of all, the services drummers, and of the women from the households of hunters who know the hunters' song.

Accordingly, he stated that;

Although, drumming is relatively less important, it Provides the backbone of the dance and the atmosphere in which forest scenes in connection with the hunting of game are demonstrated. They now have political and social functions and still maintain the music connected with the rites and activities of the associations, music connected with the rites and activities of the associations.

The desire to create new types of ritual or ceremonial music as an addition to or a substitute for the old ones appears to be less strong. This is so because the music forms part of rituals, which have been passed down under, the strict dictates of custom. No part of any ritual may be altered in the slightest way without threatening the intention of the ritual. The incidence of music associated with establishing institutions is less frequent than it is with recreational music. Some forms such as those connected with political organization or professional associations may be heard only once, twice or thrice in a year. It is therefore in such music that the older musical idiom of Akan society tends to be preserved.

2.7 Traditional Music and Christianity, Western Education and Urbanization

No one can refute the fact that culture diffuses from more advanced countries to less advanced ones. In the Ghanaian situation certain variables such as schools, mass media and the church have eaten into the Ghanaian culture in such a way that sometimes the average Ghanaian becomes foreign in his own land.

In Ghana, Christianity for example was introduced with the European way of life. This made the church as a whole to look down upon traditional customary practices like festivals, drumming and dancing, the performing of libation and puberty rites.

According to Nketia (1974: 14) the church also adopted a hostile attitude to African music especially drumming because this was associated with what seemed to Christian evangelists “pagan” practices.

Ampomah (2003) has also stated that, before 1963, the Roman Catholic Church in Ghana did not use drums for its services and until 1980 regulations, five hundred and eighty four (584) of the Methodist church were prevented by using drums for its services.

These developments encouraged the promotion of Western cultural values and practices in the church such as hymns, marches and anthems. This has negatively affected the importance attached to traditional music in the society.

In addition, Christian converts in Ghana were forbidden to practice their traditional music and missionaries urged the converts to burn all traditional art and handicrafts and other things they called ‘pagan images’ a proof of their sincere acceptance of new religion. Boahen (1966: 122) comments on this negative attitude of missionaries as follows:

...the missionaries looked down on everything African, African art, music, dancing, systems of marriage and even of naming and their converts had to renounce all this. Their activities therefore created divisions in African society and retarded the development of indigenous African culture.

In his contribution “Culture as an asset to the Church” in the Local Preachers Examination Syllabus part I, Rev. Dr. Joseph Osei, Legon, quoted Rt. Rev Dr. Bishop Kwasi Sarpong, a former catholic Bishop of Kumasi as saying:

I refuse to believe that God is going to send

me to hell because I have danced *Adowa* or *Adankum* or *Agbadza*. He would not be the kind and just God of the Christian Religion. Wasn't I born into a culture which had these as its means for recreation? Wasn't it God who placed me on this culture? How can He punish me for using what he has put at my disposal.

His point is simply that there is nothing intrinsically or necessarily wrong with these traditional forms of music or dance and that the Christian could use them to enhance worship and self – expression in the church.

The UNESCO International standard classification of Education defines Education as “comprising organized and sustained communication designed to bring about learning. Communication in the sense implied here requires a relationship between two or more people involving the transfer of information, ‘organized’ means planned in a sequence with established aims and curricula and ‘sustained’ means that the learning experience has duration and continuity.

‘Learning’ is taken to mean any change in behaviour, knowledge, understanding, skills or capabilities which the learner retains and which cannot be ascribed simply to physical growth or to the development of inherited behaviour patterns, We should note that all societies have sought at all times to develop appropriate behaviour patterns, to spread the possession of knowledge, understanding and skills among their members in ways which possess many of the above characteristics even though the degree of organization and the extent to which aims were articulated tended to be limited. Anthropologists refer to such practices as socialization and enculturation, a life-long process by which an individual is incorporated into the group process by which an individual is incorporated into the group and made capable of behaving in the ways expected by the society for a person of a particular age, sex or status.

Against this background, most governments today agree that an educated population is necessary for the well being and progress of a country. In fact, governments go even further to state that education is a fundamental human right but in Africa and for that West Africa most parents in the olden days would not agree that their children attend school because of the strong belief in superstition which was thought to weaken the discipline of society. (Source: West African Traditional Religion for Advanced Level Volume Two by Awuah George Jnr. and Adu-Yeboah Chris (1993:182).

In his contribution, culture as a challenge to the Church in the Local Preachers Examination, syllabus part I for the Methodist church Ghana, Rev. Dr. Joseph Osei, Legon, quoted Rev. T Picot to secretaries, 3rd May, 1876, Cape Coast Missionary Notices August 1876, pp. 194 – 5. Quoted in The Missionary Factor in Ghana's Development by Professor S. K Odamtten, (U. C. C) Waterville Publishing House, Accra, and 1978 pp 197 – 8).

An argument between the *Asantehene* Osei Bonsu and his linguist against the penetration of Christianity into Ashanti. Regarding mission schools, the King argued;

“We will not select children for education, for the Ashanti children have better work to do than to sit down all day idly to learn *hoy!*, *hoy!*, *hoy!*, *hoy!*. They have to fan their parents and to do other work which is much better.”

When it came to the Christian mission itself, the King maintained

The Bible is not a book for us. God at the beginning gave the Bible to the Cramos (Moslems) and the fetish (abosom) to us If God requires a human sacrifice or sheep, He tells our fetishes and they tell us and we give them. They tell us too where gold is with which we trade. We know God already ourselves, and we cannot do without human sacrifices. As to the commandments of God, we know them all.... It is your religion that has ruined the Fanti country, weakened their power and brought the high man on a level with the low man.

The *Asantehene*'s argument was supported and extended by his sub chief, Ammo who said;

“The Fantis can do without polygamy and without slaves but we cannot. As men differ in complexion, so in religion. Your God is not like our God and if you send your missionaries a thousand times on your present condition, we will refuse and if you send twenty missionaries you will not get one Ashanti man to become a Christian. It is trade we want – only trade we cry for”

It is evident from these long quotes that the obstacles to the penetration of Christianity into Ashanti were quite many and formidable. Apart from the religious objection, there were the moral questions of polygamy, human sacrifices, slavery, as well as the conflict between the traditional system of education and the new, besides economic and political consideration. To some extent, this is true as learning is the enemy of superstition and therefore makes the educated people reluctant to accept the authority of uneducated elders. They see them as daft, uncouth and incapable of contributing meaningfully to national development.

The argument against formal education rested on the belief that it was unnecessary. It was argued that all necessary education could be obtained from the family. Ability to perform elementary skills to gain a livelihood, some social training and knowledge of the traditions, customs and folklore of the community were all that was needed for a satisfactory life. To some extent, it was true for all “primitive” or less developed societies which existed in comparative isolations from each other. Some societies were entirely at the mercy of nature, as diseases and famine could not be prevented and of surrounding tribes who might attack and destroy. Because of their defenselessness these societies rarely became permanent. As nations grew, the demand for education (formal) grew as there was the pressure to meet the needs of the complex society that was being put in place.

Ghanaians and other Africans owe a debt of gratitude to these missionaries for the formal education, medical facilities and other benefits. However, it is time the Protestant and other

missionaries learned to understand and respect the cultural heritage of the people among whom they work. As Fela Sowande implores: “Respect the culture and the religions of my people Teach, if you will, but do not impose. Even better, let us learn from one another.”

Today many of the “educated” Africans can communicate better in European languages than in their own vernacular languages. Bentsi-Enchill (1971:25) discussing approaches to an effective Ghanaian response to the challenges that confront us on some of the changes to be affected in Ghana today, sadly points out that:

Our best trained men are losing their capacity to communicate with the rest of our peoples in languages which they can understand. And they are not contributing to the needed development of our languages which will make this possible. And the children of such highly educated people seem to be in a worse plight Not really masters of English and certainly not even tyros or “minors” or greenhorns in their own.

The colonial period subjected Ghanaians to a process of compulsory though distorted and partial Westernization, with the result that are imperative challenges confront all independent African countries today. Everywhere in Africa, we are all facing the same problem of how to cope with the realities of the 21st century. Turnbull (1962: 15) describes the problems African face today as being dual in nature, -i.e. whether to go forward or backward: he says:

... in both cases there is a void in the life of the African, a spiritual emptiness, divorced as he is from each world, standing in between, turn in both directions. To go forward is to abandon the past in which the root of his being have their nourishment; to go backward is to cut him off from the future for there is no doubt about where the future lies.

Turnbull (1962) calls the “educated” African a “lonely African”, because he is lost and lonely in the gulf between two cultures. (Western culture and Traditional African culture). In writing about this dilemma he points out that

The African has been taught to abandon his old

ways, yet he is not accepted in the new world
even when he has mastered its ways. There seems
to be no bridge and this is the source of his
terrible loneliness (Ibid. 16)

The study of music in the community in the primary school music curriculum may deal with the study of events in which music features. This study may help children and students to assert their cultural identity, and learn more of how music works in the community and promote greater respect from the pupils and students for the traditions and people of the community. Indigenous music in schools helps to understand and appreciate the role of music and dance in social events and in the life cycle events of Ghanaians. Education in Ghanaian indigenous music and dance helps children to perpetuate some aspects of Ghanaian culture. The study of traditional music helps to enhance the aesthetic creativity of Ghanaian children.

Manford (1983) stated that “music is basic to human existence and therefore must be studied by every child, irrespective of his or her general academic attainment and those teachers should create a musical environment in which pupils will listen; perform, sing or compose to express their feelings.” This explains the importance of all types of music including folk songs and traditional songs in the life of the individual.

In my view, urbanization refers to the migration of people from the rural areas to the urban centers in search of white collar jobs, and also to enjoy good facilities like pipe borne water, good housing, good education, electricity and modern recreational centers. Urbanization has partly affected traditional religious rites such as puberty, marriage, festivals, widowhood as well as traditional music. They are partly not performed in the cities and this has made people forget about traditional rites.

In Ghana and probably other parts of Africa, traditional music is often organized in relation to the activities of everyday life and it is identified with social institutions and communal music

making is thought of as a part of traditional way of life. It is regarded as vital to the fullness of living. Nketia (1966; 20) has summed it up this way:

A village that has no organized music or neglects community singing, drumming and dancing is said to be dead. Music making is therefore an index of a living community and a measure of the degree of social cohesion among its respective units.

Traditional music is by no means uniform in form or content. Every African society has a heritage of individual musical items that are passed on from generation to generation. Nketia believes that awareness of the range of diversity in African music, which has led to some field collections and musicologists to speak of African musics rather than African music, in much the same way as some anthropologists' talk of African cultures and not African culture. He says,

“...for divergences merely represent areas of musical bias. They are the result of specializations or differences in emphasis on the selection and use of common musical resources, common devices and procedures, specializations which have over the years tended to group African peoples into different communities of taste”.

In support with what Nketia has said, Tracey says; All African music's like the ethnic groups themselves, share a common heritage but each has develop its individuality in strict segregation from the rest of the race.

2.8 Some Traditional Occupations Association, Warriors Association and Religious Music Association

The grouping of people into many different kinds of voluntary associations is part of the traditional way of living in many parts of the world. Durkheim (1947:14) has commented that:

When a certain number of individuals in the midst

of a political society is found to have ideas, interest and occupations not shared by the rest of the population, it is inevitable that they will be attracted towards each other under the influence of these likenesses. They will seek each other out enter into relation associate, and thus little by little a restricted group having special characteristics will be found in the midst of the general society.

Each group has roles and responsibilities shared by members in some form of associative relationships. Some of the basis of which these groups may be formed are political, religious, recreational or occupational and interest in music. Some of the occupational associations such as fishermen and hunters have their own distinctive music.

The hunters and fishermen associations of the Akan people of Ghana are fundamentally economic and social groups adapted to the requirements of hunting and fishing. The core of such a group is usually a number of male hunters or fishermen from one village or a group of villages and the idea is for everyone to agree to certain rules for the common good of the hunters or the fishermen in the area. Living within reach of one another, they can always assist each other in time of need and co-operation with each is most important.

Hunters and other occupational association come as a link between the individual and the greater society through their performances, not only at yearly festivals but also during other special events in which they take part. At such performances people from other groups come with others and there is a general feeling of belonging to the state as a whole.

Every occupational association has a head or leader who acquires general authority over the group. He is the guardian of the welfare of the group and preserver of peace and harmony. He arbitrates with his elders and councilors, settles disputes among members and acts as a link between the association on the one hand and the chief and elders of the locality on the other. He wields a certain informal judicial power and has a minor stool.

In the past the heads of the hunters association for example were master hunters themselves and by virtue of their courage, energy and skill in hunting, they commanded great respect and obedience. But today, the assumption to the leadership position may not be necessarily a great hunter but may be a younger hunter whose father was a great hunter and who has the personality and personal influence to make the association popular.

In the hunters association for example, they form a high proportion of the herbalists and medical specialists in the land. Not only do the hunters have a detailed knowledge of their land and animals which roam it, but also they have a vast knowledge of the plant and trees. Rattray (1923:39) has this to say about Akan hunters: Medicine men are often hunters and hunter's medicine men. Wonderful folk they are: botanists, knowing every tree and plant and fern by name and the spiritual properties of each". This special knowledge is not limited to Akan hunters only. Hunters in other parts of Africa are noted for possessing this same knowledge. On the Igala of Nigeria, for instance, Boston (1964:124) writes:

Hunters are magical specialists par excellence in Igala.
Most magical substances are vegetable in origin and skill
in magic consist largely in knowing the properties inherent
in the individual herbs shrubs and trees that are found in the
bush. In this world hunters are in their element and it is not
surprising therefore that many new medicine or magical
compounds are attributed to them.

The importance of occupational association is seen in the fact that culturally they occupy a high status in the community and many are in front position in cultural religious and social aspects of the community. Some of them are chiefs of villages some are priests and others are spokesmen of chiefs. Like many other associations in traditional communities warrior associations or war companies have music that is suitable for the various situations and contexts in which they are involved. A variety of drumming which is differently marked in range and importance from other associations is used by the warrior associations.

Definitely all ethnic groups have warrior associations of able-bodied men who come together as fighting age prove their strength and courage and perform their music and dance. However, Nketia (1963:103) has stated that in some Akan communities or states, these associations no longer function as vigorously as they did in the days of inter-tribal warfare. He went on to say that in Ashanti, they have not been revived since the events of 1896 – 1900, but their leaders are still

recognized as ‘elders’ or important people, and some of them hold offices in the political organization. He further went on to say that in the Southern Akan States, particularly on Fante, they are active and participate in national life such as communal labour, on search expeditions and on festive occasions.

The warrior associations as it is called *Asafo* in the Akan communities have an important mark of identification of music that consists of songs, drumming and dance movements. The music includes rousing cries, in call and response fashion that are used in narrations, greetings and emotionally charged situations. The text in their music makes reference to the group’s achievements; there is bragging, while the company’s enemies or people they have once defeated come up for insults. There are other songs that are suitable for recreation and funerals.

Among the principal associations with their own distinctive music are religious associations which Nketia (1963:90) describes as consisting of people held together by a common faith and by specific acts of surrender to the tutelage of gods. These gods may be the great gods which are owned by the community or minor gods belonging to private individuals.

The reasons for membership of religious associations are varied and Nketia (1963:90) has suggested the reasons as personal problems as impotence, sterility, loss of children, ill health, fear of untimely death, fear of witchcraft and sorcery, desire to become rich, to get on in business and so on. There are some; however who are attracted to these associations simply as a form of group life or on account of the music which is generally considered to be pleasant and of emotional depth.

No one who has visited a scene of public worship in Africa can be in doubt that one of the attributes of the gods is that they are music loving gods. The most common situations in which they manifest themselves is the musical situation to the people through their human mediums and participate in the drama of worship. Acting through the mediums they are known to objects to the singing of a particular song or to show displeasure when performance is lacking in vigour. Agordoh (2002) comments:

Although our gods are music loving gods, each god has its own type of music, which interests him more or which is of his own taste. Within a given musical area, different musical types may be used for worshipping the individual gods or pantheons hence music may function as identifying characterizations of cult groups. The nature of rights performed on various occasions of worship or the length of time, such rights take; the type of movement may influence the selection and use of music.” Differences may be found in this regard in respect of private and public worship.

It is obvious for one to see that both instrumental and vocal forms of music are used during worship; although not to the same degree in all societies. On some occasions one or the other form may receive greater emphasis. Generally instrumental forms most commonly used in a given area would be employed for worship. For example drums may be used in some areas while the xylophone would be a more important instrument in some places. The choice may be the sounds that are used as signals or those restricted by supernatural sanctions. Based on the choice of instrument used that Agordoh (2002) has stated:

“The actual music played on the chosen instrument of worship may be differentiated in style according to the requirement of ritual situations. Instrumental pieces may be designed for different kinds of movements for dances, processions or other situations in the drama of worship. Some pieces may be played in the course of some rite or before or after it. Sometimes these differentiations are achieved by restricting the use of the musical instruments. A full ensemble may be used on some occasions, while only one or two instruments may be used on others”.

Every religious association has a core, a central organization which includes the founder or owner of the shrine or cult, elders, the chief priest and his officers. If this centre collapses for may be lack of cooperation, lack of efficient personnel or conversion to other faiths the shrine may remain. The organization may become totally inactive or so inefficient as to undermine the faith of the followers, with consequent loss of prestige, reduction in strength or membership and in the case of popular cults; priest or founder may incur losses benefits from it either spiritually or materially. Some of the money offerings that are made or donated by the followers in return for services rendered to them may probably fall to him. In view of this, the priest or the founder is of supreme interest to be efficient and good reputation is assured at shrine. Working in collaboration with elders of the association, the priest or the founder makes welfare of the association his prime concerned.

In order for the priest or the founder to safeguard his interests, he may seek the patronage of the chief of the particular town or village or even the divisional chief by giving him gifts. In this way open attacks and hostilities are averted and the cult enjoys a large measure of tolerance. The priest is the mouthpiece of the spiritual power or the being that is worshipped. To him in the discharge of his functions, the organization usually keeps a number of assistants, attendants and other officials. Among the officials are the spokesman and interpreter who translates the messages of the priest into intelligible language or passes on messages from the followers to the priest who are eventually communicated the shrine.

2.9 The Role of Song Texts in Traditional African Music.

In researching into the role and importance of traditional music in Patakro culture , the lyrics of the songs cannot be left untreated ,this is because ,the texts have major roles to perform in human behavior. Merriam (1963:187) observed that ; “One of the most obvious sources for the understanding of human behaviour in connection with music is song text”. He went ahead and stated that, texts of course, are language behaviour rather than music sound but they are integral part of music and there is clear cut evidence that the language used in connection with music differs from that of ordinary discourse”.

In support of what Merriam has stated, Nketia (1974:189) has stated:

The treatment of the songs as a form of speech utterances arises not only from stylistic consideration or from consciousness of the analogous features of speech and music: it is also inspired by the importance of the song of verbal communication, a medium for creative verbal expression which can reflect both personal and social experiences”.

He went ahead by saying that:

The themes of song tend to centre around events and matters of common interest and concern to the members of a community or the social groups within it. They may deal with everyday life or with the traditions, beliefs and customs of the society .This is true not only of serious songs associated with ceremonies and rites, but even of simple tunes, like cradle songs sung to children who may not have mastered their mother tongue enough to appreciate the meaning of the texts.

Music and language are inter related ,and music is affected by language, in that speech melody sets up certain patterns of sound which must be followed at least to some extent in music, if the music text is to be understood by the listener. A striking feature of song texts in Africa is that, in song, the individual or the group could express deep-seated feelings not permissibly verbalized in other contexts. Tracey (1954:237) speaking of the African, said, “You can say publicly in songs what you cannot say to a man’s face and this is one of the ways African society takes to maintain a spiritually healthy community”.

In support with what Nketia and Hugh Tracey have said, Agordoh (2002) has stated that:

Song texts in Africa are sometimes a reflection of the of the concerns of the culture which they are a part. They contribute to the correction of those aspects of behaviour to which they call for attention. They serve as a direct social control, that is, they are sometimes used, through admonition, ridicule, and In some cases even more direct action, to effect actual changes in the behaviour of erring members of the Society.

Merriam (1963:201) said:

Song texts, then, can be used as a means of action directed toward the solution of problems which plague a community. While this can take the form of ridicule and shame, or sanctioned legal action, it is also apparent that song text provides psychological release for the participants. Indeed, because of the freedom of expression allowed in song, texts seem clearly to provide an excellent means for those who constitute a culture .Through the study of song texts it may be possible to strike quickly through protective mechanisms to arrive at an understanding of the ethos of the culture of a people and to gain some perspective of psychological problems processes peculiar to it”.

Under the classification of traditional African song texts, Nketia (1974:189) gave the following as cradle songs, reflective songs, historical songs and general songs.

When we take a critical look at cradle songs or lullaby of the Akans of Ghana, one is able to conclude that references in the song texts are in the life of rural community. Sometimes too, there are songs in which a mother may reflect upon her situation usually misery arising from ill-treatment by her husband or rivals where their relationship is unhappy one and the child always gives one a good pretext for singing within the hearing of others.

According to Nketia (1976:195) song that may be intended to entertain, inform, praise, insult, exhort, warn or inspire their audiences or perform similar functions. The reflective songs are used to recount the goods deeds or bad deeds of individuals in the communities such as kings, dead or alive, commoners and supernatural beings they may relate to the past or present.

Those who are praised may be mentioned by name, while those with adverse comment may be taunted or exposed through the use of appropriate references.

Nketia (1975:196) has mentioned that historical songs are songs of the elders. These songs remind people of the past and the values of a society, and require some knowledge of oral tradition before one can understand them. With a few exceptions, what historical songs provide is not detailed narration of events, but brief allusions to significant incidents and genealogies. This category of song is used as a teaching device.

General songs according to Nketia (1975:197) talk about the socio-cultural aspects in man's life. Songs of the various occupational groups such as farming, fishing, hunting and herding fall under this category. In much the same way songs that are related to man's belief and worship in which invocation of prayers are directed to the object of worship to deal with their oppressors also fall under this category.

2.10 Some Visual Forms in Traditional African Music

Agordoh has quoted Nketia as saying that "performances which take place on ceremonial occasions incorporate various types of visual display. Such visual forms may depend on the musical type, the nature of the dance or the requirement of the dramatic enactment".

The visual forms in traditional music in Africa may be categorized as follows;

(a) *The Costumes Used in Traditional Music*

The dress worn by the dancers are the costume. In Africa, most of the musical bands and cult groups have their own dresses that identify the groups' members. For example the *Kundum* dance of the Nzema people of Ghana, the dancers put on a dress known as '*atwenekwesi*' made up of a skirt with jingle bunch of rattling shells tied around the ankle. The Akan *sikyi* dancer puts on a flowing cloth and the female wears the usual Ghanaian *Kaba* for their

movements. According to Amuah, etal (2004) among the roles played by costume in a dance are as follows:

- (i) It points to the role being played by a performer in a dance
- (ii) It indicates the character of the performer.
- (iii) It adds beauty to the play or dance.
- (iv) It ensures that performers are uniformly dressed.
- (v) It depicts the setting of the drama.

(b) Special Make-up and Body Painting in Traditional Music

Special designed make-up as well as body painting feature prominently in most of dances in Africa of which the Akans of Ghana is of no exception. In Ghana for instance, the *Krobɔ* during *dipo* is used to make geometrical designs on the neophyte and for the Akans (Asante) during *bragorɔ*, the initiates paint their bodies. Some of the religious groups in Africa like *Tigare* of the Northern Ghana and *Akɔm* of the Akans, whom they are possessed, are besmeared with white powdered clay on the body to show a sign of victory, virtue and purity for the gods in the spirit world.

(c) The Use of Masks and other Objects of Art in Traditional Music

Originally masked music scene were only exclusively for religious purposes or as a means to represent their gods. But of recent years the use of masks in Africa and for that matter Ghana may represent ancestral spirits, totems and even mythological beings. It is a common practice to see masquerades during the Dear-hunting festival (*Aboakyer*) for the people of Winneba.

(d) The Use of Special Ornaments in Traditional Music

It is common to see other bodies' extensions during music performance. Notable among these special ornaments are cow-tail whisk, horse tails or wooden sword that are held by the

dancers. The aim of this special ornament is to emphasize the rhythmic framework of the whole performance.

2.11 Traditional Music Procession

Any organized movement such as marches, processions may require the use of music. During political event like enstoolment music reinforces the message or the feeling that inspire such events.

Nketia (1974:228) has stated that:

Procession may be organized for “showing off” or displaying something of interest to the public. On a ceremonial occasion, a Ghanaian chief and his routine elders may parade through the street to the accompaniment of music before settling down in one spot. Among the Akan, this may also be an occasion for displaying the regalia of the chief and the accumulated treasure of art objects of the state.

Accordingly he continued;

On important occasions when a warrior group performs its public rites or celebrates its festivals, it may exhibit itself by singing and marching or dancing through the streets along prescribed routes. Similarly in some societies when a new musical club has been formed and ready to present itself to the public, it begins its performance with a procession leading to the place chosen for the full performance of its repertoire.

When appellations and poetry recitals are said to honour or praise the chief, he may stop, there by changing the tempo of the procession but when they finish these recitals, they may assume the original tempo of the procession.

2.12 Aesthetic Values of Traditional Music

Every presentation of music is also a presentation of aesthetic values, that is, those concepts and elements that make up the nature of art and determine experience of beauty. These concepts and elements, whatever they are govern the mode of performance. Good performers are aware of this and they constantly strive against any other elements which may cloud and

distort those belonging to the music they are presenting. Merriam (1964:48) draws attention to the fact that:

The standards of excellence in performance are of great importance, for through the understanding of such standards the investigator can draw light on good and bad music and the ways in which the standards are enforced in the society

It must be emphasized that different views have been expressed by people on the subject of aesthetics, and the difficult problem of discovering precisely what an aesthetic is still poses itself. This is not an easy task because aesthetic standards are not a uniform concept and may be interpreted differently from one culture to another. The emotionalists believe that a more striking and significant reaction to art, and hence music, is the emotional response it is commonly supposed to evoke. Other people, on the other hand, believe that the form of a work constitutes its essential aspect. Bell (1958) and Langer (1953) have developed, along with this notion, the concept of “significant form”. Langer (1953:32) writes:

music is significant form and its significance is that of a symbol a highly articulated sensuous object which by virtue of its dynamic structure can express the forms of vital experience which language is particularly unfit to convey feelings, life, motion and emotion constitute its import.

There was a philosopher called Croce who believed that all understanding including that gained from artistic experience depends on intuition, a kind of primary awareness which must precede every kind of knowledge. The above mentioned theory may be the special product of a special culture and may not constitute a universal in human society. Nketia (1966:16) draws attention to the fact that in African Music, artistic and religious values or social and artistic values may operate at once and at the same time, though not always to the same degree. This indicates that in every performance there are certain procedures, norms and expectation that must be fulfilled.

Merriam (1966:461) has noted that some approach to aesthetics attitude is evident in the fact that people make choices, express preferences and include or exercise certain songs or dances from the general repertoire.

Hood (1971:348) also cautions:

Whether or not the culture under study tends toward verbal theorizing, evidence of critical standards (by word or gesture, acceptance or rejection, by praise or non – committal apathy) constitute one of the significant sources of information about the formatives of the musical consensus.

Blacking (1971:102) relates his experience in Venda music performance when he was playing the *dumbula* drum. He writes:

Dancers take it in turns to come into the arena, and at first there were no complaints about my efforts. Very soon a senior lady began dancing and she was executed to go into a trance because the music was being played in her own home. However, a few minutes later she stopped and insisted that another drummer should replace me. She claimed that I was running the effect of the music by “hurrying” the tempo just enough to inhibit the onset of trance.

Nketia (1966:173) writes about a recording of *Kete* drumming which he made during a research trip in Asante in Ghana. When he played back the recording to the drummers and other interested people they did not like it for various reasons. One of the criticisms made was that, while the music was going on nobody interspersed it with shouts; it was not sufficiently animated. In Akan drumming, various techniques of playing have been adopted because of particular or preferred qualities of tone. A rhythm that must be played with cupped fingers in the center of the drum head would be rejected if one played it with open palms or on the edge of the drum head. One particular tone quality that appears to enjoy wide-spread appeal is that which has an element of nasality in it. This is because speakers of languages with a high incidence of nasality due to the presence of nasal vowels and a high percentage of nasal consonants such as Akan or Ewe cannot but show this peculiarity in their singing.

It is a common experience to see a musician choosing to play an old, cracked iron bell or blade of a hoe in preference to a new and “better” one. All these devices and preferences are meant to produce “sweet” sounds, the absence of which is felt to be an impoverishment of the music.

The visual elements as well as the gestures are symbolic expressions, and their omission or even misuse in a dancing situation will amount to a serious breach of expectations and will therefore be met with a passive and sometimes violent expression of disapproval.

Akan musical aesthetics are seen to involve the total integration of all the musical, artistic and non-musical or extra-musical elements. There is in every performance a complex of values operating at once and at the same time, which is a basis of judgement or a basis of appreciation by the traditional audience. There may not be theories but there are norms, principles, and the process of evaluation is generally unique to the culture.



CHAPTER THREE

METHODOLOGY

3.0 Overview

This chapter deals with the general procedure for the research. It considers type of research design, the population and sample of study. It also includes a description of the instruments, the data collection procedure and how the data was analyzed

3.1 Research Design

The main methodology adopted for this research is qualitative research methodology. A number of research techniques were combined to arrive at an effective and elaborate research work. These methods were:

1. The descriptive method
 2. The survey method
 3. The observation method.
- I. A descriptive approach was chosen because the study sought to describe the perceptions of the target population on the issue of study; specifically, on the role and importance of traditional music in Patakro culture
 - II. The survey design enabled more respondents to be questioned fairly quickly at less cost. Questionnaire were used to gather data on the variables of interest which are the academic, social and economic aspects of the people. To mitigate the demerits of the design, respondents were assured of anonymity and confidentiality of their individual responses since their names were not required on the questionnaire and opportunity was given to respondents to elaborate on their responses where they had other information to give.

III. The observation method was centered on demonstration of music activities during performances, workshops and teaching.

3.2 Population of the Study

The population for this study consisted of some students of Akrokerri Training College, Asare Bediako Senior High School, some pupils of selected Junior High Schools in and around Patakro. In addition, traditional music groups' owners and members, some chiefs and queen mothers as well as some traditional priests and priestesses and some community members. Finally, music teachers in both Primary and Junior High Schools in the research area were interviewed without leaving behind other non-music teachers.

3.3 Sampling Procedure

A sampling size of two hundred people consisting of both males and females were chosen at random at those places mentioned above. Thus, one hundred students from Akrokerri Training College, fifty students from Asare Bediako Senior High School and the remaining fifty coming from some pupils at some selected Junior High Schools in and around Patakro were given questionnaires to give their respective responses.

In addition, a sample size of fifty people was also interviewed. They were made up of twenty traditional music group owners and some members. A chief and two queen mothers as well as five traditional priests and priestesses in the community. In addition, three music teachers and six non music teachers were also interviewed. Finally, ten parents and three opinion leaders were also interviewed to solicit their views on the research topic.

3.4 Data Collection Analyses

The main tools for the study were questionnaire, interviews and observation. Questionnaire were distributed to the people personally and were retrieved by the researcher himself to

ensure a high response rate. Follow-ups were made to retrieve questionnaire from late respondents. The clarity of items did not necessitate the need for further clarification. However, the personal administration ensured that where such clarification was required, the respondents received it. The researcher also visited some selected schools, and made personal observation on the teaching of traditional music. He also engaged himself in unstructured but planned interviews in a relaxed face to face encounter by conversation. A lot of flexibility and freedom were allowed to clear doubts and made them aware that it was for academic purposes and that resulted about fruitful discussion of the music and other related issues. The local language (Asante Twi) was used throughout the period for the respondents to express themselves freely. The recording of music and interviews were done on a portable battery-operated Sonica tape recorder and on a mobile phone with a recording chamber. The pictures of the various instruments, dancers and informants were taken by Ohene-Benkye whose services was hired by the researcher. Analysis of the people's responses was done with a lot of information from the respondents who gave their views of the research topic

3.5 Library Research

Library research was conducted at the following libraries: K.N.U.S.T Libraries, Kumasi. In addition, University of Cape Coast and Akrokerri Training College libraries were also visited. Other resource centres included Ghana Education Service resource centre, Centre for National Culture, as well as African Studies section KNUST all in Kumasi. The researcher's visit to these places enabled him to obtain information related to the research topic. The information obtained was then analysed in relation to the topic and was adopted to beef up the research. The various pieces of information were obtained from books, periodicals, magazines and newspapers

CHAPTER FOUR

PRESENTATION ANALYSIS AND INTERPRETATION OF DATA

4.0 Overview

This chapter describes the analysed data, the results and discussions of some traditional music in Patakro culture. The roles as well as the uses of traditional music in Patakro have been discussed. The information gathered from observation, interviews, questionnaires and personal participation of some traditional music in Patakro culture was quite satisfactory. Interviews were adequate and fruitful to support the observation and the participation made. The following are some of the opinions expressed by selected members of the research community.

Ɔpanin Toku from Patakro, who happens to be the former assemblyman and one of my principal informants narrated the history of the town vividly to me. On the topic under discussion, he was of the view that school children should be exposed to both traditional music and other cultural activities for possible transmission of their rich traditional songs and cultural identity. He was emphatic that traditional music which forms part of our culture must be taught at all levels of Ghana's educational systems. He expressed concern about how some of the songs these days contain profane words which he fears can pollute the minds of the young ones and encourage indiscipline in the society.

Out of the six non music teachers interviewed, only two representing 33.3% engage school children in singing during Music and Dance now known as Creative Arts periods on the time table. The rest representing 67.3% either engages the children in different activity or allow the children to do their own thing. Both teachers who happen to teach songs at Music and

Dance periods unfortunately use hymns and other western forms of music instead of traditional music.

Looking at this fact and figures, it is quite clear that traditional music teaching at the basic schools in the research area is not effective as expected. According to these non music teachers they are not skilled enough to handle the subject but resort to some indigenous people in the community to teach traditional music when there is cultural festival which happens once every year. These problems have made children partly unaware of the importance of traditional music in their environment.

Seven of the ten parents representing 70% interviewed from the research area demanded the teaching of traditional songs which could instill discipline in children who are potential future leaders in the society. They openly declared that they enjoy traditional music better than songs in languages they do not understand or lyrics they cannot cope with. They went to the extent of condemning some of the Western songs which have no bearing on the development of the children thus making them to copy blindly the culture and indecent practices of the western world. However, three of them representing 30% were of the view that since culture is dynamic, other cultures which are helpful for national development can be absorbed into Ghanaian culture. One of them told me that he enjoyed the old system of singing hymns and anthems at gatherings since to him that is his taste, but dislike traditional music for the simple reason that traditional music is associated with idol worship. This statement is untrue because traditional music is not associated with idol worship.

Out of the fifty students interviewed at Asare Bediako Senior High School, thirty five of them representing 70% said that they were not introduced to traditional music in their previous schools.(Junior High School). Of the remaining fifteen, ten of them representing

20% said that traditional music was not taught as a lesson but was performed during cultural festivals. It was only five of them representing 10% who said that traditional music was taught in their respective Junior High Schools.

At Akrokerri Training College where the researcher is teaching, he chose DBE 1B, 1D and DBE 2B classes. Out of 25 students interviewed from 2B class, which happens to be the Music class, ten of them representing 40% said they learned traditional music in their respective Senior High Schools before coming to the Training College. The remaining fifteen students representing 60% never did traditional music at their Senior High Schools but only learnt and enjoyed it during the first year of their stay at the Training College. Almost all of them suggested that traditional music should be taught at all levels of Ghana's educational system.

For taking traditional music as their future career in addition to teaching, all of them mentioned that they were going to form their own traditional music be it *Adowa* or *Nnwomkorɔ* for a simple reason of their rich culture and money accrued from it whenever their services are hired. Asking whether they would support their children in future to take traditional music, the answer was yes. They told me that they would support them both in kind and in cash. They further suggested that, the various ethnic groups in the urban centres should come together to revive their traditional music so that their children will learn and to know that the music is not for the rural dwellers or less privileged people but for the urban dwellers and those in responsible position as well.

The remaining seventy five students from 1B and 1D have these to say: Out of the seventy five students, fifty five of them representing 73.3% responded that they never did traditional music in Senior High School but only learnt it at the training college and they enjoy it better

than the foreign or hip life music. To them, traditional music preserves their culture, the texts being educative as well as its uniqueness and aesthetic sensitivity. They told me that they have now known and seen the role and the importance of traditional music on the life of the people after learning it. They also stated that traditional music should be taught at all levels in Ghanaian schools and suggested that the authorities involved should come out with a permanent policy of music education in Ghana.

Five of the remaining students representing 6.6% also said that they enjoy the foreign music such as hymns and anthems simply because, that was their taste. They however argued that some of the texts in traditional music are profane and their churches do not allowed that They therefore condemned the teaching of traditional music in the basic schools in Ghana. Asking whether they would encourage their children to take up traditional music in future, they rejected the idea outright

Eight of them representing 10.6% also said that, they enjoy both traditional music and that of the western type of music because we are living in a global village. They said some of the rhythmic patterns in western music make them very happy and the rich cultural heritage identify during traditional music performance also enable them to appreciate the music. For their children and they themselves to take up traditional music as a career was a split.

Finally, seven of the students representing 9.3% failed to comment on the issue under discussion. They returned the questionnaires blank to me without assigning reasons for their abstention. From the above discussion it is evidently clear that traditional music has come to stay and we cannot do without it else we become aliens in our homeland. Therefore, new approaches should be given to traditional music to make it more realistic and meaningful.

4.1 The Traditional *Akɔm* Music

The *Akɔm* music is one of the traditional music found in Patakro culture. The *Akɔm* dance according to Bame is a “series of dances performed to enable the priests of the gods to work themselves into or release themselves from trances, characteristics states in which they communicate with the gods”

The *Akɔm* musical type is peculiar to the cults or shrines that serve as centre of traditional worship. The *Akɔm* music has the traditional priest or priestess as its focus. The typical ensemble found at most cults or shrines consists of three or four ordinary single-headed drums, two *donno* (hour-glass drums) one *frikyiwa* (castanet), *adawura* or *dawuro* (slit bell or gongs) and *ntrowa* (gourd rattles). (see *Akɔm* ensembles at page 67).

According to my informants *ɔpanin* Kofi Toku, *ɔpanin* Yaw Adu, *ɔpanin* Osei Boakye and *ɔbaapanin* Adwoa Fordjour, the drum ensembles are sometimes dedicated to the worship of a particular god at a particular time. They said, the ensemble may not be different in form or structure from the normal *Akɔm* music but because of special rites that are performed to bring the drums out. In addition, they said that, some of the songs for one god may not be effective with the others.

According to them, *Akɔm* music takes place in an open space which is very close to the temple of the shrine or cult of a god. Before the dance takes place by the priest or the priestess, the drummers and the singers would begin drumming and singing to invite people to the scene. In the course of drumming and singing, people who can dance to the tune of the music are at liberty to dance while others who cannot dance stand and watch the excited drummers, singers and dancers.

When the performance has gone on for sometime, the priest or the priestess would come out in his or her full regalia. That is, he or she puts on a *dɔsɔ* (skirt) made from raffia and cowry shells all over his or her body. In addition, talisman and small bells are tied to his or her knees and ankles. The priest or the priestess also holds *bodua* (cow-tail whisk) and sometimes a gun. The body of the priest or the priestess is smeared with white clay or powder to signify victory. One of the attendants at the shrine accompanies him or her to the dancing arena who carries a calabash container which contains white powdered clay or ashes.

As soon as the priest or the priestess enters the dancing arena, he or she is welcomed by an intensified singing and drumming and this may probably increase the excitement of the people around. The priest or the priestess acknowledges the presence of God by pointing his or her fingers to the sky to show God's supremacy and truthfulness. He or she goes ahead to use the fore finger to touch the ground and draws it back to the tongue to indicate that whatever he or she says is nothing but the truth.

My informants told me that, this series of dance movements performed by the priest or the priestess as the music is intensified will link him or her to the spiritual world or to release him or her from trances into which he or she falls so as to enable him or her to act as a medium. The priest or the priestess at this state prescribes a cure to the sick and also conveys messages to the community.

I. K. Essandoh, has given the following dance movements they evoke;

- (i) *Ntwaaho* (whirling)—the opening dance, the priest or the priestess whirls round and round in addition to strutting movement within an area which he or she has marked off as the dancing ring.
- (ii) *Adaban* (circling)—it involves singers in songs of invocation and supplication while the priest or the priestess makes straight movement but in circular tracks.

- (iii) *Akamu* (outburst)—other dances are performed as when the purpose of each stage in the worship requires them. For example if evil must be exorcised the appropriate music and dance will be performed.
- (iv) *Sapa* (dance for joy)—the dance for joy will be performed at the success point of such an exorcise or to climax an occasion of corporate worship, where members of the congregation could join in.

Roles and Importance of Traditional *Akɔm* Music

Religiously, during the *Akɔm* music performance, the worshippers and the participants come together and offer sacrifice and offerings to acknowledge their dependence on God, ancestral spirits and the gods. In doing so, the music reaffirm and reinforce their values and beliefs that underline their way of life. The rites and rituals performed at the shrine as embodied in their worship in the course of drumming and singing give the worshippers some sort of psychological reassurance of the blessings and protection of the gods, and thus a feeling of security is assured.

In many communities, disease with natural causation is usually treated with the use of herbs and roots, but in the case of spiritual diseases, music plays a very important role. Music is actively used in effecting the healing of supernatural and mystical causation. This is in the form of chanting, singing, drumming and dancing. *ɔbaapanin* Adwoa Fordjour told me that, at her youthful age, the traditional priest at Patakro shrine (*ɔbonsam*) at that time when possessed after dancing to the music, he would lay the sick person on a mat and goes to the bush to collect some herbs. In the course of dancing, he chews the herbs and prepares concoctions. He then puts his right leg on the patient and drinks the concoctions by himself (priest). After drinking the concoctions, the sick person is healed. I was told that the patient was healed as a result of the drumming, singing and dancing.

According to my informants, when the priest or the priestess is possessed, the gods do the singing through them in which they diagnose patients ailments and prescribes the various cures. They told me that when the disease is diagnosed, a thanksgiving song is rendered. In some cases, a particular type of lyrics may be sung or recited and will heal anyone with a difficulty and will therefore not need any other medication.

Occasionally, a patient is diagnosed as having offended the gods and the right type of music will be used to pacify the gods and the patient becomes healed.

***Akɔm* ensemble**



Plate 1:*Akɔm* drummers



Plate 2: Priestess dancing to *Akɔm* music



Plate 3: *Akɔm* instruments



Plate 4: *nnawunta*



Plate 5: *ntrowa*

4.2 The *Kete* Traditional Music

Kete traditional music has been a court dance for chiefs and members of the royal household and the favourite of the *Asantehene*. The music came into prominence during the reign of Osei Tutu I.

According to my principal informants, *Ɔpanin* Kwabena Amponsah and *Ɔpanin* Kwadwo Anokye all from Patakro, *Kete* music came about as a result of a hunter who went for hunting expedition in a forest near Poano. They told me that, when the hunter went to the bush he heard *mmoatia* (dwarfs) playing this music and he stood there for sometime and came back and reported to the elders.

They said that the elders accompanied the hunter to the forest to listen to the music but they never saw the dwarfs but only heard the music. When they came back, they consulted their great deities *Amponyinamoa* at Poano and *Ɔbonsam* at Patakro who happened to be “brothers”. Nana Adu Kwaku, the first chief priest for deity *Ɔbonsam* at Patakro accompanied the people to the bush and conjured to attract the dwarfs. According to my informants, the people saw the dwarfs after the chief priest had performed some magical rites and the dwarfs taught the people how to play the *Kete* music.

According to *Ɔpanin* Kwabena Amponsah and *Ɔpanin* Kwadwo Anokye, this *Kete* attracted the attention of *Asantehene* by then Otumfoɔ Osei Tutu I to be played for him and his wives. Amuah, etal (2004) are of the view that; “*Kete* was played for King Adinkra of the Gyamans and during the Asante-Gyaman war, the Asantes captured *Kete* drums and took them to Kumasi”.

They went on to say that, another traditional source claims that, *Kete* drums were originally from the Asantes who took them while they were going to fight against the Gyamans. They said the *Kete* ensemble has thus become associated with the Asante-Gyaman war”. Some of the instruments used in *Kete* ensemble according to my informants are:

Kwadum—master drums used two curved sticks to play by one person.

Apentema—one headed membranophone used the hands to play also by one person.

Atataa—single headed membranophone used two sticks to play by a single person.

Abrukua—one headed membranophone used two sticks to play by one person.

***Kete* ensemble**

Back row from left to right

Apentema, Abrukua, Atataa, Kwadum.

Front row from left to right

Ntrowa, donno, adawura.



Plate 6: *Kete* Drums



Plate 7: Dancing to *Kete* music

Ntrowa, a gourd filled with pebbles and it is shaken by one person preferably a woman.

According to my informants, the *Kwadum* is the master drum which was named after *Agya Kwakwa* who was one of the instrumentalists. The man in question, *Agya Kwakwa* committed a crime at the palace when the ensemble was taken to Kumasi. He was banished and he was to be killed at a later time. While he was in exile, he learnt new rhythmic patterns from a nearby river that was roaring.

On the appointed day for *Agya Kwakwa* to be killed, he pleaded that he should be allowed to play his last music before he would be killed. The man played all that he learnt at the exile

and the people became very happy by giving appellations to the great King and so he was pardoned. “*Kwa annum*” meaning *Kwa* was not killed hence *Kwadum*.

Kete music performers sit in a semi-circle whenever they are performing. According to them, the master drummer who plays the *Kwadum* invites the *adawura* (slit bell) player first. After the slit bell player is invited, the following instruments are respectively invited to join the performance; *atataa*, *abrukua*, *apentema*, *ntrowa* and *kwadum*.

According to my informants, unlike other *Kete* ensemble, Patakro *Kete* is to some extent accompanied by singing to praise the gods *Amponyinamoa* and Patakro *ɔbonsam*. They were quick however to say that the singing precedes the actual performance. Some of the songs are;

Nsurosusu, Nsarasasa, na wo beyen aboa ben”
Nsurosusu, Nsarasasa, na wo beyen aboa ben”
Odwan kae, Akokɔ, soee, na wo beyen aboa ben”
Odwan kae, Akokɔ, soee, na wo beyen aboa ben”

This is what they call the vocal counterpart of *Kete*. The singing of the songs by the pipers may probably help the listeners to understand the drum language. They told me that the pipes used were to be found only in Patakro and that of *Asantehene*’s court to indicate the origin and owner of the music respectively. I was told by my informants that, nowadays the pipers are uncommon in the Patakro but in *Asantehene*’s palace, they are there in numbers to add up to the ensemble to make it large as He (*Asantehene*) is the head of the Asantes.

During performance, opportunity is given to the royal members to take part in the dancing after the chief priest has danced. Although, an ordinary citizen may be given the opportunity to come into the dancing arena to dance but permission must be sought first and once again it should be after the chief priest has finished dancing.

Kete is performed for *Asantehene's* private entertainment, royal funerals and other funerals with a permission from the chief, durbars and festivals such as *Abahye*—a festival held to usher in new maize and yam to pacify *ɔbonsam* (god) at Patakro for protecting the citizenry to see a brand new year.

It is only the King, his paramount chiefs and some nobles who can dance to *Kete* orchestra with handkerchiefs in hand. Any other person who wants to dance should lower his cloth to the waist level and should remove his sandals when dancing. Royals also dance with their sandals. The rule governing Otumfoɔ's *Kete* is that it should not be played anywhere. It is only played at funerals connected with the King”(Osei Kwadwo:2002:105)

The Role and Importance of Traditional *Kete* music in the life of the people of Patakro

- (i) Preservation of Culture – During occasions like festivals, durbars, marriage ceremonies and funerals which forms aspect of our culture traditional music is played to tell the history of the people for example where they came from or how to greet an elderly people and also how to put on cloth, and those processes are preserved for posterity.
- (ii) Socialization - It bring people of different background together. For example during festivals funerals people interact with each other irrespective of their status in the community.
- (iii) Income - According to my informants the people who play the *Kete* ensembles receive yearly remuneration from the Adansi Traditional Council and also people hire them to perform during funerals. They also charge schools in and around Patakro when they are invited to teach school children during the annual cultural festivals.

- (iv) Education - It teaches the people about new ideas.
- (v) Tourist attraction - Different people from far and near visit Patakro to learn about their music.
- (vi) Their god (*ɔbonsam*) is also showcased, people go there to seek help, healing, protection, just to mention but a few.

4.3 The Traditional *Adowa* Music

Adowa dance is by far the most widespread and frequently performed band among the peoples of Patakro. This organized dance type is made up of drum orchestra and chorus. The chorus is always predominantly female while the drums are usually taken up by the male members of the group. However, instruments like ‘*donno*’ (hour-glass drum) and “*adawura*” (slit bells) may be played by women.

As a communal music, it provides the participants with recreation and revitalization. When the people of Patakro perform *Adowa* music or listen to *Adowa* it gives them relaxation when the day’s work is over. They are therefore prepared for the next day’s activities the musical activities soothe the brains of both performers and consumers of music and thus provide mental healing for such people.

It also brings unity the music is a recreational pastime and a social event which provides an opportunity for Patakro people to meet, eat, drink, joke, make merry, and engage in courtship. The youth go to meet lovers and engage in courtship while go to chat. Young children that are brought to the scene by the parents gain their initial broadening of outlook at the performance because they get to know and associate with people other than their parents.

Religiously, the music is performed specifically as a part of morning rites for a dead person. During this occasion the good deeds of the death are recounted. Also when the period of mourning is over, the Patakro people turn to a happier moment and use their mourners and sympathizers.

Adowa musicians, especially the singers' are not young; a good number of them are middle – aged women. This is probably because it is the adult women who are mostly concerned with funeral customs. The repertoire of *Adowa* is large. There are songs about past and present chiefs and elders of the society. There are songs with reference to a deceased person, or songs with sympathy to a bereaved lineage. Impressions of events on popular minds may also be reflected so as the beliefs of the Akan people about death and here after may also be expressed. Songs related to social events and historical events are also sung during *Adowa* performance.

Some score of selected Patakro music:

Score 1

A-due...-bɔ yɛn dwa

A - due... - - - - bɔ yɛn dwa o... A - due... - - - - bɔ yɛn dwa o...

Wo-wɔ si-ka na den nie... wo-wɔ nta-ma na den nie A - du e bɔ yɛn dwa o...

The tunes for *Adowa* are very melodious and the vocal style employed is the typical call and response. *Adowa* is essentially music for dancing and the dance movements are very graceful with a lot of hand gestures and a variety of facial expressions all meant to communicate between dancing couples.

The instrumental set – up for the *Adowa* ensemble are:

- (i) One or two slit bells (gongs) called *adawura* played by two different people and each use a metal stick to play it. The *adawura* gives the time-line or dictate the rhythm of the ensembles (See *Adowa* ensembles at Page 76)
 - (ii) Two talking drums (*atumpan*) played by one person. The *atumpan* serve as the master drum. Curved sticks are used to play. (See *Adowa* ensembles at Page 76)
- The talking drums, two other single headed drums called '*petia*' and '*Apentema*' are also used and played by two different persons with sticks.
- (iii) Two hour glass drums (*nnono*) also played by two different persons with a curved stick each. (See *Adowa* ensembles at Page 76)
 - (iv) Two gourds (*Ntrowa*). The seeds are removed from the gourds and pebbles are put inside the gourds and are shaken as rattles. Two different people also play or shake the gourds (*ntrowa*). (See *Adowa* ensembles at Page 76)

In the performance setting the instrumentalists sit in a horse shoe formation with the singers standing behind them. The lead singer introduces a song in a free style in the form of call and response. After that, the master drummer who plays the *atumpan* invites the other instrumentalists starting from the slit bell (*adawura*) players who give the pace or the time-line of the music. The other instrumentalists are invited in turns to join the performance. When the singing starts, the master drummer who plays the *atumpan* may first make an announcement of drums or give a short message of sympathy. Immediately after this, he may begin with first, the introductory rhythms, and then other rhythms follow, to give the dancer the opportunity to find his or her bearing or time. This could be followed by other rhythmic motifs; all these go to animate the dance.

Economically, during the performance of *Adowa* music the performers get a lot of money. It could be from the chiefs, the public, well wishers or the one who hired their services. Those who make the musical instruments get money when the instruments are sold.

Because *Adowa* dance is a national property and approval is not sought from anybody to organize the dance, the general public or members of the band take turns in the open dancing arena. Dancers may dance in pairs that is male and female. In addition, solo dancing is allowed.

The costume used: The women usually wear or put on one piece of rich *kente* cloth around their bodies leaving the shoulder bare to the knee level with another cloth from waist to the calf while the men wear a piece of cloth folded into a lump at the waist leaving the upper torso bare.

Occasions for performance of *Adowa* music are: funerals, festivals, state functions and entertainment of visiting dignitaries.

Importance of *Adowa* music in Patakro culture

1. For recreation and revitalization, the people of Patakro have the music as a good substitute for television and cinema shows.
2. Traditional music promotes nothing but harmony and concord among its participants, it should be pointed out that sometimes bitter quarrels and conflicts takes place during the performance.
3. The symbolic gestures can be used to express love and established love relationship. The gestures can be also be employed to re-harmonize strained relationships between a subordinate person and his superior.

4. It provides a medium through which the music makers assert their modernity.

Through it they show that they could use their wages wisely to buy modern cloth used in the performances.

Adowa ensemble



Plate 8: Slit bell (*Adawura*)



Plate 9: A pair of *atumpan*



Plate 10: *nnonno*



Plate 11 : *Apentema*



Plate 12 : *Petia*



Plate 13 : *ntrowa*



Plate 14: Dancing to *Adowa* music



Plate 15: Dancing to *Adowa* music

4.4 The Traditional *Fɔntɔmfɔm* Music in Patakro Culture

This traditional music is found among the of Patakro and it has been said as the most important of all the court musical types. It is also considered as warrior dance and purely

drum orchestra for the paramount chiefs (*Amanhene*) of the Akan states. The ensemble is very important because of its elegance and stylization as well as the symbolic gestures used.

Historically, legend has it that a hunter went into hunting expedition and saw elephants dancing. The hunter hid himself and learnt the rhythmic patterns of the ensemble. Later on when the hunter came back home, he did organize people and taught them the music.

- (i) Preservation of Culture – During occasions like festivals, durbars, marriage ceremonies and funerals which forms aspect of our culture traditional music is played to tell the history of the people for example where they came from or how to greet an elderly people and also how to put on cloth, and those processes are preserved for posterity.
- (ii) Socialization - It bring people of different background together. For example during festivals funerals people interact with each other irrespective of their status in the community.
- (iii) Income - According to my informants the people who play the *Kete* ensembles receive yearly remuneration from the Adansi Traditional Council and also people hire them to perform during funerals. They also charge schools in and around Patakro when they are invited to teach school children during the annual cultural festivals.
- (iv) Education - It teaches the people about new ideas.
- (v) Tourist attraction - Different people from far and near visit Patakro to learn about their music.
- (vi) Their god (*ɔbonsam*) is also showcased, people go there to seek help, healing, protection, just to mention but a few.

According to my informants, Patakro deity *ɔbonsam* was allowed to own one because of its enormous roles played during the Asante-British war in 1900. They told me that the real name of the deity is *Brɛ nsem ase* meaning bring hopeless situation under control. During the war the deity was able to protect the golden stool; it could therefore not be taken away by the British. They told me that after the war, the Asante king by then invited the chief priest and permitted him to own a palanquin and the *fɔntɔmfrɔm* ensemble as a symbol of authority to be at par with paramount chiefs in terms of drums.

Traditional music is used in funeral situation. It is used to announce the death of a member of the community especially if he or she is a member of the royal family. Music is performed during funerals to console the bereaved, entertain sympathizers, to comment on the good deeds of the deceased and to show people that death is not the end of life. Moreover, traditional music is used to praise chiefs, wealthy people and other important personality in the community. During the performance of certain traditional music like *Kete*, *Adowa*, *Fɔntɔmfrɔm* and *Asafo*, the appellations and noble deeds of brave people are recounted in the music.

Traditional music may also be used as a device for moral training and social control. The text of music contains materials that are of topical interest. Such text may criticize those in authority, the rich, or other members of the community. The vices committed by the people in the community provide textual material for traditional music. Some of the evil deeds of the people in the community are dramatized in the dance. This serves as a tool for controlling the social behaviour of the in the community. The text of music is also used in the moral education of the youth. Cradle songs and other songs that are performed to entertain children, songs sung during storytelling and songs performed during the performance of puberty rites contain texts that are used to educate the youth morally. During the performance of

ƒɛntɛmfrɛm traditional music by Patakro people the appellation and the good deeds of the past and presence chiefs are recounted in the music.

ƒɛntɛmfrɛm is said to have developed from *bɛmmaa*. Both orchestras play the same kind of pieces. The main difference is in the weight and richness of the ensemble (Nketia 1963:136)

The instrumental set –up for the *ƒɛntɛmfrɛm* ensemble are;

5. Two heavy drums, (*frɛm*) male and female, each played by one drummer with two curved sticks.
6. A pair of *atumpan* drums, played with two curved sticks also played by one drummer.
7. *Adukurogya*, played by one drummer with two straight or upturned curved sticks.
8. *Paso*, played with one stick, usually not curved by one drummer.
9. *Brenko*, played with one stick and hand also done by one drummer
10. *Apentemma*, played with one stick and hand. It is played by one drummer.
11. Two *nnonno* (hour-glass) drums played with a stick. It is played by two different drummers.
12. Two *nnawunta* (heavy gongs) played with a stick by two drummers

(See *ƒɛntɛmfrɛm* ensemble at page 83)

The *ƒɛntɛmfrɛm* orchestra is usually played when the king is riding in his palanquin. The *ƒɛntɛmfrɛm* drums (*frɛm*) and the *ntumpan* drums (talking drums) are always carried by a group of people while the drummers would be drumming.

Aside this processional drumming, there are other aspects in which the *frɛm* drums (heavy drums) are lined up with the smaller drums flanking them. The ensemble provides purely instrumental music without singing.

The *atumpan* drummer introduces the instrumentalists and controls the performance while the gong-gong beaters dictate the rhythm. The dancers usually royals are expected to do some sort of rhythmic exercises by jumping before the actual dance is carried on. Agordoh (2002:115) quoted Nketia (1967:228) as saying “among the Akan, for example, when a dancer steps into the ring to dance *fɛntɛmfrɛm*, the first thing he does is to pay his respect to the drummers, possibly by giving them a gift. The drummer of the talking drum responds to the dancer’s courtesy by drumming his name and praise names and concludes with words of greetings. Accordingly he continued that, when this rapport has been established, the drummers will go on playing for as long as the dancer wishes. After the dancer has had enough of dancing, he leaves the ring to another person. As he retires, he may go back to the drummers and shake hands with the player of the talking drums in appreciation.”

Fɛntɛmfrɛm pieces are very complex in nature. Nketia (1963:136-137) has given the following as *fɛntɛmfrɛm* pieces:

- (i) *Tɔprɛ*: This is played in procession as the chief is carried aloft in a palanquin, dances with a gun in his hand, or as he walks holding a gun or followed by gunmen. In situations of distress, for example at a funeral, it may be played as the chief goes round or as he performs *trane* the ceremonial shooting in honour of the departed, or the ceremonial shooting at festivals in confirmation of his allegiance to his ancestors who were chiefs before him.
- (ii) *Awɛmu*: (piercing) follows *tɔprɛ* as its conclusion. As its name implies, at one time it meant or merely symbolized that a victim of state execution had been arrested.
- (iii) *Akyɛm*: This is played for the display of shields by shield-bearers who form part of the entourage of great chiefs.
- (iv) *Buroni bewu abansoro do*: This piece has reference to the last British-Ashanti war of 1900 when the Governor and other officers were besieged in Kumasi Fort by the

Ashanti Army. The piece was created then in jest and has since continued to be played in many places as a dance piece.

- (v) *Akita*: It may be played alone or it may be combined with any of the other pieces.
- (vi) *Nnawea*: It is perhaps the best known *ƒɔntɔmfɔm* piece. It is the music for a dance of joy, a triumphant music which may be performed behind the chief when he is returning to his palace after a celebration, or when he is seated during a state assembly.
- (vii) *Akantam*: It is supposed to be the most pleasant of all *ƒɔntɔmfɔm* pieces. Unlike the other pieces, it is not one piece but a cycle of pieces with uniform beginning and uniform ending.

The Role of *ƒɔntɔmfɔm* in Patakro culture.

1. During festivals sacrifices are offered and praise songs are chanted in memory of the gods.
2. The best dancers from Patakro compete for supremacy.
3. The performers of *ƒɔntɔmfɔm* music in Patakro culture offer mutual aid to each other in times of need.
4. It offers an individual an opportunity to display musical expertise before other members and thus inflate his ego or satisfy his esteem need, i.e. he gains admiration on the onlookers, the feeling of being an object admiration an approbation by other people naturally increases his sense of importance.
5. Music making arouses in the mind of the performers in Patakro culture is sense of unity of the social growth and enhances their social solidarity.

The *ƒɔntɔmfɔm* dance is made up of gestures with symbolic meaning. For example, a chief dances to show his power and wealth over his people uses his fore-finger to point to the north, south, east and west and finally crosses the arms against his chest, he means all that surveyed is his. If he points to the sky, earth and to the chest he means that except God and

Mother Earth, nobody is beside him in authority. If a king falls down when dancing, he may be destooled because it is a taboo. It means he has offended the gods by being unclean or done some mischief. If a subject also falls when dancing he will have to pay a ram as a fine. The *ḥntḥmfrḥm* ensemble is performed when the chief and his elders sit in state, during the death of a royal person, during festivals or an important occasion that requires the presence of the chief.

The importance of *ḥntḥmfrḥm* music in Patakro culture.

Ḥntḥmfrḥm music in Patakro culture has Rhythmic patterns, that are symbolic and give appellation to the chief. Additionally, they are symbolic and give appellation to the chief. Additionally, they direct the chief or the dancer to the chief. Additionally, they direct the chief or the dancer to the various movement patterns that are to be executed, thus setting the mood of the performance in terms of tempo. When dancing, the dancer is expected to jump and perform some rhythmic exercise with the legs.

Although *ḥntḥmfrḥm* music is purely instrumental, the sounds produced are of high quality.

The drum texts function as

- (i) Invocations to spirit, ii) eulogies iii) greetings, warnings, congratulations, emergency calls and announcements.

The quality of sound produced by the *ḥntḥmfrḥm* instruments in Patakro is never soft, quiet and slow; rather it is brisk. It is therefore an expression not to increase sadness, but to provide a medium for release of emotion.

The people of Patakro traditional music serve as a source of discipline and frowns on moral turpitude. It also brings about quality in speech and finally edify their language.

The gestures bring one outstanding importance in the life of the people of Patakro, i.e. respect for authority. For example in Patakro culture, ordinary are not allowed to dance to *ƒntɔmfrɔm* when they put their palms on the chest. If that happens the performance show no respect to the chief and claimed to be the final authority over the people who are on the assembly ground. In such cases the offenders are made to pay fines or slaughter a sheep for his arrogance. On the other hand if the performer dances with his cloth folded on the waist before the chief, this signifies his great respect for the chief. In appreciation for this, the chief may even invite him to drink from his cup or appoint him to hold a traditional office. Opanin Toku, one of my informants did indicate that on one occasion when the chief and his elders were celebrating *Abahye* festival, one Kwame Amoako Gyasi was made the youth leader (*mmerantehene*) for his kind respectful way shown to the chief and his elders.

***ƒntɔmfrɔm* ensemble**



Plate 16: *ƒntɔmfrɔm* ensemble

Back row from left to right

frɔm, *atumpan*, *frɔm*

Front row : from left to right

apentema, *donno*, *dawuro*, *brenko*



Plate 17: *ƒntɔmfrɔm* performers ushering the

Patakro chief and his elders to a funeral



4.5 Traditional *Asafo* Music in Patakro Culture.

Almost in all the Akan states, music is performed in all spheres of life. For example they make music and dance when they are in jubilant mood, and when they are in sad mood. In addition when there is peace they meet occasionally to sing to praise and honour the chiefs. During wars the people meet and sing and chant war songs. *Asafo* music was therefore used to spur the warriors on to fight.

The term *Asafo* was thus used to apply to war companies or warrior associations of the Akan people that functioned in the days of inter-tribal wars. The *Asafo* music is made up of songs, drumming and dance. During an emotionally charged situations the *Asafo* music is made up of call and response where they brag for their achievements, and the people they have defeated sometime past come out for insults. Without hesitation, there are other songs that are used during funerals and recreation. The *Asafo* ensemble is made up of :

- (i) *Asafotwene* , played with a stick and hand. A cloth string is attached, and this string is hanged on the neck with drum resting at the tummy.
- (ii) Gongs (*Nnawunta*) played with a stick.
- (iii) Double gongs (*nnawunta*) also played with a stick.
- (iv) *Apentema* (single headed drum) played with two sticks
- (v) *Atataa* (small single headed drum) played with a stick.

(See *Asafo* ensembles at page 86)

During performance setting, the instrumentalists sit in a semi-circle formation with singers standing behind them. On the other hand, if it is processional performance, the instrumentalists would be in front and the singers behind them. The master drummer who plays the *asafotwene* gives appellations first to the chief and his elders as well as the members of the association. The lead singer continues the performance by singing an

introductory piece in free style. The bell players would be invited by the master drummer immediately by setting the pace of the performance and the time-line for the bell to imitate. The other instrumentalists are invited to join the performance in turns. Finally, the lead singer and the chorus enter with a medley of songs. Members of the group or the general public take turns in the open dancing arena.

Usually, there is a high spirited dance style for the display of bravery that takes the form of strutting leaps and somersaulting. In addition other dance styles like hurried movements can be performed and the gentler style of normal dancing where women could participate. The *Asafo* company made up of able-bodied people come together and perform their music and dance during periods of communal labour, on search expeditions, and on festive occasions especially in these days that we no longer have tribal wars. The music expresses the spirit and sentiments of the Pata Kro people during the *Abahye* festival. The men display bravery, prowess, endurance and determination while the women sing to hail them as conquerors. The music is also performed to remember departed friends and relation. The song serve as a form of social control through insinuations people confront directly and openly by telling them of their crime, misdeeds and social vices they committed in the course of the year.

***Asafo* ensembles**



Plate 18: *Asafo* performers



Plate 19: Apentema



Plate 20: Atataa



Plate 21: Asafotwene



Plate 22: nnawunta (heavy gongs)

4.6 The Asɔ Music in Patakro Culture.

Music making is one of the activities Ghanaians and for that matter people in Patakro love to do. Music forms one of the basic elements in the fabric of Ghanaian society and is performed all the time.

In sometime past, when the moon light was out, girls did sing and played to entertain themselves. Here, the girls would form semi-circle to dance and jump in turns into the arms of their playmates. This type of singing and dancing was called “Asɔ” or “Asɔba”. This type of music in the olden days promoted unity, (togetherness) among girls. The occasion was also used as entertainment, to learn new ideas and also put an end to some practices that are not accepted in society. Exercising the body and alertness were some of the good things derived from this type of games.

Some of the songs used during Asɔ games were:

(i) *Tuwe, tuwe, Mamuna, tuwe, tuwe.*

Tuwe, tuwe, Mamuna, tuwe, tuwe

Adamfopa Amma adaworɔma, tuwe, tuwe,

Adamfopa Amma adaworɔma, tuwe, tuwe,

Mamuna tuwe, tuwe.

The song texts above express sharing, unity and togetherness among the girls.

(ii) *Wככ rek כane sane, me deε merek כre bre*

Wככ rek כane sane , me deε merek כre bre

Wככ rek כane sane , me deε merek כre bre.

The song text above was used to teach how to play some rhythmic patterns in traditional music.

(iii) *ene me ngor כwurodo ei* (call)

ene me ngor כwurodo (response)

ene me ngor כwurodo ei (call)

ene me ngor כwurodo (response)

ene me ngor כwurodo ei (call)

ene me ngor כwurodo. (response)

This type of song was used to tease those who wetted their beds at night. Singing those songs during play time made some of them not to wet their beds at night.



Plate 23: Some youth in Patakro performing As music

Bɔ BRA PA

The Score of selected Patakro music

Score 2



Solo

Bɔ bra pa, bɔ bra pa Ko-ko-fuA - ma - Se -

Chorus

waa, sew' - gyina hoi' namese bow' bra yie.

Bo - bra

pae, E - noe, E - noe sew' gyina hoi' - namese bow' bra

yie.

4.7 Antoakyire Music in Patakro Culture.

This is also a musical game for boys and it was performed after the hard day's work and most especially when the moon light was on. In this musical games, the boys form a circle and one of them uses a rag or a stone and goes round the boys and puts the rag or the stone behind one of them and all of them singing the song:

Antoakyire ee ei

Obi ba oo ee ei

ᵐreᵐwuo ee ei

ᵐreᵐdao ee ei

Obi ba reᵐwu ᵐda so

Obi ba reᵐwu ᵐda so.

This type of music in the olden days promoted unity, (togetherness) among girls. The occasion was also used as entertainment, to learn new ideas and also put an end to some practices that are not accepted in society. Exercising the body and alertness were some of the good things derived from this type of games.



Plate 24: Some youth from Patakro performing Antoakyire and stone passing by.

If the boy goes round to come and see that the rag or the stone is still lying behind the culprit he would be hit at the back of that boy to remove him from the game and the process is repeated.

It must be emphasized that the musical game made the boys to be active and concentrated on everything they did. It also brought unity, socialization and entertainment. Alertness and exercising the muscles cannot be left unmentioned.

4.8 Mmoguo Music in Patakro Culture.

Story telling has been part of the verbal art culture in Patakro. In the story telling setting, the narrator performs multiple theatrical roles. He is a conveyor of messages, ideas and sentiments. The narrator is also an actor and in most instances he acts through miming of the portion of the story. He is a singer as well. He sings and dances to tunes embedded on the stories. Opanin Amoah and some students from Akrokerri Training College at Patakro enjoying mmoguo songs during story telling.

Types of songs found in folklore are:

(a) *Anansesem mu nnwom ankasa* (real folklore music) that forms an integral part of the story. For example, a song that forms part of the story is shown below:

“ *Makɔka, makɔka mmoa nyinaa sraɔɔ*

Ma abutu nsenkyere,

Makɔka, makɔka mmoa nyinaa sraɔɔ

Ma abutu nsenkyere,

Osu a meresu nsenkyere,

Meresu magya me mma, ..nsenkyere,

Osu a meresu, nsenkyere,

Meresu magya me mma, ..nsenkyere”

The song above is literally translated as

“I have accidentally overturned, accidentally overturned

the fat of all animals.what a disaster.

I have accidentally overturned, accidentally overturned

the fat of all animals what a disaster.

I am crying all out what a disaster.

I am crying, leaving behind my children . . .what a disaster.

I am crying all outwhat a disaster.

I am crying, leaving behind my children. . . .what a disaster.

- (i) The song texts above brings socialization
- (ii) It makes the people happy or become interested and finally
- (iii) Helps the people to understand the story very well.

From the song text above, it reveals the sadness of the narrator.



Plate 25 : Section of the youth enjoying themselves during mmoguo songs at Patakro.



Plate 26: Some youth dancing to mmoguo music at Patakro.

(b) Mmoguo song (interpolation) .

Although, during story telling sessions, the songs (*mmoguo*) do not form integral part of the stories they perform the following functions:

- (i) It makes those sleeping very active.
- (ii) It helps the narrator to rest
- (iii) It also assist the narrator to remember some of the aspects that are forgotten
- (iv) It also helps the children to preserve their culture
- (v) It gives good moral education to people.

4.9 The Roles and Importance of Traditional Music in Patakro Culture.

In traditional and contemporary and Patakro society, no occasion is complete without the use of music. Music and dance permeates the cultural life of the individual and community. Although, traditional music has been infiltrated by foreign and gospel music, yet it continues to play an important role in the day to day activities of the people of Patakro. In the first place, it is a medium for 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 different performances. Even in societies with well developed traditions of professional musicianship, the ability of all individuals to participate in a musical type or 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.

In addition, traditional music play an important role in the promotion of tourism in Patakro. Most tourists arrive in Patakro to participate in the *Abahye* festival. Many of these tourists enjoy traditional music that play integral role in festivals and activities concerning the royalty, and thus bring foreign currency to develop the nation in general and Patakro in particular.



Plate 27 : Tourists learning traditional music at Patakro

Also, traditional music is relevant in contemporary Patakro culture. Many rallies both political and social are organized in recent years have in attendance indigenous performers who perform traditional music and dance. Patakro traditional music has a wealth of musical ideas that could be tapped and used in music creative endeavours. Some musicians both popular and art musicians have utilized ideas and elements from Patakro traditional music in their compositions. This will provide opportunities for those who have the creative urge and would want to become music composers and dance choreographers to become aware of the existing materials that they can use.

In addition, the arts have been identified as an avenue for the enhancement of children's aesthetic sensitivity. Teachers are therefore encouraged to use traditional music and dance as a tool to educate children's feelings. More so, educators had indicated that education should be delivered in a way that helps children to value their cultural heritage. The introduction of traditional music and dance in schools will enable children to understand Patakro traditional music and thus value it.

Cultural festivals are very important events in the education of the child's cultural environment. During preparation towards cultural festivals children and teachers learn a lot from the locality. At the period of the festival, children feel proud in presenting aspects of

their culture. The cultural festivals also serve as an avenue for exposure. Children are exposed to cultural practices that they may never have known.

Furthermore, traditional music is used in religious rituals, sacrifices and worship in general. In traditional worship, music forms an integral part of religious worship. Traditional music in Patakro aids in the invocation of the deities in traditional African religion. Traditional music in Patakro culture is used to enhance religious worship by making it interesting and as a means of attracting people to worship centres.

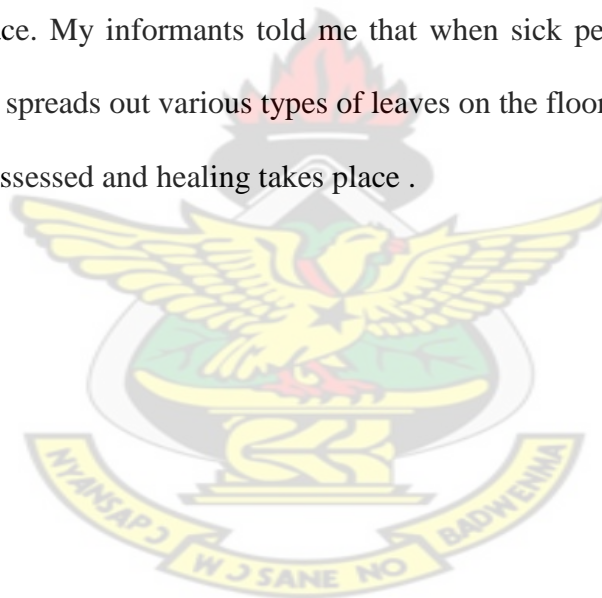
Traditional music is used in funeral situation. It is used to announce the death of a member of the community especially if he or she is a member of the royal family. Music is performed during funerals to console the bereaved, entertain sympathizers, to comment on the good deeds of the deceased and to show people that death is not the end of life.

Traditional music is used as a medium for voicing out personal and community sentiments. People sing and dance as a form of self expression, and through this they portray how they feel about what is going on in the society. Traditional music therefore helps people to express themselves emotionally. Moreover, traditional music is used to praise chiefs, wealthy people and other important personality in the community. During the performance of certain traditional music like *Kete*, *Adowa*, *Fɔntɔmfrɔm* and *Asafo*, the appellations and noble deeds of brave people are recounted in the music.

Traditional music may also be used as a device for moral training and social control. The text of music contains materials that are of topical interest. Such text may criticize those in authority, the rich, or other members of the community. The vices committed by the people in the community provide textual material for traditional music. This serves as a tool for

controlling the social behaviour of the people in Patakro culture. The text of music is also used in the moral education of the youth. Cradle songs and other songs that are performed to entertain children, songs sung during storytelling and songs performed during the performance of puberty rites contain texts that are used to educate the youth morally.

Traditional music is used as a therapeutic aid or tool for successful healing. For example, *Akɔm* music is used to induce spirit possession so that the diviner or the patient could communicate with the spirit world for diagnosis of the disease and the prescription for its cure. Herbs and other things may be prescribed and therefore music is not the prime tool for healing, it becomes a catalyst in the process, or simply put, it sets the tone or process for therapeutic to take place. My informants told me that when sick people are brought to the shrine, the fetish priest spreads out various types of leaves on the floor. Music is provided and the patient becomes possessed and healing takes place .



CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.0 Summary

This chapter deals with the summary, conclusion of the study as well as recommendations for further research. This research highlighted on the role and importance of traditional music in Patakro culture. The problem was the people not able to identify the various traditional music and also partly not aware of the role the music performs in the people's social and economic lives and how to suggest to the people to uphold the music to attract tourists to the area.

The role and importance of traditional music in Patakro culture cannot be over-emphasized. This is because it reminds the people of the important events and further explains why and how they have come that far. Also a critical study of the role and importance of traditional music in Patakro culture and Ghana in general has revealed the following usefulness:

- a) Promotion of tourism in Patakro.
- b) It provides an avenue to the would-be musicians to become aware of the existing materials that they can use.
- c) It is an avenue for the enhancement of children's aesthetic sensitivity.
- d) It helps people to value their culture.
- e) It is used in religious rituals, sacrifices and worship in general to make worship interesting and as a means of attracting people to worship centre.
- f) It is used in funeral situation.
- g) It is also used as a medium for voicing out personal and community sentiments.
- h) To praise chiefs, wealthy people and other important personality in the community.
- i) It is also used as a device for moral training and social control.
- j) It is used as a therapeutic aid or tool for successful healing.

To ascertain the facts on the ground, data were collected through the administration of interviews, undertaking personal visits to some schools and the observation of classroom work. Questionnaire surveys of the role and importance of traditional music in Patakro culture were given to some basic schools in and around Patakro, Asare Bediako Senior High School and Akrokerri Training College as the population was conducted. Some parents, opinion leaders, some chiefs and queen mothers, elders, priests and priestesses, traditional music makers and the youth were also interviewed. The results were based as follows:

- (i) General information for music and dance teachers and non music teachers.
- (ii) Teaching materials used in teaching traditional music.
- (iii) Some traditional musical groups in their respective schools.
- (iv) Parents supporting their wards to undertake traditional music as a future career.
- (v) The view of traditional music, either to be encouraged or discouraged.
- (vi) The future of traditional music in Patakro.

The research conducted revealed that the cultural identity of Patakro so far as traditional music is concerned is partially neglected to the average Patakro child most especially to those in our basic schools. However the idea of nationalism has made people to retrieve the neglected rich tradition.

It was also revealed that despite the fact that the idea of nationalism made people to retrieve their neglected rich tradition, much has not been done to sustain traditional music in Patakro. This is because:

- (i) Education in Ghana has partially failed in fulfillment in its aims and objectives of transmitting culture from generation to generation.

- (ii) The Senior High School syllabus and textbooks are more aligned to Western music than traditional music.

It was also revealed that hymns and church anthems are commonly used at school gatherings like morning assemblies, closing ceremonies, worship etc. This is because the influence of highlife music and gospel music has spread throughout Ghana and has influenced the traditional music of Patakro. Some religious groups or churches shun traditional music considering it as something against their beliefs. At one time, highlife was considered to be the music of the African elite and those performing traditional music as the illiterate cultures and this has affected the performance of traditional music on the people, especially the youth.

The research conducted also revealed that if good atmosphere is given and awareness is created, then, traditional music would be at par with Western music like hip-life music, reggae music and host of others. This is because the research has encouraged some traditional musicians to develop high respect for their profession because that has become their source of livelihood and has motivated the up and coming musicians who have taken up the mantle and continue this tradition till they go to the ancestral land.

In Patakro, the partial 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, celebrating death, puberty, agriculture, re-enacting of historical events, hunting, preparation for war, victory celebrations and religious rites. Music is even involved in litigation. It is upon this assumption that the research has revealed that, in spite of the fact that traditional music has been infiltrated by foreign and gospel music, it continues to play an important role in the day to day activities of the people of Patakro and its

environs. This is because it is used as a medium for transmission of knowledge and values and for celebrating important communal and personal events as mentioned above.

5.2 Conclusions

In conclusion the writer wants to say that traditional music has come to stay. The importance and the role of traditional music are enormous. Practical approach and creation of awareness to teaching and learning of traditional musical concepts make it real and easier to understand and helps children to develop better interest in the subject. This practical approach plays a role of exposing the preconception and misconceptions people have for traditional music and this becomes the bases for meaningful learning.

The revelation made by the researcher poses a great challenge to the teaching and learning of traditional music in Ghana in general and Patakro in particular since the creation awareness of the role and importance of traditional music in the research area involves huge consumption of time, energy and financial resources as well as the support from parents, opinion leaders, chiefs and stake holders and teachers are very crucial. It is therefore the fervent hope of the researcher that the approach gives the traditional music in Ghana and Patakro in particular a new look which makes it more realistic. The following conclusions were made;

1. Traditional music pervade the culture of the people and play a social, political, religious, economical and therapeutic roles in the life of the people.
2. Their music serve as a source of discipline and frowns on moral turpitude.
3. The beauty of their music is a conglomeration of rhythmic patterns and quality of libretto.

5.2 Recommendations

Having made critical observation of the role and importance of traditional music, the following recommendations have been proposed for careful consideration;

1. The Patakro youth should be encouraged by Adansi Traditional council to learn traditional music in schools.
2. The Adansi North District Assembly should invest more in the Traditional music in Patakro to attract tourists.
3. The Adansi North District Education should organize cultural festival in Patakro schools to showcase different forms of traditional music.
4. The people who have made a mark in traditional music should be invited by the Patakro Chief and elders to explain the benefits of traditional music to the people.



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APPENDIX I

Some *Kete* ensemble



Adawura-a slit bell played with a metal stick by one person.



Kete Traditional music performers from Patakro



Otumfour Osei Tutu II at a festival

APPENDIX II



Some priestesses at Patakro dancing to *Akom* music



Firikiyiwa (castanet) made of iron

APPENDIX III

Adowa ensemble



(*Adowa* performers at a funeral at Patakro)

An *Adowa* dancer from Patakro.



APPENDIX III

Frɔm musical instruments



Nnawunta



Frɔm (male and female drums)



Paso



Adukurogya



Brenko

APPENDIX IV

Some score of selected Patakro music

OSIGYANI

Score 3

The musical score is for the song 'OSIGYANI' and is labeled 'Score 3'. It is written for three parts: Soprano I (Cantor), Soprano II (Response), and a Chorus (S). The lyrics are in Yoruba. The score is divided into measures, with measure numbers 5, 9, and 13 indicated. A large watermark for KNUST (Kwame Ninsin University of Science and Technology) is overlaid on the score.

Soprano I (Cantor):

O si gyani e ya wa-re okunu yabre man te mu,

Soprano II (Response):

ya bre man te mu,

Chorus (S):

o si gya ni e ya wa re okunu,

o si gya ni e yaa wa re okunu,

o-si gyani e-yaa wa re okunu o.

APPENDIX V

Some score of Selected Adowa music

PRA PRA GYE NSA NOM

Score 4

Pra pra gye nsa - nom m'a se pra pra gye
 nsa - nom pra pra gye nsa - nom m'a se
 pra pra gye nsa - nom me ye bra a ma maw'
 ko ko me - nyia sen a ma maw' dwan - e - da
 me wo ma - maw' ni - pa me - nnia - sem bia - ra na
 me - ka na nea me woa - ra na ma - ka'i
 me'e den ni? me'e den nio m'a - nya yafunu'a nwo-ba
 me'e den naa ma - wo - ma maw - ni pa'i

APPENDIX VI

Questionnaire for Students/ Pupils

1. What is the name of your school?
2. In which class are you?

JHS ☐

KNUST

