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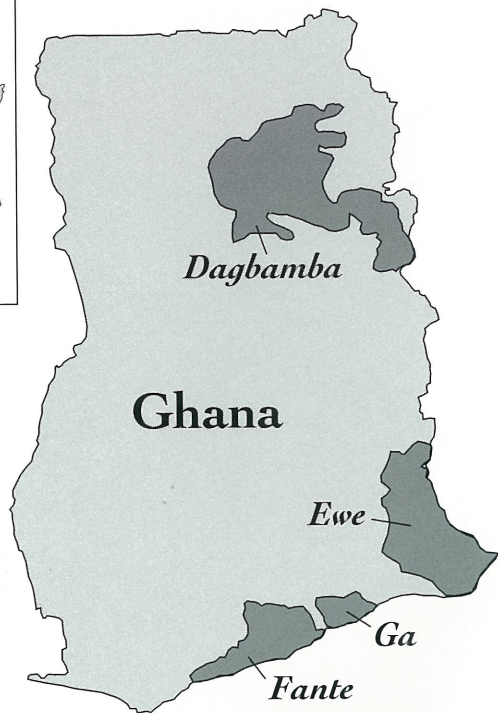
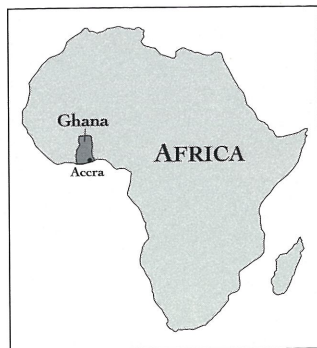
Ghana

Rhythms of the People

*Traditional Music and Dance of the Ewe,
Dagbamba, Fante, and Ga People*

MUSIC OF THE EARTH





Ethnic groups
represented on
this recording

Ghana

RHYTHMS OF THE PEOPLE

*Traditional Music and Dance of the Ewe,
Dagbamba, Fante, and Ga People*

Track Listing

Music of the Ewe

[tracks 1-6]

Duration

1. Afa..... 4:28
2. Agbadza..... 5:02
3. Gadzo..... 5:46
4. Babashiko..... 5:52
5. Gota..... 5:17
6. Boboobo..... 7:59

Music of the Dagbamba

[tracks 7-10]

7. Gonje..... 2:42
8. Bamaaya..... 4:41
9. Jera..... 3:00
10. Bla..... 3:23

Music of the Fante Women

11. Apatampa..... 6:11

Music of the Ga

[tracks 12-14]

12. Kpanlongo..... 6:12
13. Gome..... 6:19
14. Kolomashi..... 5:53

Total Time: 74:09 mins.

*These songs do not have titles in the traditional sense. Italicized words in quotes represent the opening line of each song.
Because these are field recordings, there may be some extraneous noise despite the high fidelity utilized.*

Field Notes

by Paschal Younge & Maria Billings

Ghana: *The Land, The People, and Their Culture*

"Somewhere along the West Coast of Africa, along the Gulf of Guinea, in the Atlantic Ocean, there is a land. This land abounds in cocoa, timber, gold, diamond, manganese, bauxite, and sunshine. Its people are identified by their warmth and their hospitality, its festivals marked with pomp and pageantry, and its climate offers a haven for sun-seekers. This is Ghana."

[Ghana Tourist Board, 1989]

History, Government, and the People

On March 6, 1957, Ghana, then referred to as the Gold Coast, gained her independence under the late Kwame Nkrumah, who became the first prime minister of the country in 1961 when it became a Republic within the Commonwealth of Nations. With a current population of nearly 18 million people and a growth rate of 2.7%, Ghana is comprised of over 46 different ethnic groups. Each ethnic group has its own distinct language,

some of the major ones including: Twi, Ewe, Hausa, Dagari, Dagbani, Nzema, Ga, and Fante. The great diversity of languages spoken, along with British colonization, has resulted in the adoption of English as the official language. Administratively, the country is divided into 10 regions and 110 districts. The capital city of Ghana is Accra, which is located in the Greater Accra Region. Ghana's link with the outside world dates as far back as the fourteenth century, when the Portuguese, and later the Danes,

Dutch, and British came to the country for trade. Prior to this era, however, the country had contact with traveling merchants from the Middle East. The existing castles, forts, and schools are evidence of some of the European legacies that have touched the land and culture of Ghana.

Religion

Missionary activity, which began around the early seventeenth century, fostered the development of several Orthodox and Pentecostal Christian churches in addition to some other Islamic and Oriental religious institutions. Traditional African religion, however, is still practiced by almost 45% of the population. Ghanaians, like most other Africans, believe in one supreme God, who they regard as the Creator and Father of the Universe. This God is seen to be highly enigmatic and therefore accorded the highest reverence in all activities of the people. The various names attributed to God by the different ethnic groups include: the Creator, the Comforter, the Great One, the Great Spirit, the Grand Ancestor, the

Dependable One. It has become a common practice for parents to name their children based on the virtuous attributes of God, since many believe that babies are born out of Divine Intervention.

Climate and Economic Activities

Ghana experiences two climatic seasons: wet or rainy season from April or May to October, and dry or harmattan season from November to March. Agriculture, with cocoa as the main cash crop, accounts for over 50% of the gross domestic product. Also produced for export are maize, cassava, plantain, coffee, shear butter, timber, and minerals including gold, diamond, bauxite, manganese, and salt. Other than farming, the principal economic activities include: pottery, handicraft industry, metal work, bead work, basketry, leather work, tie & dye, and textile industries. Fishing is common along the coastal belt and inland rivers, especially along the Volta River, the largest and longest in the country.

Culture and Education

Although European, American, and Arabic cultures have altered the lives of the native people, the majority still retain their traditional customs.

Festivals, which are celebrated to recognize landmarks in history, religious beliefs, and reflections of life are essential aspects of Ghanaian culture.

Some of the popular festivals of the ethnic groups represented in this collection include: Anlo-Ewe

Hogbetsotso, Akan Aday, Dagbamba Damba, and Ga Homowo. Although formal education has undergone several changes since Ghana's independence, schools continue to thrive from the preschool to the university levels. Acquisition of knowledge is seen as a tool to safeguard the continuous growth and development of the country, and thus there is a tremendous amount of importance placed on the education of young people through traditional methods as well as the Western formal system. In the traditional method, education is seen as a socialization process through which the individual acquires the necessary tools for a successful life. This approach to education involves experi-

ential learning through direct observation and participation of the young, guided by the adults. Ghanaians are noted for their special cultural traits--respect for authority, old age, the mysterious, and the spiritual; honor towards the sexes and status in society; hospitality shown towards visitors or strangers; national pride, a sense of gratitude, and moral values, all of which are inculcated in children through the socialization process.

Music and Dance

Traditional music education is likewise taught through the process of socialization. In most languages in Ghana, there are no words to represent music, dance, rhythm, or singing as separate activities; music making is a broadly-encompassing activity that is part and parcel of daily life. Beginning even before birth, newborns inherit a keen sense of rhythm and musicality as they are carried around on the backs of their mothers, sisters, aunts, or cousins as they dance, work, and play. Children learn to dance and play instruments through observation and imitation, and participation at frequent social occasions. As it is in all African

societies, traditional music making in Ghana is a social and communal effort. Music in contemporary Ghana serves various functions. Many new artistic creations that have resulted from Western influences, including the popular Highlife music and instrumental art music, are made for leisure and entertainment. Traditional music and dance may also serve recreational purposes, but it is more greatly appreciated for its specific functionality and symbolism to a related event. Each ethnic group has its own unique music and dance forms that permeate the

culture on all levels: life-cycle events such as birth, initiation, adulthood, death, and marriage, economic activities, political activities, and recreational activities. Aesthetic values placed on any musical performance include quality and authenticity of medium, specific style and form, appropriateness of relation with objects of art, audience and participant interaction, and symbolic usages. The musical examples recorded in this collection represent some of the popular traditional music of the Dagbamba, Ewe, Fante, and Ga ethnic groups of Ghana.



*Obi Nnyim
Nda
Cultural
Group.
Performance
of Apatampa
Music and
Dance at
Accra on
July 11,
1997.*

Cultural Background of the Ewe People

History and the Land

Oral tradition has it that the Ewe, together with the Beninoires, the Yoruba of Nigeria, the Dangbe, the Ga, and the Akwamu, (all of Ghana) migrated from somewhere in North or Northeast Africa beyond the Niger River. Their migration down south, due to political pressure and wars, happened between the thirteenth and sixteenth centuries. Before their present habitations and place names of homesteads, the Ewe of Ghana were one culturally-knit body with autonomous tribal groups consisting of small single villages or larger settlements. Due to the partitioning and colonization of Africa, the Ewe, who are of common customs, beliefs, and traditions, are living today in separate regions and under different systems of administration. The Ewe can presently be found in Ghana, Togo, Benin, and Nigeria, and characteristically identified by their cultural activities, modes of behavior, traditional and religious activities, and principally their music and dance. In Ghana, the Ewe who

are located in the Volta Region are grouped into two major blocks: the Southeastern Ewe and the Northern Ewe. The Southern Ewe are located in the following traditional areas: Anlo, Ave, Avenor, Klikor, Some, Aflao, Dzodze, Wheta, Sogakofe, and Adidome. The Northern Ewe, known as Ewedomeawo, occupy the interior section of the Volta Region, and are made up of the following traditional establishments: Ho, Peki, Kpando, Hohoe, and Awudome.

Topography and Economic Activities

The nature of rainfall and varieties in topographical features covering the entire region give rise to various economic activities among the Ewe. The coastal Ewe and those around the Volta River depend mostly on fishing as their main economic activity, while the inland inhabitants depend on farming, basketry, mat making, and pottery for their livelihood. Petty trading is also practiced by women in most of the towns.

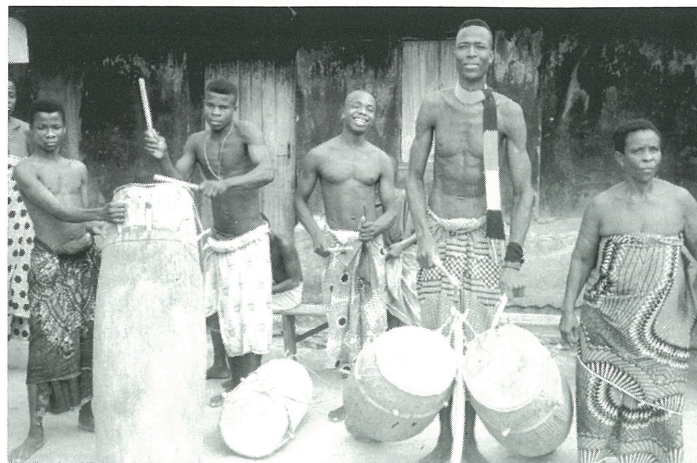
Religion

The Ewe people show great reverence for the Supreme Being that they call "Mawu." They conceptualize Him as male, and therefore regard Him as the Father and Sustainer of the Universe. Since Mawu is ethereal and invincible, He is worshiped through earthly intermediaries known as Tronuawo, or priests. Worship is perpetuated through lesser gods, known as Trowo, Se, and Legba, and

ancestral spirits deified in sacred stools. Ritual officials exist for magic, witchcraft, medicine, divination, and soothsaying. Christian and Islamic religions are also widely practiced by the Ewe people.

Political Institutions and Festivals

Traditional authority governs the Ewe people. Chiefs and elders of various degrees, therefore, rule over the



An Ewe Atopani Ensemble. Performance at the Chief Dzoku Palace at Dzodze, June 1997.

people. The basis for social organization is the clan, through which chiefs are selected. As descent of office and inheritance is within the male line, membership to the clan passes through the father of the family. Succession to chiefship is therefore vested in the family through stool elders. Disputes, when they arise, are resolved by special traditional arbitration courts, or intermediary spirits and powers administered by traditional religions. Major festivals of the Ewe are derived from their ancient yam harvest festival known as Teduza. Contemporary festivals that are celebrated by every settlement are occasions for family reunions, platforms for purification rites, and occasions to plan development projects.

Music and Dance Activities

Music making occurs on all levels of the social and cultural life of the Ewe people. Generally, music and dance exists for life-cycle events, work, political institutions, religion, and

leisure. On the social front, music and dance is organized in two ways: free musical performances with no specific ritual or ceremony, and controlled musical performance that are contextually-bound. The first category of musical types cater to pleasure, entertainment, or artistic experience as an end in itself. Most of these dances may also function at funerals or any festival. The second category of musical types are seen as part of the traditional ceremony, the ritual, or special event to which they are connected. The music and dance is performed at specific points in time, either as a prelude, interlude, or postlude. Most of these musical types are linked with political activities, religious activities, occupational activities, and life-cycle events. Like the other ethnic groups, music making among the Ewe is a social event, and is principally a group activity. The selections recorded in this collection include Afa, Agbadza, Babashiko, Gadzo, Gota, Boboobo, and Kinka.

Cultural Background of the Dagbamba People

History and the Land

In the heart of the Voltain Basin lies the land of the Dagbamba, one of the largest ethnic groups in Northern Ghana. The Dagbamba states are believed to have been created by a group of invaders who entered Ghana from the northeast around the thirteenth century. The Dagbamba culture is a mixture of Islamic, Hausa, and various indigenous tribes. The traditional area of the Dagbamba in Northern Ghana is called Dagbon, which is divided into two main sections: the Yendi section (eastern Dagbamba) which is the seat of the paramount chief, and the Tamale section (western Dagbamba) which serves as the seat of the chief warrior. The land is further divided into ritual areas, each distinguished by a particular animal taboo adhered to. Dagbani is the language spoken by the Dagbamba people.

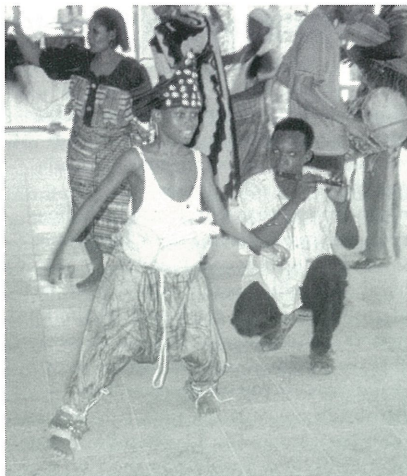
Religion

Traditional worship permeates all activities of the Dagbamba people.

Any social or cultural activity, therefore, cannot be complete without a religious ritual of some sort. Rituals performed at social occasions are meant to express the people's dedication and reverence to their Supreme God, which they call Naawuni. While legal control is vested in the chief, ritual activities are in the hands of the land priests, known as Tindaana. Sacred shrines, or buga, are located in every ritual area or parish for worship. Although every ritual parish worships their own gods, the Dagbamba recognize Pabo and Yanderi as the two most powerful deities. Other smaller deities worshipped include Sampani, the thunder god, and Tiyanima, the ancestral spirits.

Livelihood and Economic Activities

Farming is the main economic activity within the Dagbon area. Men normally do the clearing and cultivating of major cash crops. Women are responsible for the cultivation of



Dagbamba Cultural Group of Tamale. Performance of Bamaaya Music and Dance of the Dagomba of Northern Ghana at Tamale, July 1997.

festivals include the Damba, which is celebrated to commemorate the birth of the prophet Mohammed, and the Bugum fire festival. At least seventeen musical types have been identified during our research tour of the Dagbon area in 1996 and 1997. Those included in this collection are Bamaaya, Takai, Bla, Jera, and the music of the Gonje-- the one-stringed fiddle.

Cultural Background of the Ga People

The Land

Ga is the name applied to the group of people and settlement area in Ghana which is bounded on the east by the Tshemu Lagoon near Tema, west by the River Sakumofie, south by the Atlantic Ocean, and north by the Akwapim. This coastal tribe inhabits a stretch of land that extends about seventy kilometers along the coast. The seven towns forming the Ga traditional

domestic crops, and may assist the men during sowing and harvesting of major cash crops. Animal husbandry, pottery, weaving, basketry, leather work, and petty trading are other economic activities of the Dagbamba people.

Music in Society

Music and dance styles of the Dagbamba are extensive. The major



Emashie Cultural Group of Matabeko-Russia, Accra. Performance of Kpanlongo Music and Dance in Accra.

area are Osu, Labadi, Nungua, Tema, Teshie, Jamestown, and Usher Town. All of these towns fall within the Greater Accra Region of Ghana. The most important social unit of the Ga society is the family, or "We," to which members are recruited by birth and less frequently by adoption.

Political Institutions

Ga government is patriarchal, ruled by the chief priest called Wulomo.

This society was originally theocratic, ruled by priests (Lomo) assisted by elders (Mankralo and Mangtse). The nomenclature, paraphernalia, and rituals associated with chieftaincy in contemporary Ga society are based on Akan models. Akan terms, therefore, constitute the appellations associated with Ga political offices. Akan music can also be heard at political ceremonies.

Festivals and Religion

As a people, the Ga celebrate numerous festivals-- their major festival being the Homowo, an annual harvest celebration. Worship of state gods permeate the Ga religious arena, including Dzemawon, Kpledzo, Me, and Kpa. Although the typical Ga priest has no shrine, he is regarded as a servant to the gods and an interpreter of the will of the gods to the people. The national deity is the Kple, which ties closely with the social organization of the Ga, and in which the relationships between households are defined. Much history of the Ga can be derived from Kple songs.

Music and Dance in Society

Traditional music and dance of the Ga is associated with life cycle events, religious activities, political and ceremonial activities, festivals, and recreational activities. Although much of Ga music is vocal, various types of instrumental music use membranophones and idiophones, and only few aerophones, which are restricted to the courts of chiefs. Selected

recordings of the Ga musical tradition are the recreational types: Kpanlongo, Gome, and Kolomashi.

Cultural Background of the Fante People

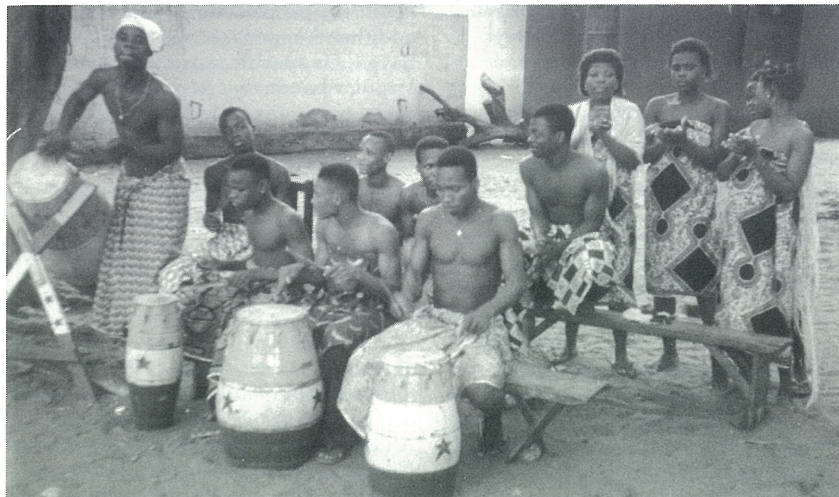
The Land

The Fante people are a sub-group of the Akan, the largest ethnic group in Ghana. They occupy the coastal territory between Elmina and Accra, an area located in the Central Region of Ghana. Cape Coast, the former capital city of Ghana, serves as the main cultural, political, economic, and administrative capital of all of the Fante of Ghana. The Fante territory was once an organized and autonomous state in the former Gold Coast when the Portuguese, the first Europeans arrived in the country in 1471. The Fante people were the first to become the allies of the British and subsequently among the first to participate in the slave trade that followed.

Politics and Festivals

Political offices among the Fante revolve around the chief, whose lin-

Dzodze Apetepe Atiblaga Group. Performance of Atigo Dance at a Grand funeral in Dzodze, July, 1995



eage system is traced through the matrilineal heritage. Festivals among the Fante include ritual, ceremonial, artistic, and recreational activities through which the people affirm their solidarity. Some of the festivals include: Aboakyer of Winneba, Bakatue of Elmina, Ahobaa of Gomoa,

Ahwie of Agona, and Akomase of Apam.

Religion and Commerce

Nyame represents the one Supreme Being among the Fante people. This God is worshipped through several deities, cults, and totems, which are led

by Okomfo priests. Christian religions are also practiced by many of the Fante people. While economic activities of the Fante are mainly fishing and farming, modern commerce is very prominent in the larger towns.

Music and Dance

Music and dance is reserved for religious, economic, political, recreational, and life cycle events among the Fante. Popular and occasional bands

are formed in every community to cater for the various social and cultural occasions. The crucial points in the life of the people-- birth, initiation to adulthood, marriage, and death-- all have their specific music and dance. Popular bands that perform for all social occasions include: Adenkum, Adzewa, and Apatampa. Music reserved for the political courts include: Kete, Asafo, Fontomfrom, and Mmenson.

The Selections

The recordings in this collection are a product of several years of research into the musical traditions of Ghana and special study with traditional musicians among the Ewe, Ga, Dagbamba, and Fante ethnic groups. The following selections were chosen because of their significant popularity among the people, which represent some of the unique and most captivating polyrhythms that permeate the Ghanaian traditional musical scene.

1. Afa

Afa [Ifa], is the most popular and highly-developed system of divination in West Africa, especially among the *Yoruba* of Nigeria, the *Fon* of Benin, and the Ewe of Ghana and Togo. Among the Southeastern Ewe of Ghana, worship and sacrifices for the *Afa* may take the form of traditional liturgy that comprise invocation, pouring of libation, offerings, prayers, songs, and drumming and dancing. *Afa* drumming and dancing mostly occurs during public and annual worship, but can also be heard during annual festivals and

funerals for traditional priests, *Bokonowo*. *Afa* music and dance is now performed as an introductory piece, *Banyinyi*, to most social dances among the Southeastern Ewe of Ghana. This selection was performed by the *Anlo-Afiadenyigba Babaashiko* Group as a prelude to their main performance. *Lead cantor and group leader: Openo Gabiennu. Recorded at Anlo-Afiadenyigba, July 20, 1997.*

2. Agbadza

Agbadza is among the oldest musical types performed by the Southern Ewe of Ghana. *Agbadza* is derived from an older war dance known as *Atrikpu*. As a social and recreational music and dance, its performance is open to everybody in the community, irrespective of class, age, sex, and religion. There are other varieties of this musical type that have different names: *Kini*, *Akpoka*, *Ageahie*, and *Agba*-- tempo being the main distinguishing factor among these varieties. There are five sections or movements in *Agbadza* performance: 1. *Banyinyi*- a short introductory piece that is performed as a prayer to the gods and their ancestors, 2. *Vutsotso*- the main dance section, 3. *Adzo*- a less-vigorous dance section, during which only the master drum, *Sogo*, accompanied by *Gankogui* and *Axatse* are used, 4. *Hatsatsia*- song cycle, during

which topical, historical, philosophical, and reflective songs are performed accompanied by *Gankogui* and *Atoke*, 5. *Vutsotso*- another round of the main dance section, which may last for several hours. Instruments of the *Agbadza* ensemble, which are also used by the *Anlo-Afiadenyigba Gadzo* Group to perform the *Vutsotso* movement of the *Akpoka* style of *Agbadza* are: *Sogo*- master drum, *Kidi* and *Kagan*- supporting drums, *Gankogui*- double bell which plays the time line, and *Axatse*- a rattle which reinforces the *Gankogui*. *Lead cantor and group leader: Stephen Yao Fiebor. Recorded at Anlo-Afiadenyigba, July 20, 1997.*

3. Gadzo

Gadzo is a war-dance drama of the *Southeastern Anlo Ewe of Ghana*, which came from *Notsie* in the Republic of Togo. Originally, this music and dance was performed after wars so that the warriors could re-enact battle scenes for those at home. Presently, *Gadzo* is performed during ancestral stool festivals, *Zikpuiza*, state festival *Hogbetsotso*, funerals of important chiefs and members of the group, and by professional and amateur groups for entertainment. The *Anlo-Afiadenyigba Gadzo* Group that was recorded in this collection was founded in 1939 by the late *Mortu*

Agbovor. This group is comprised of thirty-three members who rehearse twice weekly and perform when tradition demands.

Main cantor and lead dancer: Stephen Yao Fiebor. Recorded at Anlo-Afiadeniyigba, July 20, 1997.

4. Babashiko

Babashiko is a recreational music and dance of the Southeastern Anlo Ewe of Ghana, performed mostly at festivals and funerals. The *Anlo-Afiadeniyigba Babashiko* Group featured in this collection was formed in December 1980. Instruments used in this performance include: *Atsimevu* and *Sogo* as master drums, *kidi*, *kagan*, *dondo*, as supporting drums, and *gankogui*, which plays the time line, reinforced by *atoke* (single bell) and *axatse* (rattle). *Recorded at Anlo-Afiadeniyigba, July 20, 1997.*

5. Gota

Gota originated from the *Kabre* tribe of *Benin*, and was introduced to the Southeastern Ewe in the early nineteenth century through trade. Originally performed in Benin for their war god, *Gota* is now performed as a recreational music and dance by the Southern Ewe. The *Tɔlaveme Milenorvivi Gota* Group recorded on this CD was founded in 1970 by *Kwasi Seke* of

Dzodze, who traveled to Benin to study this musical type. Although the group rehearses twice a week, it takes about three months for a new member to grasp the songs and dance steps. Instruments used in this recording include: two calabashes inverted into buckets that are half-filled with water, two gourds (*Egui*) as the "master drum," and *gankogui* as the time line, reinforced by four *axatse*. *Main cantor: Florencia Yegbe. Recorded at Dzodze, Adagbledu, July 19, 1997.*

6. Boboobo

Boboobo is the most popular social music and dance of the Central and Northern Ewe of Ghana and Togo. This music and dance, also known as *Agbeyeye* [New Life], or *Akpese* [Music of Joy], emerged from a village called *Kpando* in the Volta Region of Ghana during the independence struggle between 1947 and 1957. *Boboobo* is derived from an older circular dance called *Kokoma*. Although this music was initially confined to a few towns and villages in central and northern Eweland, it has now spread to all Ewe speaking territories in Ghana and Togo. Instruments used in the *Boboobo* ensemble are the *Vuga*, as master drum, *vuvi*, *asivui* and *dondo*, supporting drums, three *kretsiwa* and *axatse*.

Performance by Taviefe Deme Boboobo Group. Recorded at Taviefe-Deme, July 18, 1997.

7. Gonje

Gonje [pronounced *Go - je*] is a one-stringed fiddle of the *Dagbamba* of Northern Ghana. It is played to praise the chiefs of the area and especially to wake them up at dawn on Mondays and Fridays. The *gonje* can also be heard on other social occasions such as weddings, funerals, and festivals. As a prominent musical style of the *Dagbamba*, oral history and the *Dagbani* language can be studied through *Gonje* songs. *Performed by 70 year old griot, Salisu Mahama from Tamale. Recorded at Tesano, Accra, July 23, 1997.*

9. Bamaaya

Bamaaya is the most popular music and dance of the *Dagbamba* of Northern Ghana. It began as a religious musical performance, but now functions during funerals, festivals, national day celebrations, and other social occasions. Dancing *Bamaaya* requires a great deal of waist movement and twisting. Originally, only men took part in this dance while the women would sing, shout praises, and encourage the dancers. Now, *Bamaaya* is for both genders. Instruments used in the *Bamaaya*

performance are the *lunna*, an hourglass shaped drum, the master drum *gungon*, a double headed cylindrical laced drum, *siyalim*, container rattles, and a *kalamboo*, a side-blown flute. *Bamaaya* songs, which are mostly in call and response form, involves the use of a very clear but high-pitched, tensed, and nasal voice. *Ululation* is a special feature in *Bamaaya* music employed by the women to show excitement. *Performed by the Dagbamba Cultural Troupe of Tamale, led by Sulley Moro. Recorded at Tesano, Accra, July 23, 1997.*

10. Jera & 11. Bla

Jera started as a hunter's musical performance during the early periods of settlement of the *Dagbamba* around the seventeenth century. It was first called *Jera Waa*, meaning "a fool's dance," which was later simplified as *Jera*. Performance of *Jera* is limited to a few villages in *Dagbon*. The *Kpariba*, who are noted as professional hunters, perform *Jera* before and after their hunting expeditions. Presently, *Jera* can be seen during funerals for hunters, festivals, and other social occasions. *Bla* is another popular social music and dance of the *Dagbamba*. Shouts of praise, *ululations*, and *yodeling* are common features in both *Jera* and *Bla* performance. Instruments

used in both performances include *lunna*, *gungon*, *siyalim*, and *wia*, a notched flute. Performed by the Dagbamba Cultural Troupe of Tamale, led by Sulley Moro. Recorded at Tesano, Accra, July 23, 1997.

11. Apatampa

Apatampa is one of the recreational musical types of the *Fante* of Ghana, performed by a predominantly female chorus. Apatampa is performed on social occasions with song texts that reflect social and topical issues. Instrumentation of this musical type is quite light, with a heavy emphasis on hand clapping. The *Obi Nyim Nda Cultural Group* that performs on this recording is made up of women traders from various Fante towns residing in Accra. Main Cantor and President of the Group: Jane Aba Yankey. Recorded at Accra, July 11, 1997.

12. Kpanlongo

Kpanlongo is the most recent of all Ga recreational musical types, and is an offshoot of *Gome*, *Oge*, *Kolomashi*, and *Konkoma*. Referred to as "*the dance of the youth*," Kpanlongo started during the wake of Ghana's Independence as a musical type for entertainment in Accra. Kpanlongo is presently performed at life-cycle events, festivals, and political rallies. Instruments

in the Kpanlongo ensemble include: *nono*, a single slit bell, *nononta*, double bell, *dodampo*, castanet, *tamali*, frame drum, *shekeshe*, rattle, and three *atwreshe* (kpanlongo), conga-type drums. Performance by Emashi Cultural Group of Accra. Main cantors: Robert Ansah Nunoo, and Grace Tetteh. Recorded at Accra, July 7, 1997.

13. Gome

Gome is one of the oldest musical types performed by the coastal *Ga* of Ghana, which was introduced by Accra fishermen from the *Fernardo Po* Islands in the early eighteenth century. Originally, Gome was performed exclusively by fishermen after their expeditions to celebrate their catch. Other occupational groups, especially artisans, also eventually adopted this music and dance as a form of entertainment. Presently, Gome is performed by all categories of people-- young and old, male and female, on all social occasions. Instruments in a typical ensemble are: *nono*, a single bell, *maa*, stick clappers made from bamboo, *tamali*, frame drum, and *gome*, a box drum that serves as the master drum. A special feature of the Gome dance is the dramatization of episodes that occur at the workplace and other societal venues.

Performance by Emashi Cultural Group of Accra. Main cantors: Robert Ansah Nunoo, and Grace Tetteh. Recorded at Accra, July 7, 1997.

14. Kolomashi

Kolomashi started in Accra around the 1830s as street music performed during the annual Homowo harvest festival of the Ga. Kolomashi was greatly influenced by the Western Brass Band. It is now performed on all social occasions. Instruments of the ensemble include: *Dodampo*, castanet, *Tamali*, frame drum, *Pati*, medium size concert tom, Bass drum, pair of marching cymbal, pair maracas, and harmonica. The repertoire of a Kolomashi performance may include: Blues, Waltz, La Congo, and Highlife as the main selection. Performance by Emashi Cultural Group of Accra. Main cantors: Robert Ansah Nunoo and Grace Tetteh. Recorded at Accra, July 7, 1997.

Note: *Italicized text signifies African terminology.*

Acknowledgments

Warmest thanks to the performing groups and our field assistants:

Performing groups

Anlo-Afiadenyigba Gadzo Group
Anlo-Afiadenyigba Babashiko Group
Dzodze Adagbledu Kinka Group
Dzodze Tsiaveme Milenorvisi Gota Group
Obi Nnyim Nda Apatampa Group
Emashie Cultural Group
Taviefe Deme Boboobo Group
Dagbamba Cultural Troupe of Tamale
Salisu Mahama of Tamale - Gonje griot

Field Assistants

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Dzoh Christian, Fraser
Sappah, George
Nugbemado, Gertrude
Kwabla, Samuel Fiatefe,
Sulley Moro, Bernard
Wemegah, and Johnson
Akpabli.

Credits

Producers: Dr. Paschal Yao Younge,
assisted by Maria A. Billings
Funding: P.Y. Younge
Recording: M.A. Billings and P.Y. Younge
DAT Sequencing: P.Y. Younge and Joshua Dyer
Field Notes: P.Y. Younge
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Executive Producer: Stephen McArthur
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*Anlo
Afiadenyigba
Babashiko
Group.
Performance of
Agbadza
Music and
Dance at Anlo
Afiadenyigba
on July 20,
1997.*

About the Researchers and Producers:

Dr. Paschal Yao Younge, a native musician and scholar from Ghana, is an Assistant Professor of Music at West Virginia University, where he is the Director of the World Music Center and African Music Studies, Area Coordinator World Music/Percussion and Project Director of the Annual Summer Course in African Music and Dance hosted by the West Virginia University in Ghana. He is the founder and Artistic Director of the West Virginia University African Ensemble and an Associate Member of the International Center for African Music and Dance at the University of Ghana, Legon. Dr. Younge is a specialist in African brass band music, clinician in sub-Saharan African music and dance, and an advocate of multicultural music education.

Maria A. Billings, M.M., is a musician, dancer, and teacher of Dalcroze Eurhythmics, a unique movement-based approach to music education. She is a faculty member at the Longy School of Music in Cambridge, MA, and the New England Conservatory of Music, Boston.

For more information on educational programs and dances from Ghana, contact: Dr. Paschal Y. Younge, c/o College of Creative Arts, West Virginia University, Division of Music, Box 6111, Morgantown, WV 26506-6111.

Glossary

Adae — the major festival of the Akan, instituted for remembering their ancestors.

Adenkum — a gourd stamping tube played by Akan women, also the name of the musical type performed with the accompaniment of this instrument

Adzewa — the Fante equivalent of the Ashanti Adowa.

Aerophones — wind instruments.

Akan — the largest ethnic group in Ghana.

Asafo — warrior organization of the Akan; also the term used for their music and dance.

Asivui — fairly small sonorous drum similar to Vuvi, used as a supporting drum in Boboobo ensemble.

Atoke — a boat, slit, or banana shaped bell.

Chiefship — traditional African institution of political authority.

Clan — members of an ethnic group bonded together by blood relations and legally held to one another.

Dagbani — the language of the Dagbam- ba people of Northern Ghana.

Dagbamba — the natives of Dagbon in Northern Ghana.

Dagari — the language of the Dagarti ethnic group of the Upper West Region of Ghana.

Durbar — ceremonial gathering of chiefs and the people amid music and dance to pay homage to their paramount chief.

Ewe — the second largest ethnic group in Ghana, also refers to the language spoken by the people.

Fante — one of the coastal ethnic groups in Ghana, also represents the dialect of the Twi language spoken by the people.

Gold Coast — the name of Ghana before it attained independence from the British Colonial Government on March 6, 1957.

Ga — one of the coastal ethnic groups of Ghana, also refers to the language of the people.

Gonje — a one-string fiddle of the Dagbamba people.

Hausa — the largest ethnic group in Nigeria.

Highlife — a popular dance music of Ghana that combines Western and African instruments and idioms.

Idiophones — self-sounding instruments. Sound is produced by agitating their bodies

Kagan — the smallest supporting drum in any Southern Ewe musical ensemble. It usually plays a basic ostinato pattern.

Kete — music of the royal court of the Akan.

Kidi — a medium size drum of the Southern Ewe people which plays in dialogue with the Sogo and Atsimevu.

Kretsiwa — castanet

Lunna — an hourglass-shaped drum of the Dagbamba people.

Mawu — the Ewe name for the Almighty God.

Membranophones — Instruments with parchment heads, drums.

Mmenson — an ensemble of horns at the courts of Fante chiefs.

Naawuni — the Dagbamba name for the Almighty God.

Nyame — the Akan name for the Almighty God.

Time line — a rhythmic pattern that guides the phrase structure of songs as well as the linear metrical organization of instrumental parts..

Volta — the largest and longest river in Ghana, also refers to one of the administrative regions of the country which is mostly occupied by the Ewe people.

Yoruba — the second largest ethnic group in Nigeria