UNIVERSITY OF GHANA, LEGON

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DEPARTMENT OF MUSIC

MUSIC IN FOOTBALL: A STUDY OF THE MUSICAL CHAPTER ‘O’ OF ACCRAHEARTS OF OAK SPORTING CLUB

BY

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DECLARATION

“I Samuel Amissah declare that this thesis, with the exception of quotations and references contained in published works which have all been identified and acknowledged, is entirely my own original work, and has not been submitted, either in part or whole, for another degree elsewhere.”
DEDICATION

I dedicate this work to the Amissah family.
ACKNOWLEDGEMENTS

The completion of this project work would have not been feasible without the backing of more persons than I can mention by name. I wish to express my profound gratitude to my supervisor and co-supervisor, Mr Timothy Andoh and Prof. John Collins respectively for their guidance, brilliant observations and suggestions, advice and encouragement during this study.

I am also indebted to my family, particularly my siblings who have really assisted financially among other ways towards my search for academic excellence.

I also express my heartfelt thanks to the leaders of Musical Chapter ‘O’, Osman Awal Kassim (Chairman) and Muptari Ali (Organiser) who supported my research – helped me immensely with organizing interviews and field observations, and spent hours discussing football with me. I am equally grateful to all my informants for their passion, devotion and sense of humour that made my field work such a memorable experience and to the entire Hearts of Oak Sporting Club for their diverse supports. Without them, this study would not have been successful.
ABSTRACT

Since its inception in 1863, association football has seen tremendous improvement and is currently one of the most patronized sports in the world. It is intriguing the manner in which football has been associated with music, evident by the national anthems, official world cup songs, football club songs, cheer songs, sports music concerts and brass band music that are performed in football.

This study discusses how Musical Chapter ‘O’ uses music to support Accra Hearts of Oak Sporting Club in three different contexts of time in football – ‘pre-match’, ‘during-match’ and ‘post-match. It also examines the origin and formation of Musical Chapter ‘O’ and the history of Accra Hearts of Oak Sporting Club, as well as the instrumental setup, performance practice and performance venue and occasions of Musical Chapter ‘O’.

This study is rooted on Merriam’s (1964) concept of uses and functions of music. It also examines the classification, shape, playing technique, sound quality and functions of musical instruments used by Musical Chapter ‘O’ based on Hornbostel and Sach’s (1961) classification of instruments and Nketia’s (1964) categorization and description of African instruments.

This study is a basic research and a case study research based on the qualitative mode of inquiry. It examines how Musical Chapter ‘O’ uses music in football, through conclusions drawn from narrative and descriptive approaches of data collection including interviews, observations, field notes, and audio and video recordings. It largely makes use of non-probability sampling techniques. The data analysis of this study is based on the qualitative...
approach as discussed by Merriam (1998) and Bernard (2000). It is also guided by LeCompte and Schensul’s (1999) suggestions for strategies of analysing data in qualitative research.

The findings of this study present the functional applications of music by Musical Chapter ‘O’ in the three contexts of time in football. The findings reveal that in the pre-match context, Musical Chapter ‘O’ uses music to create awareness of their existence and up-coming Hearts of Oak Sporting Club matches, and identity for themselves; create a platform for sharing in creative experience; and uses music as pre-task music for the Heart of Oak team. In the during-match context, this study reveals that Musical Chapter ‘O’ uses music as asynchronous music, and as entertainment; and to ridicule opponent teams and to encourage collective behaviour. In the post-match context, this study reveals that Musical Chapter ‘O’ expresses their group sentiments through music in three situations – a Heart of Oak win, draw or loss. Also, this study presents the origin of the name of Musical Chapter ‘O’, the formation of the group and the administrative structure and history of Accra Hearts of Oak Sporting Club. This study also illustrates vividly the instrumental set up as well as the costumes of Musical Chapter ‘O’.

This study concludes that the functional applications of music by Musical chapter ‘O’ in the three contexts of time in football support the idea that the uses and functions of music are not exhaustive and that new functions may as well be identified. It adds that the functional applications of music by Musical Chapter ‘O’ goes beyond Bateman and Bale’s (2009) model of the three ways of using music in sports as asynchronous, synchronous and pre-task music and identifies new ways of viewing the use of music in football and sports in general.
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CHAPTER ONE
INTRODUCTION

1.1 Background to the Study

According to Nketia (1974), music making in traditional African societies is usually organised as a social event that takes place on occasions when people in a community or members of a group gather to perform rite or ceremony, enjoy or entertain themselves; or engage in collective activities, such as putting out fire, clearing paths, building bridges or going on search party. He notes that games and sports (like wrestling), festivals and ceremonies that bring such people together are very relevant in the sense that they:

provide an important means of encouraging involvement in collective behaviour, a means of strengthening the social bonds that bind them and the values that inspire their corporate life (p. 22).

He adds that the performance of music in such contexts, instantly presents an occasion for sharing in creative experience, partaking in community experience, and an opportunity for the expression of group sentiments through music.

In Ghana, one of such social events that unite people, notwithstanding their different tribes, religious groups and political affiliations, is football. It is astounding the manner in which Christians, Muslims, Traditionalists, supporters of some political parties in Ghana [Convention People’s Party (CPP), National Democratic Congress (NDC) and National Patriotic Party (NPP)], Akan, Ewe, Ga and other tribes in Ghana come together to support the senior national soccer team, the Black Stars of Ghana; especially, during major tournaments like the FIFA World Cup and the African Cup of Nations.
Supporters form an integral part of football organisation and their involvement cannot be overlooked. Herd (2013) avows that “a football club needs a team, a management and of course spectators and supporters” (p. 6). In Ghana, aside the national supporters unions that are noted for supporting the Ghana national teams\(^1\), various football and sporting clubs have their own supporting groups that are distinct from one another. One of such supporting groups is the Musical Chapter ‘O’, one of the many supporters groups of Accra Hearts of Oak Sporting Club. This study discusses music in football by examining and projecting the various ways in which the Musical Chapter ‘O’ uses or applies music in their support of Accra Hearts of Oak Sporting Club.

Music and football are tenaciously intertwined in present day events, where professional disc jockeys are usually hired to make appropriate selections to rouse players or engage spectators. Bateman and Bale (2009) note that a lot of teams have espoused their own anthems and/or signature tunes which enhance team identity and the sense of unity among team members. For instance, in England, supporters of West Ham United Football Club sing the classic “I’m Forever Blowing Bubbles” while supporters of Southampton Football Club sing “When the Saints Go Marching In”. In Ghana, while supporters of Accra Hearts of Oak Sporting Club sing the popular “Arose, Arose, Arose,” Kumasi Asante Kotoko fans sing “Asante Kotoko Yebeheye”. The use of “anthemic chanting” in such contexts whether in the stands by supporters or in the dressing room by players, are a source of inspiration to the team and help promote unity and competiveness in the teams and their supporters.

\(^1\) Nationwide Supporters Union (NSU), Ghana National Supporters Union (GHANSU), Die-Hard Supporters Union of Ghana, Millennium Supporters Union of Ghana (MISUGHA), Women’s Supporters Union of Ghana (WOSUGHA), Ghana First Supporters Union (GAFSU), and Golden Age Supporters Union
1.2 Statement of Problem

Bateman and Bale (2009) note that “from local fan cultures to international mega-events, music and sport are inextricably intertwined” (p. i). However, Bateman and Bale posit that notwithstanding the close and enduring links between music and sport, the connections between these two significant cultural forms have been relatively neglected.

Although some scholars such as Herd (2013), McLeod (2006), Reilly (2006), Long and Williams (2005), Crawford (2004) and Redhead (1986), have written about music in football, there is still much investigation to be done in the area, particularly on how football supporters from different parts of the world use music to support their various teams. Currently, there is no scholarly documentation of the musical performances of the supporters of Accra Hearts of Oak Sporting Club. Thus, this study aims at filling this gap by examining and projecting the various ways in which Musical Chapter ‘O’ uses or applies music in their support of Accra Hearts of Oak Sporting Club.

1.3 Objectives

The thrust of this study is to analyse the musical performances of Musical Chapter ‘O’ in three different contexts of time in football – ‘pre-match’ (i.e. musical performances before kick-off), ‘during-match’ (i.e. musical performances within the time frame of kick-off to full time) and ‘post-match (musical performances after full time). The study also aims at the following:

- Finding out the origin and formation of Musical Chapter ‘O’, and the history of Accra Hearts of Oak Sporting Club.
- Finding out the instrumental setup, performance practices, performance occasions and costumes of Musical Chapter ‘O’.
• Finding out how Musical Chapter ‘O’ uses their musical performances\textsuperscript{2} to support Accra Hearts of Oak Sporting Club.

• Transcribing and analysing some selected songs by the Musical Chapter ‘O’.

1.4 Significance

Since its inception in 1863, association football has seen tremendous improvement and is currently one of the most patronized sports in the world. It is amazing the manner in which football has been associated with music, evident by the national anthems, official world cup songs, football club songs, and particularly cheer songs and brass band music by supporters. However, most studies on music in football do not focus on the various ways through which supporters use music in supporting their teams. What makes this present study significant is that the findings will expand the information on music in football and particularly lay the foundation for further research on the various ways supporters use music to support their football clubs.

Also, the transcriptions and analysis of songs sung by Musical Chapter ‘O’ will add to the compositional materials and practices available for experimentation and use by creative ethnomusicologists.

1.5 Scope of Study

Currently, football is one of the most popular sports in the world. Almost all national football teams and football clubs across the world to some extent make use of music. In football, music may be performed by players, professional musicians and other football stakeholders including supporters. Ghana alone has over 300 supporting groups who provide or perform

\textsuperscript{2} An integrative phenomenon of singing, clapping, drumming, dancing, gesticulations and varying levels of dramatizations
music to cheer the national teams or their affiliate football clubs. Considering this large number of supporting groups, time and financial constraints, this study is concentrated on Musical Chapter ‘O’ only.

1.6 Research Questions

Considering the purpose of this study, it is guided by the following research questions:

1. How was Musical Chapter ‘O’ formed?
2. What is the instrumental setup, performance practices, performance occasions and costumes of Musical Chapter ‘O’?
3. How does Musical Chapter ‘O’ use music before kick-off?
4. How does Musical Chapter ‘O’ use music between kick-off and full-time?
5. How does Musical Chapter ‘O’ use music after full-time?

1.7 Theoretical Framework

It is very relevant to view a study in the light of theoretical framework(s) in order to present a particular perspective or lens to direct the focus of the study and investigate the questions set in the study. This study is based on the concept of uses and functions of music as discussed by Merriam (1964) in his classic work, *The Anthropology of Music*.

Merriam (1964) notes that the concept of uses and functions of music embodies one of the most significant drawbacks of ethnomusicology. He explains that ethnomusicologists in the past have not been cautious about making a clear distinction between the two concepts. In an attempt to make a distinction between the two terms, Merriam notes:
when we speak of the uses of music, we are referring to the ways in which music is employed in human society, to the habitual practice or customary exercise of music either as a thing in itself or in conjunction with other activities (p. 210).

For instance, music may be used to accompany a sporting exercise, stimulate activities in a workplace or lure a baby to sleep.

On the other hand, Merriam (1964) explains function as the reason music is employed and the broader purposes which music serve. He notes that for instance, when a “lover uses a song to woo his love, the function of such music may be analysed as the continuity and perpetuation of the biological group” (p. 210). Similarly, in football, music may be used as background music but the function may be to motivate players and alleviate boredom.

It is significant to note that Merriam (1964) makes it clear that the two concepts, “uses” and “functions” are complementary and are sometimes used interchangeably. As indicated above, this study discusses how Musical Chapter ‘O’ uses music in support of Accra Hearts of Oak Sporting Club.

1.8 Delimitation of the study

Though several supporting groups have their unique ways of performing or using music in football, this study is limited to how Musical Chapter ‘O’ of Accra Hearts of Oak Sporting Club uses music in football. Therefore, this study may not be the full reflection of how various football fans and supporting groups in Ghana use music in football.
1.9 Methodology

In this section, I discuss the application of the methods, techniques, activities and general procedures applied in conducting the entire research process for this study. I give a detailed account of the research design used in this study, population and sample, sampling procedure, nature of the data collection, research instruments, validity and reliability, data collection procedure, data analysis procedures, the role I played as the researcher in the entire research process and the anticipated limitation of this study.

1.9.1 Research Design

The research design for this study covers the use of the research, nature of research problem and questions that the research answers, time-frame, mode of inquiry and the extent to which participants in this study were manipulated. However, it would be found that some dimensions overlap.

This study is a basic research in terms of function. Considering Neuman’s (2003) explanation of the three purposes of research, this study is a descriptive research. This is because the primary aim of this study as explained above is not purposely to prove why Musical Chapter ‘O’ performs music in football context but to describe how Musical Chapter ‘O’ performs music in support of Accra Hearts of Oak Sporting Club. At the mention of music in football, one is compelled to ask questions about how the researcher is going to establish the course and effect relationship between music and football. The first time I spoke to a colleague about my desire of researching into music in football, the first question he asked was “but how will you prove and explain that a particular music or music performance influenced a team’s victory or defeat?” I should emphasize at this point that this study is not an explanatory research but a descriptive one.
This study is conducted within the framework of the cross-sectional design. The observations, interviews and all the other data collection methods were done at a certain point in time; although not at a go, it was not across time periods.

The nature of this study is appropriately a case study. This study examines music in football as presented by a specific case or group (Musical Chapter ‘O’).

The mode of inquiry for this study is the qualitative method. This study examines the musical activities of Musical Chapter ‘O’ in a football context through the conclusions drawn from the narrative and descriptive approaches of data collection including interviews, observations, field notes, and audio and video recordings.

1.9.2 Population

The population for this study is supporting groups in Ghana. Incisively, one may be a football spectator, fan or supporter but may not necessarily be a member of a supporting group. With this population (supporting groups in Ghana), I refer to registered or recognised supporting groups/unions in Ghana. The target population is ‘club football supporting groups’ in Ghana. Inferably, because there is ‘national team football’ and ‘club football’, there also exist ‘national supporting groups’ and ‘club supporting groups’ though members may be common to each group. The members of the population shared the following common characteristics:

- As supporters, they were all enthusiastic admirers and lovers of football.
- They were all registered and recognised football supporters.
1.9.3 Sample

While some research works involve rigorous sampling of subjects out of large populations, others do not. In other words, there are some research works that may not necessarily need sampling. This study is a case study and so I did not specifically go through the rigorous process of randomization and calculating sample size. The case study approach generally entails finding a typical subject(s) that exemplify some relevant traits; thus, applying random sampling methods may be inappropriate. As is the practice in several case study research works, the sample is represented by the case. In this study, the ‘case’ is the Musical Chapter ‘O’. Although as a weakness, the case study approach generally involves analysis of small data sets, and thus may have limited application of conventional empirical techniques, it is significant for this study because as its strength, it involves detailed, holistic investigation, open to different measurement techniques and methodological tools, and gives room for the histories and stories of the case to be assessed and documented, not just empirical data.

1.9.4 Sampling Technique

This study largely makes use of the non-probability sampling technique. Again, considering the nature of the study as a case study and most especially the thrust of this study, using a probability sampling technique would have been insignificant. This is because the study looks at the musical activities of a specific group or case (Musical Chapter ‘O’) and therefore does not give other cases (other supporting groups) equal opportunity to be selected or examined.

As it has been the practice in several case studies, purposive sampling is applied in this study. In my understanding, the focus of purposive sampling primarily relies on a group of sampling techniques that depends on the judgement or the interest of the researcher. There are several
of these techniques including homogeneous sampling, maximum variation sampling, typical case sampling, expert sampling, deviant sampling and total population sampling which should be applied cautiously depending on the researcher’s goal. I should also state here that two or more purposive sampling techniques may be combined in the same study. Thus, in this study I largely made use of the homogenous sampling technique for the field observations; however, to some extent, I also made use of the expert sampling technique specifically for the field interviews. Below is a figure representing the sampling techniques used in this study:

*Figure 1: A Visual Representation of the Sampling Techniques Used in this Study*

1.5 Sampling Procedure

This section looks at how the purposive sampling techniques were applied in this study. Fully aware of the nature of this research as a case study and very sure of the specific case (Musical Chapter ‘O’) I was going to study (selected based on purposive sampling techniques), the
first thing I did was to establish contact with the group. Even though I had seen them perform before at the Accra Sports Stadium, I had no idea which part of Accra they were based. After several efforts to meet them, I got a tip off on an upcoming friendly-match between Accra Hearts of Oak and Kumasi Asante Kotoko at the Accra Sport Stadium and I knew the Musical Chapter ‘O’ may be there to support Accra Hearts of Oak. Therefore, on the match-day, I went to the Accra Sports Stadium and seeing their banner which read, “Ever Powerful Musical Chapter O”, I went closer and sat close to them. After the match, I approached their Chairman, Osman Kassim Awal and quickly exchanged contact with him.

I then called him on phone and arranged a meeting with the leaders of the group. At the meeting, I formally introduced myself as a researcher from the University of Ghana, School of Graduate Studies and presented to them my interest of using Musical Chapter ‘O’ as a case for my study in music in football. I also assured them that their inputs will be handled with utmost professionalism and confidentiality and in accordance to the guide and ethics of research in the University. After some deliberations, the Chairman on behalf of Musical Chapter ‘O’ accepted my request.

At another meeting, as I had requested during the previous meeting, I was given the list of the registered active members of the group. This was a list of 30 members which presumably should have been the ‘case size’ for this study. The Organising Secretary, Muptari Ali explained that they have about 50 members but only 30 at that moment were active. This meant that at any point in time, their number could increase particularly at the stadium since it is a common thing that in football, especially in the stands where supporting groups normally sit or stand to support their teams, inactive members, old members or fans that do not necessarily belong to any supporting group could join in the performance. Upon a first
thought isolating the group from ‘intruders’ seemed the best solution but that would have been interference on my part as the researcher. Better still, it would have been fruitless because unlike in a concert hall where audience may be psychically distant and/or obliged to be silent, in football, there are no such obligations guarding intrusion and noise making. In fact, this is one of the reasons why context cannot be overlooked in the research process.

Also, using the expert sampling technique, I selected three of the subjects for interviews. They were the chairman, secretary and the cantor. They were chosen based on their experience, knowledge and expertise. The Chairman for instance is one of the oldest members of the group and has gathered a lot of experience in both ‘home’ and ‘away’ matches; likewise the secretary, and the cantor who is the lead singer of the group.

1.9.6 Research Instruments

This study makes use of qualitative methods of data collection. Considering the nature and the ‘case’ involved in this study, basically the instruments used were content analysis, interviews, observations, field notes and recordings. The application of these instruments in this study is discussed as follows:

(a) Content Analysis

Inspired by Earl Babbie’s (2003) explanation of content analysis as the study of recorded human communications such as books, paintings, websites, and laws, I conducted an in depth study of secondary sources including publications in some newspapers, books, and journals; as well as some selected articles on football and music in football from various websites. This helped me raise significant questions that led to the answers this study inquired. When I finally decided to study music in football, the first point of information source I made use of was the Federation of International Football Association (FIFA) and the Ghana Football
Association (GFA) official websites to acquaint myself with the history of football, particularly to trace the use of music in football from its inception. Considering the population (supporters groups in Ghana) and the ‘case’ (Musical Chapter ‘O’), I also familiarised myself with some basic information on the history and the structures of Accra Hearts of Oak Sporting Club and Musical Chapter ‘O’ from the official website of Accra Hearts of Oak Sporting Club. Significantly, this information to some extent have supported and confirmed some information that the key informants gave during the interview sessions.

(b) Interviews

Again, considering the aim of this study and the kind of answers this study inquired, it became very necessary that I meet face-to-face with resource persons to interact and generate ideas and information that were of interest to this study. Aside some minor interviews that were organised, three major interviews were organised during this research and they were carefully controlled to bring out relevant information from respondents.

In all the three major interviews organised in this study, carefully selected sets of questions were prepared and used. However, suggesting that these interviews were solely structured interviews will be misleading. Although in the three major interviews I tried as much as possible to adhere to the set of questions, it became inevitable that at certain points in time I chipped in some stimulating questions or gave some vocal cues to inspire respondents to volunteer more information on the subject matter and also enhance the flow of the conversation. There were also some crucial points in time where questions had to be reframed and/or explained to interviewees during the interviews. However, there were also some points that respondents were allowed to flow without interruption.
The minor interviews were organised informally and in no particular order; generally to clarify issues that came up during the observations at the stadium. In sum, the interviews organised for this study were a combination of structured, unstructured, non-directive and focus interviews.

(c) Observations

This study made use of two types of observations, namely participant and non-participant observations.

- **Participant Observation**

Though I am not a registered member of Musical Chapter ‘O’, since they accepted my request to use them as a case for this study, I have participated in some of their activities. Almost every Saturday, I attended their meetings where important issues were discussed concerning their growth and preparations towards the 2014/2015 Ghana Premier League. This helped me take down important notes in connection to the area of study and also gave me a direct experience of the organization of the Musical Chapter ‘O’. Though I was seen by most of the members at meetings, I tried as much as possible to conceal my identity as a researcher and behaved as one of them. For instance, at most times, I wore the Hearts of Oak replica jersey. I also participated in some of their pre-match, during-match and post-match performances as a supporting trumpeter to get firsthand experience of their performance practice and most especially, to confirm or raise some objections on some sensitive responses given by informants.
• **Non-Participant Observation**

This was the dominant type of observation used in the course of the football match observations for this study. In this regard, I presented myself as a researcher unobtrusively recording their performances before, during and after matches.

### 1.9.7 Reliability and Validity

It is a general requirement that research instruments used for data collection exhibit a high degree of consistency (reliability) and measure exactly what they intend to measure (validity). The research instruments used in this study are no exception. Reliability and validity have been described in great deal by a lot of quantitative researchers. However, Stenbacka (2001) posits that the reliability and validity applied to quantitative research are not exclusively applicable to qualitative research. According to Stenbacka, in qualitative research, the concept of reliability is disingenuous. Also some researchers have argued that the concept of validity is incompatible with qualitative research and should be abandoned. However, I accede to the views of many other researchers who have challenged this assertion, maintaining that efforts should be made to ensure validity so as to lend credibility to results in qualitative research.

Many researchers including McMillan and Schumacher (2006), Best and Kahn (2006), Creswell (2003), Patton (2001) and Gay (1996) have defined research as the systematic application of the scientific method to a problem under consideration. In other words, a research work should apply the rigorous nature of the scientific method. This implies that without the application of the rigorous nature of the scientific method, the work is rendered fiction and loses its worth. Meanwhile, rigor can be ensured by considering validity and reliability of the instruments used. Consequently, validity and reliability should be ensured in
all kinds of research methods. In this section the reliability and validity of the research instruments used in this study are discussed.

Kirk and Miller (1986) avow that validity in qualitative research refers to the extent to which the data is plausible, credible or trustworthy and thus can be defended when challenged. Golafashani (2003) puts forward that qualitative research is built on a naturalistic approach that seeks to appreciate phenomena in context-specific settings, like real world setting where the researcher does not manipulate the phenomenon of interest but only unveil the ultimate truth.

Campbell (1996) avers that the consistency of data is achieved when steps of research are confirmed through the inspection of items like raw data, reduction products and process notes. McMillan and Schumacher (2006) also maintain that the continuous refinement of the sampling and data collection techniques and processes in a study increases validity. Johnson (1997) backs these assertions by highlighting that multiple methods like observation, interviews and recordings increase validity and reliability. These assertions are explained further by McMillan and Schumacher (2006) who suggest ten strategies generally used by qualitative researchers to increase reliability and validity. Below is a table outlining McMillan and Schumacher’s ten strategies for increasing validity in qualitative research:

<table>
<thead>
<tr>
<th>Strategy</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Prolonged and persistent field work</td>
<td>permits temporary data analysis and corroboration to guarantee parity between findings and participants reality</td>
</tr>
<tr>
<td>2. Multi-method strategies</td>
<td>permit triangulation in data collection and data analysis</td>
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<td></td>
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<tr>
<td>---</td>
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</tr>
<tr>
<td>3.</td>
<td>Participant language verbatim accounts</td>
</tr>
<tr>
<td>4.</td>
<td>Low-inference descriptors</td>
</tr>
<tr>
<td>5.</td>
<td>Multiple researchers</td>
</tr>
<tr>
<td>6.</td>
<td>Mechanically recoded data</td>
</tr>
<tr>
<td>7.</td>
<td>Participant researcher</td>
</tr>
<tr>
<td>8.</td>
<td>Member checking</td>
</tr>
<tr>
<td>9.</td>
<td>Participant review</td>
</tr>
<tr>
<td>10.</td>
<td>Negative or discrepant data</td>
</tr>
</tbody>
</table>

*Table 1: A Table Outlining McMillan and Schumacher’s (2006) Ten Strategies for Increasing Validity in Qualitative Research*
This study makes use of a number of the strategies outlined by McMillan and Schumacher (2006). It particularly makes use of strategies 1, 3, 4, 6, 8, and 9 as outlined as follows:

- **Strategy 1** – Notwithstanding problems and difficulties in going to stadia in Ghana, (traffic, cost, risk and insecurity), observations and recordings were still done both at the group’s meeting grounds and the Accra Sports Stadium as arranged with the leaders of the group.

- **Strategy 3** – This study as much as possible made use of literal statements of participants and quotations from several documents. Some data recorded from verbal interactions and interviews with respondents were transcribed as accurately as possible without any additions or deductions.

- **Strategy 4** – Observations of musical performances on and off the field of play were carried out through precise recordings. Emphatically, in all the audio and video recordings, there were no attempts of editing the recorded data.

- **Strategy 6** – The study made use of audio recordings, video recordings and photographs. Some of the interviews were recorded, as well as the observations done before, during and after matches. Some photographs were also taken during observations.

- **Strategy 8** – Aside the non-participant observations, there were also some participant observations of the ‘case’ to informally check participants behaviour during performances. This helped check accuracy of data during data collection.

- **Strategy 9** – Also, participant reviews were encouraged. On several occasions, respondents were asked the same/or similar questions asked previously to ensure accuracy of response.
In sum, given the strategies outlined above to ensure the reliability and validity of the data collection instruments used in this study, I certainly hope that the credibility and trustworthiness of this study is assured.

1.9.8 Procedure for Data Collection

The procedure for the data collection in this study was in two folds. There were pre-field activities (before the field) and field activities. Below is a detailed description of the pre-field and field activities.

(a) Pre-Field Activities

Having done the necessary arrangements with the interviewees, I proof-read my interview questions to be certain that there were no errors in them. I also tested my video camera to ensure that it was working perfectly with no problems of picture and sound quality. This process also involved trying other features of the camera like the flash light and zoom-in and zoom-out. The same processes were repeated before field observations. Also, participants were at most times reminded of the respective dates and times for the interviews and observations.

(b) Field activities

Considering the purpose of this study to analyse the use of music in football in three context of time – pre-match, during match and post match, it was important that I observed the Musical Chapter ‘O’ in three stages – from their meeting grounds in Nima as they prepared to travel to the stadium, at the stadium and as they moved out of the stadium.
At their meeting grounds, I made sure I got my camera and video recorder ready before the participants started reporting. As participant started trouping in, I stood at an advantageous position and started my observations. At this point I wanted to find out how participants respond to time and how ready they were for the performances.

I also joined them as they travelled to the stadium. Immediately I reached the stadium, I quickly came out of the bus and observed their trouping into the stadium. When they finally reached their stand (the Ade Coker Stand in Accra Sports Stadium), I hurriedly took my stand and started observing and recording straight away. At half time, when participants stopped performing, I paused my recordings and started to interact with them, particularly asking questions and seeking some clarifications. The observations and recordings continued after the half time break through to the end of the game.

At the end of the game, I spent some time to observe how participants trouped out of the stadium. I wanted to find out whether participants will perform music or just walk out of the stadium at the end of the game. I was particularly curious about the type of songs they performed after the game. The observations continued when they entered their bus and travelled back to their meeting grounds in Nima. This process was repeated with slight variations where necessary in all the field observations and recordings.

1.9.9 Role of the Researcher

The self as a principal research instrument has been given copious attention and cannot be ignored in a study like this. Being the researcher, it is evident that I played various roles at every stage of the research process for this study especially in planning and making sense of the data. Considering the demands of the research process such as designing the
study, acquiring research materials and instruments relevant for the study, selecting sample, collecting data, analysing data, and writing the research report, I took some practical steps.

To start with, as part of the course requirement, I studied research methods as part of my course work and also read privately on some data collection methods and analysis. The experiences I gathered from these studies enabled me to be sufficiently exposed to designing and carrying out research works both individually and collectively. The studies did not only equip me with research skills but also gave me insights into research ethics.

Secondly, in regards to the observations and recordings, I consciously spend some time to practise the operation and the use of the camera and the video recorder. I should add that these experiences had positive impact on this study as they assisted me to carry this research work effectively.

1.9.10 Verification

In this section, I discuss the practical steps I took to verify the authenticity of this study. In other words, I took some steps to verify the truthfulness of the responses and these are discussed below.

The quality of responses given by the key informants was verified with informal interviews of other participants aside the key informants during Musical Chapter ‘O’ meetings and also at the stadium. Also, to verify the quality of information given by interviewees and other resource persons, especially on the performance practices of Musical Chapter ‘O’, non-obtrusive observations and audio and video recordings were organised both at their meetings and at the stadium. Moreover, aside the main observations and recordings of Musical Chapter
‘O’ at the stadium, some minor observations and recordings were also made to verify the musical behaviour of participants.

1.9.11 Representation

The sample size of this study was large enough and more essentially, some sampling techniques were undertaken in selecting the research participants which culminated in having a sample which paraded a great variety of characteristics required to gratify the purpose of this study.

Again, acquainted with Glenberg’s (1998) caution against inflammatory inferences and conclusions, assumptions about the population, sample and data were meticulously checked and settled before the corresponding analysis and inferences were drawn. Therefore, this study is representative in the sense that to an appreciable extent, the sample of the study reflects the population, and also inferences and conclusions drawn were all based on the sample.

1.9.12 Data Analysis Procedure

According to Patton (1987), three things occur during analysis: (i) data are organized (ii) data are reduced through a process of summarization and categorization and (iii) patterns and themes in the data are identified and linked. Also, Merriam (1998) and Bernard (2000) have discussed several approaches to data analysis. Below is a table summarizing the approaches presented by Merriam (1998) and Bernard (2000):
Table 2: A Table Representing the Approaches to Data Analysis Discussed by Merriam (1998) and Bernard (2000)

<table>
<thead>
<tr>
<th>Author</th>
<th>Approaches</th>
</tr>
</thead>
<tbody>
<tr>
<td>Merriam (1998)</td>
<td>Ethnographic Analysis</td>
</tr>
<tr>
<td></td>
<td>Narrative Analysis</td>
</tr>
<tr>
<td></td>
<td>Phenomenological Analysis</td>
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<tr>
<td></td>
<td>Constant Comparative Analysis</td>
</tr>
<tr>
<td>Bernard (2000)</td>
<td>Hermeneutic/Interpretive Analysis</td>
</tr>
<tr>
<td></td>
<td>Narrative/Performance Analysis</td>
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<tr>
<td></td>
<td>Discourse Analysis</td>
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<td></td>
<td>Grounded Theory Analysis</td>
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<tr>
<td></td>
<td>Content Analysis</td>
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<tr>
<td></td>
<td>Cross-cultural Analysis</td>
</tr>
</tbody>
</table>

Basically, this study’s data analysis is based on the qualitative approach as discussed by Merriam (1998) and Bernard (2000) above. A number of Merriam and Bernard’s approaches were applied including ethnographic analysis, narrative analysis, hermeneutics/interpretive analysis and narrative/performance analysis. Also, guided by LeCompte and Schensul’s (1999) suggestions for strategies of analysing data in qualitative research, the following steps were taken:

First, I re-examined the theoretical framework of the study and viewed the collected data through the lens of the theoretical framework. I pragmatically placed the data side by side the theoretical framework and tried to relate the data to the theories thereby creating connections from them to facilitate the understanding of the data within the framework. Also, the research
questions of the study were used to guide the implementation of the data. Five research questions were formulated in this study and conclusions of the data were drawn based on the five questions. This practice has been reverberated by Kawulich (2004) who notes that the ways through which researchers analyse data should come from a combination of factors including theoretical foundations, research questions and the appropriateness of the techniques for interpreting data.

The next step was the creation of vignettes. I created a short descriptive piece of the findings. This was basically a summary of the data to reorganize the data into smaller segments to help develop a clear understanding of the data. Also, summaries of the interviews and observations were created to facilitate the interpretation of the data. The critical events were written in chronological order particularly considering the aim of the study to examine the use of music in three contexts of time in football. This enhanced the narration of the events from beginning to end and helped to pick out the most important points at every point in time.

Also, context played an important role in the analysis of the data collected for this study. The place or venue and circumstances or situations surrounding the events during the observations and recordings as well as time were critically considered due to the assumption that participants’ performance before a football match may be different from their performance after a football match.

The background and history of the topic under study was also examined to aid the interpretation of the data. The examination of the background histories of Musical Chapter ‘O’ and Hearts of Oak Sporting Club helped me to draw significant conclusions and meanings from the interviews and observations made in this study. In addition, I also
examined and analysed the functions and organizational structure of Accra Hearts of Oak Sporting Club and Musical Chapter ‘O’. This enabled me to explain participants’ performance behaviours and most especially how participants interacted and related to each other; thereby broadening my understanding and interpretation of the data.

Moreover, there were some other ways of displaying the collected data that enhanced the understanding and interpretation of the data. These were visual displays including tables, charts, figures and snapshots.

To sum up, as noted by Wolcott (1994), “the process of analyzing and interpreting involves what the researcher “makes of it all” (p. 44), my own experience in music and in football also played a role in the analysis and interpretive process of this study.

1.9.13 Limitation
There were some anticipated limitations in this study. These limitations were general difficulties in measuring subject responses inherently and also the usual setbacks with research design.

1.10 Literature Review
In this section, I primarily look at the accrued knowledge on the uses and functions of music in football and other sports as addressed by some scholars including Baller, Miescher & Rassool (2013), Desmond Morris (1981) and Bredekamp (2007). The review also provides an overview of how research findings in the past have contributed to the understanding of music in football.
1.10.1 Music in Sports

Since football is a constituent of a larger body of sports, it is significant that in this section I review literature on music in sports before narrowing down to music in football. Bateman and Bale (2009) try to address the extensive and long-standing connections between music and sports. Bateman and Bale explore an enthralling range of topics and case studies including the use of music to enhance sporting performance, professional applications of music in sports, sporting anthems as historical commemorations, music at the Olympics, supporter rock music in Swedish sport and Caribbean cricket and calypso music. They aver that the sense of sound has been essential in sports and has been examined from a number of perspectives including singing, chanting, clapping, cheering and shouting.

According to Bateman and Bale (2009), music in sports transpires in a variety of ways and significance; however, usually in a sporting context, music is utilised in three main ways – as asynchronous music\(^3\), synchronous music\(^4\) and pre-task music\(^5\). Bateman and Bale affirm this by projecting imageries of the Brazilian football team in the dressing room and on the field of play. In these imageries, Bateman and Bale postulate that the “Samba Boys” listen to “stimulating Latin American music” in the dressing room as they psychologically prepare for the game (illustrating pre-task music); on the field of play, drums usually “pound relentlessly in the background” (illustrating asynchronous music); and occasionally the team lock into the

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\(^3\) Asynchronous music – music played in the background just to make the sporting environment more pleasurable or enjoyable, usually with no conscious synchronisation between movement patterns and musical tempo

\(^4\) Synchronous music - the use of rhythmic or temporal features of music by athletes as a kind of metronome that regulates their movements

\(^5\) Pre-task music – music that involves the conscious use of musical stimulus to arouse, relax or regulate the mood of an athlete or sometimes the entire team
“lilting samba rhythm being played by fans dictating the pace of play” (illustrating synchronous music). With this imagery, the scholars propose that in a single event, it is possible to use all three ways. Below is a figure illustrating Bateman and Bale’s (2009) proposed three ways of using music in sports:

![Figure 2: A diagram Illustrating Bateman and Bale’s (2009) “Three Ways of Using Music in Sports”](image)

Expatiating further on the use of music in sports, Bateman and Bale (2009) dive deep into how music affects an athlete or a footballer considering the three ways of using music in a sporting context. Bateman and Bale first explore the psychophysical effects of asynchronous music in sports by indicating four factors that contribute to the motivational qualities of a piece of music – “rhythm response”, “musicality”, “cultural impact” and “association” (p. 17). They explain that rhythm response basically “relates to natural
responses to rhythmical and temporal elements of music, especially tempo”; musicality, “pitch-related (as opposed to rhythm-related) elements of music such as melody and harmony”; cultural impact, “draws upon the pervasiveness of music within society or a particular sub-cultural group, whereby frequent exposure to music increases its familiarity, which has an important role in determining preference”; and association, “pertains to the extra-musical associations that music may evoke such as Vangelis’ composition ‘Chariots of Fire’ and its connection with Olympic glory” (p. 17).

Bateman and Bale (2009) add that music is able to cause a relaxation response to aid ease player’s nerves before a competition. They posit that music can be “so serene,” “so lyrical” and “so artfully structured” that players may possibly feel less “tetchy” and “uptight” just by simply having a mental picture of the music. According to Bateman and Bale (2009), Karageorghis et al. put forward that the four factors have a hierarchical structure when it comes to verifying the overall motivational score or proportion of a given piece of music. Bateman and Bale categorizes the four factors into two groups – internal factors (rhythm response and musicality) and external factors (cultural impact and association). They explain that rhythm response and musicality are internal factors because they have a relation with the structure of the music itself; and cultural impact and association are external factors because they have a relation with how listeners interpret the music.

Bateman and Bale (2009) assert:

Motivational music is generally higher tempo (more than 120bpm), has catchy melodies, inspiring lyrics, an association with sporting endeavour and a bright, uplifting harmonic structure (p. 17).
Bateman and Bale cite two examples – “I Feel Good” by James Brown and “Put Your Hands Up For Detroit” by Fedde Le Grand. Also, they maintain that the major benefit of listening to asynchronous music is that it is capable of creating arousal by acting like stimulant or sedative.

Research has shown that loud, upbeat music increases arousal while soft, slow music reduces arousal. Bateman and Bale (2009) aver that:

> music can reduce ratings of perceived exertion (RPE) although this effect is most pronounced during submaximal work intensities... and that during high-intensity training activities, such as sprinting or weightlifting, physiological cues have the dominant influence on attention and, owing to an automatic switch from external cues to internal (bodily) cues, music has a negligible effect on perceived exertion (p. 18).

According to Bateman and Bale (2009), music can also increase the positive aspects of mood such as confusion, anger, depression, boredom, tension and fatigue and that such benefits together can impact upon adherence to exercise or sport training by making such activities more enjoyable, or otherwise be used as part of a pre-event practice to prompt an optimal mindset (arousal control and improved mood).

**1.10.2 Music in Football**

Tsuruta (2003) avers that popular music and football used to be the most relevant genres of popular culture in urban areas in Africa. Tsuruta puts forward that in Tanzania for instance, popular music and football developed out of a model tradition of the dance societies of the
Swahili along the coast. He asserts that football and popular music have thrived throughout Tanzania from generation to generation mostly with intertwined relationship.

As cited by Tsuruta, Ranger (1975) proposes that each dance group in Beni society owned a football team. Similarly, Tsuruta notes that in Dar es Salaam, football clubs were associated to musical clubs and jazz bands, and that for instance, Sunderland (named after Sunderland football club in England) had its own jazz band known as the Sunderland Jazz Band. Tsuruta adds that some of the players of Sunderland doubled as musicians in the band and that a club called Young Bombay Football Club was actually made of two sections – football and music. According to Tsuruta, teams held parties to celebrate victory in which the associated jazz bands performed. Also, he adds that on most occasions the jazz bands organised fund raising concerts for their teams in times of financial difficulties.

Football songs generally have been stereotyped as songs of insults. Marsh, Rosser and Harré (1980) assert that one of the major functions of football songs is habitually to insult the opponent. Marsh, Rosser and Harré claim that in football, the fundamental principle is to attack the opponent through songs. This assertion is reverberated by Murray (2003) who posits that it is common for football songs, chants and slogans to include offensive, mockery and discriminatory statements. Murray lists some examples:

Torino fans praising those of Liverpool for killing Juventus fans at the Heysel in 1985; Liverpool fans abusing those of Manchester United with reminders of the dead bodies on the runway in Munich in 1985; Nigerian players taunting Ethiopians with gestures to their mouths and stomachs mocking their hunger (p. 29).
Tsuruta (2003) also indicates that some bands in Tanzania particularly compose songs to ridicule the opponent team. He illustrates this claim with the song “Yamewafi ka Wenzetu” composed by the Dar es Salaam jazz band to ridicule Yanga fans when Sunderland defeated Yanga in a football match:

\[
\begin{align*}
&Yamewafi ka wenzetu & \text{it finally reached them (the Yanga fans).} \\
&Kila wakitaka kujitahidi & \text{every time they made efforts (to win),} \\
&Mambo yamewa shangaza & \text{it was surprising, however,} \\
&Wamebaki wanalia & \text{that they kept on crying.} \\
&Wanasema tutakonda & \text{They say we are going to lose weight,} \\
&Mambo hayo yamezidi & \text{the situation is getting worse,} \\
&Tutafanya jambo gani oo & \text{what should we do?}
\end{align*}
\]

Also, Baller, Miesscher and Rassool (2013) look at the celebration of goals and victory in football through music performance. The celebrations may be performed by the goal scorer, his or her team mates, technical staff, and/or supporters. Baller, Miesscher and Rassool note that there is sufficient space for the celebration of goals and victory in which supporters insert performative interludes within and after the match. Baller, Miesscher and Rassool emphasize that in one of the reviews of The Soccer Tribe (1981) by Desmond Morris, the reviewer suggests that there are 18 clear-cut ways in which soccer players celebrate goals. Some of these celebrations include players dancing (e.g. the kangaroo dance by the Black Stars of Ghana), the scorer diving onto the pitch with arms and legs outstretched, sliding on his knees, pointing towards the skies to express gratitude to a deity, performing some acrobatic routine, removing his or her shirt, jumping and punching the air, jumping into the crowd, saluting the supporters, and pulling the hem of his/her shirt over his/her face. As cited by Baller, Miescher and Rassool, Bredekamp (2007) also projects snapshots highlighting instances of
highly aesthetic performance during play. Baller, Miescher and Rassool aver that such moments are aesthetic moments in the game of football where supporters exhibit their joy with music and dance full of energy such that football could be viewed as if it were a “ballet of synchronic movements’ or a “choreography of flying and falling.”

To expatiate further, Baller, Miesscher and Rassool cite the example of Roger Milla’s dance at the corner flag during the 1990 World Cup, when Cameroon became the first African team to reach the quarter-final stage as the most famous example. They postulate that Roger Milla’s dance opened up new directions concerning celebrations of World Cup goals which symbolically may have deeper meanings beyond the celebration by an individual player. One can consider the Cameroon star, Samuel Eto whose common celebration is by running towards the spectators, hitting his arm – a gesture which in my estimation projects the view that the “black man is capable”, good, intelligent, skilful or perhaps talented.

1.10.3 Functional Applications of Music in Everyday Life

Considering the primary aim of this study as one that looks at how Musical Chapter ‘O’ uses music performances to support Accra Hearts of Oak, it is essential that literature on the functional applications of music in everyday life is reviewed to augment the understanding of the uses of music in football. Reviewing literature on the functional applications of music in everyday life will help explain how members of Musical Chapter ‘O’ apply the functions of music in everyday life in the context of football.

Music is a significant human endeavour that is essential in almost all cultures. It has served and still continues to serve many fundamental functions. According to Radocy and Boyle (2003), aside aesthetic and expressive functions of music, music serves several non-musical
functions. Hodges and Haack (1996) put forward that generally in everyday life or contemporary life, music affects people along three continua. These are:

(a) from birth to death,
(b) from lowest to highest levels of cognitive functioning, and
(c) as individuals through large social groups (p. 497).

Also, Hodges and Haack add that people usually use or experience music in an extensive range of settings that go beyond just the concert hall. Hodges and Haack explain that music may be used in the community, in religious service, in the marketplace, in the home, at school, as part of special occasions, in the health systems, in politics, in the military, in commercial media and in several other social and commercial contexts (as well as in football).

Radocy and Boyle (2003) explain that all kinds of ceremony, e.g. athletic, commercial, military, state and religious ceremonies generally involves music in one way or the other. Football is no exception. Bateman and Bale (2009) note that several football teams have adopted their own anthems and/or signature tunes which enhance team identity and the sense of unity among team members. As noted in the Background of this study above, football clubs including West Ham United and Southampton (England), as well as Hearts of Oak and Kotoko (Ghana) have adopted their own signature tunes and anthems, which indirectly strengthen the social bonds among team members and supporters. Radocy and Boyle (2003) also point out the fact that special music is used in the opening and closing ceremonies of the Summer and Winter Olympic Games and also that national anthems are played especially for the gold medal recipients. Radocy and Boyle add that national anthems and team or school songs are also used in high school, college and professional sports events (including football).
Also, music may be used as background music in several different aspects of everyday life. Background music may be used in football training sessions to alleviate boredom, or in workplace to raise workers’ morale, direct efforts or stimulate workers. Mussulman (1974) notes that background music is intended to be heard; however, not to be actively listened to. This is echoed by Radocy and Boyle (2003) who put forward the argument that generally, music that captures a person’s attention fails to function as “truly background music”. Pareles (1987) also asserts that generally the tempo of most background music is slow. He adds that the timbres are rich with simple harmonies and high quality and noiseless recording.

One other significant use of music in everyday life is the use of music for advertisement. Radocy and Boyle (2003) explain that in radio and television advertising, music may be used as a tool for attracting listeners and viewers, as well as holding their attention and inducing their moods to a positive one toward a product or service that is being advertised. In football, various teams and their supporters have their unique ways of advertising their teams through music. For instance, in Ghana, teams such as Dwarfs, Kotoko, Olympics and Hearts of Oak have recorded songs which are played on radio to popularise their teams and also, to some extent, attract more fans.

Also, music may be used as entertainment in everyday life. As indicated by Radocy and Boyle (2003), “to entertain means to amuse or divert” (p. 63). In other words, entertainment can be said to be the art of keeping oneself or people amused. Stebbins (2007) asserts that one major meaning of the verb to entertain is to offer the society something enjoyable that is capable of holding their attention for a period of time. According to Stebbins, sociologists regard entertainment as one that centres on things or activities that are purely pleasurable like skiing, crocheting, dancing or singing. In football, fans and various supporting groups use
music to entertain spectators in a variety of ways. This includes singing, drumming and blowing of trumpets or vuvuzelas\(^6\) that accompany dances, gestures, waving of flags and several dramatizations.

\(^6\) A plastic horn, about 65cm long which produces a large monotone usually B\(^b\)3. It is mostly used in football matches
CHAPTER TWO
HISTORICAL BACKGROUND, INSTRUMENTAL SETUP AND PERFORMANCE PRACTICE OF MUSICAL CHAPTER ‘O’

Kawulich (2004) notes that the background history of a topic under study is relevant since it enables the researcher to interpret the collected data. He explains that in several studies of cultures, it is significant that the researcher understands the past so as to understand the present. In this section, the origin and formation of Musical Chapter ‘O’, and history of Accra Hearts of Oak Sporting Club are presented. The instrumental setup, meetings and rehearsals, performance practice, costumes, venues and occasions of performance of Musical Chapter ‘O’ are also presented.

2.1 Origin of the Name Musical Chapter ‘O’
In an interview with Osman Awal Kassim, Chairman of Musical Chapter ‘O’, he noted that the word “chapter,” is a name given to a supporting group of Accra Hearts of Oak Sporting Club. According to Kassim, in the records of Accra Hearts of Oak Sporting Club, supporting groups are called “Chapters” and that currently there are over 200 registered Chapters of Accra Hearts of Oak Sporting Club and each Chapter has a Chapter number; for instance, Chapter 1, Chapter 2, Chapter 3 up to over 200.

In one of the interviews organised for this study, Kassim noted that Musical Chapter ‘O’ is officially called Chapter 100 since it is the hundredth Chapter of Accra Hearts of Oak Sporting Club. According to Kassim, the name “Musical Chapter O” was a nick name given to Chapter 100 by Harry Zakour, a former Accra Hearts of Oak Chairman because Chapter 100 was the only Chapter among all the Chapters that was formed solely as a musical group. He claimed that though some of the other Chapters (including Chapter 15 in New Town,
Greater Accra Region) “tried to emulate what Musical Chapter ‘O’ was doing,” since his infancy, he has never seen any Chapter or any well organised group in Hearts of Oak Sporting Club whose “business” is purposely to perform music in support of the club. He also noted that Musical Chapter ‘O’ is sometimes called “Ever powerful Musical Chapter O” since they could sing from kick off to the last whistle of a football match.

2.2 Formation of Musical Chapter ‘O’

According to Kassim, between 1998 and 1999, some members of Chapter 3 in Nima in the Greater Accra Region of Ghana, led by Abdul Aziz Haruna Futa (who was at the forefront of the founders), and his cousin Sulleyman Futa, Mohammed Bari and Abdul Rashid came out to form a *jama* group to support Hearts of Oak Sporting Club. It was this *jama* group that later came to be known as “Musical Chapter O” but was officially inaugurated in March 2000 as Chapter 100. According to Kassim, after the inauguration of Musical Chapter ‘O’, Abdul Aziz Futa who was the first Chairman promised the National Chapters Committee which was headed by Ato Quagraine that the birth of Musical Chapter ‘O’ will be the first time Accra Hearts of Oak Sporting Club will win their first African Confederations Cup. Urged by Aziz’s promise, Musical Chapter ‘O’ made sure they became “part and parcel” of Accra Hearts of Oak Sporting Club. Since then, Musical Chapter ‘O’ has followed Hearts of Oak in most of its matches including local and international matches played “home” and “away”.

Kassim also revealed that Abdul Aziz Haruna Futa, Mohammed Bari, Sulleyman Futa, Abdul Rashid and Zico formed the first executive members of Musical Chapter ‘O’ with Abdul Aziz as the first Chairman, Mohammed Bari as the first Vice Chairman and Zico, the first
secretary. However, during the May 9 disaster\(^7\), Musical Chapter ‘O’ lost thirteen of its members including Mohammed Bari (Vice Chairman). Consequently, a year later, Osman Kassim Awal was appointed the new Vice Chairman. Kassim was Vice Chairman for four years (2002 – 2006).

Again, Kassim added that after the 2006 World Cup Tournament in Germany, Abdul Aziz Futa who was Chairman of Musical Chapter ‘O’ from 2000 to 2006 contested for the national chairmanship position of the National Chapters Committee and won as 2\(^{nd}\) Vice Chairman leaving his position as Chairman of Musical Chapter ‘O’ vacant. Automatically, Osman Kassim Awal who was Vice Chairman of Musical Chapter ‘O’ became the new Chairman of Musical Chapter ‘O’. According to Muptari Ali, currently, under Kassim’s tenure as Chairman and Muptari Ali as the Organising Secretary, Musical Chapter ‘O’ has over 50 members.

2.3 Administrative Structure of Hearts of Oak Sporting Club

According to Kassim, Accra Hearts of Oak Sporting Club is made up of three units – the Board of Directors, Management Board and the National Chapters Committee (NCC). He explained that the National Chapters Committee serves as the mother of all the different Chapters of Accra Hearts of Oak Sporting Club and that under the National Chapters Committee is the Regional Chapters Committee. He further elucidated that the Executives of the Regional Chapters are elected into office for a 4-year term by the members of the various Chapters and each Chapter has only two votes. He added that below the Regional Chapters

\(^7\) A stadium disaster that occurred at the Accra Sports Stadium on May 9, 2001. About 127 people died making it the worst stadium disaster to have ever occurred in Africa – https://en.mwikipedia.org/wiki/Accra_Sports_Stadium_disaster
Committee are the various Chapters like Chapter 100 (Musical Chapter ‘O’). Below is a figure illustrating the administrative structure of Accra Hearts of Oak Sporting Club:

![Diagram of the administrative structure of Accra Hearts of Oak Sporting Club]

*Figure 3: The Administrative Structure of Accra Hearts of Oak Sporting Club*

### 2.4 History of Accra Hearts of Oak Sporting Club

According to the official website of Hearts of Oak (2011) as at November 2014, Accra Hearts of Oak Sporting Club was founded on November 11, 1911 by the leader Christopher
Brandford Nettey (later Asafoatse Nettey) and his team mates Akom Duncan, Mark Nettey, J.D.K. Botwe, F.D. Amoo, Quarshie Coker, J.T.O. Ankrah, Dodoo Annang, Willie Ocran, Darku Abbey, Adolf Sinon-Okraku and his brothers Alfred Sinon-Okraku and Wilhelm Sinon-Okraku; W.W. Bruce-Tagoe and his brother T.F. Bruce-Tagoe; Solomon Amponsah and his brother Solomon Kwashie; T.F Wilson, Peter Malm and J.A. Aryee. In an interview with Osman Awal Kassim, Chairman of Musical Chapter ‘O’, he confirmed that all the founders constituted the first players of the team with the Saltpond-born Akom Duncan as their first playing captain and also added that Accra Hearts of Oak was the third football club in Ghana after Excelsior (founded in 1903 in Cape Coast) and Invincibles (founded in 1910 in James Town).

The name Hearts of Oak as noted by the official website of Accra Hearts of Oak Sporting Club (2011) signifies the strength and character of the heart of an oak tree. The club is also known as “Phobia”. Their club colours, according to Kassim are red, yellow and blue with a symbol of a heart embossed in the stem of the oak. The official website of Hearts of Oak (2011) notes that the club’s motto, “never say die” is believed to mirror the art, science and reality of the strength and toughness of the oak tree that endures diverse kinds of weather conditions in the forest. In an interview with Osman Awal Kassim, he explained that the founding fathers of the club were expectant of future ups and downs due to inevitable disparities in thoughts, weaknesses and human failures; thus they always demonstrated the spirit of love and unity which has unified them till this present age. The Hearts of Oak Sporting Club official website (2011) cites an instance of the club’s toughness and unity in the early 1920s where the leaders managed to solve a misunderstanding within the management of the club over structural differences. Also, the website notes that it was around this time that one of the team’s young talented players emerged – the late General J.A.
Ankrah, former Head of State and Chief Life Patron of the Accra Hearts of Oak Sporting Club.

However, the official website of Hearts of Oak Sporting Club (2011) reveals that as the club grew, some other problems emerged. According to the website, in the early 1970s the club split into two factions – the Lawyer Osekere clique and the Doctor Konney clique due to a disagreement on whether the club chairmanship should be by means of election or appointment. Again, it discloses that in the 1980s, there was power struggle between the Directors of the Management Board such that the team at a point in time sent two different sides to play Sekondi Hasaacas in the same league match and that this was what subsequently came to be known as the ‘Gallant 14 Episode’. Again, the website puts forward that in the 1990s, the patrons and the directors battled ferociously in court over whether the directors or the patrons had absolute control over the management of the club.

One of the most significant facts about the history of Accra Hearts of Oak Sporting Club is the 1986 Revolution. The Hearts of Oak Sporting Club official website (2011) notes that the 1986 Revolution was a mass transfer never observed or witnessed in the history of the club. According to the website, the 1986 Revolution saw 23 players, most of them who were also Black Stars players transferred by an Interim Management Committee (IMC) headed by Capt. (Rt.) Dr. Nyaho Nyaho Tamakloe. As noted by the website, the club according to the management of the team had performed poorly in the league finishing in 9th position and also being eliminated at the quarter final stage of the 1986 African Cup of Championships Clubs by Nkana Red Devils of Zambia. In an interview with Osman Awal Kassim, he claimed that the main cause of the club’s abysmal performance was player indiscipline. Kassim expatiated that there was total loss of confidence in the players and a general feeling of hopelessness.
such that the Council of Patrons and the Board of Directors had no choice than to hand over
the club to the Ministry of Youth and Sports. According to the Hearts of Oak Sporting Club
official website (2011), the late Ato Austin, who was the secretary of the Provisional National
Defense Council (PNDC) at the time, established an Interim Management Committee headed
by Capt. (Rt.) Dr. Nyaho Tamakloe. Capt. (Rt.) Dr. Nyaho Tamakloe ignored protest from
the same fans that were discontented with the club’s performance and transferred over 23
players of the club. He also dissolved the National Chapters Committee which was the
supporters’ wing of the club because he felt the supporters did not support his vision for the
club. In addition, he established a technical team with Coach P.E. Cobbina as its head
charged with the responsibility of scouting and grooming players into a formidable team. It
was this team that later became known as the ‘Musical Youth’. According to the website, the
late Shamo Quaye was perceived as the star allure of that team and that it was this same team
that also produced Ablade Kuma who captained Ghana to win Africa’s first ever Olympic
Soccer medal (bronze medal) in Barcelona Olympic 1992 in Spain.

The official website of Hearts of Oak Sporting Club (2011) notes that the team reached its
present status as a Limited Liability Company in December 13, 1993 (with registration
number 52, 725) from a “basic amateur unit” that played football simply for the love of it. It
is explained on the website that the status was reached in line with a Ghana Football
Association/Ministry of Youth and Sports mandate that compelled clubs to be incorporated to
reflect the professionalism being introduced in the governance structure of football in Ghana.
According to the website, some challenges emerged because the professionalism required the
building and maintenance of formidable teams with better conditions of service, enough
revenue, corporate sponsorships, maximum patronage, cycle of quality players and above all,
good performance. In an interview with Kassim, he noted that till today, Hearts of Oak Sporting Club still have financial challenges in the quest to maintain its professional status. Notwithstanding its challenges, the club over the years has made some remarkable achievements both on the local and international levels as tabulated below:

**ACHIEVEMENTS (LOCAL)**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>DATE</th>
<th>ACHIEVEMENT/AWARD/TROPHY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Domestic League</td>
<td>1958</td>
<td>Winners of the 1st Organized League in Ghana</td>
</tr>
<tr>
<td></td>
<td></td>
<td>20 times Winners of the Ghana Premier League</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(6 Consecutive times between 1997 and 2002)</td>
</tr>
<tr>
<td>Knock-out</td>
<td>1958-2014</td>
<td>10 times Champions of the Knock-out</td>
</tr>
<tr>
<td>Super Cup</td>
<td>1958-2014</td>
<td>9 times Champions of the Super Cup (4 times Double Champions)</td>
</tr>
</tbody>
</table>

*Table 3: A Table Representing the Achievements of Accra Hearts of Oak Sporting Club in Ghana (taken from the Accra Hearts of Oak Sporting Club Official Website)*

**ACHIEVEMENTS (INTERNATIONAL)**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>DATE</th>
<th>ACHIEVEMENT/AWARD/TROPHY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Africa Clubs Championship</td>
<td>1977</td>
<td>Runners-up to Hafia Club of Guinea</td>
</tr>
<tr>
<td>Africa Clubs Championship</td>
<td>1979</td>
<td>Runners-up to Union Sportive Douala of Cameroun</td>
</tr>
<tr>
<td>Confederation of</td>
<td>2000</td>
<td>Champions of the 4th CAF Champions League</td>
</tr>
<tr>
<td>African Football (CAF)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Champions League</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Confederation of African Football (CAF) Super Cup</td>
<td>2001</td>
<td>Champions of the 8th CAF Super Cup</td>
</tr>
<tr>
<td>CNN/World Soccer Magazine</td>
<td>2001</td>
<td>8th Best Club in the World</td>
</tr>
<tr>
<td>Federation of International Football Association (FIFA) History and Statistics</td>
<td>2001</td>
<td>83rd Best Club in the World</td>
</tr>
<tr>
<td>International Soccer Magazine</td>
<td>2001</td>
<td>83rd Best Club in the World</td>
</tr>
<tr>
<td>Confederations Cup (Confederation of African Football)</td>
<td>2004</td>
<td>Champions of the 1st Confederations Cup</td>
</tr>
<tr>
<td>FIFA Ranking</td>
<td>2005</td>
<td>116th Best Club in the World</td>
</tr>
</tbody>
</table>

**Table 4: A Table Representing the Achievement of Accra Hearts of Oak Sporting Club in World Football (taken from the Accra Hearts of Oak Sporting Club Official Website)**

Apart from the club’s successes represented above, the club has also made some significant contributions to the development of football in Ghana. According to the club’s official website, the team has represented the Ghana National Team against Burkina Faso, Nigeria, Uganda, Egypt, Cote d’Ivoire and Congo. Accra Hearts of Oak Sporting Club has also played against several top clubs in the world including Real Madrid Club de Fútbol, based in Madrid (Spain); Clube de Regatas do Flamengo, based in Rio de Janeiro (Brazil); and Santos FC,
based in Vila Belmiro (Brazil). Also, according to the website, the club has produced some outstanding players including:


2.5 Instrumental Setup of Musical Chapter ‘O’

The Musical Chapter ‘O’ ensemble is a Kpanlogo ensemble. According to Collins (1994) Kpanlogo is a “neo traditional” social music and a dance style of the Ga people of Ghana invented in 1963 by Otoo Lincoln. Collins explains that the name Kpanlogo was a young girl’s name in an Ananse folk tale. He notes that the rhythms and dance of Kpanlogo are a blend of Highlife (Pop music), Kolomashie (street processional music), Oge (a Liberian based music drum style) and Rock n Roll (i.e. the Twist). Ladzekpo (1996) indicates that the
ensemble is made up of about three bells (one plays the basic pattern and two play improvised patterns), a rattle and two drums (a low supporting drum and a mid supporting drum). However, the Musical Chapter ‘O’ Kpanlogo is made up of seven instruments – a bell, two rattles, two Kpanlogo drums (male and female), a frame drum and a djembe. However, on some occasions, a trumpet is added. Below are pictures of the various instruments used by the Musical Chapter ‘O’. I also describe each instrument based on its classification, shape, playing technique, sound quality and function in the performance.

2.5.1 Double Bell

As noted above, Ladzekpo (1996) indicates that the Kpanlogo ensemble is made up of about three bells. However, Musical Chapter ‘O’ uses a double bell in place of the three bells. The double bell player plays the basic pattern as indicated by Ladzekpo but improvises as the performance goes on.

Figure 4: A Picture of the Double Bell
(a) Classification

According to Hornbostel and Sach’s (1961) classification of musical instruments, the double bell is an idiophone. In other words, the sound of the double bell is produced by the vibration of the body of the instrument. However, Nketia (1974) specifically classifies the double bell as a struck idiophone.

(b) Shape

The double bell is made up of two iron bells held together at the end by a metal handle. The two iron bells are conical in shape with one bigger and longer than the other. One is almost half the size of the other. Normally, the smaller piece is always on top of the bigger piece.

(c) Playing Technique

In the Musical Chapter ‘O’ ensemble, the double bell player is the time keeper. He normally holds the double bell by the handle in his left hand and with a stick in the right hand, applies the stick technique. By striking the bells with the stick, the body of the bells starts to vibrate and sound is produced.

(d) Sound Quality

The double bell is very distinct and audible. It is really loud enough to be heard from a distance and that is one of the reasons why it is usually used by Musical Chapter ‘O’ to provide the timeline. It is interesting to note that during the observations for this study, the double bell was loud enough to be heard even outside the stadium. The double bell is an indefinite pitched instrument; however, it is capable of producing two different sounds (sometimes three, when muted). The smaller bell produces a more high pitched sound as compared to the bigger bell.
(e) Function

The main function of the double bell is to provide the timeline. It serves as a point of reference to the Musical Chapter ‘O’ performers. In an informal interview with the master drummer of Musical Chapter ‘O’, he affirmed that the timeline is very relevant and not only does its omission create difficulties for the performers but to some extent distorts the performance.

2.5.2 Rattles

![Rattles Enmeshed with Beads in Phobia Colours](image)

*Figure 5: A picture of the Rattles Enmeshed with Beads in Phobia Colours*

(a) Classification

As noted by Hornbostel and Sach’s (1961) classification of instruments, rattles are idiophones. Nketia (1974) notes that idiophones are the most widespread, simplest and easily improvised instrument among the diversity of African instruments. Nketia defines an
idiophone as “any instrument upon which a sound may be produced without the addition of a stretched membrane or a vibrating string or reed” (p. 69). According to Nketia, the rattles are specifically shaken idiophones. In other words, their sounds are produced by the vibration of their body.

(b) Shape

The rattles used by the Musical Chapter ‘O’ are gourd rattles and are spherical in shape with their necks serving as handles. They are mostly slim-necked gourds with bulbs measuring about 4 – 6 inches in diameter and the necks measuring 1 – 2 inches in length. They are enmeshed with coloured beads in Phobia colours\(^8\) with small stones inside the gourds.

(c) Playing Technique

The rattles used by the Musical Chapter ‘O’ are shaken idiophones and as such, the performers use the shaken technique to play. With the shaken technique, the two rattle players handle the rattles by their necks and strike them against their thighs, use the base of their palms to strike them or shake them in a controlled fashion.

(d) Function

Nketia (1974, p. 70) notes that functionally, rattles may be primary rattles (i.e. held in the hand and played) or secondary rattles (i.e. rattles that are worn on the body of dancers or attached to other instruments as “modifiers”). The rattles used by Musical Chapter ‘O’ are primary rattles. Their basic function is to maintain a rhythmic ground throughout the performance and help crystallize the foundation pulse.

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\(^8\) Accra Hearts of Oak Sporting Club colours - red, yellow and blue
2.5.3 Kpanlogo Drums

(a) Classification

The Kpanlogo drums, according to Hornbostel and Sach’s (1961) classification of instruments, are membranophones. This means that their sound is produced by the vibrations of a stretched membrane over the frames.

(b) Shape

The Kpanlogo drums are single-headed drums and are semi cylindrical in shape with a bulge in the middle. They are open at the bottom, and closed at the top by sonorous skins. The skins are suspended by pegs that can be pushed in or out to regulate the tension. They are also painted in “Phobia colours” – red, yellow and blue with the name Chapter ‘O’ inscribed round them. Also, beside the name Chapter ‘O’ is a design of the oak tree which signifies their mother club, Accra Hearts of Oak Sporting Club.
(c) Playing Technique

The technique applied in playing the Kpanlogo drums is the hand playing technique. The Musical Chapter ‘O’ drummers usually sit and place the drums in between their thighs and use both hands to play. By hitting the membranes with the tips of their fingers or their palms, the membranes vibrate and sound is produced.

(d) Sound Quality

The Kpanlogo drums are indefinite pitched. However, the two drums (male and female) are tuned differently. In an informal interview with the master drummer of Musical Chapter ‘O’, he confirmed that one of the two drums is female while the other is male and that the female drum is tuned to sound higher than the male. This is done by pushing in or hammering down the pegs to regulate the tension – the higher the tension, the higher the sound produced.

(e) Function

Although in some Kpanlogo ensembles, the male drum serve as a master drum, the Musical Chapter ‘O’ uses both the male and female drums as subordinate drums. The male drum serves as a low supporting drum while the female drum serves as a mid supporting drum. The different accompanying rhythms provided by the pair, create a rhythmic fusion thereby creating a high density effect.
2.5.4 Frame Drum

(a) Classification
In an interview with the master drummer of Musical Chapter ‘O’, he claimed that according to Oral Tradition, the Ga people of Greater Accra Region of Ghana copied the use of the frame drum from the Kru people of Liberia. According to Hornbostel and Sach’s (1961) classification of instruments, the frame drum is a membranophone. This means that its sound is produced by the vibration of a stretched membrane over a frame.

(b) Shape
The frame drum is a single-headed drum and is rectangular in shape. Nketia (1974) notes that drums are generally carved out of logs of wood, earthenware vessels, gourds or strips of wood bound together by iron hoops. The frame drum used by Musical Chapter ‘O’ is made of bars of wood. The bars of wood are bound together with nails to form a rectangular shape.
with two wooden bars crossed in the middle like a cross. A membrane, normally an animal skin is stretched on this wooden structure and small pins or nails nail down the membrane to the sides of the wooden structure.

(c) Playing Technique
The technique applied in playing the frame drum is the hand playing technique. A frame drum is normally light enough to be held in one hand. The player holds it with his left hand and plays with the tip of the fingers and sometimes the palm of his right hand. By hitting the membrane with the tips of the fingers or the palm, the membrane vibrates and sound is produced.

(d) Sound Quality
The frame drum is indefinite pitched but is able to produce some different levels of sound depending on the tension of the stretched membrane. The membrane may be stretched to produce a high pitched sound; however, it is normally tuned to produce a relatively low pitched sound to add bass to the whole ensemble.

(e) Function
Generally, the frame drum may serve different functions when used in an ensemble. However, Musical Chapter ‘O’ uses the frame drum as a subordinate drum or an accompanying drum to help achieve a high density effect.
2.5.5 Djembe

Many stories have been told about the origin and history of the djembe. While some master drummers claim the drum originated from Senegal, others claim it originated from either Guinea or Guinea Bissau. Some even claim the drum originated from Burkina Faso. However, in the informal interview with the master drummer of Musical Chapter ‘O’, he claimed the djembe is originally from Mali. According to oral tradition, the name ‘djembe’ evolved from the Bamana in Mali. According to the Bamanakans’ mythology, djembe comes from two words – ‘dje’ and ‘be’. ‘Dje’ means gather and ‘be’ means everyone; thus, djembe implies “everyone gather together”.

![Figure 8: A Picture of the Djembe](http://ugspace.ug.edu.gh)
(a) Classification

According to Hornbostel and Sach’s (1961) classification of instruments, the djembe is a membranophone. In other words, its sound is produced by the vibration of a stretched skin over a frame.

(b) Shape

The djembe is a single-headed drum. It is a goblet-shaped drum – it is bowl-shaped from the head to the middle and conical from the middle to the bottom. It is closed at the top by a sonorous skin and open at the bottom. The skin is laced down by strings to a tension ring in the middle that can be regulated to increase or reduce the tension.

(c) Playing Technique

Like the Kpanlogo drums, the technique applied in playing the djembe is the hand playing technique. The drummer sits and places the drum in between his thighs and uses both hands to play. By hitting the skin with the tips of the fingers or the palms, the skin vibrates and sound is produced.

(d) Sound Quality

The djembe is also indefinite pitched. However, it is able to produce different levels of sounds depending on the technique of hand drumming applied. The use of the palm, the base of the palm, the tip of the fingers, or the cupped hand in different positions on the drum creates different levels of sounds. For instance, while the tip of the fingers used at the edge of the drum in open position creates a very high-pitched sound, the cupped hand used in the centre of the drum creates a low-pitched sound.
(e) Function

In the Musical Chapter ‘O’ Kpanlogo ensemble, the djembe serves as the master drum. The djembe player usually cues the other drummers when to start and end performance. On some occasions too, the djembe player cues the chorus to sing. According to the master drummer of Musical Chapter ‘O’, the djembe player is the only drummer in the Musical Chapter ‘O’ ensemble who is obliged to play variations during performance.

2.5.6 Trumpet in B\textsuperscript{b}

The trumpet, like the cornet, is generally known to have the highest register in the brass family. Barclay (1992) notes that the trumpet has long been used as signalling device around 1500 BC and begun to be used as a musical instrument in the 15\textsuperscript{th} century.

\textbf{Figure 9: A Picture of the Trumpet in B\textsuperscript{b}}
(a) Classification

Considering Hornbostel and Sach’s (1961) classification of instruments, the trumpet is an aerophone. This is to say that the sound of the trumpet is produced by the vibration of air within the instrument – the instrument itself does not vibrate. According to Hornbostel and Sachs, the trumpet may also be classified as a wind instrument.

(b) Shape

Bate (1978) notes that the trumpet is mainly constructed of brass tubing that is normally bent twice into rounded oblong shape. The trumpet used by Musical Chapter ‘O’ is a B♭ trumpet with a tubing length of about 1.48 m. It has three piston valves and each of the valves increases the length of tubing when engaged, thus lowering the pitch.

(c) Playing Technique

The trumpet is played by blowing air through closed lips into a mouth piece connected to the instrument. This produces a buzzing sound that starts a standing wave vibration in the air column inside the trumpet. Modern trumpets generally have three valves and as noted above, each of the three valves increases the length of tubing when engaged, thus lowering the pitch.

(d) Function

According to Kassim, the use of the trumpet in the Kpanlogo ensemble of Musical Chapter ‘O’ is a recent addition. In one of the interview sessions with Kassim, he noted that Musical Chapter ‘O’ started using the trumpet after the renovation of the Accra Sports Stadium in 2007. Kassim explained that after the renovation of the stadium into a 40,000 sitting capacity, it became necessary that Musical Chapter ‘O’ use the trumpet in place of the lead singer.
whenever the stadium is filled to capacity. Currently, the role of the trumpet in the Musical Chapter ‘O’ performances is to introduce songs and also to cue the chorus.

### 2.6 Musical Chapter ‘O’ Meetings/Rehearsals

Officially, Musical Chapter ‘O’ meets every Saturday from 4:00 pm to 6:00 pm. However, during the research process it was observed that the meeting time was not static. Sometimes meetings started between 5:00 pm and 5:30 pm and closed between 6:30 pm and 7:00 pm depending on the agenda and/or issues discussed. In an interview with the Organiser of Musical Chapter ‘O’, Muptari Ali, he noted that most of their members close from work around 4:00 pm and so get to Musical Chapter ‘O’ meetings between 5:00 pm and 5:30 pm; however, rescheduling the meeting time to about 6:00 pm or 6:30 pm would not be the best option especially considering the current power crisis in Ghana. This was echoed by Kassim who noted that sometimes they check the load shedding schedules if they want to rehearse in the evening.

Though, they officially meet on Saturdays, emergency meetings may be scheduled for any other day of the week when the need arises. For instance, Muptari explained that sometimes they organise meetings on Mondays or Tuesdays when Hearts of Oak Sporting Club has a “mid-week” (i.e. when Hearts of Oak is playing a match on Wednesday). The organiser noted that on a meeting day, he sends text messages to all Musical Chapter ‘O’ members usually in the morning to remind them of the meeting and the scheduled time. As a participant observer, I also received some of the text messages.

It was observed that Musical Chapter ‘O’ meetings were basically in three sections – discussions, rehearsals and prayers. On meeting days, the Organiser guides one or two other
members (usually females) to set up the place for the meeting. They usually clean the place, arrange the chairs and tables and get the musical instruments ready before the scheduled time. According to the Organiser, most often he is first to get to meetings. Upon reaching the meeting grounds, he sometimes calls members to find out if they were coming and also to encourage them to come for the meeting.

Meetings normally start with an opening prayer led by the Organiser. After prayers, he welcomes everybody with a special utterance of the group’s slogan – He calls strongly with his fist up, “musical” three times while members respond mightily together as follows:

Organiser: *Musical*
Members: *Chapter ‘O’*

Organiser: *Musical*
Members: *Chapter ‘O’*

Organiser: *Musical*
Members: *afe fee shi anyee* 9

In an interview with Awal Kassim, he noted that Musical Chapter ‘O’ is the only Chapter that was formed solely as a musical group. According to Kassim, Musical Chapter ‘O’ is the only Chapter that can sing from the beginning of a match to its end. He explained that some Chapters try to emulate Musical Chapter ‘O’ and that Chapter 15 in Accra New Town for instance try to copy Musical Chapter ‘O’ but have never been successful.

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9 A Ga phrase which literary means they have always tried but to no avail.
Just after the welcoming, all members including the Chairman stand and sing the Hearts of Oak Sporting Club Anthem:

Arose, arose, arose
Be quiet and don’t be silly
We are the famous Hearts of Oak
We never say die
Hearts eleven
It’s a mighty team

According to Kassim, without Hearts of Oak Sporting Club there is no Musical Chapter ‘O’ and so it has become a tradition that whenever they meet, they sing the anthem to show their allegiance to Hearts of Oak Sporting Club. He avers that the Hearts of Oak Sporting Club anthem is one of the entities that identify them as Hearts of Oak Sporting Club supporters.

Musical Chapter ‘O’ meetings are presided over by the Chairman, Kassim. After the singing of the Hearts of Oak anthem, Kassim goes on to read out the agenda for the meeting so that discussions can start. Unlike in some meetings, there is no formal reading of previous minutes. However, Kassim explained that informally, he draws members’ attention to some significant issues that have been discussed in previous meetings where necessary. Deliberations and discussions usually last about 40 minutes after which they break for rehearsals.

During rehearsals, the lead singer leads members to practise old songs and also learn new songs. In an interview with the lead singer, he noted that sometimes they create their own
songs from existing songs; for instance, the “Dong Bortey” song from VIP’s “Ahomka wo mu”. Basically, they maintain the melodic and rhythmic organization of the song and change the text of the song. It is also important to note that they do not use the whole song but just a section of it. In the “Ahomka wo mu” song, they ignored most of the raps and just changed some sections of the texts as follows:

<table>
<thead>
<tr>
<th>Ahomka wo mu by VIP</th>
<th>Ahomka wo mu by Musical Chapter ‘O’</th>
</tr>
</thead>
<tbody>
<tr>
<td>Na woman be this</td>
<td>Na player be this</td>
</tr>
<tr>
<td>So so beauty de bath am oo</td>
<td>So so skills they bath am oo</td>
</tr>
<tr>
<td>She make I de sick</td>
<td>He make I they sick</td>
</tr>
<tr>
<td>I no de feel walk</td>
<td>I no de feel chop</td>
</tr>
<tr>
<td>O my love, if you leave me I go die oo</td>
<td>O Bortey, if you leave me I go die oo</td>
</tr>
<tr>
<td>So so wahala</td>
<td>So so wahala</td>
</tr>
<tr>
<td>So so shakara</td>
<td>So so shakara</td>
</tr>
<tr>
<td>So so think I dey think</td>
<td>So so think I dey think</td>
</tr>
<tr>
<td>Cee-Kôni e, ibi your love go kill me oo</td>
<td>Don Bortey, na your skills go kill me oo</td>
</tr>
<tr>
<td>W’anım, w’akyi, ahomka wɔ m</td>
<td>W’anım w’akyi ahomka wɔ mu</td>
</tr>
<tr>
<td>Wo honam wo biribiara anigye wɔ m</td>
<td>Wo dribbling nyina anigye wɔ mu</td>
</tr>
<tr>
<td>Wo nsa ho aduane koraa na eku me oo</td>
<td>Wo goal hyे yi aа na eku me oo</td>
</tr>
<tr>
<td>Ọdọ ye wu me ne wara oo</td>
<td>Bortey me ne wara oo</td>
</tr>
<tr>
<td>Ọdọ ye wu me ne wo bèwu</td>
<td>Bortey me ne wo bèwu</td>
</tr>
</tbody>
</table>

This song was composed in 2001 when Bernard Dong Bortey joined Hearts of Oak Sporting Club from Ghapoha Readers (Tema). Presently, the text of the song has been rearranged for Gilbert Fiamenyo, top striker of Hearts of Oak Sporting Club as follows:
Na player be this
So so skills they bath am oo
He make I they sick
I no they feel chop
Fiamenyo if you leave me I go die oo
So so wahala
So so shakara
So so think I dey think
Fiamenyo, na your skills they kill me oo
W’anim w’akyir ahomka wom
Wo dribbling enigye wom
Wo goal hye yi aa na eku me
Fiamenyo me ne wara oo
Fiamenyo me ne wo bewu

According to the lead singer of Musical Chapter ‘O’, whenever they sing this song, Fiamenyo’s performance perks up.

The third section of Musical Chapter ‘O’ meeting is assigned for prayers. The prayers are usually in two forms – Muslim prayers and Christian prayers. Musical Chapter ‘O’ is a social organisation open to both Christians and Muslims just as Hearts of Oak is open to every footballer, notwithstanding their religious affiliations. However, they are mostly Muslims. The Christians form only about 20% of the entire Musical Chapter ‘O’ membership. The figure below illustrates the distribution of Muslims and Christians of Musical Chapter ‘O’:
Figure 10: A Chart Illustrating the Percentage of Muslim and Christian Membership of Musical Chapter ‘O’

According to the organiser, even though it is not a fixed structure, on most occasions, meetings are started with Christian prayers and ended with Muslim prayers. They basically pray to thank God for how far he has brought Musical Chapter ‘O’, ask God’s favour and strength for leaders and members of Musical Chapter ‘O’ and also for peace within the group. They also pray for peace for their mother club, Accra Hearts of Oak Sporting Club and ask for good health and strength for players, technical staff and the management board.

According to Kassim, sometimes Musical Chapter ‘O’ offer sacrifices in favour of Hearts of Oak. In one of the interview sessions with him, he explained that on most occasions, a day before Hearts of Oak play a crucial game, they visit their malams and make consultations on the results of the game. Kassim emphasized that the malams can actually “read” the game and predict the results of the game and sometimes the goal scorers. Usually, when the malams predict a Heart of Oak loss, Musical Chapter ‘O’ offer sacrifices to ask Allah to change the result in their favour. Sometimes they process through the principal streets of Nima dressed
in Phobia colours, drumming dancing, and singing praises to God for favour. He noted that upon their malams’ instructions, they sometimes sacrifice fowls, sheep and on some occasions, cattle to ensure a Hearts of Oak Sporting Club win. Also, Kassim added that during the period when the late Cecil Jones Attuquayefio was coach of Accra Hearts of Oak Sporting Club (1998 – 2001), he made sure that Musical Chapter ‘O’ was part of the team everywhere they went and on some occasions, Cecil Jones Attuquayefio used his own money to fund the Musical Chapter ‘O’ to make sacrifices for the team.

2.7 Performance Practice

Although the original Kpanlogo is performed by both males and females, out of the thirty active members of Musical Chapter ‘O’, only two are females. The females do menial jobs such as cleaning the rehearsal grounds and arranging the place for rehearsal. They also assist in serving food and drinks to members before and after performance. However, on some occasions they join the hand clapping and singing.

On a match day, members of Musical Chapter ‘O’ gather at the Musical Chapter ‘O’ meeting grounds by 10:00 am, to pray and sing till about 1:00pm when they finally board an arranged bus to the stadium. Usually, as they travel from Nima to Accra Sports Stadium, they sing and drum in the bus till they arrive at the stadium. According to Kassim, when they arrive at the stadium, they continue singing, clapping, drumming and dancing till they finally get to their stand. They fix their banner in front of their stand – a red, yellow and blue banner that reads “Ever Powerful Musical Chapter ‘O’”. 
Apart from the banner, they have two big Musical Chapter ‘O’ flags. They stretch one over the seats beside them and roll out the other one occasionally when Hearts of Oak scores. Usually, they move round the stadium singing, clapping, drumming and dancing to announce their presence and come back to their stand some few minutes to kickoff. In one of the interviews with Kassim, he noted that before kickoff, they sing one or two songs – usually, “Phobia Ose Yie” and “Do Something New in My Life”. In the observations for this study, it was observed that as soon as the officials of the game, the opponent team, Hearts of Oak Sporting Club and technical staff for both teams together set foot on the pitch, the lead singer of Musical Chapter ‘O’ quickly chants, “Phobia Osie Yie”\textsuperscript{10} and all members respond “yie, yie” as follows:

\textsuperscript{10}“Phobia Osie Yie” literally means hail Phobia. It is a chant that is sung repeatedly and rhythmically by the Musical Chapter ‘O’ to praise Accra Hearts of Oak Sporting Club and also to attract attention.
Cantor: Phobia, Phobia, Phobia, osie yie!

Chorus: Yie, yie!

Cantor: Phobia, Phobia, Phobia, osie yie!

Chorus: Yie, yie!

Phobia oo!

yie Phobia oo!

yie ayie!

Cantor: Hearts, Hearts, Hearts, osie yie!

Chorus: Yie, yie!

Cantor: Hearts, Hearts, Hearts, osie yie!

Chorus: Yie, yie!

Hearts oo!

yie Hearts oo!

yie ayie!

Before kick-off, all eleven first team players kneel and raise up their hands while Musical Chapter ‘O’ sing “Do Something New in Our Life”. Immediately the referee’s whistle goes for kickoff, they sing the Hearts of Oak Sporting Club anthem “Arose, Arose, Arose”. After the anthem, the jama begins.

2.7.1 Costumes

According to Kassim, costumes are very important to the group. He explained that for easy identification, Musical Chapter ‘O’ always dress in Phobia colours. This includes Hearts of Oak Sporting Club replica jerseys, wrist bands, caps and mufflers. According to Kassim, every member of Musical Chapter ‘O’ is obliged to wear at least a Hearts of Oak Sporting
Club replica jersey. As a participant observer, I was advised to also wear the Hearts of Oak Sporting Club replica jersey and so in all the participant observations made in this study, I wore the Hearts of Oak Sporting Club replica jersey and wrist bands. Usually, members of Musical Chapter ‘O’ wear the Hearts of Oak Sporting Club replica jerseys with black or blue-black jeans or trousers (see figure 13 below):

![Musical Chapter ‘O’ Members Dressed in Hearts of Oak Replica Jerseys Performing at the Accra Sports Stadium](image)

*Figure 12: Musical Chapter ‘O’ Members Dressed in Hearts of Oak Replica Jerseys Performing at the Accra Sports Stadium*

### 2.7.2 Venues for Performance

Usually, the venue for performance is the Accra Sports Stadium. However when Accra Hearts of Oak Sporting Club travels to play with other teams like Asante Kotoko in Kumasi, Hearts of Lions in Kpando, Hasaacas in Sekondi or Goldfields in Obuasi, Musical Chapter ‘O’ also travels to go and support the team.
CHAPTER THREE
MUSICAL ANALYSIS

In all, over ten songs were recorded in each of the three contexts of this study – pre-match, during-match and post-match. However due to time constraints, in this chapter, only four songs are analysed – the Hearts of Oak Anthem and one song from each of the three contexts.

3.1 Analytical Parameters

The analyses of the musical pieces in this chapter are based on Caplin’s (1998) theory of the analysis of musical pieces. The following parameters are used for the analysis of the musical pieces in this chapter: (a) musical form, (b) musical texture, (c) melodic contour, (d) harmonic structure, (e) chordal progression (f) rhythm, (g) dynamics and (h) tempo. Also, compositional devices including call and response, repetition, imitation, sequence, syncopation and ornamentation are also employed in the analytical process. Nevertheless, it is important to note that the analysis strictly adheres to the traditional concept of the transcribed music itself. Only the musical elements and composition devices mentioned above that are evident in the musical content are vividly described.

3.2 List of Music

(a) Hearts of Oak Anthem
(b) Phobia Osie Yie
(c) Ashishi Wo
(d) Come and See What Phobia Has Done
3.2.1 Analysis of the Hearts of Oak Anthem

Hearts of Oak Sporting Club Anthem

A - rose, a - rose a - rose be qui-et and don't be si-ly. We are the

fa - mous Hearts of Oak, we ne-ver say die.

A - rose, a - rose, a -
2

Hearts of Oak Sporting Club Anthem

Cnt

rose be qui-et and don't be si-ly. We are the fa-mous Hearts of

Chrs

rose be qui-et and don't be si-ly. We are the fa-mous Hearts of

Chrs

Oak, we ne-ver say die. die.

Oak, we ne-ver say die. die.

Oak, we ne-ver say die.
The Hearts of Oak Sporting Club Anthem is an arrangement from the song, “Arise! Arose! Arisen.” The anthem is sung by Musical Chapter ‘O’ in all the three contexts of this study. In the pre-match context, it is sung during Musical Chapter ‘O’ meetings and rehearsals; in the
during-match context, it is sung before kick-off and also in the course of the game; and in the post-match context, it is sung usually after a Hearts of Oak win.

The anthem is in the cantor and chorus form and it is composed for cantor and chorus. However, on some occasions, the part for the cantor is replaced by the trumpet in B^b. It is predominantly homophonic. The piece is composed in the simple quadruple time and mostly makes use of divisive rhythms. It is usually sung in moderate tempo and the volume tends to stay constant for a stretch of time. Even when the dynamic level shifts, the shift is usually sudden. Basically, the harmony is based on a juxtaposition of thirds with a few unisons.

(a) Cantor

As indicated on the score above, the anthem starts with a call by the cantor. It begins with the dominant (fifth degree of the scale) and ends on the tonic (first degree of the scale). The melodic contour of the piece is predominantly conjunct in motion with occasional leaps and the compass of the melody is G4 to D5. The theme also employs sequence in the opening phrase – measures 1-2 and 3-4:

![Figure 13: An Illustration of Sequence in the Hearts of Oak Anthem](image)

(b) Chorus

The function of the chorus is to respond to the cantor and also to harmonize the theme. The chorus employs a unique traditional harmony of parallel thirds. It is in three parts or voices – first, second and third voices. Usually, the thematic material is in the first voice. The second
voice sings a third below the first voice, while the third voice sings a third above the first voice. However, in measure 8, all three voices begin with unison on G4. Also, the first voice makes use of a lowered 7th (B♭) in measure 22:

![Figure 14: Illustration of the Use of a Lowered 7th in the Hearts Oak Anthem](http://ugspace.ug.edu.gh)
3.2.2 Analysis of Phobia Osie Yie

Phobia Osie Yie

An Arrangement by
Musical Chapter 'O'

Cantor
1. Pho-bia, Pho-bia,
2. Hearts, Hearts,
Pho-bia, Pho-bia, Pho-bia o-sie yie!
Hearts, Hearts, Hearts o-sie yie!

Chorus
1. yie a-yie
2. yie a-yie

Cnt
Hearts, Hearts, Hearts, Hearts o-sie yie!

Chrs
yie a-yie
yie a-yie

INTEGR PROCEDAMUS
yie a-yie
yie a-yie
yie a-yie
The song, “Phobia Osie Yie” is a Musical Chapter ‘O’ arrangement of the popular Ghanaian song, “Ghana Osie Yie”. It is usually sung in the pre-match context before kick-off. The piece is arranged in the cantor and chorus form. As indicated on the score above, it is written
in two verses – verses 1 and 2. The texture is homophonic. The song is anchored in the quadruple meter; however, it makes use of quite a number of anacrusis and syncopations. It is performed in moderate tempo with no gradual or sudden changes in dynamics. The harmony is based on the superimposition of parallel thirds throughout the entire piece.

(a) Cantor

The theme is constructed with five notes (E, F, G, A and C) and that suggests a feeling of the pentatonic scale:

![Figure 15: Scale Representation as Used in the Theme of “Phobia Osie Yie”](image)

The theme begins with a call by the cantor from measure 1 to 6. It starts with the tonic (C5) and ends with the median (E4). It begins with repetitions of the tonic (C5) and the dominant (G4) in free rhythm – the cantor varies the motive in tempo rubato and sometimes with brief pauses:

![Figure 16: An Illustration of Brief Pauses in “Phobia Osie Yie”](image)

The melody is mainly in disjunct motion with a lot of leaps and a few steps. The range of the melody is within an octave – E4 to C5 and the compass of the melody is G4 to D5.
(b) Chorus

The chorus sings the responses to the calls by the cantor and harmonizes the theme as well. It makes use of a traditional harmony of parallel thirds. The chorus consists of three parts or voices – first, second and third voices. The first voice sings the melody. The second voice sings in parallel thirds below the melody while the third voice sings in parallel thirds above the melody. One significant thing about the chorus is that it ends the piece with a unique imperfect authentic cadence with G4 – E4 in the first voice, E4 – C4 in the second voice and B4 – G4 in the third voice:

![Figure 17: Representation of the Imperfect Authentic Cadence Used at the End of the Chorus](http://ugspace.ug.edu.gh)
3.2.3 Analysis of Ashishi Wo

Ashishi Wo
(protest song)

An Arrangement by
Musical Chapter 'O'

Cantor
A  shi-shi wo  a  shi-shi wo  ke  re-free  a-ta-le

Chorus
A  shi-shi wo
A  shi-shi wo
A  shi-shi wo

DB

Handclap

Rattles

Supporting drum 1

Supporting drum 2

Frame drum

Djembe
According to Kassim, the song “Ashishi Wo” is an arrangement made by Musical Chapter ‘O’ from a popular jama song, “Angelina”. The song is a protest song usually sung in the during-match context. In one of the interview sessions with Kassim, he explained that the text of the song means “they are cheating us with the referee attire.” In professional football, the during-match context constructs a distance between supporters, and the players and officials on the pitch. The rules of the game, security and the nature of the stadium together prevents
supporters from having a direct participation and/or influence on the decisions and activities of players and officials on the pitch. Though supporters may be displeased about the decisions of officials and the performance of their own team players, hardly can they directly or physically cause a change in a during-match context. Usually, they express their displeasure through protest songs and the song “Ashishi Woye” is one of the songs through which Musical Chapter ‘O’ protests against the officials of the game in a during-match context.

The song is arranged in the cantor and chorus form. The texture is predominantly homophonic. It is in the simple quadruple time and mostly makes use of divisive rhythms. It is usually sung rigorously with loud volume in fast tempo. The harmony is based on the superimposition of parallel thirds with some unisons.

(a) Cantor
The theme is pentatonic – constructed with the notes, C, D, E, G and A:

![Figure 18: Scale Representation as Used in the Theme of “Ashishi Wo”](image)

The theme begins with a call by the cantor from measure 1 to 2. It starts with the dominant (G4) and ends with the tonic (C4). The theme is made up of a blend of steps and small leaps. The range of the theme is G3 – A4.
(b) Chorus

The chorus is in three parts or voices – first, second and third voices or parts. As indicated in the score above, apart from measure 3 in which all three voices sing unison, the first voice sings the melody while the second and third voices sing in parallel thirds below and above the melody respectively in the entire piece. Thus, the harmony is based on the use of parallel thirds. The chorus ends the piece with a perfect authentic cadence.

(c) Percussion Accompaniment

Unlike the Hearts of Oak Anthem and the song, “Phobia Osie Yie” which may or may not include percussion accompaniment, the song “Ashishi Wo” is always sung with percussion accompaniment. As indicated in Chapter Two, the percussion comprises a double bell, two rattles, two Kpanlogo drums, a frame drum and a djembe. The rhythmic interplay provided by these instruments creates a high density effect in the performance. The percussion accompaniment is a significant section of the performance in that it adds more excitement and colour to the entire musical performance; especially the variations played by the djembe player.

(i) Double Bell

The double bell produces the basic rhythm of the Kpanlogo ensemble; however, improvises as follows:

![Figure 19: Improvised Double Bell Pattern](http://ugspace.ug.edu.gh)
(ii) Rattles

The patterns played by the two rattles are the same throughout the entire performance as follows:

![Rattle Pattern](image)

*Figure 20: Rattle Pattern*

(iii) Handclap

During performance, Musical Chapter ‘O’ members and other football fans that join the performance clap the same rhythm throughout the entire performance as follows:

![Handclap Pattern](image)

*Figure 21: Handclap Pattern*

(iv) Kpanlogo Drums

The first supporting drum (female) and second supporting drum (male) play two different rhythmic patterns throughout the performance as follows:

![First and Second Supporting Drum Patterns](image)

*Figure 22: First and Second Supporting Drum Patterns*
(v) Frame Drum

The rhythmic pattern played by the frame drummer is constant throughout the entire performance; however, he adds a few variations as follows:

![Frame Drum Pattern](image)

*Figure 23: Frame Drum Pattern*

In the pattern above, ‘m’ means mute.

(vi) Djembe

As noted in Chapter Two, the djembe functions as the master drum of the ensemble. The djembe player is given a free role to play a lot of variations by improvising on the rhythms produced by the double bell, rattles and the Kpanlogo drums. Below are some of the variations played by the djembe player:

![Djembe Patterns (Variations)](image)

*Figure 24: Djembe Patterns (Variations)*
3.2.4 Analysis of Come and See What Phobia Has Done
Come and see what Phobia has done come and
The song “Come and See What Phobia Has Done” is an arrangement by Musical Chapter ‘O’ from a popular Ghanaian gospel song, “Come and See What the Lord Has Done”. The song is usually sung in the post-match context mostly when Hearts of Oak Sporting Club has won a match. According to Kassim, Musical Chapter ‘O’ sings the song “Come and See What Phobia Has Done” usually to express their satisfaction with the team’s performance after a match.
The song is arranged in the cantor and chorus form. The texture is mainly homophonic. It is arranged in the simple quadruple time and makes use of both divisive and additive rhythms. The harmony is chiefly based on the superimposition of parallel thirds.

(a) Cantor
The theme has two calls; however the cantor or the trumpeter may repeat or vary the calls while the response is the same throughout the song. The theme starts with the tonic (E₅) and ends with the tonic (E₄). The theme is a simple melody constructed within an octave and mainly based on conjunct motion. The range of the theme is E₄–E₅.

(b) Chorus
The chorus is made up of three parts or voices – first, second and third voices or parts. The first voice sings the melody while the second and third voices sing in parallel thirds below and above the melody respectively in the entire piece. The harmony is based on the use of parallel thirds and ends with a perfect authentic cadence.

(c) Percussion Accompaniment
“Come and See What Phobia Has Done” is usually sung with percussion accompaniment. The rhythmic interplay provided by the percussion instruments creates a high density effect in the performance. The rhythmic patterns played by the percussion are similar to the ones played in the song “Ashishi Wo” above.
CHAPTER FOUR

FUNCTIONAL APPLICATIONS OF MUSIC IN FOOTBALL BY MUSICAL CHAPTER ‘O’

As emphasised in Chapter One of this study, the thrust of this study is to analyse the functional uses of music by Musical Chapter ‘O’ in the pre-match, during-match and post-match contexts. In this Chapter, I present an in-depth analysis and interpretation of data collected during the research process in these three contexts of time in football. It is important to note that the use of music by Musical Chapter ‘O’ in these three contexts goes beyond the three ways of using music in sports (asynchronous, synchronous and pre-task music) proposed by Bateman and Bale (2009) discussed in the literature review section of this study.

4.1 Pre-Match Musical Activities

The word “pre-” is a prefix that means before or earlier. In this study, pre-match musical activities refer to the musical performances of Musical Chapter ‘O’ before Accra Hearts of Oak play a football match.

Musical Chapter ‘O’ uses music or performs music to serve a variety of musical and non-musical functions. Whereas Musical Chapter ‘O’ on most occasions creates or performs music consciously to serve some particular functions, in some instances, their performances unconsciously serve some functions too. In this section, I particularly discuss how Musical Chapter ‘O’ creates awareness, identity, provides a means for sharing in creative experience, and motivates Accra Hearts of Oak Sporting Club for victory through their musical performances.
4.1.1 Creating Awareness in Football through Music

The Oxford Advance Learner’s Dictionary (2000) defines awareness as “knowing something; knowing that something exists and is important; being interested in something.” In other words, awareness means having knowledge of something or being acquainted of something. In this study, creating awareness through music implies knowing something through music and/or sharing knowledge through music.

Before the FIFA World Cup 2014 in Brazil started, the official theme song\textsuperscript{11} of the tournament received a lot of media attention. In Ghana alone, one would find it hard to count the number of times the song was played on the national television (GTV). Aside the official World Cup song, in Ghana other World Cup cheer songs such as “Yenie” by Grace Ashy, “Fire Song” by Grace Ashy and Naa Perbi, “Osie yie” by All Stars, “Sway Black Stars” by Ben U, and “Ghana Black Stars Official Song” by Raz King received a lot of air-play. These songs to some extent created some form of awareness of the up-coming tournament.

In local football, clubs, fans and the media have ways of creating awareness through music. In one of the observations made for this study, it was observed that some sports presenters especially Kofi Asare Brako, former sports presenter of \textit{Asem\textsc{pa} FM} in Ghana on some occasions played the Hearts of Oak and Kotoko anthems repeatedly as he incited fans to troupe to the stadia to watch the up-coming match.

According to Kassim, Musical Chapter ‘O’ have their own unique ways of creating awareness of their existence and up-coming Hearts of Oak matches. In one of the interview sessions with Kassim, he noted that usually a day before Accra Hearts of Oak Sporting Club

\textsuperscript{11} “We Are One” by Jenifer Lopez, Claudia Leitta & Pibull
play Kumasi Asante Kotoko Sporting Club, they wear their Hearts replica jerseys, take their flags, their instruments and other Hearts paraphernalia and process through the principal streets of Nima with music. When asked why Musical Chapter ‘O’ does this, Kassim affirmed:

Oo we do that to create awareness. We do that to let people know that Hearts of Oak is playing tomorrow; especially our mothers in the market and our children to know so that they can support Hearts of Oak in prayers.

Also, Kassim notes that Musical Chapter ‘O’ creates a lot of awareness whenever Hearts of Oak are to play their rivals, Kumasi Asante Kotoko. On the match-day, members of Musical Chapter ‘O’ decorate their meeting place in Nima in Phobia colours early in the morning. According to Kassim, members report to the meeting grounds by 8:00 am, and drum and sing till about 1:00pm when they finally leave to the Accra Sports Stadium. During the observations for this study, it was observed that as Musical Chapter ‘O’ members drummed and sang, some taxi drivers who passed by also joined in the performance by blowing their car horns in synchronisation with the patterns played by the Musical Chapter ‘O’ drummers.

Kassim emphasised that this has been the practice since their inception and so in Nima, once the people see Musical Chapter ‘O’ members in their replica jerseys performing music, they “automatically know that Hearts of Oak Sporting Club has a match the next day.” The creation of awareness in this context is significant in the sense that it serves as advertisement that attracts football fans to watch Hearts of Oak Sporting Club matches at the Accra Sports Stadium, thus not only increasing the support base for Hearts of Oak Sporting Club at the stadium but also increasing the profits the team makes from stadium rates.
4.1.2 The Hearts of Oak Anthem as a Sense of Identity

Rice (2005) notes that the connections between music and identity became a common theme in ethnomusicology from the early 1980s. Rice identifies two forms of definitions for identity. Rice suggests that one is an interest for self-definition or self-understanding that entails inquiries such as “who am I” and “what is my true nature”. The other is an interest for the sense of belonging to, being identified with and/or suturing to social groups.

Members of Musical Chapter ‘O’ belong to a larger group (Accra Hearts of Oak Sporting Club) and to a more exclusive group (Musical Chapter ‘O’). One of the functions of music is the function of music as a symbolic representation. Radocy and Boyle (2003) commenting on the function of music as symbolic representation explain that music may symbolise things of non-musical nature such as cultural values, abstract ideals and group or individual ideals. Radocy and Boyle put forward that:

songs often symbolize social or political movements, and school songs and theme songs of other organizations have symbolic value for members of those organizations. Theme songs for individual performers, for radio and television programs, and even for products promoted in advertising jingles also have a certain symbolic value that although it is doubtful that the symbolic representation in these instances reflects the profundity cultural symbolism that Merriam suggests (p. 13).

In world football, the Ghana National Anthem is associated with the Black Stars of Ghana. In other words one of the cultural forms that identifies the Black Stars of Ghana in world football is the Ghana National Anthem. Similarly, in association football in Ghana, Hearts of Oak Sporting Club as well as Musical Chapter ‘O’ are identified by the Hearts of Oak
Sporting Club anthem. It is important to note that I am not on any level suggesting that anybody who sings or plays the Hearts of Oak Sporting Club anthem belong to the team or is a Hearts of Oak fan.

Like other football club anthems in world football, the Hearts of Oak Sporting Club anthem provides team players and supporters with a sense of identity and more essentially provides a platform for renewing their sense of belonging and unity. This is illustrated in the third line of the Hearts of Oak Sporting Club anthem, “We are the famous Hearts of Oak.” Musical Chapter ‘O’ singing this anthem at every meeting signifies a group reminding themselves of who they are (the famous Hearts of Oak). This naturally creates a sense of belonging to Hearts of Oak Sporting Club. During the observations for this study, it was amazing the manner in which members of the Musical Chapter ‘O’ stood up and sang the anthem with pride, stressing the line “we are the famous Hearts of Oak.”

4.1.3 Pre-Match Musical Performances: A Platform for Sharing in Creative Experience

Nketia (1974) notes that the performance of music in games and sports like wrestling and other rites that bring the people of a community together offer an opportunity for sharing in creative experience.

As noted in Chapter Three of this study, Musical Chapter ‘O’ meetings are in three sections – discussions, rehearsals and prayers. The rehearsal section is a time for practising old songs, learning new songs and also creating new songs. Even though the lead singer is in charge of rehearsals, during the observations for this study, it was observed that the creation of new songs was not a sole responsibility of the lead singer but a responsibility of all members. All
members present at the meeting share their ideas and experiences when creating songs. They share ideas to create new songs and plan on which existing songs to rearrange, the specific parts of the songs to rearrange and the appropriate texts to fit the melody.

In an interview with the lead singer of Musical Chapter ‘O’, he gave a brief account of how they share ideas when creating songs. He noted that one of their songs, “Phobia Osie Yie” was created from “Ghana Osie Yie”. According to him, together they agreed to replace the name “Ghana” with the club’s nick-name, “Phobia” as follows:

<table>
<thead>
<tr>
<th>Ghana Osie Yie</th>
<th>Phobia Osie Yie</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cantor:</strong> Ghana, Ghana, Ghana, osie yie</td>
<td>Phobia, Phobia, Phobia, osie yie</td>
</tr>
<tr>
<td><strong>Chorus:</strong> Yie, ayie</td>
<td>Yie, ayie</td>
</tr>
<tr>
<td><strong>Cantor:</strong> Ghana, Ghana, Ghana, osie yie</td>
<td>Phobia, Phobia, Phobia, osie yie</td>
</tr>
<tr>
<td><strong>Chorus:</strong> Yie, ayie</td>
<td>Yie, ayie</td>
</tr>
<tr>
<td>Yie, Ghana oo</td>
<td>Yie, Phobia oo</td>
</tr>
<tr>
<td>Yie, Ghana oo</td>
<td>Yie, Phobia oo</td>
</tr>
<tr>
<td>Yie ayie</td>
<td>Yie ayie</td>
</tr>
</tbody>
</table>

He also added that in another meeting, they agreed to create a second verse by replacing the name Phobia with Hearts as follows:

<table>
<thead>
<tr>
<th>Phobia Osie Yie (Verse I)</th>
<th>Phobia Osie Yie (Verse II)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cantor:</strong> Phobia, Phobia, Phobia, osie yie</td>
<td>Hearts, Hearts, Hearts, osie yie</td>
</tr>
<tr>
<td><strong>Chorus:</strong> Yie, ayie</td>
<td>Yie, ayie</td>
</tr>
<tr>
<td><strong>Cantor:</strong> Phobia, Phobia, Phobia, osie yie</td>
<td>Hearts, Hearts, Hearts, osie yie</td>
</tr>
</tbody>
</table>
Chorus: Yie, ayie       Yie, ayie
          Yie, Phobia oo     Yie, Hearts oo
          Yie, Phobia oo     Yie, Hearts oo
          Yie ayie          Yie ayie

By sharing creative ideas, members of Musical Chapter ‘O’ have the opportunity to learn from each other; thereby, improving their individual creative skills. New members of the group also get to learn new ideas from old members which to some extent help develop their creative skills. Also, the sharing of creative ideas helps the group to create new songs and arrangements to support and project Hearts of Oak Sporting Club.

4.1.4 Pre-Match Musical Performances as Pre-task Music in Football

As noted in the literature review, Bateman and Bale (2009) explain the concept of pre-task music as the use of stimulative or sedative music as motivation for players or athletes. Bateman and Bale cite Karageorghis and Lee (2001), Pates et al (2003) and Lanzillo et al’s (2001) investigations on the effects of pre-task motivational music on sportsmen and women, and conclude that research has proven that pre-task music can be used to:

(1) manipulate activation states through its arousal control qualities; (2) facilitate task-relevant imagery/mental rehearsal; (3) promote flow; and (4) enhance perceptions of self-confidence (p. 31).

In an interview with Kassim, he avowed, “one of our main duties as supporters of Accra Hearts of Oak Sporting Club is to motivate our players through music and this is what we do anytime we go to the stadium.” According to Kassim, sometimes with permission from the
management team, they visit the team during training sessions before “crucial matches” such as Hearts vs. Kotoko, or Hearts vs. Great Olympics to motivate them through their musical performances. He explained that during such performances, the mere sight of Musical Chapter ‘O’ members in Hearts replica jerseys clapping, drumming, dancing and chanting the Hearts of Oak Anthem is enough motivation for the team.

Kassim also added that such performances help strengthen the bond between Hearts of Oak Sporting Club and Musical Chapter ‘O’ and also serve as an opportunity to demonstrate their support for Hearts of Oak. The fourth line of the Hearts of Oak Sporting Club anthem, “We never say die” suggests that Musical Chapter ‘O’ will never lose hope but continue to support Hearts of Oak Sporting Club even in times of difficulties. Kassim gave an account of one Hearts of Oak Sporting Club match at the Accra Sports Stadium, where the late Coach Cecil Jones Attuquayefio called the players at half time and motivated them to win the match for the sake of the commitment and support Musical Chapter ‘O’ showed in their musical performances.

4.2 During-Match Musical Activities
In this study, the term during-match musical activities refers to the musical performances of Musical Chapter ‘O’ within the time frame of kick-off and full-time. This section looks at how Musical Chapter ‘O’ uses music in the during-match context. Here, I particularly discuss the use of music by Musical Chapter ‘O’ as asynchronous music, entertainment, to ridicule opponents, and to encourage collective behaviour.
4.2.1 During-Match Musical Performances as Asynchronous Music

Bale and Bateman (2009) define asynchronous music as music that is “played as an adjunct to a task – in the background – and there is no conscious synchronisation between movement patterns and music tempo” (p. 5). This is to say that asynchronous music simply means background music. Radocy and Boyle (2003) also note that the term background music implies a kind of “mood music,” “easy listening,” or “beautiful music” though any kind of music may be used as background in different contexts. Mussulman (1974) also indicates that “background music is intended to be heard but not actively or purposely listened to” (p. 93). This is reverberated by Radocy and Boyle (2003) who aver that background music which attracts listeners’ attention is not proper background music.

Aside entertainment, one of the main functions of Musical Chapter ‘O’ in a during-match context is to provide background music. One cannot imagine watching a football match at the Accra Sports Stadium without music; how boring perhaps that would be, or watching a football match on the television without sound; how dreary that could also be. Considering the definition of asynchronous music by Bateman and Boyle (2009) above, in the observations for this study particularly in the during match context, there was no conscious effort by players to play or move in synchronisation with the rhythmic patterns or the changing tempi of the musical performances by Musical Chapter ‘O’. Also, in line with Radocy and Boyle’s (2003) assertion that background music is not meant to be actively listened to, in the observations for this study in the during-match context, it was observed that the Hearts of Oak players were more focused on the game than on the musical performances provided by the Musical Chapter ‘O’.
As noted in Chapter One of this study, Bateman and Bale’s (2009) review of Karageorghis and Terry’s (1997) applied example of “Sonja the swimmer” reveals that some songs create a positive mood for athletes/players and has the capability of alleviating the negative feeling associated with fatigue. Similarly, during the observations for this study, some interactions with some Hearts of Oak players confirmed that the performances by Musical Chapter ‘O’ as background music in the during-match context actually takes off the negative feeling of fatigue so that after a while they don’t feel tired anymore.

4.2.2 During-Match Musical Performances as Entertainment


in common sense one principal meaning of the verb *to entertain* is to provide the public with something enjoyable, or pleasurable, that holds their attention for the period of time the entertaining object or occasion is perceived. In entertainment that truly entertains (recognizing that some would-be entertainment “flops”), attention is diverted from all other matters, hence occasional usage of one of its synonyms – diversion (p. 178).

Stebbins cites Lewis (1978) who also reveals that the verb to entertain advanced from Latin, and Old and Middle French word *entretenir* which means to hold.
Reflecting on Mussulman’s (1974), Stebbins’ (2007) and Lewis’ (1978) explanations of the term entertainment, one could suggest that football itself aside its competitive nature and commercial functions is meant to entertain. Baller, Miescher and Rassool (2013) note that:

football is also enjoyed by viewers, either arranged simply as a crowd or, more formally, as supporters who are assigned different sections of the stadium. These spectators are either hardened fans, who are armed with an arsenal of supporters’ accoutrements and visual markers of partisanship and attentive to vocal or performative rituals of support, or are spectators interested in the more artistic and skilful aspects of the game. The game is a spectacle, played in order to be viewed. The viewing is both a witnessing of a victory, draw or defeat and an occasion for visual pleasure, as an experience of the arts and aesthetics of football. In turn, some footballers play ‘for the crowd’, engaging in showboating, skilled dribbling and trickery, often at the expense of either progress towards scoring a goal or getting a yellow card, for example for removing their shirt. Occasionally, the crowd momentarily departs in unison from the narrative of the match, engaging in its own pleasure of solidarity and comradeship, such as in a Mexican wave weaving its path around the stadium (p. 1).

It is a general tendency that football lovers in various part of the world will like to experience such pleasure especially in major football tournaments like the FIFA World Cup. Baller, Miescher and Rassool (2013) note that “the 2010 World Cup in South Africa was depicted by some as the biggest media event of all time and was watched by around 700 million people” (p. 4). During the 2014 FIFA World Cup in Brazil, a lot of Ghanaians trouped to public centres like the Accra Mall, Lizzy Sports Complex, and Efua Southerland Park in Accra (sponsored by Coca Cola, and Tigo Ghana) to watch the games on giant screens. Sometimes,
the crowd created amusement among themselves through their costumes, banners and flags, or by making fan of a particular player or official through a song or an utterance.

In the during-match context, generally spectator’s attention is on the players, officials and technical staff; however, occasionally attention is shifted to their own murmurings, arguments, fights, and performances such as dancing, singing, drumming, waving of flags and dramatizations. Musical performances by Musical Chapter ‘O’ are delight to watch. Sometimes, one cannot ignore their performances as they sing songs or make some gestures and utterances to ridicule the opponent team. For instance, in the observations for this study, it was observed that sometimes when there was a spot-kick against Hearts of Oak Sporting Club, Musical Chapter ‘O’ members stood up and in unison, continuously clapped and shouted “away!” to demoralise the opponent team. Below is a rhythmic representation of the utterance, “away”:

![Figure 25: Rhythmic Representation of the Utterance, “Away”](image)

Sometimes they also shouted repeatedly, “ofui!” (an Akan word that refers to a doglike forest animal that is noted for its farting character – the North American variant is coyote) with the intent of ridiculing and distracting the opponent. To the opponent team, it may sound provoking and annoying but to Hearts of Oak fans, it was fun and entertaining. It was observed that at such crucial points, other Hearts of Oak fans got fascinated and joined in the
performance. For most of the fans, it was just a pleasurable moment for them as they joined Musical Chapter ‘O’ in such collective performances.

Also, dances like the *azonto* and *al-Qaeda* were a delight to watch as occasionally some Musical Chapter ‘O’ members stood up and amusingly performed these dances. Also, in one of the observations, a friendly game between Accra Hearts of Oak Sporting Club and Kumasi Asante Kotoko Sporting Club at the Accra Stadium, Kotoko had scored an ‘early-goal’ in the first half. However, when Hearts of Oak Sporting Club equalised in the ‘die-minutes’ of the game, the Musical Chapter ‘O’ enthusiastically stood and did one of their ridiculing gestures against the Kotoko fans who sat close to Musical Chapter ‘O’. The Musical Chapter ‘O’ performers turned and faced the Kotoko fans and with their hands raised up as if they were repeatedly throwing balls to the Kotoko fans, shouted “eei, eei, eei!”

In all these, most spectators, especially Hearts of Oak fans’ attention was shifted towards Musical Chapter ‘O’ and in some interactions with some Hearts of Oak fans after the match, they claimed they enjoyed the performances of Musical Chapter ‘O’ more than the performance of the Hearts of Oak team. Perhaps, this was a biased subjective statement by angry Hearts of Oak fans who thought Hearts of Oak Sporting Club should have won the match.

### 4.2.3 During-Match Musical Performances: A Vehicle to Ridicule Opponent Teams

Waller (2006) in his paper, “Ridicule as a Weapon” defines ridicule as “the use of humor at someone else’s expense” (p. 2). Waller identifies five purposes of ridicule as follows: (a) “ridicule raises morale at home” (b) “ridicule strips the enemy/adversary of his mystique and prestige” (c) “ridicule erodes the enemy’s claim to justice” (d) ridicule eliminates the
enemy’s image of invincibility” and (e) “directed properly at an enemy, ridicule can be a fate worse than death” (p. 1). He notes that ridicule has the power to influence people’s feelings, simplify the convoluted and confront the powerful whether in sports, entertainment, politics, law, literature or romance.

In football, it is common for football slogans, chants and songs to include statements of mockery, racist or offensive character. In association football, there are accounts of some fans who have ridiculed their opponents.

Marsh, Rosser and Harré (1980) indicate that one of the core functions of football songs is repetitively to insult the opponent. According to Kassim, due to the May 9 disaster, Musical Chapter ‘O’ have shunned the idea of insulting the opponent through songs. In one of the interview sessions with Kassim, he stressed that Musical Chapter ‘O’ sing songs and make utterances and gestures that are meant to ridicule and demoralise the opponent; not insults. Below are some examples:

(a) **Eei, eei!**

Eei, eei, eei!

Eei, eei, eei!

This is a gesture adopted by the Musical Chapter ‘O’ from the Elephant of Côte d’Ivoire during the 2009 African Nations Championship\(^{12}\) in Cote d’ivoire. According to Kassim, the gesture “**eei, eei**” is one that can be equaled to hooting. In one of the interview sessions with

him, Kassim explained that they mostly do this gesture to ridicule and demoralise the opponent especially when Hearts of Oak scores.

(b) **Ebubu Nkodwa**  
Seat Breakers

Ebubu nkodwa eei  
Seat breakers

Ebubu nkodwa eei  
Seat breakers

Wo se wobɛhyɛ Phobia, hyɛ Phobia  
You claim you will score Phobia, score

ma ɣɛnhwɛ  
Phobia and let see

This song was created by the Musical Chapter ‘O’ after the May 9 disaster in 2001. After the May 9 disaster, fans of Accra Hearts of Oak Sporting Club blamed Asante Kotoko fans for causing the disaster. Kassim claimed that the calamity begun when Kotoko fans started to break the stadium seats and throw them at the Hearts of Oak fans. Thus, after the disaster, Musical Chapter ‘O’ created the song *Ebubu nkodwa* to ridicule Kotoko fans whenever the two giants meet.

(c) **Hearts Ewo**  
Hearts has Scored

Woyɛ lala koo, lala koo, lala koo  
We have a song

Woyɛ lala koo  
We have a song

Aw, Hearts ewo, Hearts ewo, Hearts ewo  
Aw, Hearts has scored

Eyɛ wo ya kowuɛ  
If it pains you go and die

The text of this song implies that Hearts has scored and that the opponents can commit suicide if they cannot bear the pain. Musical Chapter ‘O’ usually sing this song when Hearts
of Oak Sporting Club scores a goal in the during match-context. Again, they sing this song to ridicule and demoralise the opponent team and their supporters.

4.2.4 During-Match Musical Performances: A Means of Encouraging Involvement in Collective Behaviour

Blumer (1951) refers to the term “collective behaviour” as social processes and events that emerge in a spontaneous way and do not reflect existing social structure. In other words, collective behaviour may refer to a social process in which new standards of behaviour that defy conventional social actions emerge. Blumer identifies some examples of collective behaviour as social outbursts (e.g. anti-war demonstrations), social movements (e.g. public politics), panics and crazes.

As has been indicated above, during the observations for this study, it was observed that some spectators uncontrollably joined the performances of Musical Chapter ‘O’ in the stands. The performance arena of the Musical Chapter ‘O’ in the stands is such that old Musical Chapter ‘O’ members, members of other chapters and fans who do not belong to any particular chapter may join in the performances at any point in time. It should be noted that this was not exclusive for only the during-match context but common to all three contexts; however, it was dominant in the during-match context.

It was observed that as Musical Chapter ‘O’ performed, some fans spontaneously clapped and sang with them. Some even tried to imitate their dances and gestures. For instance, in some of the matches, it was observed that before kick-off, as Musical Chapter ‘O’ stood and prayed for the Hearts of Oak players through the song “Do Something New in Our Lives”, some fans
also stood and joined in the prayer which involved the waving of Hearts of Oak and Musical Chapter ‘O’ flags, singing and gesticulations.

In protest songs like “Refree Time Aso Pon” and “Yeni Aber” (see Analysis in Chapter Three) quite a number of spectators spontaneously joined the Musical Chapter ‘O’ to collectively protest some decisions of the officials. During such performances, members of Musical Chapter ‘O’ usually stand and chant with hand clapping. Usually the hand clapping is such that their hands are raised above their heads. In some of the matches observed, it was common that some fans spontaneously stood up and clapped to the rhythm as they chanted together with the Musical Chapter ‘O’ “refree time aso pon\textsuperscript{13}” or “\textit{yeni aber}\textsuperscript{14}” as follows:

\textsuperscript{13} A Twi phrase implying that it is time and so the referee should end the match.
\textsuperscript{14} A Twi phrase that literally means “we are wild.”
4.3 Post-Match Musical Activities

This section focuses on how Musical Chapter ‘O’ uses music in the post-match context. This refers to the musical performances by Musical Chapter ‘O’ after full time. I specifically discuss the use of music by Musical Chapter ‘O’ as a vehicle for the expression of group sentiments in three situations – a Hearts of Oak win, draw or loss.

As has been discussed in the literature review in Chapter One, Radocy and Boyle (2003) note that “music is a vehicle for expressing ideas and emotions that people might not reveal in ordinary discourse” (p. 10) and that music may express personal or group sentiments.

It is a common principle that there are only three possible outcomes in football – a win, loss or draw. In an interview with the Organiser of Musical Chapter ‘O’, he noted that even though the beauty of the game is of much importance, as supporters of Hearts of Oak Sporting Club, they are more interested in winning matches and that sometimes when Hearts of Oak Sporting Club loses, the pain is so unbearable. Though they may have some
similarities, different supporters groups and fans from different parts of the world have their unique ways of expressing their emotions such as joy, sorrow, regret, pleasure and displeasure. For instance, while some fans express their grief through silence, others do that through songs; while some express their displeasure through protest songs, some do that through the act of hooliganism – some even attack and assault officials of the game sometimes to the point of death. Musical Chapter ‘O’ have their own ways of expressing their emotions. However, considering the aim of this study, in this section I present only their expression of sentiments through their musical performances after a Hearts of Oak win, draw or loss.

4.3.1 The Expression of Group Sentiments after a Hearts of Oak Win

In the observations for this study, it was recognised that though some individual fans expressed their displeasures about some incidents in the course of the games, Musical Chapter ‘O’ showed a lot of enthusiasm whenever Hearts of Oak won. On some occasions, Musical Chapter ‘O’ performed without stopping for about 10 to 15 minutes before moving out of the stadium. Such musical performances signified a time for the expression of their joy and appreciation to the Almighty and the Hearts of Oak team. This involved singing, drumming, clapping, dancing, waving of flags and sometimes brief dramatizations of some events that occurred in the course of the game.

Generally, at such joyous moment, the organisational structure and discipline of the performances of Musical Chapter ‘O’ is to some extent ineffective. The tempo is usually high and the general performance full of energy. The volume is also very loud such that it becomes hard for one to hear the voice of the lead singer. The rhythm also high in density since at this moment, while the lead drummer plays a lot of variations to his best of abilities,
the supporting drummers and the double bell player also try to play some variations instead of their usual patterns.

The expression of joy by Musical Chapter ‘O’ through their performances after a Hearts of Oak win is mostly prominent in the kind of songs they sing. The texts of songs sung in this context are full of thanksgiving and praises to God and sometimes to the general Hearts of Oak team. Below are the texts of two songs Musical Chapter ‘O’ usually sing in the post-match context as appreciation to God and Hearts of Oak team respectively:

(a) **Great Things**

Great things he has done

Greater things he will do

Unto the Lord be the glory

Great things he has done

In an informal interview with Kassim, when asked why Musical Chapter ‘O’ like to sing this song whenever Hearts of Oak win, he drew my attention to the fact that he had noted in one of the interviews for this study that before every match, they pray and sometimes they even do sacrifices, and so it is appropriate that they glorify God for their victory. He added, “Musical Chapter ‘O’ is a musical group and we can best express our joy and thanksgiving to the Almighty through our songs.”

(b) **Yennsuro**

Wana bëba ee yie wana beba yennsuro

Who will come, we are not scared

Wana bëba ee yie wana beba yennsuro

Who will come, we are not scared
The title of this song literally means “we are not scared”. The words suggest that Hearts of Oak and their supporters are not afraid of any team including their rivals Kumasi Asante Kotoko and Accra Great Olympics, and Liberty Professionals and New Edubiase FC.

Usually the expression of joy and the celebrations continue outside the stadium, on the streets and in their bus while they travel home. Outside the stadium and on the streets, a lot of Hearts of Oak fans join in the performance with whistles and vuvuzelas. Also, some drivers who pass by join the performance by playing the common highlife timeline illustrated below with their car horns:

### 4.3.2 The Expression of Group Sentiments after a Draw-Match

It is significant to note that the kind of sentiment expressed after a draw-match mostly depends on other factors aside results. In one of the friendly matches played between Kumasi Asante Kotoko and Accra Hearts of Oak Sporting Club before the beginning of the 2014-2015 First Capital Plus Primier League in Ghana, Musical Chapter ‘O’ expressed great joy in their musical performances after the game had ended in a 1 – 1 draw. However when Hearts of Oak played draw with Accra Great Olympics in the first league of the 2014/2015 First Capital Plus Primier League, members of Musical Chapter ‘O’ were so much displeased that
as soon as the whistle went for full-time, they stopped drumming, packed their instruments and left the stadium.

In the friendly match, it was recognised that even though Kotoko had scored the first goal, the Hearts of Oak players still kept their composure and fought till they equalised in the ‘die-minute’ of the game. Thus, the Hearts of Oak fans showed much excitement based on the fact that they had not lost to Kotoko at the Accra Sports Stadium. Musical Chapter ‘O’ in particular performed to about 10 minutes before leaving the stadium. The euphoria was so great that it could be compared to that of a Hearts of Oak win. However in the league-match, most Hearts of Oak fans felt the team could have done better. In an interaction with some fans most of whom were Musical Chapter ‘O’ fans, they complained bitterly that Hearts of Oak had lots of scoring opportunities but wasted them.

Thus, it is appropriate to conclude that in this section, the expression of sentiments through music – either joy or grief is conditional. Musical Chapter ‘O’ may or may not perform in this context depending on some other factors aside the results of the game.

4.3.3 The Expression of Group Sentiments after a Hearts of Oak Loss

There is a popular saying in local football that whenever Hearts of Oak loses a match, kenkey and fish sellers in Accra incur losses. This saying is a generalisation to create an impression that whenever Hearts of Oak loses, Hearts of Oak fans in Accra are so sorrowful that they loose appetite. According to Kassim, “Musical Chapter ‘O’ have promised to support Hearts of Oak whether in defeat or in victory; however, it is disheartening to watch Hearts of Oak Sporting Club loose at home.” In the observations made for this study, it was recognised that Musical Chapter ‘O’ expressed their grief after Hearts of Oak Sporting Club losses in a
number of ways some of which have been mentioned above; however, for the purposes of this study, only the ones related to music are discussed in this section.

Musically, Musical Chapter ‘O’ expressed their grief and depression in a very simple way – zero performance\textsuperscript{15}. In almost all their home-matches\textsuperscript{16} this season, there was no single match where Musical Chapter ‘O’ performed after a Hearts of Oak loss. In all the observations that I made, immediately the referee brings proceedings to an end (i.e. when Hearts of Oak have lost), the lead drummer signals the group and they end the musical performance. There are no drumming, singing, clapping or any form of music by the Musical Chapter ‘O’. On most occasions they pack their instruments and travel back to Nima with members complaining, arguing and expressing their displeasures with the performance of the team among themselves.

\textsuperscript{15} Zero performance in this context means no form of singing, drumming, clapping, dancing or any kind of musical performance.

\textsuperscript{16} Matches played at the Accra Sports Stadium where Hearts of Oak were the host.
CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATION

5.1 Summary

The preceding chapters of this study discussed how Musical Chapter ‘O’ uses music to support Accra Hearts of Oak Sporting Club in three contexts of time in football – pre-match, during-match and post-match. The study also examined the origin and formation of Musical Chapter ‘O’ and the history of Accra Hearts of Oak Sporting Club, as well as the instrumental setup, performance practice and performance venue and occasions of Musical Chapter ‘O’.

In order to examine how Musical Chapter ‘O’ uses music to support Accra Hearts of Oak Sporting Club, the study was done based on Merriam’s (1964) concept of uses and functions of music. A systematic arrangement of the methods, techniques, activities and general procedures applied in conducting the entire research process was also presented. In order to place this study in its proper context, works on music in football, music in sports and functional applications of music in everyday life were reviewed.

Musical Chapter ‘O’ is officially called Chapter 100 since it is the hundredth Chapter of Accra Hearts of Oak Sporting Club. According to the Chairman of Musical Chapter ‘O’, the name “Musical Chapter O” was a nick-name given to Chapter 100 by Harry Zakour, a former Accra Hearts of Oak Chairman because Chapter 100 was the only Chapter among all the Chapters that was formed solely as a musical group. Between 1998 and 1999, some members of Chapter 3 in Nima in the Greater Accra Region of Ghana, led by Abdul Aziz Haruna Futa, Sulleyman Futa, Mohammed Bari and Abdul Rashid came out to form a jama group to support Hearts of Oak Sporting Club. It was this jama group that later came to be known as Musical Chapter ‘O’.
The Musical Chapter ‘O’ ensemble is a Kpanlogo ensemble. It is made up of seven instruments – a bell, two rattles, two Kpanlogo drums (male and female), a frame drum and a djembe; however, on some occasions, a trumpet is added. The study examined the classification, shape, playing technique, sound quality and functions of each instrument of the ensemble based on Hornbostel and Sach’s (1961) classification of instruments and how Nketia (1964) categorizes and describes African instruments.

The study also analysed four songs as performed by Musical Chapter ‘O’ – the Hearts of Oak Anthem and one song from each of the three contexts of time in football proposed in this study. The analysis was based on Caplin’s (1998) theory of the analysis of musical pieces. The following parameters were used for the analyses: (a) musical form, (b) musical texture, (c) melodic contour, (d) harmonic structure, (e) chordal progression (f) rhythm, (g) dynamics and (h) tempo. Also, compositional devices including call and response, repetition, imitation, sequence, syncopation and ornamentation were also employed in the analytical process.

Finally, the study presented the functional applications of music by Musical Chapter ‘O’ in the three contexts of time in football proposed for this study. The study revealed that in the pre-match context, Musical Chapter ‘O’ uses music to create awareness of their existence and up-coming Hearts of Oak matches, and identity for themselves; create a platform for sharing in creative experience; and as pre-task music for the Hearts of Oak team. In the during-match context, the study revealed that Musical Chapter ‘O’ uses music as asynchronous music, and as entertainment; and to ridicule opponent teams and to encourage collective behaviour. The study revealed in the post-match context that Musical Chapter ‘O’ applied music as a vehicle for the expression of group sentiments in three situations – a Hearts of Oak win, draw or loss.
5.2 Conclusion

The concepts of uses and functions of music are neither completely separate nor exhaustive. This study through the theoretical framework, the literature review, and most significantly the findings, have presented various ways of using music particularly in football by the Musical Chapter ‘O’. The functional applications of music by the Musical Chapter ‘O’ in football in three different contexts presented in this study support the idea that the uses and functions of music are not exhaustive and that new functions may as well be identified. It is also significant to note that the findings of the inquiry on the functional applications of music by the Musical Chapter ‘O’ has gone beyond Bateman and Bale’s (2009) model of the three ways of using music in sports as asynchronous, synchronous and pre-task music and have identified new ways of viewing the use of music in football and sports in general.

5.3 Recommendation

In football, music may be performed by players, professional musicians and other football stakeholders including supporters; or played by disc jockeys through audio speakers. It is obvious at this point that music in football has several different dimensions that need to be researched. This study focuses on Musical Chapter ‘O’ and how they use their musical performances to support Accra Hearts of Oak Sporting Club and may not reflect all the unique aspects of music in football. Therefore, I propose that other researchers use this study as a reference material for further studies in music in football.
BIBLIOGRAPHY


APPENDIX

(a) List of People Interviewed

Osman Awal Kassim        Chairman of Musical Chapter ‘O’ – October, 2014
Muptari Ali              Organiser of Musical Chapter ‘O’ – October, 2014
Isaac Armah              Lead singer of Musical Chapter ‘O’ – November, 2014
Abdellah Naibi           Master drummer of Musical Chapter ‘O’ – November, 2014
Wisdom Doku-Ocansey      Accra Sports Stadium – May, 2015
Salifu Ansah             Accra Sports Stadium – April, 2015

(b) Interview Guide

Section A: Origin and Formation of Musical Chapter ‘O’

1. Why the name Musical Chapter ‘O’?
2. Does Musical Chapter ‘O’ have other names?
3. Why is Musical Chapter ‘O’ called “Everpowerful Musical Chapter ‘O’”?
4. Who formed Musical Chapter ‘O’?
5. Is Musical Chapter ‘O’ the only Chapter in Hearts of Oak that performs music?
6. How different is Musical Chapter ‘O’ from the other Chapters?
7. When was Musical Chapter ‘O’ inaugurated?
8. Who were the leaders of Musical Chapter ‘O’ when it was inaugurated?
9. What were the functions of the leaders?
Section B: Instrumental Setup of Musical Chapter ‘O’

10. Which instruments make up the Musical Chapter ‘O’ ensemble?
11. What roles do the instruments play in the performances?
12. Do instrumentalists rehearse before performance?
13. Is the ensemble solely instrumental?
14. What patterns are played on each instrument?
15. What are the playing techniques employed for the playing of the instruments?

Section C: Musical Chapter ‘O’ Meetings/Rehearsals

16. How are Musical Chapter ‘O’ meetings organised?
17. Who administers the meetings?
18. Who is in charge of learning of songs?
19. Who composes or arranges the songs for the group?
20. How does the group learn new songs?

Section D: Performance Practice

21. How do the Musical Chapter ‘O’ members go to the stadium on match-days?
22. At what time do the performers get to the stadium?
23. Does Musical Chapter ‘O’ perform music before kick-off?
24. What are some of the songs Musical Chapter ‘O’ perform before kick-off?
25. Do such songs have any effects on the game?
26. Where does Musical Chapter ‘O’ sit at the Accra Sport Stadium?
27. Does their sitting arrangement have any influence on Accra Hearts of Oak or the opponent team?
28. How do performers arrange themselves at the stadium?

29. Who leads the performances?

30. Are there any special performances for the team before kick-off?

31. What are some of the songs performers sing during matches?

32. Does Musical Chapter ‘O’ have songs for individual players?

33. Do such songs have any effects on the players?

34. Does Musical Chapter ‘O’ have songs of insults?

35. Do such songs have any effects on the opponent team?

36. What are some of the songs performers sing after matches?

37. Does Musical Chapter ‘O’ perform when Hearts of Oak loses a match?

38. How different are Musical Chapter ‘O’ performances after a Hearts of Oak win from a Hearts of Oak loss?

39. Section E: Costumes and Other Paraphernalia

40. Do performers wear special costumes during performance?

41. How significant are the costumes?

42. Does Musical Chapter ‘O’ have other paraphernalia apart from their costumes?

43. How relevant are the paraphernalia to Musical Chapter ‘O’ and Hearts of Oak?