THE INFLUENCE OF POPULAR MUSIC AMONG THE YOUTH OF NGLESHIE AMANFRO, ACCRA.

BY

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JULY, 2016
DECLARATION

I hereby declare that except for references to other works, which have been duly acknowledged, this Thesis is the result of my original research carried out under the supervision of Mr. T. E. Andoh and Prof. John Collins. This study has not been presented either in part or whole, for another degree elsewhere.

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DEDICATION

This research work is dedicated firstly, to the Almighty God for seeing me through a successful completion of my Master of Philosophy in Music. I also dedicate this work with love and sincere gratitude to my dear wife, Lucy Baidoo Nyarko and Lord Richmond-Amoh Yeboah who supported me with their prayers, encouragement and love when the going got tough.
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(In His own time, He makes all things beautiful)

I wish to express my sincere gratitude to the Almighty God for granting me good health, guidance and protection, wisdom and knowledge throughout my education. A thesis of this nature could only be undertaken with God’s help and with the encouragement of others.

Good work done is what I say to my supervisors Mr. T. E. Andoh and Prof. John Collins for supervising my work. It was through their patience, suggestions and contributions that this thesis became a reality.

I am also indebted to the Head of Department Dr. Joshua Amuah. May the Lord reward him for his assistance towards my studies. Again, to my dear lecturers of the noble department, I say a big thank you. It is by your help that I have come this far. May the Almighty God reward you for your indispensable contribution to my academic endeavour.

I am most grateful to the entire leadership of the Living Streams Church especially to Pastor Dadzie, departmental leaders, choristers, instrumentalists and the entire congregation of the church with whose cooperation this study became a success.

Heartfelt thanks go to my brother, Felix Kwakye, Pastor Paapa Dadzie, Diana Owiredu, Jane Owiredu and Patience Lamiley for their love, financial support and prayers, and to my dear wife
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ABSTRACT

Music can influence people’s culture and identities. Daily the Ghanaian youth listen to different types of music such as gospel, highlife, hip-life, jazz, reggae, hip-pop and rock. How do these diverse musical exposure affect their behaviour, lifestyle and dress code? This study discussed the influence of popular music on the youth in the locality of Ngleshie Amanfro, Accra. The researcher specifically focused on gospel music, hip-life music (rap) and reggae music. The study also examined the impact that the lyrical content of these genres has on listeners, and the type of audience and the context in which these music forms are performed or disseminated. It also investigated the various effects gospel, hip-life and reggae had on the behaviour, aspirations and fashions on the youthful audiences as well as impact the performers of these three genres made on them as role models.

Qualitative data was collected through interviews with the help of an interview guide and observation. Relevant audiences and performers of the three genres under discussion were also sampled and interviewed for information about the influence of this music’s on the youth. Comparisons were then be made between the impacts on the youth of these three different forms of music.
CHAPTER ONE

INTRODUCTION

According to Manford et al (1993) the importance of music is known in every society in the world. Music exists everywhere and there is no part of the world or society, where music is not used or made in one way or the other. As such, music, the oldest of all the arts, is used in various ways in societies all over the world. Both literate and non-literate societies have developed a system for organising sounds into culturally acceptable art which they refer to as their music. Most societies use music as a means of expressing their emotions and social sentiments. This is because music has the power to create feelings and emotions in a quick and effective manner. In a discussion on music and meaning, Meyer (1970) noted that music excites emotions through its capacity to inhibit a tendency to respond to expected musical structure. Reimer (1989) expanded on Meyer’s ideas and concluded that the expressive qualities of music engender affective (emotional) response.

The influence of music on consumer behaviour has been demonstrated in the purchase decision of the consumer and his stay at the point of sale. One thing commonly found is that when music is regarded as familiar to the consumer, it brings more positive responses in relation to purchase intention, the perceived time, the approach/remoteness, satisfaction and average ticket spending. According to an article published in ‘the Sunday Gleaner’ by Gareth Manning (2008), behavioural scientist and music educator, Dr. Marilyn Anderson sums it up this way "some rhythms, timbres and amplitudes of the music can affect emotional behaviour in humans, particularly the young." Another important point to emphasize is that the consumer is affected differently when separated by gender. Women can be seen to have been more sensitive in the
buying decision depending on the genre than men. When we move our bodies to music, there is neural activation in the premotor cortex, motor cortex, cerebellum and basal ganglia (Levitin 2007, Mesulam 1985). When listening to music, it is difficult to avoid moving the body, whether it is a simple head nod to the beat, a body sway or a foot tap.

1.1 Background to the study

Contact with the Europeans, which introduced not only a new system of administration, but also new culture which brought in new types of music and musical instruments, had far reaching consequences for music in the country. In the 19th and 20th centuries innovation was injected into recreational performance from outside, as well as internal African influences (Collins 2002). It could be rightly claimed therefore that much of contemporary Ghanaian, and indeed African popular music, is a direct continuation of traditional generational oriented informal recreational music, albeit with elements from Europe, the America, India and the Islamic world incorporated into it (Collins 2002).

In the nineteenth century, these factors bound into producing a new form of music, a popular music that treated Ghanaians to a blend of traditional and foreign music that in the 1920, came to be known as highlife. With the introduction of radio after the independence, highlife ruled the air waves and gradually became the center of all social activities except the typically traditional ones. It was used as a genre in the struggle for independence. After independence it achieved the status of a metaphor for the Ghanaian personality, the pride of the first nation to be independent in Sub-Saharan Africa. It was even exported to other nations that were then fighting for independence. Highlife dominated the musical scene in Ghana until the 1990s when it abandoned its position and paved way for other major popular music genres such as hip-life and gospel.
highlife. All these Ghanaian styles of popular music, both performers and audience, consisted and consist of mainly the youth. Performers thus produce a kind of social relationship between them and audiences that celebrates Ghanaian youth culture.

‘In many different parts of the world music is a primary, if not the primary, leisure resource for young people. Popular music features in young people’s lives in a variety of ways and in diverse range of contexts’ (Bennett, 2000: 31). In the above quotation, Andy Bennett attests to the volume of popular music young people consume and rely upon to entertain themselves. In recent years of great technological advancement, popular music has become portable, digital, faster to download and easily accessible in Ghana. The sound of pop music permeates people’s lives in a variety of different ways from nightclubs and live concerts, through cinemas and TV commercials. For many people, popular music is an omnipresent aspect of their day-to-day existence. As Frith (1987: 139) observes: “We absorb songs into our own lives and rhythms into our own bodies. They have a looseness of reference that makes them immediately accessible”.

What is significant about popular music is the way in which it functions at a collective level. Every week in the city of Accra, people gather in clubs and venues to listen and dance to their favourite music. Ngleshie Amanfro is no exception to this phenomenon. Nglesihe Amanfro is a bustling community near Accra where occasionally, musical festivals are organized. In these, music consumption is mixed with relaxation and socialising as people forge new friendships and associations based around their common tastes in music, fashion and lifestyle.

Ngleshie Amanfro is one of the communities in Accra. The community is located in the southern part of Greater Accra Region, Ghana, near Kasoa. Ngleshie Amanfro is a water logged area with a few rocky places and is situated off the Accra-Cape Coast dual carriageway. For the people
of Amanfro, the appeal for reggae, undeniably, is in its rhythm and lyrics. The average Ghanaian music store in Amanfro normally devotes a large portion of its stock to reggae music. Everywhere you pass reggae and hip-life songs are heard from the radio, televisions sets and music shops.

One factor is the introduction of imported social norms such as romantic love, smoking, drinking, alcohol and others associated with the teen-age fashions and the rebellious pop idols of western youth culture (Collins 2002 p. 61). Indeed, African popular performers, particularly those performers from urban ones have become ‘role models’ for the African youth.

The type of audience that listens to religious gospel music is quite different from the audience that listens to secular music. The contexts in which this popular music is performed therefore differ from one another. This prompted my interest in looking at influence of popular music both religious and secular among the youth with particular reference to Ngleshie Amanfro, in the Southern part of Accra, Ghana.

1.2 Statement of the Problem

A lot of scholars have written generally on popular music. Some of them talk about reggae music, hip-life music and gospel musicians in America, Africa and Ghana but few on the influence of these popular music on the youth in Accra, Ghana.

From infancy to adulthood music is an important part of our lives. Music can summon a wide range of emotions. Yet there is some music that communicates harmful health messages, especially when it reaches a vulnerable audience. Music is but one part of our popular culture. John Blacking (1973) argues that,
“If, for example, all members of an African society are able to perform and listen intelligently to their own indigenous music, and when this unwritten music, when analyzed in social and cultural context, can be shown to have a similar range of effect on people and to be based on intellectual and musical processes that are found in the so-called “art” music in Europe, we must ask why apparently general musical abilities should be restricted to a chosen few in societies supposed to be culturally more advanced”.

From the above quotation, John Blacking was talking about musicians attaching importance to the listening of the lyrical content of their music and whether it has negative or positive impact on societies. Blacking further says that, “music is a product of the behavior of human groups, whether formal or informal” (1973:10). Whatever impact music has on behaviour is bound to be complex and different. Most of the criticism aimed at this current popular music by the society stems from the assumption of “content”. Today's Ghanaian music and lyrical content have undergone dramatic changes since the introduction of popular music in 1990s. These changes have become an issue of vital interest and concern for society in general. Likewise in the past, the youth continually modified recreational drum-dance styles which were often initially frowned at by elders (Collins 2002). Morally, over the past four decades, music and lyrical content have increasingly dwelt on sex, drugs and violence.

An example of Wisa’s popular song ‘Ekii ki mi’ (it’s shocking me) has a negative lyric that can influence the young generation. Below are the lyrics of the song that involves call and response.

<table>
<thead>
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<th>Call</th>
<th>Response</th>
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<tbody>
<tr>
<td>Electricity</td>
<td>Ekii ki mi (it’s shocking me’)</td>
</tr>
<tr>
<td>Give me opportunity</td>
<td>Ekii ki mi (it’s shocking me’)</td>
</tr>
<tr>
<td>I conquer your virginity</td>
<td>Ekii ki mi (it’s shocking me’)</td>
</tr>
</tbody>
</table>
You give me the security  Ekii ki mi (it’s shocking me’)

A look at the third line of the lyrics (I conquer your virginity) is sexually suggestive. If I have sex with a virgin, it will be ‘shocking me’. When the youth hear these words, they would want to experiment and implement it to see the outcome. This encourages the trend of having a lot of teenage pregnancies in our communities.

Because of the low esteem of popular entertainment in Ghana due to its connection with drunkenness, womanising and an itinerant life-style, there is often strong opposition from parents, relatives and teachers to their wards becoming professional stage performers (Collins 2002). The Krio elite of Sierra Leone, according to Collins (2002) citing Ware (1978:313) `strongly discouraged their children from associating with or becoming popular musicians.' Some parents also claim they are rascals, `wee' (marijuana) smokers, heavy drinkers, swollen headed and constantly quarrelling over women. During live performances, male artists sometimes put on earrings, pull their trousers down (otofista), and colouring of their finger-nails. The youth in effect, also tries to copy this dress code introduced by these popular musicians.

Popular music has its own audience and also has special contexts in which it is performed or disseminated. Another area which needs to be dealt with is the music video. I believe music lyrics have a big impact when illustrated in music videos. These videos contain sexually suggestive materials that is likely to influence the youth when they watch them. Many of them already copy fashions they see on their favourite music artists’ videos. For some youth, music is just music, but for others it is a way to enhance the mood that they are already in, and so affects them. Although music usually does not directly cause violence, it encourages this in its audience through suggestive lyrics and images. While some musicians project positive values related to
gaining social status and wealth, and becoming respectable public figures, others may use it to provoke violent behaviour.

1.3 Objective of the study

The objectives of the study are to

(a) Find out the influence of the three (3) types of popular music being discussed among the youth of Ngleshie Amanfro, Accra namely reggae, hip-life and local gospel.

(b) Find out the degree to which the lyrical content, lifestyle and dress code of these three popular religious and secular dance genres influences their listeners.

© Find out the effect of these popular religious and secular music videos on the youth of Amanfro, Accra.

1.4.1 Research questions

(i) In what way does gospel, reggae and hip-life popular music influence the youth in the society?

(ii) In what way do the lyrical content of gospel, reggae and hip-life popular music positively or negatively affect the youth?

(iii) In what way do the dress codes of these three popular genres affect positively or negatively the youth of Ngleshie Amanfro, Accra?

(iv) To which extent does the lifestyle of these three popular music positively or negatively affect the youth in society?
In what way does the lyrical content of these religious and secular popular music styles impact positively or negatively when they appear in music videos?

1.5 Justification of the study

‘‘Good and bad music have existed all times, and the musicologist is interested in defining the difference between the two in each period’’ says Bukofzer (1957:29). My interest is to contribute toward a deeper understanding of the important of varieties of music in the lives of young people. It will also clarify current positions and data on relationships between music and behaviour in global contexts. In addition, the results of the study, including audiovisual recordings, will add significantly to increase, in quality and quantity, the scope of field recordings and documentations of popular music in Ghana, both historical, cultural, and pedagogical purposes.

1.6 Significance of the study

It is expected that the result of the study will serve as a contribution to the existing knowledge of popular music. This study will benefit parents and guardians to know the kind of popular music they purchase, download, listen to, and watch on the internet. Consequently, it will help parents to identify music that may be destructive. It may also give parents insight on what their children listen to, and why they choose to listen to that particular type of music.

The study will also help the music video industry to produce videos and public service messages with positive themes about relationships, racial harmony, drug avoidance, nonviolence, sexual abstinence, pregnancy prevention, and the avoidance of sexually transmitted diseases. The findings of the study will also be used as reference material by students and researchers who may be interested to know more on popular music.
1.7 Scope of the study

This study concerns the influence of popular music among the youth of Ngleshie Amanfro, Accra with regard to gospel music, reggae music and hip-life music. The study is limited to the youth of Ngleshie Amanfro, Accra. The researcher examines the positive or negative nature of these three religious and secular music styles, as well as the type of audience and the context in which this music is performed or disseminated. The researcher will also look at the impact of the dress code and lifestyle of popular musicians on the youth in that locality.

1.8 Literature Review

Some scholars have written generally on Ghanaian popular music. Some of them talk about reggae music, hip-life music and gospel musicians in America, Africa and Ghana but few on the influence of these popular music on the youth in Accra, Ghana.

According to Webster’s Unabridged Dictionary of the English Language (2001), the word “popular” gives seven definitions for adjectival use. It refers to ‘common’, ordinary people or “people in general”, “of pertaining to, or representing the people, especially the common people, “of the people as a whole”, “prevailing among the people generally”, “adapted to the ordinary intelligence or taste”, and “suited to the means of ordinary people”. Popular music is therefore defined in this essay as ‘music intended for wide audience appeal’.

Similarly, Karin Barber, cited by Agawu (2003: p.118) writes: “African popular music, the most protean, adaptable, transferable of arts, and the only one to make a noticeable impact on popular audiences outside Africa, was one of the first popular African arts to be seriously studied; but even that was quite a recent development, after many decades in which ethnomusicologists
deplored the contamination of authentic indigenous traditional sounds by the infusion of Western rhythms, melodies and technologies”.

Cohen, S. (1993) defines popular music from ethnographic approach as ‘music created, used and interpreted by different individuals and groups’. Sara was of the view that the approach to popular music studies should focus on social identity and relationships, emphasizing music as social practice and process. It should also be comparative and holistic, historical and dialogical, reflexive and policy-oriented. Sara was in effect talking about human activity involving socialisation, identities and collective practices.

Middleton (1993) alludes to the fact that, popular music is “unquestionably rooted in the structures, inner processes and operational patterns of the secular human body”. The structures referred to by Middleton here involves musical gestures which has to do with movement of the human body. Even listeners of this type of music often find themselves moving which brings in mind rhythm as a key element. The producer of sound can make us dance to his tune by forcing his activity upon us (Marothy n. d. p. 98), and when we 'find ourselves moving' in this way, there is no more call for moral criticism of the supposedly 'mechanical' quality of the response than when a loudspeaker 'feeds back' a particular pitch. This implies that boosting the volume can force zonal crossover, as when very loud performance makes us 'feel' a pitch rather than hearing it in the normal way, our skin vibrates with it, as with a rhythm. Middleton(1993: p.179) continues to say that ‘in modern popular songs, the listeners seems to be related to the sound-box not only form an objective point of view, but through a feeling of being inserted into the mix, a process which produces gestural identification and resonance’.
Carroll Noel (1998:185) is of the view that ‘if by popular art one means the art of the common people, then there has always been what is called folk art. Carroll is of the view that if popular art just means art that is liked by lots of people, then it seems fair to say that every society has had some popular art’.

William R. (1983:236-7) also reminds us “popular” originally referred to something of the people, which could mean either open to all the people in the society, as in “popular government”, or able to appeal to all the people, and thus was “common”, “low” or “base”. From this definition, William is suggesting that popular music is deliberatively created to win favour and it is music well-liked by people.

As Collins (2002) has noted generational changes going on in traditional informal recreational music making, he says ‘It could be rightly claimed therefore that much of contemporary Ghanaian, and indeed African popular music, is a direct continuation of traditional generational oriented recreational music, albeit with elements from Europe, the Americas, India and the Islamic world incorporated into it’.

Harvey (1984:7) Popular music has been regarded with disdain as "mere entertainment", trivial and ephemeral. This hegemony of elite culture has, however, been challenged recently, an acknowledgement of the fact that the very ordinariness of popular culture masks their importance as "well-springs of popular consciousness".

Perris (1985) alludes to the fact that, “we are indefatigably addressed by music, though we are often barely aware of its presence. Music reaches us from the home stereo and in our cars, it is piped into banks, office buildings and supermarkets, and it sounds behind the action of films and
television plays, playing subtly with our emotions and our will. We use music to work by, to jog by, to quiet the baby, for aerobic exercise, for ceremonies, and for religion”.

Reich (1970:247) states that, popular music gives us an understanding of the world, and of other people's feeling, far greater than what other forms of media have been able to do. Just as it is a medium for conveying myriad experiences, music is also the outcome of environmental experience. Musicians write their music as a consequence of their experiences.

Adorno (2002) defines popular music as a little palindrome of conundrum status. He alludes to the fact that one is almost tempted to delimit what it is not rather than what it is. Firstly, he considers the question of genre. Although popular is unquestioningly treated as such, it must be remembered that by itself definition, popular music cannot be susceptible to genre. Rather, it is a momentary position of any form of organised sound. The blind and ubiquitous acceptance of popular music as general is due to the extra musical necessity of popularity, and therefore excludes one from establishing a piece of music as ‘popular’ by means of musical analysis. To identify popular music in historical terms is futile for the simple reason that popularity is not temporally bound. This leaves the definitive process in terms of social and psychological functions. In terms of general attitudes towards it, contemporary popular music is now manufactured with popularity as its goal thus facilitating the construct of popular as genre

Theodore W. Adorno defined popular music as having two fundamental, contradictory characteristics: standardisation (the generic structure of a hit) and pseudo-individualism (the individuality of the hit which simultaneously separates it from others, making it recognisable). The general status of popular music proves the totality of standardisation in that the generic
sound, style, themes and even the artistes themselves are conformative. In this way, popular has effectively become a genre while simultaneously refuting its general status by its very definition; music which is popular.

The high integration of commerce is an element of popular music which isolates it from other musical forms. This is not to maintain that commerce is unconnected with non-popular music, but rather that the association of popular music with commerce is something which is broadcast in the industry. Like the method of corporate branding seen in the fashion industry, the four-minute popular song is at once product and advertisement.

According to Frith (1978), popular music is popular not because it reflects something, or authentically articulates some sort of popular taste or experience, but because it creates our understanding of what popularity is. The most misleading term in cultural theory is, indeed, 'authenticity'. What we should be examining is not how true a piece of music is to something else, but how it sets up the idea of 'truth' in the first place. He sums up by saying successful popular music is music which defines its own aesthetic standard.

Frith’s (1978) suggestion is that popular music becomes more valuable the more independent it is of the social forces that organize the popular process in the first place, rooted in the person, the community or the subculture that lies behind it. Frith also alludes to the fact that, popular music is a commercial form, music produced as a commodity, for a profit, distributed through mass media as mass culture.

A simple way to illustrate the problems of defining musical popularity is to look at its crudest measure, the weekly record sales charts in the music press and the Billboard. These are presented
to us as market research. The charts measure something real, sales and radio plays, and represent them with all the trimmings of an objective, scientific apparatus. But, in fact, what the charts reveal is a specific definition of what can be counted as popular music in the first place, record sales in the right shops and radio plays on the right stations. The sales charts are only one measure of popularity.

Rothenbuhler and McCourt (1982: 101) says popular music evolves within traditions, reflects subcultural influences, and registers the creativity of individuals and social movements, yet "stylistic trends in popular sound recordings cannot be separated from the social organisations that produce them" (Anderson, Hesbacher, Etzkorn, & Denisoff, 1980, p. 42). Commercial radio stations in the United States are among these "social organizations" that exert tremendous influence on contemporary popular music. Although the radio industry certainly is not solely responsible for the content and style of today's music, radio exposure largely determines which recordings become popular and which remain obscure. Furthermore, because the recording industry measures the value of particular songs in terms of how much airplay they receive-and the sales airplay helps stimulate popular music is, for the most part, designed to meet the needs of the radio industry rather than individual consumers or the culture at large.

Gauntlett (2008: 17) states that the field of popular music offers many icons and potential role models. Popular music today is not only the sounds on the recordings we buy, or hear on the radio or played in shops, cafes, bars and clubs, but is also the carefully packaged set of images we see through television and magazines.
According to Kim (2011: 3), the term “popular music” is so ubiquitous in our society that it is almost meaningless. It is assumed that everybody uses the term with the same intent because it is used so frequently in everyday discourse. In reality, it is used in an almost infinite number of ways. Several distinctions, however, separate the use of the term in everyday discourse from its use in analytical discourse. In an everyday context, “popular music” means music that many people listen to; that is, music classified as “popular music constantly changes depending on what appeals to society. For example, what was considered “popular music” during the 1950s may not be considered “popular music” today. The distinction between past popular music and current popular music is made by another term: “oldies.” During the 1990s, oldies music referred to music from 1950s to the early 1970s (Gold). Today, “oldies” has a broader scope, encompassing popular music from the 1970s to the early 1980s (Geez). Thus, the term “popular music” in everyday discourse encompasses music that, at present, appeals to specific audiences.

Kim further states that, colloquially, popular music can refer to a specific musical genre. This genre first developed during the mid-1950s as opposition to rock music. The music in this genre is focused towards the teenage and early adult demographic, usually consisting of a simple musical structure with lyrics that typically discuss relationships. Thus, popular music was intended to be commercial and accessible to the public, with lyrics and melodies that tend to be catchy and memorable.

By “popular music,” I also mean music that is accessible to mainstream society. Historically, classical music has been considered not readily available to the general public. Only a small proportion of people had access to this sort of music. Thus, the term refers to commercially
generated music that was created specifically so the music could be easily accessible to the public.

Billboard charts activate a conception of popular music as a form principally enjoyed through modes of mass distribution and primarily commercial aesthetics. But also, popular music can be a potent symbol of cultural identity rather than a commodity transaction. Thus, the definition of popular music is that which has a wide following, produced by contemporary artistes and composers and does not require public subsidy to survive. This means that popular music encompasses a wide variety of genres; if an artiste attracts a large following and is financially viable, they would be included in this definition.

There are also multiple times that I reference the term “popular music industry”. This term refers to the network of record labels, publishing companies, producers, managers, agents, songwriters, artists and all other people involved in the production and promotion of an artist. Similarly, the term “advertising industry” refers to the community of people who create and produce advertisements, particularly advertisements with a visual component (e.g. billboard and television ads). The term “commercial” also comes with a variety of meanings. In the context of my thesis, this refers to music that has been made with a profit motive in contrast to music produced for the sole purpose of pushing artistic boundaries.

Since the mid-1950's popular music has usually been identified as the music and the musical styles that are accessible to the widest audience is youth oriented. This means the music that sells the most copies, draws the largest concert audiences, and is played most often on the radio.
Popular music is usually played on electronic instruments that are popular with many people. It also consists of short songs with a strong beat and simple tunes that are easy to remember.

1.9 Research Methodology

According to Davies (1995), a method is a way of producing data; a methodology is the choice of the overall way that the researcher intends to use to arrive at conclusions. Methodology in effect helps to sort out information in a reasonably manageable form, helping the researcher to reorganise data in a suitable order so as to make identification of gaps, shortcomings and pitfalls possible.

The research methodology will therefore be based on qualitative technique where data will be collected through interviews with the help of an interview guide and observation. Relevant audiences and performers of the three genres under discussion will also be sampled and interviewed for information about the influence of this music’s on the youth.

This section discusses the research method that was used in the study. It is made up of the research design, the study population, the sampling technique adopted, the instrument for data collection and procedure for data collection and analysis.

1.10 Research Design

According to Trochim (2006), research design provides the glue that holds the research project together. A design is used to structure the research, to show how all the major parts of the research project, that is, the samples or groups, measures, treatments or programs and methods of assignment, work together to try to address the central research questions.

Creswell (2002) states that descriptive research design is used to answer descriptive research questions such as ‘What is happening?’, ‘How is something happening?’ and ‘Why is something
happening?’ As such, descriptive research design was used for the study. This is because the objective of the research is to gather facts on the influence of popular music on the youth of Ngleshie Amanfro, Accra.

Diebold (1972) opines that descriptive survey is a method of research whereby the phenomena under study are looked at in a particular moment and described precisely. It is a formal procedure for obtaining what is more or less insulated from the sample.

In the light of the above, the researcher deems it appropriate to use the descriptive design for this study. This is because a descriptive survey or research is concerned with the conditions, attitudes and opinions that are held and trends to be developed. In this regard, I looked at the main lyrical content of these religious and secular popular music, the positive and negative influence on the youth of Ngleshie Amanfro, Accra. The effects of these popular religious and secular musical videos on the youth of Amanfro, Accra have been of interest to me as a researcher.

1.11 Population

The target population for this study is made up of the Youth of Ngleshie Amanfro Senior High School, the youth in the church and all the illiterate ones in the community. Again, the various youth choirs in the church, selected members from the Church band (praise and worship team), instrumentalists and selected members of the congregation, selected youth groups in the church such as choreographers, dance drama, etc., The researcher also looked at bars and popular restaurant that attract the youth, bar attendants, selected youth who watch music videos on TV’s at home, CD’s on desktop and Laptop computers, DVD and VCR and on the internet especially you Tube.
1.12 Instrumentation

For the collection of the data, the researcher used interviews with the help of an interview guide and observation from Ngleshie Amanfro Senior High School, the youth of Living Streams International Church and one of the popular restaurants in the vicinity, ‘The Zone’. Gans, (1968:314) as cited in Russell Bernard (1995:136) states:

"Once the fieldworker has gained entry, people tend to forget he is there, and let down their guard, but he does not; however much he seems to participate, he is really there to observe and even to watch what happens when people let their guard.”

In line with the above quotation, the researcher will employ the insider approach to gather data by observing in the activities of the restaurants, youth musical programs at church and live musical concerts in the school.

1.13 Data Analysis Procedure

Russell Bernard, (1995:360) defines qualitative analysis as “the search for patterns in data and for ideas that help explain the existence of those patterns”. He goes further to say that “it starts before you go to the field and continues throughout the research effort”. For this reason, the analysis of the study was based on qualitative analytical techniques where data was collected through interviews with the help of an interview guide and observation. Relevant audiences and performers of the three genres under discussion were also sampled and interviewed for information about the influence of this music’s on the youth.

1.14 Synopsis of the Study

This section presents what is found at each chapter of the five chapters of the study. Chapter one covers the preliminary to the study. It involves the introduction, background to the study,
statement of the study, objectives of the study, significance of the study, research questions, literature review and the methodology for the study.

Chapter two deals with Ngleshie Amanfro Community, Accra. It covers areas such as geographical description of the study area, historical background, health and sanitation, Police station, education, musical activities in the community such as bars and restaurants, Ngleshie Amanfro Senior High School, Praise and Worship night, Valentine’s Day, funerals, engagements and weddings, brief summary of hip-life, reggae, gospel music, targeted group and conclusion.

Chapter three is on the influence of popular music on the people with emphasis on musical influence, musical behavior, reggae music, hip-life music and gospel music. Chapter four presents the analysis and the outcome of the positive and negative influence of the three popular music on the youth of Ngleshie Amanfro, Accra. It is followed with a discussion of the collected data based on the research questions of the study. The analyses and discussions are based on the data collected through observation and interviews from respondents.

Chapter Five is on the Summary of findings on hip-life, reggae and gospel music, Conclusion and recommendations. It follows with appendix, interview schedule and bibliography.
CHAPTER TWO

NGLESHIE AMANFRO COMMUNITY, ACCRA

This chapter gives detailed account of how data was obtained for the study. It gives a brief geographical description of the study area, historical background, health and sanitation, Police station, education, bars and restaurant, musical activities, brief summary of hip-life, reggae and gospel music, targeted population and conclusion.

2.1 Geographical Description of the Study Area

The study area, Ngleshie Amanfro is located in the Ga South Municipality. It is one of the communities in Accra with its populations are being mixed ethnic groups. The community is located at the southern part of Greater Accra Region, Ghana. Ngleshie Amanfro is a water-logged area with a few rocky places. The community is situated off the Accra-Cape Coast dual carriageway.
Fig 1. Geographical Location of Ngleshie Amanfro, Accra extracted from Google map
2.2 Historical background of Ngleshie Amanfro

Ngleshie Amanfro was formed as a community in 1972, on a bare land that contained or had no citizens residing on it. In 1972, former President of The Republic of Ghana, Ignatius Akyeampong claimed the land from the then Ofankor chief in the Central Region for resettlement of the people of Osu who were predominantly fisher-folks. Their main occupation was fishing in the Densu River at Weija. The fisher-folks were the group of people who resides at the bank of the Densu River near the Weija Dam. The settlement was due to the increasing level of water in the dam which most often overflows its banks leading to the flooding and destruction of properties of the fisher-folks. After the settlement was established for the fisher-folks, different locations were created by the people for easy living. Their allocation was done with respect to tribal differences. This made the community at that time acquire names, before it was wholly made Ngleshie Amanfro.

The community is made up of mixed ethnic groups consisting of Ewe, Ga/Ada, Hausa and Akan. The Ewe named their community “Torkose”, the Ada/Ga named theirs Dorkutsekorpe and the Hausa, Zongo. The Ewe community (Torkose) houses the two Government schools in Ngleshie Amanfro, namely Ngleshie Amanfro District Assembly (D/A) Primary and Junior High School (JHS) and Ngleshie Amanfro Senior High School. They were both in time past called Torkose D/A Primary and JHS and Torkose Senior High School until the whole community was identified as Ngleshie Amanfro. The Gas who were ruled by Nii Kwashie Gblolor III are now the dominating ethnic group in the community. They hailed from James Town in Accra, and named the area Ngleshie Amanfro, making it part of the Ga South Municipality of the Greater Accra Region. Nii Armah Okine is the Head of the Kwashie Gblolor Family and Stool of Ngleshie Amanfro.
The Zongo is another area in the community that has majority of its population being Hausa. It has many Muslims residing around that area and a lot of mosques with few churches. The community has no distinct layout that leaves the environment not pleasing. Beside this, the community is blessed with government and private schools, a well-equipped clinic, many entertainment centres, churches, mosques, a good and clean market place, recreational and football parks, etc.

The most memorable period the community adores is Homowo festival. The Gas being the king and rulers of the Ngleshie Amanfro community obliges the community bound to celebrate the Homowo festival and its annual one month ban on music and drumming.

2.3 Health and Sanitation

The Community has one public clinic located right beside the Shell Filling Station in Ngleshie Amanfro. There are over four public toilets in the community. Environmental health and sanitation is an essential contributing factor to the health, productivity and welfare of people of the community.

The Ngleshie Amanfro Community Health Center is the only complete and well-equipped clinic taking care of the health and life of the people in the community. The clinic was built in November, 1996 for the community by a Ghanaian NGO called May/Day through the help of the French Embassy. Severe diseases that cannot be treated there are referred to the Korle-Bu Teaching hospital, 37 Military Hospital, Legon General Hospital and Akawe Clinic. The clinic currently hosts many general nurses, midwives, community health nurses, matrons, a doctor and an eye specialist. Emergency cases are taken care of at the health center due to the improvement in the facilities, infrastructure and health personnel working there.
2.4 Police Station

The community can also boast of a Police Station closer to the clinic, built on 25th August, 2012 to combat crime and also maintain peace and order. Formerly, all crime cases were handled by the Kasoa Police station but the establishment of the station has helped the community to handle armed robbery cases before they are transferred to the Kasoa Main Police Station.

2.5 Education

The community can also boast of Primary, Junior High School and Senior High School. The Primary and Junior High School is part of Ghana’s Basic Education program.

The only Government Junior High School in the community has a library, computer lab, Football Park and recreational facilities. Ngleshie Amanfro D/A primary and JHS do not stand alone to provide Elementary school education. There are several well established private schools like West End International, Mary Star of the Sea, Dumas, Fathers Legacy International School, among many others. These are schools with well-equipped facilities and infrastructure.

Ngleshie Amanfro Senior High School, formerly Torkose Secondary School, is situated in the Ga South Municipal area of the Greater Accra region. It is a government assisted community school that serves a large area stretching from Weija, Tuba, Kokrobite, Ngleshie Amanfro, Kasoa, Nyanyano to Bawjiase and its environs. The school was established in February 1991 with nine students. Classes at that time were held under trees and no roofed structure was put up for academic purpose. It started with one tutor and nine students but presently has over ninety (90) tutors and over thousand (2000) students. The school can now boast of a large number of students and staffs, and good infrastructure (science labs, library, canteen, hostels, etc.).
Pupils and students from the community make use of popular music a lot in their schools during inter-school sporting activities, cultural festivals, week celebrations such as Student Representative Council week, Anniversaries, Speech and Prize-giving day, etc.

The lifestyle of citizens in Ngleshie Amanfro is based on individual choices, characteristics, personal preferences and circumstances. In their free leisure time many choose to engage in the arts and culture, read a book, visit the cinema and night clubs, go on holiday and participate in beach activities such as sports, swimming, listening and dancing to live performances by various popular music artists.

Fig. 2 Ngleshie Amanfro Senior High School
2.6  **Musical Activities in Ngleshie Amanfro community**

Music can bring communities together and musical activities organised in communities enable people to enjoy and learn from making music with one another and it enriches their lives. Musical activities are organised in Amanfro depending on the time. Some of them are organised on Republic Days, Valentine’s Day, festive seasons such as Christmas and Easter, Moslems holidays, African Union Day, etc. Most young people participate in live band music to relax, eat, drink and entertain themselves. The following are the areas in the community where popular music attracts the youth.

2.6.1  **Bars and Restaurant**

The Zone, a popular restaurant in the community is focal point for popular music especially hip-life and reggae. It is an entertainment hub located at Amanfro on the main Kasoa road established on 24\textsuperscript{th} October, 2014. It has a night club, restaurant, open bar and a roof top bar. Most people enter the bar with their friends and loved ones, request for food and drinks whiles enjoying some background music. According to the interview conducted, most people come there to relax after a hard day’s work. According to what I observed, rhythmically, most people will be tapping their feet, drumming their thighs and swaying to the beat. The entire body moves in response to the music they are hearing. It is obvious that these people are enjoying themselves and listening to popular songs from their favourite artists. Some of the days that attract the youth to the place are Valentine’s Day, Republic Holidays, Founders Day, etc. The manager of the place organises huge programmes such as Open house party, July Born’s party, Diva’s Night, Highlife night, etc. just to attract more customers to the place.
Shields (2006) as cited by Jasminka Samardžija (2000: 11) stated that music and interior layout have great influence on revenue in the small business restaurants. According to his research, increase in music tempo and volume can affect business by increasing the number of table turns and decreasing meal duration (Jasminka 2000: 11). By adjusting the interior layout and music according to the restaurant image, the revenues of the restaurant can be increased but the management has to adopt the perspective of the customer and employees, and also test attributes of the atmospherics (Shields 2006) as cited by Jasminka (2000: 11). It is stated that customers want to have appealing design in restaurants, but also comfortable seats, pleasant music, appropriate lighting and other ambiance settings that restaurant owners or managers should be able to provide and adapt for the specific customer preferences on specific market (Ryu & Han, 2010) as cited by Jasminka (2000: p.11). Slow music on the other hand has positive effect and
can increase customer’s willingness to buy and spend money (Musinguzi 2010) as cited by Jasminka (2000: p.11).

From the above quotation, bars and restaurants offer the right atmosphere to their customers by thereby influencing the way they feel when they are inside and encouraging them to ask for a menu and spend more. “Musical arrangement can impact sales”, said Benjamin, one of the bar attendants. Benjamin also stated that “People become more relaxed, and have a calmer frame of mind, getting them to order and spend more.” Lunch, dinner and late nights will have different kinds of music.

Effect of music on spending, brand attitude and perception of duration in most bars and restaurants were observed. Many of the studies in the field have focused largely upon retail environments and restaurants, with relatively few concerning themselves with cafés and bars (Samuel J. Down 2009: 1).

In this study, the tempo of background music in a bar was manipulated through the selection of playlists and the amount of time and money spent by customers in the bar were measured, in order to determine whether the tempo of the background music had any effect upon duration of stay and spending. Two conditions were used, fast tempo and slow tempo. The experiment was conducted by observing how long customers spent in the bar. During two to five hour observation periods for each condition, it was found that while the tempo of the music had no significant effect upon the time spent in the venue by customers, a significant difference was found for sales, thus a higher percentage of sales were recorded while slower tempo music was playing than faster tempo music. When considering commercial environments such as bars and restaurants, studies have found quite clear evidence that various attributes of the music can
produce a range of behavioural responses. For example, Milliman (1986) as cited by Joseph S. Down (2009: 3) identifies that people will not normally eat more than they originally intended, but they are more likely to drink more, as this is seen as more acceptable.

2.6.2 Ngleshie Amanfro Senior High School

During Student Representative Council week celebration in Ngleshie Amanfro Senior High School, one of the days was solely allocated for music entitled ‘NASEC got Talent’. This is where students exhibit their musical talents through singing, dancing, rapping, playing of musical instrument, etc. Some students came as a group and danced to all kinds of popular music especially hip-life. To some of the youth, it is a way of learning new type of dance. This musical show comes up once every year and it has really supported local initiatives. Many students have used this platform to build their music career. Some have gained admission into the universities offering music and dance whiles others have become famous hip-life musicians. It is not surprising to say that current hip-life artists started from their various Senior High Schools and have now become famous in the music industry. Music serves as entertainment to the students and also provides opportunities to socialise with others.

Middleton (1993) alludes to the fact that, popular music is “unquestionably rooted in the structures, inner processes and operational patterns of the secular human body”. The structures referred to by Middleton here involves musical gestures which has to do with movement of the human body and listeners of this type of music always find themselves moving which brings in mind rhythm as key element. Some of the students interviewed were of the view that, the beat of the music influences them to move their body which results in dancing.
During sporting activities such as football, volleyball, athletics, javelin, handball, etc. students were interviewed and some were of the view that, hip-life music influences them to dance. Some mentioned their favourite hip-life artists as Kwaw Kese featuring Sarkodie (Yakubu), Sarkodie (Hand to mouth), Atom (Yewo krom), Bisa (Brother Brother ), etc. From my observation, most of them could not help it but to dance to their favourite songs.

![Students of Ngleshie Amanfro performing choreography dance in SRC Week.](image)

**Fig. 4 Students of Ngleshie Amanfro performing choreography dance in SRC Week.**

### 2.6.3 Praise and Worship Night

Ngleshie Amanfro is blessed with Pentecostal and Charismatic churches. These churches organise week long programmes and crowns it with Gospel Rock Show. Some of the activities involved in gospel rock show are praise and worship, choreography, song ministrations by
various choirs from various churches and above all, guest Gospel artist. Some of the Gospel artists come with their own instrumentalists to play for them. However, those who do not come with their instrumentalists either mime or request for the host instrumentalists to play for them. Choristers invited from other churches also come with their own instrumentalists. During this period, most of the popular songs performed are danceable songs just to make the place lively. Most of the youth are influenced to dance to the music. Some are of the view that, the text of the songs influences them to get closer to God. Others also felt the presence of the Lord through the worship and Praise.

Fig. 5 The youth of Living Streams Church in worship mood
Apart from the organisation of Praise and Worship Night, the church also organises a special valentine’s day for the congregation especially those who are not married. Valentine’s Day is organised on the 14th February of every year. It is considered in the church as the month of Love, not only to the married, but also to the unmarried as well. During this period, married counsellor or somebody with experience in marriage is invited to grace the occasion.

Popular love songs become the order of the day. The congregation is treated with some popular love songs such as Kwabena Kwabena (Meye), West life collections such as coast to coast, fragile heart, I lay my love on you, soledad, love takes two, unbreakable, we are one, Kojo Antwi collections such as Medofo pa (My beloved), Me ndaa daa me (Don’t deceive me), Bo me
nkomode (Tell me good story), Me nya ntaban (If I had wings), moma yen ndo yenho (Let us love ourselves), Bebe Winans (When I found love), etc.

The influence of these love songs on the people during the programme causes them to dance to the rhythm. Some of them remember their lost loved ones whenever they hear these songs. Others also dance with their beloved present at the programme. For others, it is a period of reunion and finding solutions to their marital problems. Dance competitions are also organized at the programme to make the programme lively.

Fig. 7 Dancing competition during Valentine’s Day celebration in Living Streams church
2.6.5 Funerals

Funerals are periods where families and friends mourn the dead. It is a sad moment where families cry and wish the dead was alive. Ngleshie Amanfro does not have a durbar ground for funerals. Therefore, funerals are held at the deceased or family house. At the church, popular hymns are sung to console the bereaved families. The text of most popular hymns influences the living to express themselves how their loved one is being missed greatly. After burial, families and friends sit together to eat and drink amidst dancing to popular funeral tunes. Some families prefer live performances so they employ the services of popular band to grace the occasion. During this period, highlife music becomes the order of the day. Others also employ the services of sound system where the DJ can play popular funeral songs amidst hip-life songs. Initially, the band or the DJ operating the sound starts playing high-life songs and later switches to hip-life. This is the period where you see the youth coming out to dance because it is their turn. According to the observation I made, there was a massive interest in hip-life song that was introduced right after the high-life songs. Some of the youth were of the view that, the beat contained in hip-life songs influences them to dance. To the older folks, the lyrics influence them to mourn and cry for the dead.
2.6.6 Engagement and Weddings

Since marriage in African culture is considered the official joining of two families, a large emphasis is placed on getting family permissions and blessings before wedding. After the engagement, the couples plan lunch or dinner to bring both families together before the wedding and begin forming family bonds. During this period, popular music features a lot. The only popular music played at this function is danceable songs. There is always a slot for couple dance before friends and loved ones join them on the floor.
Wedding music and dance in Ngleshie Amanfro are songs to honour exclusively the new bride. Songs used in this celebration relate to topical, human, marriage and other social issues. Host choirs and soloists in the church are invited to sing danceable and songs that reflects the mood of happiness. It is all about thanksgiving songs.

![Fig. 7 Couple dancing to praise songs with friends and loved ones](image)

At the reception ground, it is still popular music. Love songs from Kwabena Kwabena “Meye” means he will do whatever his lover wants. He was made for love songs and weddings. Another wedding song that features a lot during wedding ceremony is ‘You may kiss the bride’ by Bollie. These love songs are normally played when everybody is going for their lunch. After everybody
is served, the DJ’s has no option than to slot in danceable songs to attract everybody on the floor to dance. During this period, everybody at least shakes and moves the body a little.

2.7 Brief History of Hip-life, Reggae and Gospel music
This section gives a brief history of hip-life, reggae and gospel music.

2.7.1 Hip-life music
Hip-life music started in Ghana in the 1980s. It soon transitioned into a new music genre, hip-life music, under social pressure (Augustina 2014: p.4). It is believed that the artiste who accelerated the transformation of rap music into Hip-life music is Reggie (Rockstone) Osei. He pioneered and popularised the hip-life movement since its inception in 1990s (Augustina 2014: p.4). He is known as a ‘godfather’ and pacesetter of hip-life music.

Hip-life is described by Jesse Shipley (2007), director of the Africana studies program at Bard College, as:

“A musical style....It’s a way of combining rap, hip-hop and other musical traditions and different kinds of rhythms.” “But it’s also a cultural style. It’s an attitude. It’s a way people express themselves”.

Kurtis Blow (1984) cited by Augustina Owusu (2014: p3) says that, rap music emerged as an outcome of disco music and as a reaction against it (disco music). The early days of rap music were characterized by divisions between fans and detractors of disco music. Rap music makes it attractive to young people across cultures’. For these reasons, rap music has become popular among the youth all over the world, including Ghanaian youth.
Hip-life music started in Ghana in the 1980s. It soon transitioned into a new music genre, hip-life music, under social pressure (Augustina 2014: p4). Hip-life is a combination of rap music from USA and popular Ghanaian music genre, highlife. It is, in fact, a fusion of old and new genres which have turned out to be indispensable as far as music loving Ghanaians are concerned. On the one hand, highlife music has in recent times come to be regarded by the youth as old fashioned. In combining rap music with highlife therefore, hip-life successfully integrates the new and old to be truly Ghanaian (Augustina 2014: p.4). In so doing, hip-life unites two generations of Ghanaian music lovers such as the older folk who are already patrons of highlife and the youth whose burning desire is to connect and socialise with fellow rap loving youths worldwide (Augustina 2014: p.4).

Since the late 1960s high-life has become everybody’s music in Ghana, but what has become significant in the past 16 years is the emergence of hip-life. Hip-life emerged in the urban areas of Ghana especially in Accra and Kumasi. What has sustained hip-life is the messages it conveys and the great support it enjoys from the youth of Ghana. Hip-life music is mainly recreational and is played in bars, clubs, school entertainment programmes, cars, on radios and on TV.

It is believed that the artist who accelerated the transformation of rap music into Hip-life music is Reggie (Rockstone) Osei. He pioneered and popularized the hip-life movement since its inception in 1990s (Augustina 2014: p.4). As a ‘godfather’ and pacesetter of hip-life music, he came out with the first hip-life album entitled ‘Makaa Maka’ (I have said it because I said it). However, those who promoted Hip-life music in the Reggie Rockstone time include Zapp Mallet, Mike Cooke, Abraham Ohene Djan, Coal House, X-Doe, VIP, Joe Fraizer, Eddy Blay, and others.
The Ghanaian music industry especially that which relates to secular music has generally been dominated by men. Few women have dared to enter it because it was normally considered a profession for men. Most women musicians found a safe refuge in gospel music.

Collins (2004: 420) explains this situation when he writes that

“Another difference I noticed was the growing number of women who came as singers with gospel bands. Whereas families would forbid their daughters becoming professional musicians, they could hardly stop them singing and dancing to gospel music.” It is therefore not surprising that most of the young musicians who sing hip-life are males.

Although rap music was an outcome for criticising the politics of present governments and for voicing against social vices, the theme of most Ghanaian hip-life songs has been love. However, some of the artistes have maintained the old order, i.e. they have devoted attention to speaking on social vices and chastising unbecoming politicians. One of such musicians is Sidney; in the song *African Money*, he ridiculed the misappropriation of public funds by public officials in African countries. Their text reflect the latest technology in communication in town. They sing about the mobile phone, the iPod, internet and all the latest gadgets in multi-media communication and the latest cars in town thus reflecting the kind of modern life in fashion.

Hip-life plays a major role in the life of the youth of Ngleshie Amanfro. It serves as entertainment for the youth during Republic holidays, Valentine’s Day, Easter holidays, Christmas holidays, among others. The zone, a focal point for popular music especially hip-life and reggae, attract most of the youth to the center. Most hip-life artistes are sometimes invited to grace occasions on live band. The musicians not only express public opinion on contemporary life in their performances but also patrol the borders of the generational division between the
youth and the old, pointing out the failure of moral responsibility of the old to the youth. Perhaps these may be enough factors that adhere into making the youth of Ngleshie Amanfro follow hip-life music.

Most of the youth in Ngleshie Amanfro are influenced by hip-life music because they believe it is modern fashioned. Also, the text and rhythms are consistent with the jargons used as well as the dances they do. Most of the youth of Ngleshie Amanfro are affected by the lifestyle of the musicians because it has brought nothing but indiscipline and irresponsible behaviour and this can be seen in the way they dress and talk. Similarly, the lifestyle of these musicians have greatly influenced Ghanaian culture in that most of the youth from Ngleshie Amanfro have adopted foreign cultures which is making it difficult for the youth to adapt to Ghanaian culture.

Hip-life Music Videos play an important role in the life of the youth of Ngleshie Amanfro. The media in their quest to fulfil their responsibility of entertaining the masses through their favourite hip-life music videos turn a blind eye to its effect on the youth of today. These American hip hop videos feature ladies in tight and other revealing dresses in the name of fashion. They engage in acts of brief nakedness by way of twisting their waist, exposing their bare back and sections of their breast knowingly on camera. Even though there are equally educative programmes on TV, the showing of these hip-life music videos leaves much to be desired, thus wear away the purpose of educative programmes. The role of the media in this situation is very critical. Instead of being a “watch dog” for the society, they rather show unhealthy things on their TV stations. This means that the media is not being socially responsible.
In conclusion, hip-life music as a popular culture, is mostly patronised by the youth of today which has brought a lot of influence on them. Today, hip-life is everywhere, on radios, TV stations, Valentine’s Day, birthday parties, funerals, Easter and Christmas seasons, among others. The advent of internet, and for that matter, you Tube has made it easier for the youth to gain access to the audio and video songs by downloading them. It has become one of the popular music genres that serve as a form of entertainment to the public.

2.7.2 Reggae Music

Reggae is one of the musical genre that transformed Jamaican music. When it emerged in the late 1960s, it came as a surprise not only to Jamaica but the whole world. Its slow jumpy rhythm, its militant and spiritual lyrics as well as the rebellious appearance of its singers, among others, have influenced musical genres, cultures and societies throughout the world especially Europe and Africa.

The least instrumentation necessary to create a reggae rhythm is a bass guitar, a drum set, and a six-stringed rhythm guitar. Some reggae bands may also include additional musical instruments such as electric keyboards, a second guitar, brass instruments and a variety of Rastafarian percussion instruments. But these three instruments such as guitar, bass and drums are indispensable.

Rastafarians use the same flag colours of Ethiopia as a symbol of their alliance, red for blood, gold for minerals & green for the land. One of the bases of Rastafarian philosophy is rooted in the hairstyle known as “dreadlocks”, ganja (marijuana), language and the music. Most people appear to be fascinated by reggae music because of its militant, rebellious and spiritual message as well as its positive and universal message dealing with the concept of peace and unity.
One outstanding musician is Bob Marley whose song “Redemption song” talks about slave trade. Redemption song begins with a story of how the narrator has been persecuted for years only to overcome it all with heavenly aid.

“Old pirates, yes they rob I,
Sold I to the merchants ships”

In the song, the word “I” means “me”. This refers to slave traders who robbed Africa by selling them to slavery. The slaves prayed for strength whiles going through difficult times.

“Emancipate yourselves from mental slavery,
None but ourselves can free our mind”

In the second verse, the mental slavery is about how we allow ourselves to be told how to live and what to do. It also talks about people having the means within themselves to break free from any figurative bonds.

“Have no fear for atomic energy because none of them can stop the time”

This means no matter what wars we get involved in, no matter who bombs who, we should not be afraid. What will happen will happen.

“How long shall they kill our Prophets”

Killing prophets refers to the fact that those who are powerful do what they can to take away or destroy what the people believe in. This can be anything from religious persecution to any one “prophet” who threatens to rise up against those in power.

In Ghana, reggae music is mostly influenced by Bob Marley and Lucky Dube of South Africa. Rocky Dawuni is well known in Ghana as the best reggae artiste who always stages live performances. It is not surprising that almost music shops keep playing their songs. The zone is
one of the focal points for reggae music. Other places where reggae music plays a major role are night clubs, bars and restaurants, anniversary and Student Representative Council (SRC) week celebration from Ngleshie Amanfro Senior High School.

Despite what many people think they know about Rastafarians, it is fair to say that, there are many misconceptions. Most people are bent on calling any person with dreadlocks or anyone who lives separately from the rest of the society a Rasta. This really has influence on the youth of Ngleshie Amanfro. Most of them were of the view that they get scared when they see the dreadlocks and consider them to be dangerous.

Originating in Eastern Africa and also Bible story of Sampson and Delilah, the hairstyle was worn by warriors and different tribes in Kenya (Essandoh 2005: p.44). However in Jamaica, in a post slavery society, the hairstyle was believed in the early years as fearful in appearance, and revealed to be an instant way of locating those who were not interested in taking part in normal ways of life. For the Rastas to be black, dreaded and bearded was a more realistic image of Messiah the Christ. I believe this is the reason why most of the youth of Ngleshie Amanfro distant themselves from the reggae musicians. Most of them interviewed were of the view that, the music is good but the appearance scares them.

Reggae music videos plays a major role in the life of the youth especially when they see their militant way of dancing. It is a medium through which the youth copy their way of dressing. Some of the youth see it as an opportunity to learn their lifestyle of living, smoking, put on dreadlocks and their language as well.

In conclusion, the impact of reggae music is huge on the youth because of its message. Besides, followers of reggae music appear to be captivated by its militant, rebellious and spiritual
message as well as its positive and universal message dealing with the concept of peace and unity. Ethiopian colours, ganja or military clothing also play an important part in appealing to the audience.

### 2.7.3 Gospel Music

The term Gospel means 'good news'. A researcher in the Nigeria context, Mathews Ojo notes the following:

‘The term ‘Gospel music’ is really too sweeping. However, it could be used to mean a distinct kind of music composed and rendered by men and women who call themselves Christians, and who refer to their music as ‘ministration of the Good News in songs’ (Ojo, 1998: 211).

Gospel music is not only biblical but also has a spiritual message that speaks of salvation, deliverance, faith, healing, etc. Gospel music is composed and performed for many purposes, including aesthetic pleasure, religious or ceremonial purposes, and as an entertainment product for the marketplace.

From 1990s to 2010, new Gospel artistes have emerged contributing to the spread of this gospel genre. Such artistes include Andréa Crouch “Jesus is the answer”, Kirk Franklin “I can make it”, Yolanda Adams “The battle is yours”, Kurt Carr, “The Presence of the Lord”, Hezekiah Walker, “Faithful,” Israel Houghton, “Alpha and Omega,” etc are exclusive to the African American Church History.
From the 1950s to the early 1970s, Ghana led the way in West Africa with its popular highlife and Afro-rock music and its viable recording and music production industry (Collins 1987:p.1). However, things began to decline from the late 1970s due to a corrupt military government, followed by two coups, several years of night curfew and the burden of massive import duties on musical instruments (Collins 2009: p.1). Into the music vacuum came Ghanaian gospel music.

Ghanaian gospel music appeared with musicians such as Tagoe Sisters “Fa bibiara ma no” (Give everything to Him), Helena Rabbles “Soso Wonders”, Diana Akiwumi’s “Agyenkwa Hene” (Saviour King), etc. entertaining Ghanaians with danceable tunes. Gospel music in Ghana constitutes about 60% of the country’s CD production and musical airplay (Agordoh 1994: p.172).

However, from the year 2010 till date, there has been numerous gospel musicians coming out with different styles of gospel songs. They include Ohemaa Mercy “Obeye” (He will do it), Gifty Osei “Aseda” (Thanksgiving), Daughters of Glorious Jesus “Aseda” (Thanksgiving), Selina Boateng “Alpha and Omega”, Joyce Blessing “Monko mo Akyi” (Go back), DSP Kofi Sarpong “Me to dwom” (I will sing) and Rose Adjei “Nyame ye” (God is good).

The themes of gospel music which is biblical text normally reflects on love, joy, peace, patience, goodness, longsuffering, perseverance, faith and so on. It also include salvation, love for God/Jesus Christ, redemption, devotion, praise and testimony thus how the musicians life were changed after they accepted Jesus Christ as Lord and personal Saviour. The text of Daughters of Glorious Jesus song “Tow wo boa se” talks about waiting patiently for the salvation and deliverance of the Lord. Others include Andrae Crouch’s song “Jesus is the Answer” which assures the believer that Jesus is the only answer to all the problems that one goes through. Kurt
Carr’s song “God is a healer” encourages the sick to believe there is a healer who can heal all sicknesses and diseases. Others include “He will do it again” by Shirley Caesar that talks about having faith in God that he will answer every prayer request of the believer.

According to business dictionary.com, Lifestyle is defined as a way of living as individuals, families (households) and societies, which they manifest in coping with their physical, psychological, social and economic environments on a day-to-day basis. Carla Seddon (2001: p1) also defines Lifestyle as a way of living: the things that a particular person or a group of people usually do. This means that lifestyle is based on individual choices and personal preferences. An individual may engage in activities during his/her free leisure time such as visit to cinema, read books, listen to music, participate in sporting activities, etc.

In the case of the Gospel Musician, there are so many activities that he/she has to exhibit for the society to know that he/she is an artiste from God. One such activity is to get closer to God, which requires living a Holy and exemplary life, praying always without season, fasting, etc.

Living a Holy life as a Gospel musician can positively influence the world and win more souls for Kingdom business. The Great Commission is still relevant and can be accomplished only if the Gospel musician can live and do things that are pleasant to the Lord. One important aspect that is often overlooked in the assessment of the gospel musicians is the kind of lifestyle they live. By how they live and do things, the gospel musicians go a long way to influence society, whether for good or bad.

The spread and the increase of soul-winning efforts are obvious, meaning that Gospel musicians are actively seeking to expand their sphere of influence. What seems to be creating the
impression that they are on the move is the part played by Gospel music in the spreading of God’s Word through evangelism. All kinds of artistes are composing Gospel songs in all manners for praise and worship purposes and spreading the Gospel through their lyrics. Gospel musicians play a huge role in Christianity. It is an attraction, which is why all over the world, Gospel musicians are recognised as instruments to be used for propagating the Word of God, where it must be their lifestyle to study and know the Word of God.

Dressing is one of the factors that even a total stranger can use to judge someone. According to Thourlby William, cited by Samuele Bacchiocchi (1995: p15) says that when people meet you for the first time they will make certain judgments about you based solely on your appearance. He further states that our appearance reveals not only our social, economic, and educational levels, but also our “moral character” (1995: p16). This means that clothes and appearance should be of particular concern to Gospel musicians. Thourlby also states that, “the clothing we wear reveals a set of beliefs about ourselves that we want the world to believe” (p.16).

From the above quotations, Gospel musicians need to put up something that will bestow glory to God and also maintain the dignity of the work that they are doing. A Gospel musician deals with the Holy Spirit in the industry. They should see the industry as not fashion but rather to propagate the good message of God. This is because when people see them on stage performing for the first time, those who open their mouths, can tell by their outward appearance whether they are Christians or not. Some of the youth look up to them as role model.
Gospel music videos in our generation play a major role in our society. It is one of the media through which the good message of God is propagated to the society. It is a medium through which most people copy and learn from what they see and try to demonstrate it. Gospel musicians must always dress well since their outward appearing alone tells whether they are Christians or not. Today’s modern Gospel artistes are being criticised by most people, especially female artistes because they expose certain part of their body to the public during performance. Some put on long earrings, skinny clothes that brings out their body shape, high heels, short skirts and all kinds of funny make-ups on their faces. When the youth see these appearances, they try to copy and would want to wear the same thing to the church.

In Ngleshie Amanfro, many Pentecostal and Charismatic churches organise musical programmes such as “Praise and Worship” once a while and invite most of the popular gospel musicians to grace the occasion. Some of them come with their instrumentalists to play for them. Most churches bargain with the artistes and make a deposit of the agreed amount even before coming to perform on stage. Most of the artistes make money during festive seasons. Some honour multiple programmes a day. Some even make an altar call and invite those who want to give their lives to Christ after performance.

Most people in Ngleshie Amanfro are fascinated by gospel music because of the spiritual messages it conveys. Some of them are influenced by the text of the songs because it encourages them to keep the faith. Those who go to “Praise and Worship” programmes receives new upliftment and visitation from the Lord especially when they are troubled in their spirit.
2.8 Target Population

The target population for this study is made up of the students of Ngleshie Amanfro Senior High School, the Youth of Living Streams Church and the youth who visit the Zone entertainment center. Again, the various youth choirs in the church, selected members from the Church band (praise and worship team), instrumentalists and selected members of the congregation, selected youth groups in the church such as choreographers, bar attendants, dance drama, also form part of the targeted population.

2.9 Conclusion

In conclusion, Ngleshie Amanfro is a community in the Ga-South Municipal area in the Greater Accra Region near Kasoa. It is a Community mainly inhabited by the Ga who happen to be custodians of the land. It has most of the youth always listening and dancing to popular music. Places where popular music features are night clubs, schools, engagement and weddings, valentine’s day, funerals, bars and restaurants, churches and entertainment centers such as the Zone. Most of these youth copy the lifestyle and dress code of these hip-life, reggae and gospel musicians because they take them as role models.
CHAPTER THREE

INFLUENCE OF POPULAR MUSIC ON PEOPLE

Music is inescapable in our society and yet it often seems to be taken for granted. Some people do not usually think much about how music affects their lives and the lives of others. Think about how a particular mood is boosted when we hear music. When we feel good the music can make us feel even better, when we feel bad, the music can help to pull us into another frame of mind. At times certain music can even make the mood worse. Sometimes the sound of it, particularly when it is not what we want to hear, can drive us almost mad. In any case, music can have a powerful influence on us at times.

3.1 Musical Influence

According to Saylor Foundation (2010: p2), the word influence comes from the Medieval Latin word influentia, stemming from the Latin word influere, which means “to flow.” In the late fourteenth century, an astrological connection continued with the word being defined as “streaming ethereal power from the stars acting upon character or destiny of men” (Saylor Foundation 2010: p.2). Later, in the fifteenth century, the word had evolved into a closer version of today’s definition “exercise of personal power by human beings,” and in the 1580s, the meaning became “exertion of unseen influence by persons” (Saylor Foundation 2010: p.2). As a point of reference, the term “under the influence,” as it relates to being intoxicated, first appeared in 1866 (Saylor Foundation 2010: p.2).

The Merriam Webster Dictionary also defines influence as the power or capacity of causing an effect in indirect or intangible ways. The Oxford Dictionary has a similar definition, stating that influence is the capacity to have an effect on the character, development, or behaviour of
someone or something, or the effect itself. Free Dictionary also defines influence as power affecting a person, thing, or course of events, especially one that operates without any direct or apparent effort: the pervasive influence that TV has on modern life; young people falling under the influence of a radical philosopher.

From these definitions, it is clear that the word influence is the power to make other people agree with. It has the same synonyms as effects, impacts, power, sway and guidance. To have an influence on something means the use of power to agree with or do what something. It also means having an effect on a person’s behaviour.

Musicology has taught us that music, and in particular classical music, expresses profound philosophical, religious and social messages that can be usually traced to a conscious communicative effort of the composer or at least to his or her biographical data (Bicknell, 2002) cited by Julian (2005: p. 3). This tradition started perhaps when romantic composers like Liszt and Beethoven made explicit their intention of conveying poetic ideas and subjective emotional states through purely musical means (Scruton, 2005). From this point of view the meaning of a musical work is thus somehow within the musical sound, and it is the labour of the musicologist (the intellectual authority) to analyze it in order to reveal its ‘true’ message (Dibben and Windsor, 2001) cited by Julian (2005: p. 3).

Sociology has indirectly shown us how what music means can have a large effect on society. First, the influential work of Adorno proposed that music can act as a mechanism for the subjugation of individuals to the capitalist ideology through the standardization of popular pieces that have the effect of making consumers believe that they are free choosing, when in fact their
minds are being ‘standardized’ as well (Adorno, 1941). More contemporary studies have adopted a more optimistic view in which communities and subcultures can assign particular meanings to the music they prefer in order to express and recreate their values and beliefs (Russell, 1997; Bennet, 1999), and that people are quite selective when they choose what music they prefer to consume. In general terms then, from the point of view of Sociology music may have different meanings according to the social context in which it is consumed, but these meanings are not completely idiosyncratic, they are shared by groups or communities (cited by Julian 2005: p. 4).

Psychology of music on the other hand, has suggested that the power of music to influence people’s lives should not be explained as the outcome of a purely rational process akin to the role of the traditional musicologist. According to this discipline, although in order to “understand” a piece of music a number of (mostly unconscious) cognitive processes must take place, a person cannot really grasp what a piece of music signifies if he or she does not get in touch with its emotional meaning (Sloboda, 1998) cited by Julian (2005: p. 4).

Absolutists have usually recurred to a comparison between music and language to conclude that musical sounds cannot refer to external concepts, because they do not designate anything but other sounds that have already been or that will be heard within the same musical work (Nattiez, 1990: 116) cited by Julian (2005: p. 9).

From this perspective, musical meaning is usually reduced to “sense”, instead of “signification”: “sense” implies an abstract idea of directionality (like the direction of a melody), whereas “signification” involves an arbitrary link between a signifier and a concept. This comparison with language has also stressed the impossibility of music to work as a narrative, as it cannot
make a connection between a subject and a predicate or present facts in past tense (ibid: 127) cited by Julian (2005: p. 9).

However, those who have supported this absolutist approach to musical meaning have often done it in terms of an a priori ontological consideration of the immanent properties of music, rather than on empirical grounds. In fact, many of them have had to make use of extra musical referents to support their ideas (ibid: 110, 114) cited by Julian (2005). On the side of referentialists, perhaps the most influential trend has been the work of musicologists and classical music critics who have taken for granted the idea that music can provide us with much more information than the aesthetic experience of listening to pleasant sounds. In this context, the historical selection of works that constitute the canon of classical music brought with it the idea that these pieces are not only valuable for their timeless quality, but because they also ‘picture’ the subjective world of their composers (their emotions, intentions or personalities). Thus, musical analysis not only reveals the musical structure of the piece; it also unveils the way the sounds express concepts like “joy through suffering” or “cosmic catastrophe”, for example (Cook, 1998) cited by Julian (2005: p. 9).

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In the field of sociology theorists have also found links between music and extra musical referents, which in this case are larger social and cultural forces. Contemporary theorists have overcome the pessimistic approach of Adorno and other theorists of mass culture according to whom audiences are alienated by the structural characteristics of popular music (Adorno, 1941; Frith, 1988) cited by Julian (2005: p.10), in favour of a perspective where people are active in interpreting what the industry offers them, thus configuring tribes associated around musical styles and sets of meanings related to them (Russell, 1997; Bennet, 1999). These last theories and the findings of anthropological and ethnomusicological investigations have stressed the decisive role of tradition and cultural factors in the construction of musical meaning (cf. Becker, 2001) cited by Julian (2005: p. 10).

Davies and Kivy (cited in Cook, 2003: 180) have argued that music can only express basic emotions or moods like happiness or sadness, but not more subtle ones like grief, pride or envy, because these ‘higher’ emotions require an object that music cannot supply. Contrarily, Heinslick asseverates that music can only provide an unspecific stirring, not specific emotions (ibid). This last position is coherent with Francès’ notion of semantic potentiality, according to which music presents the listener with a vague psychological impression that can be interpreted - and somehow reduced- by a verbal interpretation (Francès, cited in Nattiez, 1990:126) cited by Julian (2005: p. 11).
Theoretical explanations for musical emotional meaning also vary. In this sense, Meyer (1956:7) cited by Julian (2005: p. 11) makes a distinction between expressionist and formalist perspectives. Expressionist authors have sought the source of emotional meaning in the generation of symbolic links between non-musical referents and musical sounds. For instance, Scherer and Clynes (cited in Juslin and Sloboda, 2001: 93) have situated this semiotic connection in the ability of music to suggest patterns of gestural and motor expression of emotion by the human body. Other authors like Dutta & Kanungo (ibid: 95) suggest emotional meaning is the consequence of associations between the sounds and past emotional experiences evoked in the listener by the piece (Julian 2005: p. 11).

Besides the associative explanations presented by expressionist theorists, perhaps the most interesting trend has been the formalist tradition initiated by Leonard Meyer in 1956. According to this author, emotional reactions to music occur when the expectations aroused by the tendency of the musical stream are violated. These expectations are patterns of reactions activated automatically by the impulse of our perceptual system to perceive totalities; and can be manipulated by the composer or performer to get a reaction from their audience (Meyer, 1956) cited by Julian (2005: p. 13).

Based on these principles, John Sloboda (1991) cited by Julian (2005: p. 13) presented evidence of a number of physical emotional reactions (like tears and shivers down the spine) that are associated with specific musical structures. Most of these features (syncopations, enharmonic changes, appoggiaturas, harmonic and melodic sequences, acceleration or delays of cadence,
sudden dynamic or textural changes and unprepared prominent events) have in common “their intimate relationship with the creation, maintenance, confirmation, or disruption of musical expectations” (Sloboda and Juslin, 2001: 91 cited by Julian 2005: p. 13).

Studies on perception and induction of musical emotion have a counterpart in research on the way performers interpret and emphasize the qualities of the piece so that it can be perceived as emotionally loaded.

Persson (cited in Persson, 2001) carried an investigation on the way pianists prepare the interpretation of a piece and found that most of them have strategies to conceptualize the music in emotional terms and to get into the ‘appropriate mood’ to play it. Similarly, Boyd and George-Warren interviewed 75 popular musicians and found that they actively look for inspirational states of mind that can be described as “away from consciousness” (Boyd et al. cited in Persson, 2001). These findings coincide with Lindström et al. (cited in Juslin, 2003) who found most of 135 surveyed musicians perceive the ideas of ‘playing with feeling’ and ‘communicating emotions’ are central to their notion of musical expression (cited by Julian 2005: p. 14).

The empirical studies that have tested the possibility of communication of musical emotion have focused on the use that performers make of a number of cues (like loudness, articulation, tempo, timbre, etc.) in order to express a particular emotion (e.g. Behrens and Green, 1993; Balkwill & Thompson, 1999; Gabrielsson & Juslin, 1996; Juslin, 1997 cited by Julian 2005). These studies have usually had experimental designs in which the researcher asks the performer to play or improvise a piece expressing a particular emotion, and then a group of listeners assess the intended emotion against a list of options (cited by Julian 2005: p. 16).
The results of these investigations shows that a) some instruments seem more suited to express certain emotions than others; b) although there are several cues that are used by several performers to express the same emotions (e.g.: fast tempo and noisy timbre to express anger) there is room for variations attributed to the performers’ personal styles; c) ‘general’ and contrasting emotions (like sadness and happiness) are more likely to be communicated effectively than similar and subtle emotions like tenderness and solemnness; d) listeners make use of several cues to interpret the intended emotion, and since these cues are redundant, they can read interpretations by performers that did not use the same cues in the same fashion; and e) this communication seems to be possible even when listeners faced music from a different culture, suggesting that at least some of these cues are universal.

3.2 Musical Behaviour

Popular music has a way of influencing the behavior of an individual because it is always present everywhere. It is easily available through radio, television, various recordings, media and the Internet, allowing people to hear it in various settings and situations, alone or shared with friends. Many internet users, especially young people with a lot of time and little money, use this new technology of intensive downloading. The music industry first underestimated this and later recognised it as the cause of falling sales (Huber 2013: 7). However, the actual influence on music listeners’ everyday life remained unclear for a long time because conditions and possibilities for access to music on the internet were too plain (Huber 2013: 8). It is impossible for the youth to carry out any action on the internet without listening to a track of music.
The use of music has been studied in areas such as psychology, on issues such as learning and human behaviour (Bandeira et al 2008). Behaviour here is described as “any observable overt movement of the organism generally taken to include verbal behaviour as well as physical movements” (Bergner 2010: 147). According to this definition, behaviour is basically noticeable as a physical activity. It is an attempt on the part of an individual to bring about some state of affairs either to effect a change from one state of affairs to another, or to maintain a currently existing one (Ossorio, 2006). Behaviour can also be defined as the way in which an individual performs or acts. It is the way an individual conducts herself/himself. From the above definitions, behaviour therefore, is the way an individual acts towards people or society. It can be either bad or good. It can be normal or abnormal according to society norms. Society will always try to correct bad behaviour and try to bring abnormal behaviour back to normal. It is also seen as something that a person does that can be observed or measured. Behaviour is learned by watching. When we clearly define behaviour, we specifically describe actions and music as a way of influencing the consumer behaviour either positively or negatively.

The influence of music on consumer behaviour has been demonstrated in studies involving the purchase decision of the consumer and his stay at the point of sale. One thing in common found in studies is that when music is regarded as familiar to the consumer, it brings more positive responses in relation to purchase intention, the perceived time, the approach/remoteness, satisfaction and average ticket spending (Bandeira 2008: p3).

Gueguen & Jacob (2010), as cited by Bandeira (2008 et al), conducted a study in a flower shop where consumers were exposed to an environment with romantic songs, pop songs (songs usually played at florists) and no music. The result was that consumers spent more time in the store when
romantic music was played, but found no correlation between romantic music, pop music and music-free environment when the chosen factor was the average ticket spending by consumers (p.2). The behaviour here is the ability of the consumer to stay in the shop for hours.

The study by Broekemier, Marquardt and Gentry (2008) as cited by Bandeira (2008 et al: p2) sought to determine which of the two dimensions of music, happy/sad or within the popular music/non popular, had significant effects on the purchase intention. The research showed that when respondents were exposed to the dimension happy/sad, there was a direct effect on purchase intent which was however, higher when played happy music/popular music (p.2). Here, there is a correlation between happy music and popular song.

When it concerns the relationship between musical style, satisfaction and the amount of money spent in the store, the kind of music does not have influences on the amount of money that consumers plan to spend, but the musical style like jazz and lounge music has strong influence and makes consumers spend more (Mandila & Gerogiannis, 2012). Other findings have linked musical genres where comparison is made between the time the consumer stays in the store, the mood of the consumer during the shopping experience and the decision to return to the store.

Levitin, McAdams and Adams (2002) as cited by Daniel J. Levitin (2013: p16) was discussing bodily movement in musical performance and says all musical sounds begin with movement of some type such as plucking, bowing, blowing, strumming, hitting, scraping and so on. Similarly, singing can also involve the forcing of air through the vocal folds and motor movement of the vocal folds, tongue and lips Cook (1999) as cited by Daniel Levitin (2013: 16). The above quotations suggests that music making and movement are intertwined which sometimes have influence on the human body.
Hans-Joachim Trappe (2012: p133) describes the effect on human beings when they listen to classical music. He was of the view that, listening to Mozart’s symphony may not only help to relax a stressful day but could also lower blood pressure, heart rate and improve heart rate variability (p:133). There are several individual reactions to music depending on their mood or emotions. Trappe (p:133) also stated that, fast music causes increase in blood pressure, heart rate and breathing rate, and reduced baro-reflex sensitivity. Slow music, on the other hand, caused a significant fall in heart rate and breathing frequency compared with the baseline (p: 133).

### 3.3 Reggae music

The Rastafarian movement which emerged as a result of struggling for independence, survival and truth, had a lot of political messages in their songs. Most people appear to be fascinated by reggae music because of its militant, rebellious and spiritual message as well as its positive and universal message dealing with the concept of peace and unity. Rasta symbols such as dreadlocks, Ethiopian colours, ganja or military clothing also play an important part in appealing to the audience.

Norvan Martin (2009: p1) alludes to the fact that dance hall and reggae music cultures which impacted on dress, fashion and body language, have influenced attitude. Martin was of the view that Dancehall has moved from the position that reggae occupies, in its promotion of social and political consciousness, to the elevation and glorification of sexual immorality and violence. Young, impressionable minds then adopt these themes as part of their daily lifestyle (p1). On the other hand however, both genres still motivate youth living in the ghetto to rise above their situation (p: 1).
The glorification of violence and sexual immorality are popular themes in dancehall and the promotion of the gangster lifestyle is also a common feature (p. 1). This has resulted in the banning of certain DJs from the airwaves or from performing in some countries. Regardless of the negative messages advanced by dancehall, and indeed to some extent reggae, there are positive messages as well. Many reggae and dancehall artistes sing about the current social, economic and political climate present in their communities, countries and by extension, the world (p. 2). Some lyrics stress the importance of education and encourage children to stay in school and also, many ghetto youths can attribute, to some extent, their success to listening to positive, motivating and uplifting music released by dancehall and reggae artistes (p: 2).

Gonjaland (2013: p1) in his interview with Redfyah says:

“Ghanaians perception about people in the Rastafari Community is all negative and tagged as ‘Outcasts’ yet they have embraced songs by the above mentioned legends, so what is wrong if you as well accept and support the youth who desire to contribute to the genre?”

This quotation reveals the negative opinion Ghanaians have on reggae musicians. The above mentioned legends here refer to reggae musicians such as Bob Marley, Lucky Dube, Peter Tosh, Alpha Blondy, etc. Despite what many people think they know about Rastafarians, it is fair to say that, there are many misconceptions. That tells us how reggae influences a lot of the youth in our society because of their lifestyle. Most people see them as castaway, different from other people and any person with dreadlocks or anyone who lives separately from the rest of society as Rasta. Redfyah was of the view that people are not investing and promoting reggae music in
Ghana. Meanwhile, we have lot of music producers and quite a number of people who are capable of investing into Reggae music and its upcoming artistes, however everybody prefers you become known worldwide before they hail and appreciate you (p:1).

Collins (2009: p. 60) states that

‘reggae dance music initially, in the early 1970s, took the wind out of Afro-rock and contributed to the delay in the internationalisation of African popular music, in the 1980s, reggae instead helped to enhance the global interest in Afro-pop. Indeed, Jamaican reggae and Rastafarianism acted as a stepping-stone to African music for many Western musicians’.

The back-to-Africa theme in Rastafarianism and reggae has encouraged many West Indian and white reggae bands to turn to African music for inspiration. Some of these artistes visited Africa; Jimmy Cliff visited Nigeria, Misty and Roots and Greg Isaacs visited Ghana, Bob Marley played at Zimbabwe’s 1980 independence celebration, and members of the band Police made several visits to Africa.

Reggae also facilitated the international interest in African music also through the examples of white reggae bands (like Police) and British two-tone bands of the 1980s (Collins 2009 : 61). The latter (such as the Beat, Selector, UB40 and the Specials) consisted of white and West Indian musicians and these two-tone bands created simple cross rhythms by combining the percussive reggae upbeat (or “back-beat”) with the rock downbeat, or by the white rock guitarists playing on the four beats of the bar, whilst the West Indian guitarist “skanked” on the off-beats. These two (rock and reggae) opposing rhythmic techniques create a simple cross-rhythm, enhancing the idea of rhythmic space and opening up the polyrhythmic imagination of Western pop musicians.
and their dance-fans (Collins p. 61). It is no wonder then that Western pop musicians and fans became drawn towards and inspired by the more sophisticated polyrhythms of African dance music, both traditional and popular.

3.4 Highlife music

Highlife, the popular music of Ghana, represents one of the oldest and highly influential popular styles on the African continent. William Matczynski (2011: p.2) describes highlife music as “music characterized by lilting guitar melodies, soulful singing, and Ghanaian rhythms, a music located at the intersections of tradition and “modernity.”

William (2011: p.12) explained that, the Tempos became the model for subsequent dance-bands, while highlife was solidified as the music of the “common man” and the newly emerging nation of Ghana. Kwame Nkrumah, Ghana’s first president, championed this national highlife music as quintessentially Ghanaian and African, going so far as to attempt to change the label “highlife” to “osibisaba” in order to avoid the former term’s elite connotations. By this time, however, the word “highlife” had become too deeply imbedded in the Ghanaian consciousness to be discarded (p: 12). Here, the influence was how highlife was solidified and became common to the ordinary man at that time.

Another interesting influence was the “classic” guitar-band music of the mid-20th century. During this period hundreds of bands flourished across Ghana, releasing records on local Ghanaian labels like Agoro, Essiebons, Gapophone, and Ambassador to be sold within the continent (p.13). In addition, a great deal of creativity, experimentation, and musical diversity
were encouraged by these local labels such as Afrobeats, funk, etc. and also tapped into” the deep Ghanaian repertoire of traditional songs and styles (p. 13).

In the 1950s and ‘60s guitar-band highlife became associated with “concert parties,” dramatic/musical comedy productions staged by troupes of itinerant musicians across Ghana for rural and urban audiences of all classes where pioneering musician/performers like E.K. Nyame and Kakaiku, highlife came to represent the music of the concert party, with performances alternating between spoken dialogue, solo songs, and group highlife numbers (p. 14).

Bame, 1974; Ricard, 1974). cited by Geest (1982: p.27) also allures to the fact that, the songs deal with the problems of everyday life: poverty, marriage problems, hatred, gossip, shame, sickness, and death. Geest (1982: p.28) continues to say that Records with Highlife constitute popular entertainment at homes, drinking and dance bars, parties, and also popular at funerals for mourning the dead. It is obvious that highlife music has had many different influences in Ghanaian society. The first and foremost is, of course, entertainment. People love its rhythm, melody and text.

3.5 **Hip-life music**

Hip-life music, which is the fusion of American Rap music and Ghanaian Highlife music also, has strong influence on people. Some of the Hip-life and popular entertainment in Ghana is thought to be connected with drunkenness, womanising and nomadic life-style and so there is often strong opposition from parents, relatives and teachers to their youngsters becoming professional stage performer (Collins 2002). The Krio elite of Sierra Leone, according to Collins
(2002) citing Ware (1978:313) `strongly discouraged their children from associating with or becoming popular musicians.' Some parents also claim they are rascals, `wee' (marijuana) smokers, heavy drinkers, swollen headed and constantly quarrelling over women. Some hip-life male artists during live performances put on earrings, pull their trousers to the hip and colour their finger-nails. Similarly, the lifestyle of these musicians have greatly influenced Ghanaian culture in that most of the youth have adopted foreign cultures which is making it difficult for the youth to adopt to Ghanaian culture.

Barongan and Nagayama Hall (1995) as cited by Eliana Tropeano (2006: p. 32) examined the effects of cognitive distortions men had towards women. The men in this study viewed women in a sexually aggressive way. The men’s behavior was observed in a laboratory setting. Twenty-seven men listened to misogynous rap music and 27 men listened to neutral rap music. Participants then viewed neutral, sexually-violent, and assaultive film vignettes and chose the vignette that they found appealing (p. 32). The results showed that “participants who viewed the sexual-violent stimuli indeed felt sexually violent towards women, even having thoughts of raping and abusing women” (Barongan & Nagayama Hall, 1995, p. 200).

Viemerö and Paajanen (1992) as cited by Eliana Tropeano (2006: p.32) examined whether or not viewing violent television actually does increase the aggressive behaviour of those who view it. There were 391 eight-year old and ten year old children participating in this study. These children were tested on their aggression, their fear fantasies, and their dream and fantasies about these shows (p. 32). Two measurements of aggression were made: peer-nominated aggression and self-related aggression. TV viewing habits were measured by the amount of TV viewed
during the week. Violence was depicted by how regularly violent TV shows were watched. They found that there was significant positive correlation for the boys between TV viewing variables and aggression. There was also a significant positive correlation between the number of TV and televised violence viewing and fear and aggressive fantasies about actual shows that were seen by the children (p. 32). These children seem to have been strongly impacted by the violence seen on the television shows they were watching, and then acting in a more aggressive way after watching the violence.

Mahiri and Conner (2003) as cited by Eliana Tropeano (2006: p. 32) have examined whether or not it is true that our black youth is more violent than other nationalities and why. This may be due to the rap music they may listen to. This is as a result of the ways students interpret or reflects upon rap music and hip-hop culture, particularly its representation of violence, crime and sex.

Hip-life musicians carry the narrative of their time (Shipley, 2009; Osumare, 2012). Their lyrics reflect the latest technology in communication in town. They sing about the mobile phone, the iPod, internet and all the latest gadgets in multi-media communication and the latest cars in town thus reflecting the kind of modern life in fashion. Hip-life music is mainly entertaining and is played in bars, clubs, school entertainment programmes, cars, on radios and on TV.

3.6 Gospel music

Gospel music, whose lyrics is not only based in the bible but has a spiritual message that speaks of salvation, deliverance, faith, healing, etc. also have extraordinary influence on 20th century
popular music. Women found a prominence and influence in gospel as singers, choir leaders and composers that gave them a say equal to the male preachers who dominated black churches Charles F. McGovern (1982: p2). Gospel music gave black women a public prominence in church that they seldom enjoyed elsewhere in black America and music offered freedom to those who pursued it thus the promise of freedom and money (p 2).

Carla Seddon (2001: p1) defines Lifestyle as a way of living: the things that a particular person or a group of people usually do. This means that lifestyle is based on individual choices and personal preferences. An individual may engage in activities during his/her free leisure time such as visit to cinema, read books, listen to music, participate in sporting activities, etc.

In the case of the Gospel Musician, there are so many activities that he/she has to exhibit for the society to know that he/she is an artist from God. One such activity is to get closer to God, which requires living a Holy and exemplary life, Praying always without season, fasting, etc.

Living a Holy life as a Gospel musician can positively influence the world and win more souls for Kingdom business. The Great Commission is still relevant and can be accomplished only if the Gospel musician can live and do things that are pleasant to the Lord. By how they live and do things, the gospel musicians go a long way to influence society, whether for good or bad.

The spread and the increase of soul-winning efforts are obvious, meaning that Gospel musicians are actively seeking to expand their sphere of influence. What seems to be creating the impression that they are on the move is the part played by Gospel music in the spreading of God’s Word through evangelism. All kinds of artistes are composing Gospel songs in all manners for praise and worship purposes and spreading the Gospel through their lyrics. Gospel
musicians play a huge role in Christianity. It is an attraction, which is why all over the world, Gospel musicians are recognized as instruments to be used for propagating the Word of God, where it must be their lifestyle to study and know the Word of God.

Dressing is one of the factors that can influence people whether to like or unlike the music of an artist. Thourlby William, cited by Samuele Bacchiocchi (1995: p15) says that when people meet you for the first time they will make certain judgments about you based solely on your appearance. He further states that our appearance reveals not only our social, economic, and educational levels, but also our “moral character” (1995: p16). This means that clothes and appearance should be of particular concern to Gospel musicians. Thourlby also states that, “the clothing we wear reveals a set of beliefs about us that we want the world to believe” (p.16).

Today’s modern Gospel artists are being criticized by most people, especially female artists because they expose certain part of their body to the public during performance. Some put on long earrings, skinny clothes that bring out their body shape, high heels, short skirts and all kinds of funny make-ups on their faces. When the youth sees these appearances, they try to copy and would want to wear the same thing to the church.

3.6 Jazz Music

Zola Phillip (2013: 5) alludes that Jazz music has created a sense of integration between blacks and whites in the industry. There has always been integration among musicians. Discrimination still existed, but in the jazz community, musicians were somehow considered as equals. Whites were hired to perform in several black bands. Others were also seen to be introduced into their performances. Jazz music has created black-white contact where a black musician received full University of Ghana http://ugspace.ug.edu.gh
acceptance as an equal and was “(often admired as superior) without condescension” (Means, 1998, p. 17 as cited by Zola 2013: 6). Jazz music has not only integrated people, but also brought them together internationally. It has been influenced by third world countries such as Latin America, Africa, the Middle East, and India (Wheaton, 1994 as cited by Zola 2013: 6).

Jazz music have also influenced Africans. This was done when Afro-American and Caribbean sailors and stevedores who visited African ports in the nineteenth century and introduced calypso and meringue to the Guinea Coast, two music styles that first appeared in the mid-nineteenth century. One result was that in Sierra Leone, the Locale Creole version of the meringue known as “maringa” became the national dance (Kirk 1987: 177). Black sailors also helped to introduce ragtime and minstrelsy to West Africa.
CHAPTER FOUR

PRESENTATION OF RESULTS AND ANALYSES

This chapter presents findings of the study. It explores the perceptions of respondents on the impact of the three popular music genres on the youth of Amanfro community, Accra. First, it presents a description of the socio-demographic background of respondents from Amanfro, Accra. Secondly, it examines the impacts of Hip-life, Reggae and Gospel music focusing on their lyrical content, lifestyle, dress code and its music video on the youth of Amanfro community in Accra.

4.1 Socio-Economic background

This section gives an overview of the socio-economic status of the respondents included in this study. This includes, age, gender, religious backgrounds and educational status.

4.1.1 Age Distribution of the Respondents

The data shows that, the age distribution of the sample ranged from 12 years to 25 years with the total number of sampled youth in the community being 30. This gives the indication that, most of the respondents were student which implies that, they all listen to popular music.

4.1.2 Gender Distribution of the Respondents

This section deals with the number of males and females who enjoy listening to popular music with respect to Hip-life, Reggae and Gospel music. It was observed that, most of the respondents included in this study were male. This means that males enjoy listening to Hip-life music more than females in the community. With the issue of Reggae music, males enjoy it more than
females in the community. It was also observed that, females dominated with the Gospel music more than males in the community.

4.1.3 Religious background of the Respondents
Ngleshie Amanfro is made up of Christian and Moslem community. It was observed that, most of the respondents included in this study were Christians.

4.1.4. Educational status of respondents
The educational status of the respondents was also explored. It was found out that, there are significantly more educated people (people with some level of education) in the community. This means that, the number of educated youth enjoys listening to popular music with respect to Hip-life, Reggae and Gospel music more than uneducated ones.

4.2 INFLUENCES ON NGLESHIE AMANFRO SENIOR HIGH SCHOOL STUDENTS
It was observed that most of the respondents included in the study are students of Ngleshie Amanfro Senior High School. During the SRC celebration in the school, most students were sampled and interviewed on the impact of Hip-life with respect to their lyrical content, lifestyle, dress code, music videos as well as its positive and negative influence.

4.3 HIP-LIFE MUSIC
Hip-life music influence the youth of Ngleshie Amanfro Senior High School tremendously. Students are normally seen with earpiece in their ears listening to music especially after school
Some of them will be chatting with their friends at the same time listening to music. During entertainment period, most of them even try to sing and dance to the music they listen to.

4.3.1 Lyrical content of Hip-Life

It was observed that most of the youth from Ngleshie Amanfro Senior School were of the view that the positive side of the lyrics in hip-life music advises them to work hard and be obedient and responsible in life. Others were of the view that it focuses on social commentary in the society. The negative aspect on the other hand are profane words which promote immoral lifestyle like sex, disobedience and irresponsibility in the society. In all, because of the fame in hip-life music, the youth of Ngleshie Amanfro Senior High School enjoys it.

4.2.2 Lifestyle and Dress code of Hip-Life

It was observed by most of the respondents in the school that, their lifestyle does not help the society as youth who follow Hip-life artists tend to behave, talk and dress like them. To some of them, they see their lifestyle and dress code as very bad because it affects their appearance and makes them dress indecently in the society.

Some of the Hip-life and popular entertainment in Ghana is thought to be connected with drunkenness, womanizing and nomadic life-style and so there is often strong opposition from parents, relatives and teachers to their youngsters becoming professional stage performer (Collins 2002). The Krio elite of Sierra Leone, cited by Collins (2002) say Ware (1978:313) `strongly discouraged their children from associating with or becoming popular musicians.' Some parents also claim they are rascals, `wee' (marijuana) smokers, heavy drinkers, swollen headed and constantly quarrelling over women. Some of them were also of the views that for live
performances, some male hip-life artists sometimes put on earrings, pull their trousers down (otofista), and colour their finger-nails. The youth in effect, also tries to copy this dress code worn by these musicians.

The lifestyle and dress code is often seen in their dress. Most of them buy unprescribed bigger shoes and pulls down the short with funny haircut. This has always been the norm during extra-curricular activities when training for programmes such as choreography, dance competition, acting and beauty pageant.

4.2.3 Hip-life Music videos

It was observed by most of the youth in Ngleshie Amanfro Senior High School that the music videos contain sexually suggestive materials like pornographic scenes. The more you watch, the more it sets your mind on sexual activities like fondling, kissing, arousal of sex drive, etc. According to the interview I conducted with a student, most of these music videos have a negative impact on the youth because most of them copy their fashion styles that they see on videos of their favorite music artist. He was also of the view that their dressing exposes certain part of the body to the audience which influences the youth to do the same.

Apart from the negative aspect of these music videos, others were of the view that they learn some of their dance moves as

1. Form of exercise
2. Gain popularity
3. Learn new dances like ‘Azonto’ and ‘Alqaeda’, etc.
4.4 REGGAE MUSIC

4.4.1 Lyrical content of Reggae music

Reggae music is one of the popular music that the youth of Ngleshie Amanfro Senior High School enjoys most. Most of them are thrilled when they hear their favourite artists like Bob Marley, Lucky Dube, Shasha Marley, etc.

It was observed that most respondent are affected by the language used in the song. Students learn to imitate how they speak. For example, Reggae musicians would say ‘I-nifest’ instead of ‘manifest’.

Some were also of the view that, it motivates them to fight for their right. The text of Bob Marley ‘stand up, get up’ is one of the reggae songs that motivate us not to give up in everything we do in life.

‘Stand up get up, Stand up for your right’

‘Stand up get up, don’t give up the fight’

According to some respondents, the lyric is all about politics and ensuring peace in the society. In this way, the lyrics reflect on how to promote peace and stability in the country and not to fight physically. Some were also of the view that, it also imparts wisdom and knowledge and unity among people which helps them to be obedient in the society. Apart from the peace and unity in their lyrics, some also say it talks and praises their maker ‘Jah’ thereby making them religious.

4.4.2 Lifestyle and Dress code

It was observed from most respondents of the school that some of their lifestyle affect them negatively. A look at their dreadlocks, ganja (wee), language and diet brings fear to them. Most
Rasta men are isolated from the society says one of the respondents and this also make the public fear them. Some are of the view that their dreadlocks and ganja alone makes them fearful in the society. Some of the youth tend to copy their lifestyle by wearing this same hairstyle. Some also don’t like reggae music because of their lifestyle of smoking which makes the youth adapt to their habit of smoking. Indeed some believe this is the reason why most students have been smoking in second cycle schools in the country. Others were of the view that they dress decently and so it affects their dressing also.

Apart from the lifestyle, some were of the view that the colours in their dressing promote the spirit of nationalism in the life of the youth. The nationalist love their motherland, rivers, mountains, flowers, animals and birds very much and they say that motherland is better than paradise. It gives them a sense of pride about their country as one people, language, religion, unity, history, economic interests and political aspirations because Ghana and most African countries also bear the same red, yellow and green colours.

4.4.3. Reggae music video

Music videos play a major role in the life of the youth when they watch their various artists. It was observed by the respondents that the youth learn to dance according to the videos they watch. For them, it is a way of exercising the body by jumping to the tune of the music because of the militant way it portrays. Another respondent was of the view that, it causes the youth to behave violently because of their aggressiveness on stage.
4.5 GOSPEL MUSIC

Gospel music which is composed and performed for many occasions, including aesthetic pleasure, religious or ceremonial purposes, and as an entertainment simply as a form for the society. Gospel is one of the popular music genre enjoyed by the students of Ngleshie Amanfro Senior High School. It is a genre which Christians look up to for spiritual upliftment.

4.5.1 Lyrical content

It was observed from the respondent that the lyrical content of gospel music influences the youth to get closer to God. Some were of the view that it strengthens them spiritually, encourages them when they are down. It also increases their faith in the Lord and causes them to be obedient. It also advices the youth to wait patiently on God’s time for deliverance and salvation. Others are of the view that, the lyrics is all about thanksgiving and helps them to grow spiritually. It also influences the youth to live a faithful, honest and righteous life because they want to make it to heaven. Other respondents were also of the view that it brings hope and joy that God is alive and He is willing and able to forgive us and provide our needs.

4.5.2. Lifestyle and Dress code

It was observed by most respondents that the lifestyle of Gospel musicians matters most to the Creator of the universe. Because of heaven, gospel musicians would always want to be disciplined when it comes to spiritual matters, which includes having quiet time, praying without ceasing and fasting. They were of the view that this must be the basic lifestyle of every Gospel artist. The ability to wait on God before performing on stage and asking for the Holy Spirit to help them in their weaknesses.
It was also observed that the intensification of soul-winning efforts are obvious, meaning that gospel musicians are actively seeking to expand their sphere of influence as music plays a major part for evangelism. Some of the gospel musicians do no sing for money but rather have the gospel at heart. For them, the primary aim is to bring people to Christ, and most especially, the youth. Most of them during ministration, would want to draw the presence of God down where miracles and healings take place.

It was also observed by some respondents that gospel musicians dress decently which affects the youth in the society positively. However, some of them expose certain part of their bodies which gives other people the opportunity to talk and criticize them. Others were of the opinion that it is an act of obedience to God when one dress well and so it is a way of letting people know that you are a follower of Christ.

4.5.3 Music videos

Gospel Music videos play a very vital role in the life every youth, whether watched at home or elsewhere. According to the respondents, music videos teach them how to praise and worship God with the artistes, even though they are not there with them. Some say by worshipping with them, it draws down the presence of God. Some say they receive ‘healing’ from videos they watch.

4.6 INFLUENCES ON THE YOUTH OF LIVING STREAMS CHURCH

The youth of Living streams church believes in listening to all kinds of music. Most of them like hip-life music but they pretend. Some of them use it as their ringing tones.
4.6.1 HIP-LIFE MUSIC

Living streams is one of the Charismatic Church in Amanfro. It is located opposite Ngleshie Amanfro Senior High School. The youth of the church enjoy listening to hip-life music. According to the interview I conducted, most of them only listen to the beat but not the text.

4.6.2 Lyrical content of Hip-life music

It was observed by most respondents that the lyrical content of most hip-life music affect the youth of the church negatively. One of the respondents was of the view that it leads to youthful delinquency such as crime, lawbreaking, misbehavior, among others. It also corrupts the youth because of the profanity of the lyrics which leads to immoral behaviour. Others were of the view that, it is demonic. However, hip-life text is educative and teaches the youth to be respectful and obedient.

4.6.3 Lifestyle and Dress code

According to most respondents in the church, the lifestyle of these artists has brought indiscipline and irresponsible behavior among the youth. It was also observed that their lifestyle affect their dressing and the way they speak. Some were of the view that they sacrifice their future for the present. Some also says it exposes some of their body part, leading to all kinds of social vices such as sex and fornication.

4.6.4 Music videos

According to some respondents on the music video, it was observed that the impact is negative because of their dressing to the stage. This actually leads to increase in immorality and promiscuity. Some were of the view that it arouses sexual desires among the youth of today.
4.7 REGGAE MUSIC

4.7.1 Lyrical content of Reggae music

It was observed from most respondents that the lyrical content of most reggae music are based on good news from the Rastafarian interpretation of the bible. Other were of the view that, it advices the youth to live in peace and harmony and also fight for their right. Others also say it causes the youth to live a lazy and dirty lifestyle.

4.7.2 Lifestyle and Dress code

From the interview conducted in the church, the respondents say the lifestyle of these reggae musicians make the youth ignore the realities of life, therefore living an isolated and lazy life. It also affect the youth negatively because of their dreadlocks and smoking habit. It was also observed that their dressing affect the youth of the church negatively because of the Rasta physical appearance as informal. So the dress code of reggae musician makes the youth dress indecently.

4.7.3 Reggae Music video

According to the youth in the church, music videos of reggae musicians influences the youth to see the ghetto lifestyle of living in an area of violence, drinking and the smoking of wee. Apart from the negative sides which affect the youth, it also serves as a form of entertainment to the youth. The youth also learn some of the militant dance moves they see in their music videos.
4.8 Gospel Music

4.8.1 Lyrical content of Gospel music
It was observed by most respondents that the lyrics of gospel music advises the youth to live a faithful, prayerful and righteous life in Christendom. It also encourages the weak. Others were of the view that it preaches to them to become closer to the Holy Spirit and God.

4.8.2 Lifestyle and Dress code
Most respondents in the church were of the view that the lifestyle of these gospel musicians changes the bad behaviours of some youth to have good moral lives. It was also observed that the lifestyle of these artists has gone a long way to transform most of the youth in our society. Others say it affects the youth more positively because some of their dressings are good and bad at the same time. Some dress good and others not. The old artist and the mature ones dress well but the young ones do not. Some were of the view that the women artists do not dress well in the video. This sometimes causes female youth to do the same.

4.8.3 Music video
It was observed by most respondents that the music videos advices, encourages and showing love to mankind with the primary aim of getting to heaven. Some say it affects the youth positively by singing along with the artists which draws the presence of God down. Some were of the view that it makes them feel the reality of the word being preached in the song. Some also say it has helped to reduce irresponsible behaviour among the youth.
4.9 INFLUENCES ON THE YOUTH AT THE ZONE NITE CLUB

The Zone is the biggest bar and restaurant in Ngleshie Amanfro, Accra which attracts the youth to the place for entertainment. On festive seasons, the club organizes musical festivals at the forecourt of the club and invites popular musicians to entertain their favorite fans.

4.9.0 Hip-life music

4.9.1 Lyrical content of hip-life music

The findings revealed at the nite club indicated that the lyrical content of hip-life music entertains the youth. According to the respondents from the club, it is only hip-life music that functions at the club. This is because it attracts customers. The lyrical content of this music influences the way customers behave within the bar. For some of them, it attracts and prolongs their visit to the club, especially when they hear their favorite artists. Some were of the view that it boosts employee morale in the club which leads to a happier workforce.

“When fast music was played, the music was very motivating really lively and improved work said by one respondent”. Other respondents were of the view that it enables them to relax and socialize with others.

4.9.2 Lifestyle and Dress code

It was observed by most respondents that the lifestyle of hip-life artists influences the youth to live like them dressing informally in public. It also influences them to dance and express themselves in the public. Some try to imitate their lifestyle of walking, talking, rapping and performing on stage.
4.9.3 Music video

It was observed by most respondents from the club that the music video influences them to learn some of their dance moves and try to do same. They copy their style of rapping, dressing and dancing. To some of them, it is a platform for them to watch and see new shoes, T-shirts, jeans trousers, jewelries and cap. When they see these things, it influences them to buy the same fashionable items because they want to be like the performing artists.

4.10 Reggae music

4.10.1 Lyrical content of Reggae music

For reggae music, most respondents were of the view that it influences them fight for their right in society. The lyrics also influence them to live in peace and harmony and advices them to stay away from trouble and love one another.

4.10.2 Lifestyle and dress code

It was observed by most respondents that the lifestyle of reggae musicians influences the youth to live like them. Some say they love the colours. Some have made their hair into dreadlocks and smokes cigarette because they want to be like them. Some cannot do away with smoking when they come to the club.

4.10.3 Music video

Most of the respondents in the club were of the view that music video has positive impact on the youth. They copy what they see in their videos, such as the militant reggae way of dancing and
how the reggae artistes carry themselves on the stage. Some say the music videos have influenced them to learn smoking in the club.

4.11 Gospel music

4.11.1 Lyrical content of Gospel music

It was observed by most respondents that the lyrics or text of gospel music draw them closer to God. Others were of the view that it motivate and encourage the youth to live a righteous and holy life. It also gives them the assurance that God is in control, so they should hold on to their faith. Some also say it increases their faith in God.

4.11.2 Lifestyle and Dress code

It was observed by most of the respondents in the club that the lifestyle of gospel musicians influences the youth to pray and live a godly life in the society. Some were of the view that, gospel musicians of today do not dress well. Some expose their bodies when performing on stage. This is the reason why most youth comes to the church with all kinds of dressing that exposes their body, especially the females.

4.11.3 Music videos

The results of the findings indicated that most of the youth copy their way of worshipping and praising their maker. They learn various dance movements they see in the videos and try to inculcate it in their church programmes especially for praise and worship.
4.12 CONCLUSION

In conclusion, the impact of hip-life, reggae and gospel music has more positive impact on the youth of Ngleshie Amanfro, Accra. The positive influence with hip-life music is more because of fame. Some of them see hip-life as a source of entertainment. Others also prefer the lifestyle of these hip-life musicians and would want them to be their role model. For some of them, it is a way of learning how to dress and dance when watching the music videos.

Reggae music also influence the youth of Ngleshie Amanfro through dreadlocks and ganja. Most of them isolate themselves from the reggae musicians because of the lifestyle of smoking. Others also cultivate the habit of smoking and drinking. Some of them would want to go back to their roots and so live a natural lifestyle.

Gospel musicians spread the gospel through the music. This becomes their lifestyle so they write and sing songs that will bring people closer to God. Others also sing songs that encourage the youth to be patient with God through praying and fasting, bible reading and having faith in God.
CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

This chapter summarizes the findings of the research, concludes the study and also makes policy recommendations based on the objectives of the study. These presentations are however done in accordance with the specific objectives of the study to ensure consistency with the preceding chapters.

5.1 SUMMARY OF KEY FINDINGS

5.1.1 HIP-LIFE MUSIC

Hip-life music is a form of musical expression that fuses American rap and Ghanaian High-life music. It is a form of social commentary on issues pertaining to communities and societies. This approach to social commentary is lyrical and most of the themes center on moral personal issues. Ghanaians value the essence of the words in songs and this is highlighted and revealed by Turkson (1973) as cited by Felicia Anin (2014: p.41). He stressed that the texts of the songs have emotional impact on the life of people:

“Going along with abstractibility and non abstractibility of music from the contextual organization is the use of text. The text is the most important factor in the determination of emotional effect of the music sound. The Ghanaian listens to the text of the song rather than the music sound. The song-text may be said to induce emotions in the Ghanaian. He considers the message of the text in judging his own life. In other words, he sees his image in the message conveyed by the text. Thus, song-text is a functional aesthetic which is found widely among Ghanaians and indeed African as a whole. Ghanaians look first for what is contained in the song text to fulfil their inward satisfaction… (Turkson, 1973)”.

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It also have features which cannot be ignored because of the vehemence with which they attract attention to themselves, especially through the vehemence of expression, the extremity of body language and of the "dress code" that cannot be derived from the music of high-life (Felicia 2014: 42).

In spite of the fact that most people claim they cannot make out the meaning of what the rappers say, the artistes express their views without fear or favour. Democracy is being practiced in Ghana which gives citizens the freedom to express their views in diverse ways. The future of Hip-life music continues to be bright because artistes act as the mouthpiece of the youth in the country.

The influence of hip-life music in Ngleshie Amanfro cannot be ignored because it creates its own positive and negative responses. Members of the community have their own way of viewing this popular music. Some see it as a way of becoming famous in the society. Others see it as negative influence on the community because of their lifestyle and dress code. Wearing of over large dresses and shoes, earrings and T-shirt during performance encourages the youth to adapt to this lifestyle in the society. Most youth who cannot afford these dresses end up stealing from their parents to purchase them.

However, this music also serves as entertainment for the youth of Ngleshie Amanfro in places such as bars and restaurants, events such festivals, funerals and school programmes such as anniversaries, Student Representative Council (SRC) week celebrations, choreography for dancers, sporting activities, Valentine Days, naming ceremonies, birthday and beach parties, engagement and weddings.
5.1.2 REGGAE MUSIC

The impact of reggae and Rastafari on the worldwide cultural universe is huge. Most of the youth in Ngleshie Amanfro are culturally influenced by reggae music and its Rastafarian message. It would seem that the large Jamaican migration to Europe and the US as well as Bob Marley’s huge success have played a major role in spreading these fundamental elements of Jamaican culture throughout the world including Africans. Most reggae artistes coming from the Caribbean (e.g. Bob Marley, Peter Tosh, Bunny Wailer, Burning Spear, U-Roy) and others elsewhere in the world express these ideas in their physical appearance, mode of behavior and in the lyrical content of a great number of their songs (Isaac K. Essandoh 2005: p.45).

The youth of Ngleshie Amanfro appear to be captivated by reggae music because of its militant, rebellious and spiritual message as well as its positive message of unity. Rasta symbols such as dreadlocks, Ethiopian colours, ganja and military style clothing also play an important part in appealing to the audience.

Reggae music in Ngleshie Amanfro has its own positive and negative influences. The plant ‘Marijuana’ or Ganja’ (Indian hemp) is regarded as a spiritual herb. Members of the Rasta community profusely smoke of its dried leaves in spite of worldwide laws against its use. Because of this, some youth in the community do not like the reggae personality because of the lifestyle of living in ghettos and smoking of ‘ganja’.

However, this music also serves as entertainment to the youth of Ngleshie Amanfro in areas such as bars and restaurants, live popular band performances such as beach parties, school anniversaries, sporting activities and others.
5.1.3. GOSPEL MUSIC

The musical propagation of the gospel and its soul-winning efforts are clear, because gospel musicians are actively seeking to expand their sphere of influence. What seems to be creating the impression that gospel music is on the move is the part played by its evangelization efforts through their lyrics. Gospel musicians also play a huge role in influencing the youth in the society as. Gospel musicians use dance to propagate the Word of God.

In Ngleshie Amanfro, gospel music influences the youth in diverse ways. To some of the youth, it influences them to get closer to God. It is also a way of going to the Presence of God through “Praise and Worship”, and because of this phenomenon, most Charismatic and Pentecostal churches organize “Praise and Worship” programmes with themes such as ‘Worship in His Presence’, ‘A Night with the King’, ‘Undiluted Worship’, ‘Worship Experience’, etc. During this period, Gospel Artistes are invited to grace the occasion and to perform. Some of the artistes come with their instrumentalists while others do not. Those who do not go with their instrumentalists mime, or employ the services of the instrumentalists of the host church to play for them.

Gospel music also serves as a source of entertainment for the youth of Ngleshie Amanfro community. Some of the events include choreography, dancing competitions, singing competitions, sporting activities, birthday parties, naming ceremonies, engagements and weddings, Valentine’s Day, Christmas and Easter seasons, funerals, etc.
5.2 CONCLUSIONS

In conclusion, popular music has come to stay in our communities and its importance and role are enormous. At the simplest, the youth of Ngleshie Amanfro listen to popular music because it provides pleasure and this pleasure can be intense and tends to be associated with the most intense, “peak” experiences of life. Lull (1992: p.1) believes that,

“Music promotes experiences of the extreme for its makers and listeners, turning the perilous emotional edges, vulnerabilities, triumphs, celebrations, and antagonisms of life into fascinating, reflective tempos that can be experienced privately or shared with others.”

Given the importance of popular music and its central role on the youth, it is clear that it has a number of important effects. Yet although there has been concern for decades about possible harmful effects of popular music, for most youth, the effects are not harmful.

5.3 RECOMMENDATIONS

Most youth become easily influenced during adolescence and popular music is influential as it can create positive and negative impacts on youths. Constant exposure to negative issues such as sex and drugs can lead to undesirable behaviours whereas positive issues such as obedience, hard work, love, respect, patience, hope and perseverance can also lead to good behaviours in the society. Music is significant in the lives of the youth because they spend more hours listening to and watching music videos. The text of the songs contain messages and feelings the singer wants to convey to the listeners. There are many genres of music that sends out different kinds of messages. Love, peace, freedom, violence and anger are some of the messages that can be spread through music lyrics.
Furthermore, with the evidence presented in these studies, it is essential for popular musicians, Pastors, teachers, parents and guardians to take a stand regarding this issue. Therefore, the following recommendations are made.

1. Parents and guardians should become familiar with the role of popular music in the lives of their children and identify their music preferences as clues to emotional conflict or problems.

2. Parents and guardians should become familiar with the literature available on the effects of popular music and its videos on the youth.

3. Pastors should encourage parents to take an active role in monitoring the type of music to which the youth are exposed and be aware of the music they purchase.

4. Parents, opinion leaders, chiefs, stake holders and teachers should also monitor and regulate television-viewing according to the age and maturity of their children.

5. Performers should serve as positive role models for the youth through their lifestyle, dress code and lyrics in their song.

6. The music-video industry should produce videos with more positive themes about relationships, peace, respect, love, drug avoidance, nonviolent conflict resolution, sexual abstinence, pregnancy prevention and avoidance of promiscuity.

7. Research on music videos has been focused mainly on content analyses. Analysis of the content in music videos is important, because of the exposure to violence, sexual
messages and use of substances of abuse in music videos. This might produce significant changes in behaviours and attitudes of young viewers.
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APPENDIX

7.1 APPENDIX A

7.1.2 INTERVIEW GUIDE FOR NGLESHEIE AMANFRO SENIOR HIGH SCHOOL

Dear respondent,

My name is Isaac Nyarko, a Master’s student at the Department of Music, University Of Ghana, Legon, writing a Thesis on the theme ‘Influence of popular music on the youth of Amanfro, Accra’. This study is purely for academic purposes. Kindly respond to the questions. Be assured that the confidentiality of the information collected and the privacy of the respondents would be maintained and respected. Thank you for your cooperation. This structured interview seeks to investigate area of Ngleshie Amanfro, Accra.

Section A. Hip-life music

1. What is the impact of hip-life music on the youth of today?

2. How does the lifestyle of these artists affect the youth?

3. How does their dressing code affect the youth of today?

4. What is the impact of their music videos on the youth?

5. How does the lyric of their song affect the behavior of the youth?

6. What are the positive impacts?

7. What are the negatives impacts?

Section B. Reggae music

1. What is the impact of reggae music on the youth of today?
2. How does the lifestyle of these artists affect the youth?

3. How does their dressing code affect the youth of today?

4. What is the impact of their music videos on the youth?

5. How does the lyric of their song affect the behavior of the youth?

6. What are the positives impacts of reggae music on the youth?

7. What are the negative impacts of reggae music on the youth?

Section C. Gospel music

1. What is the impact of gospel music on the youth of today?

2. How does the lifestyle of these artists affect the youth?

3. How does their dressing code affect the youth of today?

4. What is the impact of their music videos on the youth?

5. How does the lyric of their song affect the behavior of the youth?

6. What are the positive impacts of gospel music on the youth?

7. What are the negative impacts of gospel music on the youth?
7.2 APPENDIX B

7.2.1 INTERVIEW GUIDE FOR THE ZONE RESTAURANT

Dear respondent,

My name is Isaac Nyarko, a Master’s student at the Department of Music, University Of Ghana, Legon, writing a Thesis on the theme ‘Influence of popular music on the youth of Amanfro, Accra’. This study is purely for academic purposes. Kindly respond to the questions. Be assured that the confidentiality of the information collected and the privacy of the respondents would be maintained and respected. Thank you for your cooperation. This structured interview seeks to investigate area of Ngleshie Amanfro, Accra.

Section A. Hip-life music

1. What is the impact of hip-life music on the youth of today?

2. How does the lifestyle of these artists affect the youth?

3. How does their dressing code affect the youth of today?

4. What is the impact of their music videos on the youth?

5. How does the lyric of their song affect the behavior of the youth?

6. What are the positive impacts?

7. What are the negatives impacts?

Section B. Reggae music

1. What is the impact of reggae music on the youth of today?
2. How does the lifestyle of these artists affect the youth?

3. How does their dressing code affect the youth of today?

4. What is the impact of their music videos on the youth?

5. How does the lyric of their song affect the behavior of the youth?

6. What are the positives impacts of reggae music on the youth?

7. What are the negative impacts of reggae music on the youth?

Section C. Gospel music

1. What is the impact of gospel on the youth of today?

2. How does the lifestyle of these artists affect the youth?

3. How does their dressing code affect the youth of today?

4. What is the impact of their music videos on the youth?

5. How does the lyric of their song affect the behavior of the youth?

6. What are the positive impacts of gospel music on the youth?

7. What are the negative impacts of gospel music on the youth?
7.3 APPENDIX C

7.3.1 INTERVIEW GUIDE FOR LIVING STREAMS INTERNATIONAL CHURCH

Dear respondent,

My name is Isaac Nyarko, a Master’s student at the Department of Music, University Of Ghana, Legon, writing a Thesis on the theme ‘Influence of popular music on the youth of Amanfro, Accra’. This study is purely for academic purposes. Kindly respond to the questions. Be assured that the confidentiality of the information collected and the privacy of the respondents would be maintained and respected. Thank you for your cooperation. This structured interview seeks to investigate area of Ngleshie Amanfro, Accra.

Section A. Hip-life music

1. What is the impact of hip-life music on the youth of today?

2. How does the lifestyle of these artists affect the youth?

3. How does their dressing code affect the youth of today?

4. What is the impact of their music videos on the youth?

5. How does the lyric of their song affect the behavior of the youth?

6. What are the positive impacts?

7. What are the negatives impacts?

Section B. Reggae music

1. What is the impact of reggae music on the youth of today?
2. How does the lifestyle of these artists affect the youth?

3. How does their dressing code affect the youth of today?

4. What is the impact of their music videos on the youth?

5. How does the lyric of their song affect the behavior of the youth?

6. What are the positives impacts of reggae music on the youth?

7. What are the negative impacts of reggae music on the youth?

Section C. Gospel music

1. What is the impact of gospel music on the youth of today?

2. How does the lifestyle of these artists affect the youth?

3. How does their dressing code affect the youth of today?

4. What is the impact of their music videos on the youth?

5. How does the lyric of their song affect the behavior of the youth?

6. What are the positive impacts of gospel music on the youth?

7. What are the negative impacts of gospel music on the youth?
7.4 APPENDIX D

Pictures of selected Musical activities in Ngleshie Amanfro, Accra.

*Picture of instrumentalists playing for choir during Praise and worship*

*A picture of the youth dancing to praise songs in Living Streams*
A picture of choristers ministering songs during Praise and Worship programme.

A picture of people dancing to popular music at the Zone Center.
A Picture of students dancing during Student Representative Council’s Week celebration in Ngleshie Amanfro Senior High School.

A Picture of students watching sports while other dance to hip-life music background
People seated at wedding reception and listening to music

Picture of the Youth Choir ministering at Apostolic Church, Ngleshie Amanfro
Picture of families dancing to popular funerals songs in Ngleshie Amanfro
Picture of praise team singing praises and worship at Living Streams church

Students jubilating with singing and dancing after winning girls football match
Members of Youth ministering in accappella song at a programme organized by Presbyterian Church, Ngleshie Amanfro.

Students of Ngleshie Amanfro Senior High School gathered together watching a choreography dance.
Headmistress, teachers and students dancing to praise songs during Carols service in Ngleshie
Amanfro Senior High School
8.1 INTERVIEW SCHEDULE

Accra, Ngleshie Amanfro, Isaac Nyarko: Mr. Samuel Akagbo (02-11-2015) personal interview.


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Accra, Ngleshie Amanfro Senior High School, Isaac Nyarko: Mr. Philip Yawson (03-12-2015) personal interview.

Accra, Living Streams International Church, Isaac Nyarko: Pastor Eugene Sangmortey (24-12-2015) personal interview and observation.

Accra, Living Streams International Church, Isaac Nyarko: Mr. Francis Hopskin (03-01-2016) personal interview and observation.

Accra, Living Streams International Church, Isaac Nyarko: Mr. Robert Antwi (09-07-2016) personal interview and observation.


Accra, The Zone Entertainment center, Isaac Nyarko: Miss Linda Osei (29-07-2016) personal interview and observation.