ZIBO MUSIC – PROCESSES AND EFFECTS OF CHRISTIAN INDOCTRINATION AMONG THE NORTHERN EWES

BY

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DECLARATION

This is to certify that the present Thesis is my own original work produced from research undertaken under supervision, and has never been submitted either in part or in whole for another degree elsewhere.

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http://ugspace.ug.edu.gh/
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DEDICATION

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ABSTRACT

Zibo music is a distinct musical genre in the Asogli area in the northern part of the Volta Region. This musical tradition has experienced important transformations in the last decades as some practitioners move it from its original secular status to a sacred one. The study is premised on the fact that musical traditions like all other aspects of culture also have the natural capacity to consciously or unconsciously effect changes in their performance modes. Taking a constructivist approach, this study aims to respond to the following questions: 1) what developments necessitated the incorporation of zibo ensemble into the Christian liturgy in the Evangelical Presbyterian Church at Ho? 2) What are the main historical developments of the zibo ensemble? 3) What specific processes were involved in co-opting zibo ensemble into the church? And 4) What are the effects of the Christian indoctrination on the zibo group and the individual members. The study uses theories of Diffusion and Innovation by E. M. Rogers (1962) and Structural Set Analysis by Willie Anku to trace the channels of Christianization and analysis of zibo musical structure.

This work, based on ethnographic research, historical, cultural, and musical analysis, demonstrates that: 1) The arrival of the missionaries in Ho has greatly impacted the religious activities of the natives of Ho and contributed to the Christianization of zibo. 2) Zibo was not associated with paganism and so, like other recreational forms of traditional music, has easily moved into the church. 3) Zibo and other recreational forms of local music are informal and associated with the youth and so have changed more easily than the more conservative and formal musical forms associated to ritual and court institutions. And 4) Whereas among the northern Ewes there was a lot of Akanisation from the 19th century, the case of zibo presents a Ga – Eʋe musical syncretism.
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GLOSARY

Adaklus: Natives of Adaklu

Ade: A forged-iron instrument shaped like a banana, also called banana bell.

Adevu: Traditional musical group for hunters among the Eves.

Adopters: The minimal unit of analysts.

Akaye: Traditional musical group for women in the northern Volta of Ghana.

Asogli: Natives of Asogli.

Change Agents: E. P. C, Ho-Kpodzi Evangelism Committee.

Early Majority: Third group of Zibo members to adopt the new idea.

Early Adopters: Second group of Zibo members to adopt the new idea.

Ebibindwom: Akan sacred lyrics that allow hand clapping and the use of traditional music instruments in the church.

Eves: Ewe

E. P. C: Evangelical Presbyterian Church.

E. P. H: Evangelical Presbyterian Hymn.

Frikyiwa: An Akan name for Castanet.

Gâ: Indigenes of Greater Accra Region of Ghana.

Gakogui: Double bell used in most Ewe ensembles in the Volta Region of Ghana.

Genux: A bearded drum used as a supporting drum in the Zibo ensemble.
Kolomashie: Ga dance type used in castigating the over indulgent behavior of the colonial elites.

Laggards: Last group of Zibo members to adopt the new idea.

Innovators: First group of Zibo members to adopt the new idea.

Sokodes: Natives of Sokode.

Zibogà: The master drum in the Zibo ensemble.
CHAPTER ONE

INTRODUCTION

Music in Ghana and many other parts of Africa is regarded not only as a medium of artistic expression but also as providing an avenue for individual and corporate expression of experience. Music in Ghana exists in three main forms or categories. The first type or category consists of music modeled on Western principles which are played in the concert halls. According to Euba (1975), the main function of this type of music is to provide aesthetic enjoyment and is called art music. This type of music is normally notated and is to be performed according to the way it has been notated.

The second category is what is termed popular music and is connected with dancing. According to Amuah et al. (2004), this type of music may be divided into two: those in the folk tradition and those in the contemporary idioms. Agbadza, Bɔsometimes, Adowa, Kolomashie, Kpanlogo, Apatampa were considered traditional folk and that of contemporary ones as Highlife, Reggae, Funk, Hip life and so on.

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

Traditional music is regarded as music made by the people with common philosophy to meet a variety of individual and social situations that require the use of music. Specific musical types have been created for the different occasions and events in traditional society to meet variety of individual and social goals of people in most communities in
Africa. Zibo music, the subject matter of this study, is one such type of traditional music performed by the people of the Volta Region of Ghana mostly the northern E3es.

1.1 Background

Prior to the arrival of the missionaries to Ghana in the nineteenth century, Alexander A. Agordoh (2011) noted that, Ghanaians had long recognized the role of music in traditional worship and this has been a significant contribution of African culture to Christian worship today. Maboe (1982) added that there is a strong tendency to collective worship and to become emotionally or spiritually involved in various parts of Africa. For him, music and dance are fundamental to these forms of spiritual expression.

Traditional musical genres were considered heathen by the early missionaries who arrived in Ghana and their practices forbidden within the Christian worship. Agordoh (2011) documented that Ghanaians caught participating in traditional music and dancing were excommunicated from the church and that the only instruments allowed in the church were the organ or the harmonium. Of course, Amu’s dismissal from the Presbyterian Training College - Akropong in 1933, for his musical innovations of indigenous songs and drums which were all considered as heathen, and his use of African cloth in the pulpit as devilish, coupled with his incessant defense that indigenous musical form need not be at discordance with Christian religion cannot be underestimated, as the early missionaries branded all indigenous forms of music as devilish.

However, there was an abrupt reversal in modus operandi by the missionaries who believed a better way to triumph in their mission is to co-opt the traditional musical genres of the indigenous people, owning to the fact that, there is such a connection of the
indigenous people to their music, hence any attempt to estrange them is considered inimical to their belief system.

Many of these traditional musical types, including Zibo music, were recontextualized to be able to fit into the Christian worship.

Indoctrination thus portrays itself as that which drives a society to favor a certain religious belief that has been existing for decades.

1.2 Statement of Problem

Blacking, (1977:2) defined musical change as changes of ideas from within musical systems. According to him, changes in music, or in any cultural trait or system, depend on constant human creations, hence musical change must be regarded as a form of cultural change brought about by individual decision-making. However, in some cases human institutions have been created deliberately to defy the laws of change. Blacking outlined two schools of thought about change: the purists and the syncretists. The purists believe that radical changes in music come as a result of a decay in moral standards, and that restoration and promotion of true or actual music of the people will help to revive the life of the community, Blacking (1977:7). The syncretists, on the other hand, do not question the moral of the community, except in cases where music is seen as a factor behind the immorality (1977:8). They believe that change and innovation come as a result of successful adaptation of communities to changing circumstances.

Zibo music is a clear example of innovation and transformation since its secular origin to its current liturgical use. The purpose of this study is to investigate the processes that led
to the changes in the ensemble, and the effects of these innovations on the group; particularly it’s gradual transformation from the secular to the sacred.

1.3 Objectives

The central question this study aims to answer is: what developments necessitated the incorporation of Zibo ensemble into the Christian liturgy in the Evangelical Presbyterian Church at Ho? The study would also address the following research sub-questions:

What are the main historical developments of the Zibo ensemble?
What specific processes were involved in co-opting Zibo ensemble into the church?
What are the responses of the congregants, musicians and the community to these changes; and what are the effects of the Christian indoctrination on the Zibo group and the individual members?

1.4 Hypothesis

The facts of generational conflict influenced the Christianization of zibo, that is; the animosities that arose between the elders and the youth of Ho - Ahoe over the formation of Zibo ensemble, where the group was conjectured for conflicting with moral principles and its criticizing roles made the zibo musicians to accept the opportunity to be appropriated into the church as a way of disproving the earlier assertion of the elders about their activities.
1.5 Significance of the Study

Traditional music in recent times is confronted with many challenges. These challenges may be as a result of urbanization, Christianity, education etc.

Zibo music is one of the traditional musical types that is adapting to new contexts, a religious one where its role as social commentator is minimized, perhaps replaced. This in a way, can be conceptualized as a metaphor of loss of culture versus transculturation. It is also a musical type of which little is known as far as scholarly study is concern.

The significance of this study is to help fill the vacuum that has been created with regards to its scholarly investigation. It is envisaged that the findings of this study will contribute to a deeper understanding of Zibo traditional music. It is also intended for researchers and research establishments working in the field of music and for libraries.

1.6 Justification of the Study

Zibo music ridicules morally questionable behaviors in the society, but through expletive songs, an act deemed inimical to the core values of Christianity into which it is incorporated, even though the Christian faith equally frowns at wrong doing. The interest in the transition between the secular to the sacred, the effects and all other social dynamics involved in this integration is worthy to be investigated.

1.7 Scope

The focus of this study will be on the indoctrination of the Zibo ensemble at Ho in the northern part on the Volta Region but will limit itself to Ho Ahoe Zibo Group. It will however make references to the other musical types in the area like ade3u, gbedze, zigi,
adabatram and many others to assist in the explanation of what constitute co-option of a
traditional genre into a liturgical use.

1.8 Theoretical Framework

The study will to a large extent draw on the framework of Diffusion and Innovation by

Diffusion is the process by which an innovation is communicated through certain channels
over time among the members of a social system. It is a special type of communication
concerned with the spread of messages that are perceived as new ideas. An innovation,
simply put, is an idea, practice, or object that is perceived as new by an individual or other
unit of adoption. The characteristics of an innovation, as perceived by the members of a

Roger’s theory of diffusion and innovation considers four elements in the diffusion of new
ideas: 1) The innovation; 2) Communication channels; 3) Time; 4) The social system.

The innovation refers to an idea, practice, or object that is perceived as new by an
individual or other unit of adoption. The innovation to spread and be adopted should show
the following characteristics: 1) Relative advantage, 2) Compatibility, 3) Complexity, 4) Trialability, 5) Observability to those people within the social system. Relative advantage
refers to the degree to which the new idea is perceived as better than the idea it supersedes.
Compatibility is the degree to which an innovation is perceived as being consistent with
the existing values, past experiences, and needs of potential adopters.
Complexity is the degree to which an innovation is perceived as difficult to understand and use. Rogers indicates that, some innovations are readily understood by most members of a social system; others are more complicated and will be adopted more slowly. Trialability is the degree to which an innovation may be experimented with, on a limited basis. According to Rogers, New ideas that can be tried on the installment plan will generally be adopted more quickly than innovations that are not divisible.

Observability refers to the degree to which the results of an innovation are visible to others. Communication channel, the second element in Rogers’ theory is the process by which participants create and share information with one another in order to reach a mutual understanding. Time, another element in the diffusion and innovation theory involves five dimensions for a decision to be adopted or rejected and to the implementation of a new idea. It include; knowledge, persuasion, decision, implementation, confirmation.

**Figure 1.1: Conceptual model based on Rogers’ (1995) stages in the decision making**

Knowledge refers to the awareness of people about an innovation and the idea of how it functions. Persuasion is when people form a favorable or unfavorable attitude toward the innovation. Decision the deciding factors people battle with leading to a choice to adopt or
reject an innovation. Implementation refers to putting an innovation into use by people. Confirmation occurs when people evaluate the results of an innovation. The social system the fourth element in the model by Rogers is a set of interrelated units that are engaged in joint problem-solving to accomplish a common goal. The question here is what propels the indoctrination of Zibo music? How compatible are these two values; that is, zibo and choral? Who persuaded who? How long has it taken the recipient to decide? And what opinion was formed by the people toward the transformation of Zibo into a performing group in the church? Rogers’s model helps understand transformations Zibo music experienced, because it provides a structure that is central in explaining the processes and the various stages involve in appropriating the music. Analysis of these processes of change and innovation in Zibo music that resulted in its indoctrination is premise on the fact that Zibo music originally was a secular music before gradually being transformed into Christian liturgy.

Willie Anku (2000)‘Set Theory for Analyzing African multi-rhythmic music involves deconstructing African drum and percussive patterns into cyclical recurring ostinatos based on timelines of 12 or 16 rhythmic divisions (in the case of zibo, this is 16). Each cycle contains drum and percussive patterns that have staggered entrances but it also includes the Regulative Time (RTP) that anchors and orientates the various sub-rhythms of one cyclical time line. These cycles are maintained by support drums that act as a rhythmic background or ‘drone’ for the master-drums that can play over multiple timelines. As each time line set is divided into four equidistant felt pulses or ‘beats areas’ the master drummers can use different one to enter and leave the set, or unite various sets with ‘bridges’ (sometimes muted, silent or masked), or split them up in various ways to insert
or ‘interpolate’ drum phrases. However, for long and complex master-drum patterns, the RTP must be maintained to hold the whole ensemble together.

![RTP Diagram](image)

**Figure 1.2: musical excerpts indicating the RTP.**

The master drum set manipulation procedure is another aspect of Anku’s theory. He explored various procedures used by master drummers in Ghanaian ensembles who play variations and complex rhythms. According to him, master drummers draw from a stock of generative rhythmic vocabulary associated with specific musical genres. He believes these set of rhythms employed in a particular musical context are often well known to the community of users. He outlines principles such as shifting set orientation and the use of successive sets in achieving the process of improvisation. This theory is explained and applied in chapter four when studying the instrumental patterns of the Zibo ensemble.

### 1.9 Literature Review

Beeko (2005) researched into the Creative Processes in Akan Music: Innovations within Tradition and indicated that, due attention and recognition have been given to new ideals and visions, which have subsequently led to occasional alteration of ideas, systems and practices to suit current trends of life. His study focused on concepts of change and innovations and its consistency with the Akan tradition. However, dynamism of culture, a phenomenon that also sees most traditional musical genres experiencing change and innovation equally presents itself in Zibo music where it has been recontextualized to fit into the Christian setting.
Beeko (2005) explore the advent of the Europeans and the incorporation of African musical tradition into the Western religious institutions. He indicated that, With regard to the religious institutions, Christianity and Islam were brought down by the European missionaries and the Arabs, respectively. However, the churches, as well and to less extent the mosques, do incorporate a lot of traditional elements which include the singing of traditional songs in some of the churches and the new way of singing even the European hymns and anthems. According to him, drums and other traditional instruments are played side by side, or combined, with the foreign ones. Even the Bible and the Quran are reinterpreted by preachers and imams to reflect the African situations. The Akan people who also embraced both Christianity and Islam have recreated and reinterpreted many foreign elements and practices. This statement helps one to understand how Zibo music as one of the traditional musical types was appropriated, a bait to convert the zibo musicians into the church. The processes involved in incorporating the traditional musical instruments into the European tradition of hymn singing has not been addressed in Beeko’s work as can be seen in this study.

Beeko (2005) “Creative Processes in Akan Music: Innovations within Tradition” indicated that, many of the traditional forms are susceptible to change; the traditional milieu allows for a wealth of innovations, resulting from the creative tendencies of the composer-performers; and most of the traditional art forms. Accordingly, Beeko believes the Akan musical tradition is sustained by a flow of creative activities of musicians that continually shape and transform the tradition.

This study is focused on how Zibo music was, when it was introduced as a liturgical musical group and how it is today, that is, the pre and post changes.
Gelfand (2000) establish a clear distinction between traditional ensembles and cultural institutions. Gelfand stated that, fantomfrom has not been abandoned in favor of western music, nor has it been westernized in any recognizable way; and it has yet to become the kind of musical museum piece that exists only within the confines of the folkloric troupe. This fact is seen accentuating what Blacking calls non-change of a culture, the immunity of musics associated with religious institutions such as chieftaincy to change. Zibo music initially has no religious affiliation as compared to fantomfrom which is connected to institutions like chieftaincy which proves to be more resistant to modification of all kinds, hence has the propensity to experience change, the effects this study seems to outline.

Agordoh (1994) examines the traditional musical elements in Christian worship in Ghana basing his arguments on the E.P. Church of Ghana. In his work, he carefully present some of the traditional musical elements which have been adopted by the E.P. Church in their service and notes that, it helps in carrying the message to the congregation as they are able to relate to the music in the church. The change in Zibo music fits well to Agordoh’s model of adoption of traditional musical elements by the E. P. Church for liturgical use. Zibo music started as a secular music, to sacred and now a mixture of both secular and sacred. Incorporating Zibo music into the liturgy of the church is thus aiding the transmission of the Gospel as indicated by Agordoh.

Agordoh (1987) The Ghanaian concept of worship stems from the awareness of the high God and other spiritual beings and takes the form of rituals created to establish and maintain contact with the visible and the invisible world. The rituals include music, prayers and sacrifices. Of these, music comes out as the most effective means of communal expression. This is because; it is through music in worship that the largest
body of worshippers joins in expressing their faith, hope and thanksgiving. Zibo music originally is not associated with any religious practice, but purposely used as social commenting, a broad value of policing morality within community.

John Collins (1994) in his book Highlife Time traced the history of the Akan Konkoma and Ewe Borborbor from the Gold Coast Regimental Bands and its Africanized Adaha music which was, the use of local tunes being played with European brass instruments. The local people changed and indigenize the brass instruments which later gave rise to Akan Konkoma which in turn migrated to the Ewe land and later developed to Borborbor music of the Ewes. Borborbor also developed from Akpese, Funky and Reggae. This sort of change also occurred in Zibo music, evolving from Kolomashie of the Gas to the present day Zibo.

J.H. Nketia (1974) offers a broad survey of the musical traditions of Africa with respect to their historical, social, and cultural background as well as approach to musical organization, musical practices and significant aspects of style. This study also touched on the organization, historical, social, and cultural background of Zibo music.

Nukunya (2003) stated in “Tradition and Change in Ghana, An Introduction to Sociology” that, the changes that occurred in Ghana in the last hundred years include: marriage and family, religion, colonialism, social change, urbanization, and political changes etc. These sociological changes brought a corresponding change in music, in which Zibo is no exception.

Agyeman (1993) explores possible ways a traditional musical style of the Ashantis, Nnwonkororo, could be adopted by the Catholic Church to replace the Gregorian chant. In his study, Agyeman carefully makes a strong case for the incorporation and adoption of
Nnwonkoro in the Catholic Church as it could be used effectively to convey the message to the indigenes as compared with the Gregorian chant. This summarily shows how there have been attempts to employ more traditional elements in the church.

Similar to Agyeman’s work, this thesis focuses on how sister churches like the E. P. Church at Ho-Kpodzi adopted and incorporated Zibo music into their worship, an effective means to convey the message to the indigenous people.

Ocran Sekyi Daniel (2006) researched into Continuity and Change in the Liturgy of Cape Coast Wesley Methodist Cathedral. He indicated that, the advent of European missionaries and the introduction of Western Liturgy at Cape Coast Wesley Cathedral chants, hymns, anthems in English language, though enhanced worship effectively, had resulted to some unexpected problems. He further explained that English Liturgy did not favor the mass illiterates on the coast of Ghana, hence Akan sacred lyric (Ebibindwom) became part of the former liturgy. The change in Zibo is similar to that of the Liturgy in the Cape Coast Methodist Church. Zibo music started as a secular music and now performing sacred tunes. Ocran settled on Ebibindwom as a means of effective communication with the indigenes of Methodist church at Cape Coast while the study on Zibo reveal the indoctrinating processes involved in appropriating Zibo music on to the liturgy of the E. P. Church at Ho – Kpodzi.

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

These developments according to Ampomah only encouraged the promotion of Western cultural values and practices in the church such as hymns, marches and anthems which has
negatively affected the importance attached to traditional music in the society. Ampomah’s assertion indicates that, complete embargo was laid on the use of traditional musical genres in Christian worship by the Roman Catholic and the Methodist churches up to the sixties. This study however, focuses on co-option of a traditional musical genre into another Christian group, a case untypical of Ampomah’s study. The two cases will however be compared and contrasted in this research work.

Nketia (2005), the music performed in any African society is cumulative wherever tradition allows for creative innovation, for its music is passed on from generation to generation by oral or aural tradition, or learned through participation. Nketia believes where a tradition allows for creativity, there is continuity due to the oral mode of transfer from generation to generation. The study of Zibo music and its indoctrination comparably to Nketia’s assertion has seen some innovation in its performance.

Kafui (2000) traces the “gbolo drum dance” to Komla Vebleame popularly known as Gbolo Komla in the 1930s, which was banned as indecent by the chiefs and elders of Alavanyo with Komla being imprisoned for a year. Despite this gbolo became even more popular amongst the northern Ewes. The relevance of Kafui’s work to this thesis is that, like zibo music, gbolo was also a youthful recreational dance that initially was banned by chiefs elders.

1.10 Methods of Data Collection

Information is collected through participant observation, informal conversations, and interviews, drumming and singing lessons, field notes, and music transcriptions. Sound recordings constituted bulk of data from which transcriptions, analysis, and the
descriptions of style and repertory are drawn. Interviews and discussions were recorded on video and sound recorders for transcription. From ‘emic’ position of ethnographic research, I solicited the opinion of some of the indigenes in relation to the thoughts and perceptions about transformations in Zibo musical practices. This served as primary source of information for this research.

The second aspect of data collection consists of library and archival studies. These aspects constitute the documentary material that provides second-hand information to complement the primary sources, as well as to support the primary evidence, which began at the University of Ghana.

A study of the musical cultures of other communities in Ghana by previous researchers was also conducted to complete and narrow down the orientation. The last two months within my study period was used for the transcription and analysis of the recorded music from the field and published as part of my thesis.

1.11 Composition of the Dissertation

Of the five chapters, the first three provide a theoretical and historical background for the analysis that follows in chapter four. The last is a final discussion.

Chapter two provides an ethnographic account of the Asogli people and their geographical location. The chapter is also devoted to understanding of the economic conditions of musicians and gives a detailed description of musical traditions in the Asogli state. I also pay attention to the how Christianity began at Ho, the attitude of the inhabitants towards the missionaries and finally how they were converted.
I begin Chapter Three with the establishment of the origin of Zibo music that include its historical background, contexts of performance, occasions of performance, instrumentation and repertory, costume, performance style, membership, recruitment and training. The chapter also contains the roles play by traditional musical genre in the traditional worship of the Ewes, what the early missionaries perceive about the indigenous folks as far as their music is concern. It also covered how African instruments were appropriated in to the Christian worship to enhance the conversion processes of the indigenous people, the Evangelical Presbyterian Church and its musical tradition and finally, the processes involved in the recontextualization of Zibo music.

Chapter four presents transcription and analysis of data collected from the field. Focus on analysis is on the drum patterns, melodic structure, harmonic structure, form and structure in Zibo music, rhythmic structure. The chapter also establishes disparity between songs connected to secular and sacred use.

Chapter Five, the final chapter, contains the concluding part of the study. It includes the summary, conclusion and the recommendations.
CHAPTER TWO
ETHNOGRAPHY OF THE ASOGLI STATE

2.1 Brief History of the Asogli State

In his account of the oral history of the Eʋes, Paul Wiegrebe (1938) explains that the people of Asogli trace their origin from Abyssinia in what is now referred to as Ethiopia. They migrated with other Eʋes from Abyssinia to Oyo in Yoruba land, Western Nigeria. From Oyo they went to Ketu in Dahome (now Benin) before settling at Notsie in the present day Republic of Togo in about the 12th century. Oral history has it that in their settlements at Ketu and Notsie, the Eʋes lived in walled cities called “Agbome”, literally meaning within the fence wall. At Notsie, the Eʋes were ruled by a tyrant and sadistic king called Togbe Agorkorli. Under the leadership of Togbe Kakla the Eʋes broke through a portion of the fortified wall and escaped. Togbe Kakla and his people broke the wall after softening it through a planned and persistent splashing of water. The conspiracy included a deceptive plan under which the escaping subjects walked backwards out of the walled city. The objective was to create the impression that the footprints they left were those of people who had entered the city. This confused the King's soldiers and by the time they realized what had happened, most of the subjects had escaped to freedom. “Gligbayi”, the dagger which Togbe Kakla used in breaking through the wall of Notsie, is a sacred relic of the Eʋes and is currently in the custody of the Agbogbomefia, the traditional overlord of the Asogli State. Togbe Kakla and his people broke away from the larger Eʋe group to settle at Komedzrale, near what is now Ho, the capital of the Volta Region of Ghana in West Africa. Oral history has it that Togbe Kakla had three sons and a daughter who were; Akoe, Letsu, Asor and Esa.
The descendants of Akoe and Letsu founded Akoefe and Kpenoe, and later, Takla. The descendants of Asor settled at present day Ho after a brief sojourn at Hofedo. The only daughter of Togbe Kakla, Esa, migrated and settled at present day Saviefe which lies north of Ho, (Asogli state council, 2011). The Asogli state hence comprised of Akoefe traditional area, Kpenoe traditional area, Takla traditional area and the Ho traditional council, of which Ho is the capital or the seat of the paramount king. During the migration, the Hoawo split up into two smaller groups under the various clan heads and settled at Bankoefedo and Hevefedo before finally settling at their present place.

Figure 2.1: map of Africa indicating the migrating routes of the Asoglis

(http://geology.com © 2008)
The figures above indicate the migrating routes of the Asoglis and other Eʋe groups from Abyssinia (Ethiopia) to Oyoko (Nigeria) to Ketu (Dahome) to Notsie (Togo) to Komédrále (Ghana). Figure 3 represents the countries, while figure 4 the actual settlements in the various countries.

Ho is traditionally divided into five main divisions namely: Bankoe, Ahoe, Dome, Hliha and Heve. Malm (1994) indicated that, the Asogli people were joined by a second group from Yeviefe, who traced their kinsmen to the present day Ahoe.
2.2 Geographical Location of Ho - The Capital of Asogli

![Figure 2.3: Regional map of Ghana showing the administrative cities and towns](http://geology.com)

Ho is the administrative capital of Volta Region of Ghana and the capital of Ho municipality. Ho lies between Mount Adaklu and Mount Galenukui (Togo Atakora Range). It is surrounded by all Ewe speaking tribes; at the north is the Klefe, Matse, and Ziavi traditional areas, at the east by Tokokoe, Akoefe, Hodzo, at the west by the Sokode, Abutia, Akrofu, and in the south by the Adaklu traditional area. The current Ho municipality has an area of 2660 square kilometers and a total population size of 96,213 based on the 2012 housing and population census figures released by Ghana Statistical Service. Perhaps because a history of military conflicts, the various divisions of Ho are strategically positioned to forestall the infiltration of the adversary and their aggressions from all directions.
2.3 Economic Background of Ho – In the Asogli State

The people of Ho in the past predominantly engaged in farming, hunting, cotton spinning, weaving and trading activities. The farm produce are mainly cassava, yam, cocoyam, plantain, banana, orange, palm nut, millet, and maize and rice are some of the cereals.

In the olden days group hunting was an economic venture especially among the people of the Asogli. These hunters organized themselves in two groups. The first group was regarded as professional hunters and was allowed to hunt with guns. The second group was formed by adolescent boys and was regarded as learners. This group at the initial stage was not allowed to use guns but merely to chase and direct the animals to the professionals. When they matured and gained enough experience to handle guns they went taken through an initiation rite called “tudede asi kɔnu” a gun handing over ritual, the male version of puberty rites for girls. After hunting, Adevu music is performed for the hunters to display and portray their hunting skills for a successful game (Adanua 1990).

Cotton spinning and kente weaving (a local cloth weaving) is another economic activity of the Asogli traditional Area. Though cotton production was not on a large scale among the Asoglis, cotton was inter-cropped with other crops. Women especially the elderly ones were engaged in this cotton spinning for economic gains to support their families. The yarns from the spinning serve as raw materials for local weavers who use them in kente, production. Though weaving has reduced tremendously in the area due to urbanization and quest for greener pastures, there are still traces of cotton spinning and Kente weaving in the municipality today.
2.4 Religious Background of the Asogli State

Traditional African Religious worship dominated the Asogli State before the arrival of the German Bremen missionaries in the early nineteenth century.

The people of Asogli recognize a Supreme Being of the Universe which they call “Mawuga” and this is manifested in the etymology of many names: “Mawuli” meaning there is Supreme God, “Mawulolo” meaning God is Great, others in the form of appellations include; “Mawu Sokpolisa Adanwɔsɔ, wɔa ‘si, wɔa ‘fɔ” meaning God Omnipotent, All Creator and All Knowing, “Mawu Gbedegbleme Ḟusekatáto Katakítikata” meaning God Omnipresent, All Powerful, The Ancient of Days, and many others to indicate the Supremacy of God.

Besides the existence of Mawuga, the Asoglises also believe in the presence of “trowo” lesser deities, who they believe mediate between Mawuga and the human realm. The ancestral spirits are often symbolized by objects such as trees, rivers, mountains, stones and animals held as totems. Deities and ancestral spirits are believed to offer protection.

The Eres portray this through “tro subasuba”, worship of lesser deities, “tsifofofo”, “ahafopfodi gbedodoqwo”, traditional form of prayers involving pouring of libation during ceremonies and sprinkling of special dishes like “te bakabake” mashed yam during the Asogli yam festival period. However, today, three main religious activities characterize the worship of the Supreme Being in the Asogli State, namely the traditional worship and the Christian worship and the Islamic religion, with Christianity dominating.
2.5 Musical Types

Music relates synchronically to the religion, dance, economy, war, play, funerals and all spheres of social life. Cultural practices such as birth rites, puberty rites, and marriage ceremonies always take place amidst singing, drumming and dancing as can be found in other African traditions (Adzei 2009). Traditional musical instruments in the Asogli area range from membranophones, idiophones, aerophones and chordophones. Among these instruments, membranophones are the most widely use and chordophones the least used. Oral history indicates that, most of the instruments were brought from Notsie and Komedzrale. Some were also obtained through the interaction with their neighbors especially the Adaklus, the Sokodes, and some through trade with other tribes and ethnic groups.

The musical traditions may be divided into secular and sacred categories. The secular include all musical types for relaxation and entertainment, while the sacred is associated with religious rites and other ceremonies. Examples of secular types are modern, zibo, tuidzi, zigi, and gabada. Religious types, on the other hand are akpi, gboro, aqbatram and adewu. With the emigration of people from various parts of the country to Ho, the capital of the Volta Region, musical ensembles of other traditions such as; Agbadza, Kenka, Gadzo, Atsiagbekor, Bamaya, Adowa, Kpalongo and many others feature prominently in all social activities by the Center for National Culture Dance Troupes located at Ho. The most performed entertainment music in Ho is babatandzibo music. Though brass band, public address system and recorded music types are widely spread in the area in recent times. These musical types are performed during ordinary days like Saturdays and Sunday evenings, sometimes to entertain people on festive occasions.
and to shrug off boredom during ceremonies. The basis of musical organization of performing groups in African tradition is by sex or age. There is music for every group and every occasion in the African society. In the olden days, there were work songs that minimize prostration during physical activities, and edges people to work hard during farming activities and communal labour. In the past, before a young man was allowed to marry, he was expected to work at the in-law’s farm to ascertain his capability to cater for his would-be wife and also organize people to work and put up his own building to house the newly married wife. Such times called for music that carries massages of admonition to the couple.

2.6 Court Music

Nketia has written that, among the Akan, royal or state drumming has more variety, more efficient organization, and greater scope of expression than drumming in other contexts (1963b:151). Court music usually involves the outdooring of musical instruments and real regalia of real jewelry of gold and beads and crowns of legacy of the ancestors. The Asogli State owns a court ensemble which accompanies all traditional events in the court. The chief is led in processing by his *ukpo* a single headed cylindrical drum played with two curved sticks. This *ukpo* plays the chief’s appellations and announces his approach towards a direction and always hung on the shoulder and played. Below is a table of some of these appellations in Ewe and their translations into English.
Table 2.1: Appellations in Eʋe and their meaning in English

<table>
<thead>
<tr>
<th>EʋE</th>
<th>ENGLISH</th>
</tr>
</thead>
<tbody>
<tr>
<td>Klebekuku</td>
<td>His majesty</td>
</tr>
<tr>
<td>Ele kôme kô le ò:</td>
<td>His presence in the debris of the anthill keeps it standing</td>
</tr>
<tr>
<td>Edo le kôme, kô gba</td>
<td>His absence kept it subside</td>
</tr>
<tr>
<td>Ogbogboliogbo</td>
<td>The great one</td>
</tr>
</tbody>
</table>

*Agblɔwuo*, called the talking drum, also known in Akan as *Atumpan* is another musical instrument of the Asogli traditional court used to send messages to people outside the court. It is a large barrel drum with a tubular foot open at the base, thus resembling a giant goblet drum. *Agblɔwuo* is symbolic due to its representation as “an interethnic” borrowed instruments aside its unique roles, that is; *agblɔwuo* forms part of the numerous musical instruments borrowed from other tribes as a result of trade.

*Agblɔwuo* drums are played upright usually in pairs of different tones by the master drummer who uses two angular hooked sticks. It is used to summon people to meetings of chiefs. At public appearances of the chief, they are also used to drum proverbs. *Agblɔwuo* drums are used to call the whole community since its sound travels far whenever there is any emergency or inversion by enemies. The talking drums do not only call people but also plays appellations for chiefs and sometimes performs for people to gracefully dance to at the court or at the funerals of people with renowned status in the community.
2.7 Religious Music

Religious music, purely sacred music used for traditional worship and rituals is known in Asogli as *kanuwɔhaulawo*, for instance according to Dzansi (1994), cleansing of the stool of a paramount chief is a ritual that is performed annually in certain parts of the Volta Region of Ghana. Dzansi indicated that, during cleansing of the sacred stool, a purification rite is performed for selected elders made to carry the stool by the chief executioner of the palace (*Abrafo* as in *Akan*) before the stool is carried to the river side for cleansing. Accordingly, the elders who are purified to carry the sacred stool are made to fast for three days and have their hairs shaved. The chief executioner leads the singing of war songs throughout the ceremony with the individuals involved made to swear oath of secrecy.

2.8 Ceremonial Music

Adanua K. Anthony (1990) indicated that various musics organized by *Kuyu* people of French Equitorial Africa, the Pygmies of the *Ituri* forest, the *Akans* of Ghana, the *Marakwets* and the *Keiyo* of Kenya organize types of hunting music before and after hunting expedition. Ceremonial music in the Asogli is also classified under sacred musical category due to the immense role they play in the rituals of various social groups. Musical types such as *Adevu* (hunters dance) is reserved for experienced hunters who have killed savage games such as lion, python etc. *Adevu* is also organized for hunters who kill savage animals, as means traditional purification. The belief is that, if this ritual is not performed for the hunter, the soul of the wild animal will live to hunt him and during this ceremony, great hunters display their skills used in hunting. *Adevu* features prominently during the funerals of hunters.
Another musical type found in the Asogli State is *gbolo* which functions in both recreational and ceremonial activities. This music can both be used in both secular and sacred context. *Gbolo* is traditionally a female dominated dance usually performed by teenage girls under the tutelage of adult women. Dowoeh (1980) stated that *gbolo* is one of the earliest musical types which literally mean the “loved one”. However, the author states that this meaning may be misleading as some song texts actually make references to other subjects like death, might, and lofty deeds. Its dance is associated with puberty rites for young girls among the Asoglis, hence its sacred significance. Apart from its functions as a ritual music, it is commonly used as a recreational dance especially among school children.

*Kalëvu* meaning warriors’ music is another sacred musical type organized by the people of Asogli. Some people refer to this musical type as *gbedze* and others *kutukru* or *asafo*. *Kalë* means bravery, “*vu*” mean dance and “*hawo*” means songs, so literally, “*kalëvu*” means music for the brave ones. This type of music is mostly performed to incite warriors to fight during wars. Similar to Asafo music, is the *adábətrəm*, also a war drum of the Asoglis, which means insanity. Malm (1994) describes the *adábətrəm* as a mystified ensemble, made sacred with paranormal powers so that its pulsation alone with sacred belief shows agitation, possession, wrath, hatred for the enemy. The sound of the ensemble instigates its army to fight and conquer the approaching enemy. The Asoglis used the rhythms of *adábətrəm* as a charm to defeat their enemies during wars, anybody hearing the rhythms may want to dance to it and eventually they will be captured by the
performers. Abatram also performs during the funerals of chiefs and great warriors of the Asogli state.

2.9 Recreational Music

The recreational musical types include all secular musical types for entertainment purposes. Musical types such as Borborbor, Zigi, Egbanegbe, Tuidzi, Zibo and Gabada features prominently in all social occasions of the Asoglis. Their primary purpose is to entertain its audience. Most of these musical types are also considered by many as a modern Ghanaian popular traditional highlife music that originated to satiate the entertainment needs of its audience. According to Collins (1976), Highlife presents a multiplicity of styles employing various musical ensembles and playing to very different audiences. The urban dance and brass bands and the rural Konkomba and guitar bands. Beside these, there are dozens of highlife – influenced traditional recreational styles – thus the Ga Kolomashie, Oge and Kpanlogo, Dagomba Simpa, Akan Bosoe and Ewe Bobobo are all classed as neo – traditional highlife music. Of late, brass band music and choral music are also featuring prominently in most social functions like funerals, weddings, engagements, outdooring ceremonies and many others. Collins (1994) stated that, the brass band music was brought by colonial military bands which developed into Akan Konkoma, also influenced the Ewe Bobobo which forms the bulk of entertainment music and also adopted by churches of all kinds to accompany hymns, and organ music.
2.10 Incidental Music

It is the type of music that comes by chance and performed only on certain days or certain periods, like “avihawo” (dirges), “devinublehawo” (children songs), “gilohawo” storytelling songs, “fedefihawo” play songs. Because of technology, rural and urban drift, this type of incidental music is being affected in various ways. People shifted to modern mass media, watching video and television to the detriment of rural folk storytelling and children playing music. Avihawo, women musical type which is used to mourn and sympathize with the dead and the bereaved family as well. The women sing and dance to the music and move side by side roam the streets and then move to the bereaved family. The music is mostly accompanied with rattles.

2.11 Christianity in ho and the E. P. Church, Ghana

Rev. Erhard Mische (2009: 2-4) reported that Christianity was introduced to Ho on November 27th, 1859, when the missionaries of Bremen Mission in Germany appeared before Togbe Usu Kofi, the king of Ho. The Bremen Mission had earlier started its African Mission in 1847 in Peki but withdrew in 1852 due to political unrest. They started again in Keta in 1854, followed by the mission station at Adaklu – Waya in 1856, Anyako 1857 and finally at Ho in 1859 which later became the most dynamic and the headquarters of the church.

Mische (2009) indicates that a coincidental event that offered to the missionaries an opportunity to bring the biblical message across to the minds of the people is the earthquake of 1962. According to Mische, on July 10th, 1862 the earth fiercely trembled at Ho, leaving the indigenous people terrified. There was panic, dismay and thirst for an
explanation. The people of Ho had never experienced this kind of natural phenomenon and hence, had no expression for it. According to Mische, the king of Ho Togbe Kofi summoned his elders, the fetish priest of Ho, the neighboring villages and the missionaries to ask for explanations of what had shaken the earth and why? The traditional priest explained that, “we call the earth our mother and this is what she is. The white people have lived among us already for a long time, but they have not yet given any gift to the fetish, therefore the fetish has shaken the earth because he is angry” Mische (2009:9), Hornberger, one of the missionaries attending the meeting stood with his Bible and expressed his joy that, finally the people were willing to hear their message. Hornberger explained that earthquakes are known phenomenon that occurs from time to time. He continued that “God who has created heaven and earth and who is our father in heaven, sends earthquakes when he sees that people do not want to listen to the Word of God, preferring rather to remain in their old sleep of sin. Then He shakes them so heavily that they wake up and begin a new life. We have been preaching already for two and a half years, but you do not change from the silent gods to the living God. He therefore sent this earthquake so that, you will listen to him now, the reason God has shaken and shocked you” Mische (2009:10).

Some weeks later, the chief and elders of the nearby village of Kpenoe, who also formed part of the gathering at Ho, issued a decree that his subjects should observe Sunday as a day of rest like Christians, and that no one should work in the field any more on Sundays. Even the king of Ho, later ordered the same observance of the Sunday despite the fact that, he remained skeptical towards Christian Faith, Mische (2009). The earthquake of 1862 is thus a milestone of Christianization of inhabitants of Ho. The antecedent of this episode
led to the spread of other Christian denominations like the Roman Catholic Church, the Methodist Church, the Anglican Church, the Hall of Strength International Church and many others in the Ho Municipality today
CHAPTER THREE

ZIBO MUSIC - PROCESSES OF CHRISTIAN INDOCTRINATION

3.1 Historical Background of Zibo Music

Zibo is a traditional musical type commonly performed by youth groups, used as vehicle to express disapproval of wrong doing, and an outcry directed against social injustice in the society. Originally it had no religious association as other forms of music of the Northern Ewe People such as Adevu (hunters dance). Zibo was mainly performed for pleasure, relaxation and entertainment in most social occasions.

According to Mr. Victor Kwame Ameko, the current chairman of the Ho - Ahoe Zibo group, my principal informant at Ho – Ahoe in July 2015, zibo music originated from Kolomashie, a typical traditional dance of the G7s also known as funeral processional music. According to Young Y. Paschal (2011: 154 - 158), “among the G7s in the past, there were no wooden coffins or hearses to transport the dead to their ancestral homes and then to the cemetery. Processional drumming, singing and dance became the main vehicle for these activities. Kolomashie groups were formed and hired to perform during these funeral processions in the 1920s and 1930s, hence the name “funeral processional music”.

Kolomashie was derived from two G7 words: “kolo” and “emashie”. Kolo literally means “an old phenomenon”. It is also used as a nickname for the colonial masters, an abbreviation of the colonials”. Emashie or mashie, means, “it exists, or present”, the name therefore alluded to the fact that the funeral music still exist, and the influence and power of the colonial masters is still present even after the slavery. People also refer to the same musical style as “jama” by some of the coastal youth who perform it at sporting events (soccer games), political rallies and other social functions. Its instrumental resources
include; `4`4, dodombo, kyen kyen, shakers, container rattles, tamalins, two pati and the bass drum. Trumpet, trombone and accordion are added in its contemporary context”. Oral history has it that; zibo originated from Ga Kolomashie and introduced to Ho in the 1960s by young Ho migrant workers returning from Accra who developed this new musical style, with the objective of criticizing injustice through music in the community. The improvisation led to the addition of traditional components such as: the local idiophones (ade, gakogui, frikyiwa) and other instruments like; g1nu4, djembe and many others to the ensemble.

Chiefs and elders during the initial stages of the Zibo group formation in the 1960’s became suspicious of such a recreational group full of youngsters trying to castigate and tease all manner of people including the elders with their music and therefore decided to discontinue its formation. The elders pursue the group severally to their rehearsal grounds, seized and destroyed their instruments and imposed fines on its members just to deter them. But Zibo musicians defy the odds and acquire new instruments each time. In one of such pursuance, a member said in Ga language, kaa fe nye ma zi bo, obaa gbo (if you attempt it again, we will beat and kill you). This led to the name Zibo which became the name of the group and its music to the present.

3.2 Contexts of Performance

At Ho – Ahoe, the center of attraction for this research, different musical types exist for different age groups and sexes such as; Akaye musical group for women, Adevu solely for hunters, Bɔbɔbɔ for all ages and sexes and Zibo for the youth thus both male and female and many others. Zibo is performed at most places among the northern Eves in the Volta
Region of Ghana. Some of these places include; Ho Ahoe, Ho Dome, Ho Bankoe, Tsito Awudome, Klefe and many other places in the Volta Region especially the northern part of the Region.

3.3 Occasions of Performance

As a social dance, Zibo music features prominently in all social functions including funerals, outdooring / naming ceremonies, festivals, political parties’ rallies, sports (as it used to be the fun club for Ho “VORADEP” Football club in the 1980s and 90s) and all other recreational occasions. Currently, zibo is also being use as an accompaniment in a religious context. The degree of involvement by the group during funerals is determined by the status of the dead and circumstances surrounding the death. On the death of a member, the group processes with the deceased from the morgue to his/her residence; perform at the wake – keeping till day break, and during pre burial and burial services. The group during this period entertains its audience even after burial and sometimes deep into the night depending on how active the deceased is in the group. The group also performs at non – members’ funerals on hired basis, meaning people who are non–members pay the group to entertain them during bereavement and other recreational occasions.

3.4 Instrumentation

The instrumental resources of Zibo ensemble consist exclusively of idiophones and membranophones. They include; *gakogui* (double-mouthed bell), *frikyiwa, ade*(banana bell), *djembe, genu*, 1st and 2nd *tamalin* (hand held framed-drum), *Zibogā* (master drum).
Ade (The banana bell)

The banana bell locally known as *ade* is a forged-iron instrument. It is held on the palm of the weak hand of the player and struck with a small forged iron rod held in the player’s strong hand. Ade functions as the principal instrument on which the timeline is built. It plays an ostinato pattern that controls temporally the ensemble.

![Figure 3.1: Banana bell](http://ugspace.ug.edu.gh/)

Gakogui is a bell also known by the E3es as *gakpevi*, or *ganjogu*. The Akans call it *dawuro*. It is an instrument played with a wooden stick, made out of forged iron and consists of a low-pitched bell (often referred to as the parent bell) and a high-pitched bell (or the child bell, which is said to rest on the bosom of the protective parent), which are bound together. Some people compare its high and low pitches to the male and female voices. Its playing technique consists of holding the flat side of the rim in one palm and

![Figure 3.2: rhythmic pattern of Gakogui (the double bell)](http://ugspace.ug.edu.gh/)
striking the rim with a wooden stick, with the stick held between the thumb and the first finger. Gakogui plays an ostinato pattern that complements the principal bell in the ensemble.

Figure 3.3: gakogui

www.pinterest.com

Figure 3.4: Excerpt of gakogui pattern
Frikyiwa (castanet)

Frikyiwa is an Akan name for Castanet which is also used by the Zibo ensemble. It is a two piece metal instrument. One piece is a bold ring worm held around the thumb. The second is a lemon-sized open bell, oval in shape with pointed bottom and a hoop at the top that enables the player to grasp with the third finger of his or her strong hand and rhythmically hit the lemon-sized bell against the bold ring to produce a definite pitch. Frikyiwa plays as a complementary pattern in the ensemble.

![Frikyiwa (Beeko 2005)](http://ugspace.ug.edu.gh/)

Figure 3.5: Frikyiwa (Beeko 2005)

![Excerpt of frikyiwa pattern](http://ugspace.ug.edu.gh/)

Figure 3.6: Excerpt of frikyiwa pattern

**Gẹnuɔ (The bearded drum)**

Gẹnuɔ or the bearded drum is one of the supporting drums used in the Zibo ensemble. “ge” in Eʋe means beard, and “nuɔ” means mouth, hence “gẹnuɔ” means the beard
mouth. The name originates from the numerous beards around the instrument. The beard is made from the fiber of the raffia palm designed into strings on the body of the drum. The instrument is a hollowed barrel shaped single-headed drum, of about one meter tall. It is made of wood and covered with a stretched membrane. The drum is about 150 cm tall and is broader in the top than in the bottom. Eight peg holes are bored on the frame of about ten centimeters from the mouth of the drum to hold the membrane fixed on the main drum firmly, and to aid in tuning for a desired pitch. The weight of the instrument is about 5 kg, and it is hanged on the neck of the player during processions or pegged between the tights when playing in static positions.

Figure 3.7: front view of gênuô drum Figure 3.8 gênuô in performance context

Figure 3.9: Excerpt of gênuô pattern
Djembe drum

Djembe in Ga and bambara in Mali, is a rope-tuned skin-covered goblet drum played with bare hands (Wikipedia, the free encyclopedia), and used as one of the supporting drums in the Zibo ensemble. The weight of a djembe drum ranges from 5 kg to 13 kg, depending on the size and shell material used. The djembe can produce a wide variety of sounds, making it a very versatile drum. The drum is very loud, allowing it to be heard clearly as a solo instrument over a large percussion ensemble. It is the drum that solos when the master drum takes a rest in the Zibo ensemble.

Figure 3.10: djembe drum

Figure 3.8: djembe rhythmic pattern
The tamalin (frame drum)

*Zibo tamalin* is an array of different sized hand held frame-drums. It is a drum that has a drum head width greater than its depth. The head is made of a stretched membrane constructed over rectangular shaped wood of the size of about 39 by 31 centimeters. (See figure 8 and 9). The instrument is held with the weak hand one hand of the player and played with the strong palm. The playing position is either by sitting and partly supporting the instrument on the laps or standing and holding it firmly. (See figure 8 and 9). The Ho Ahoe Zibo ensemble uses two of these frame drums of the same size called Tamalin 1 and Tamalin 2, to play different rhythms. The tamalin can be played using the hand or sticks.
Figure 3.10: Zibo tamalins in pictures

Figure 3.11: Excerpt of tamalin 1 pattern

Figure 3.12: Excerpt of tamalin 2 pattern
Zibogã (the master drum)

Zibogã, the master drum of the Zibo ensemble is also a frame drum but much larger in size than the tamalins. It controls the ensemble. Zibogã is also played with a stick.

![Figure 3.13: Excerpt of Zibo master drum rhythmic pattern.](http://ugspace.ug.edu.gh/)

3.5 Costumes

The Zibo ensemble uses black and red costumes during funerals, and white and blue colored costumes on other social occasions.
3.6 Performance Practice

The Zibo ensemble mostly employs free style dance style in their performances but during processions the formation becomes a cluster movement. For instance during processions, an approach termed “the motorcade style”, where all participants walk in one straight line, instrumentalists hang their instruments around their necks and perform in a military-like march is used. A typical motorcade style requires no song accompaniment; one can only hear only the instruments. Performances may also be organized in a horse-shoe style, where drummers sit in the middle, singers stand behind them and dancers in pairs dance in front of them, with song accompaniment. Performances usually begin with an introductory song intoned by the cantor and responded by the group with the accompaniment of the idiophones. Dancing is done in pairs, normally male and female at a time in a “free style, choreograph romantic movements”. The cantor sometimes sings an entire song before the chorus is made to
join in the performance. Call and response is another style employ in organizing repertories for Zibo group, where the cantor sings a phrase and the chorus answers with responsorial phrases. Two lead singers are always employed during Zibo performances. Average duration for Zibo performance lasts between one 45 minutes to 1hour depending on the occasion.

Performances may also be organized in a horse-shoe style, where drummers sit in the middle, singers stand behind them and dancers in pairs dance in front of them.

Figure 3.16: Motorcade style of performance

Figure 3.20: Horse-shoe style

3.7 Membership, Recruitment and Training

Membership is opened to both natives and non-natives. The group ensures continuity and growth by recruiting and training new talents. Nketia (1979) indicates that, recruitment and training of members refers to equipping individuals with the requisite skills needed to execute specific roles in any social arrangement that ensures the availability of specialists for established roles and positions in society. In zibo ensemble, individuals may approach the group with the intention to join, and at other times, the group approaches people
especially endowed with the potential in playing instruments since natural endowment regarded as crucial for recruitment.

Zibo group and its music have been affected tremendously by its indoctrination into the liturgy of the E. P. Church, a transformation that enables the ensemble to conform to the ethics of the church. However, Zibo music is primarily secular and has a specific role of being a pressure group that castigates wrong doing in the society with abusive text. This traditional practice at times conflicts with the formalism of the E. P. Church.

3.8 Indigenization of Christian Liturgical Music in Ghana

According to Agordoh (2011: 40 - 42) “Rev. Thomas Birch Freeman (a Methodist missionary) laid the foundation for the appropriation of traditional music practices by Christian churches in Ghana in 1835 when he allowed the inclusion of Ebibindwom (Akan sacred lyrics that allow hand clapping and the use of traditional music instruments) to be used in church worship”.

Agordoh cited similar indigenization of the musical aspects of the church’s order of worship embarked upon by the Presbyterian Church of Ghana in the late 1970s where the church had introduced the use of talking drums (atumpan) during her annual Synod meetings which is now the General Assembly of the church. It is this indigenization movement by most orthodox churches like the Methodist church and the Presbyterian Church in Ghana that caused the E. P. Church, moderated by the very Rev Professor Dzobo to establish the Department of African Church Music at the Theological Seminary at Peki with Dr. Ndo as its first director. The formation of Dumedefor, a renowned choral group in the E. P. Church, Ghana helped to experiment with the incorporation of

http://ugspace.ug.edu.gh/
indigenous musical practices into Christian worship, Agordoh (2011). The purpose of forming this choral group was to help carry the Gospel to its recipients through African indigenous rhythmic compositions and performances. This indigenization process gave rise to the incorporation of many traditional ensembles such as Bobobo, Agbadza, Zigi and Zibo musical groups into the E. P. Church, in the early 1990s and late 2000s. Meyer (1992), indicates that, whereas in the 1960s the EPC leaders still vehemently opposed the introduction of Pentecostal practices and thereby risked losing many members to such churches, by the end of the seventies the church started to Africanize its liturgy. In 1978, in order to extend the project of Africanization to the doctrine, the church’s theologian and then Moderator N. K. Dzobo (1981 - 92), started to develop the Meleagbe (I am alive) theology which conceptualized elements of the traditional religion in a positive way.

3.9 History of the Evangelical Presbyterian Church, Ho – Kpodzi

The Evangelical Presbyterian Church is a mission church that originated from the North German Missionary Society (Bremen Mission) among the Eves in 1836, Mensah etal (2009). Mensah indicated that, “Rev. Wolf, one of the missionaries through Prince Nyangamagu, the son of Togbe (King) Kwadzo Dei Tutu Yao III, arrived at Peki in the then Trans-Volta Togoland in 1847. At first, the missionaries tried to use Peki as a springboard for evangelizing the Ewe people, but due to the great distance between Peki and the coast they considered opening sub stations at various places to enable them access the entire Ewe community. They also realized that by moving to the coast, they would receive their necessary supplies in time and would have frequent contact with their homeland. They finally decided to move to the coast and in 1853 fresh missionary stations were
opened at the following stations; Keta along the coast, Adaklu – Waya in 1856, and 27th November, 1857 in Ho” Mensah (2009: 20).

The first missionaries Revs. Illg and Steinemann who arrived in Ho were warmly received by Togbe Motte Kofi Howusu VI, the King of Ho (Wiegrebe 1862). The missionaries preached around Ho and vigorously pursued and visited stations at Kpenoe, Akoefe, Klefe, Avatime, and many other places. The missionaries were concerned with the education of the people, especially the young ones, a medium they employed to teach their doctrines to the indigenes. In 1864, the first institution to train teachers and other church workers was opened at Ho by Rev. Kholhammer. Mische (2009) reported that “in 1869, the peaceful atmosphere under which the missionaries were operating sadly ended. In an attempt to find a way to the coast, the Ashantis started a war against the Eʋe tribes. When they approached Ho, Togbe Kofi I, advised the missionaries to leave Ho immediately. The missionaries heeded and flee in time to Waya, together with their families, students and mission workers”. Illg and Hornberger however returned to Ho to resume work in 1875. In 1890, the Governor of the Gold Coast informed the missionaries in Ho that Togoland had come under the German Government through an agreement between the two Governments. With this agreement, the greater part of the mission’s field and schools fell under the British Government. However, the missionaries manage to get a few children to continue with the German schools. After the 50th Jubilee celebration in 1909, two sons of Ho Reverends; Robert S. Kwami and Elias Awuma were ordained first indigenous ministers of the church.

The Germans were devastated after First World War and this affected their colonies and missions overseas including the E. P. Church, Ghana. The Scottish mission took over from

http://ugspace.ug.edu.gh/
where the Bremen Mission left off in 1923. In the same year, the church received good news from Inspector Schlunk that the German churches were allowed to send out missionaries again. This meant that the British mandated Togoland would receive missionaries from Germany once more to continue with their work from where they have left off. Upon the return of the German missionaries, work was extensively done on the Eve language and many books written in Eve language. Examples include; Eve Kristo Hame (the Eve Church of Christ). The Second World War in 1939 again scourged the activities of the church.

Another important event in the history of the E. P. Church was the breakaway crisis from 1988 to 1991, spearheaded by the spiritual wing of the church. The tenure of office of the moderator was cited as the conflagrant issues that led to the breakaway of the now Global Evangelical Church from the E. P. Church. The crisis spread very quickly like wild fire throughout every congregation in Ghana. The Global Evangelical Church, a presumably spiritual church like most spiritual churches in Ghana, incorporated many African features into their church worship such as possession, spiritual cleansing, exorcisms and the use of local drum and dance. The E.P. Church, it was Rev. Francis Amenu’s arrival to Ho in 1990 that reorganized the church. It is this re-organizational strategy that led to the first appropriation of the Zibo Group into the church as a singing group. Ho-Kpodzi E. P. Church is today the biggest E. P. Church congregation in Ghana with over five thousand members.
3.10 Musical Traditions and Groups in the E. P. Church, Ho - Kpodzi

The E. P. Church, Ghana is one of the traditional churches that emphasize the singing of Hymns. Music plays an integral role in Christian worship, both enhancing individual experience and facilitating participation through collective singing. Ho-Kpodzi E. P. Church also known in Ere as Ho-Kpodzi Nyanyuie Hame (Church of Good news) established singing groups at around 1919. According to Mensah etal (2009), “the early missionaries depended on mass hymn singing activities to preach the gospel. However, in 1919 Mr. Karl W. Lemgo, a native of Ho and a teacher at Atakpame in Togo returned to Ho to established a five member singing group which is later known as the Great Choir (Hadzihaga) to spearhead the choral practice in the church”. Today, the congregation has fourteen organized singing groups on its liturgy that promote hymn singing and anthems in Ere and English during worship on Sundays and other special occasions.

3.11 Using the Theory of Diffusion and Innovation to trace the Processes Involved in Co-Opting Zibo Music into the E.P. Church, Ho – Kpodzi

Rogers’ (1962) theory of diffusion and innovation seeks to explain how, why, and at what rate new ideas and technology spread through cultures. This theory offers an interpretative lens to understanding the processes involved in appropriating a secular musical type such as Zibo music into the Christian liturgy at the Ho-Kpodzi E. P. Church. The appropriation of Zibo music into the Ho-Kpodzi E. P. Congregation began with Rev. Francis Amenu, in 1990. This in the first place came as an exigency strategy to bring back to the church lethargic Christians, during the church’s point of extreme decline in the late eighties and early nineties. Secondly, the rhythmic character of African musical culture ensures
participation and with this assumption, Rev. Amenu conceived an opportunity to convert
the massive patrons of Zibo musical ensemble mostly the youth, to the church. Mensah
et al. (2009: 36) “Rev. Amenu managed to bring the Zibo Group to join the church as a
Para-group”. Rev. Amenu’s efforts of sustaining the Zibo ensemble as liturgical group in
the church were however short lived as the Zibo musicians did not remain long. Activities
of the group in the church became extinct in 1995. Zibo converting process was however
revamped in 2007 by Rev. Kumi Agbodza, the parish pastor of the congregation and a
native. The processes involved in appropriating Zibo ensemble into the church will be
based predominantly on its resurfacing in 2007.
In a conversation, Rev. Agbodza indicated that, Christianity is born into a culture or a
tradition, a factor that enables the understanding of God in one’s own context. Four
justifications were outlined by Rev. Agbodza defending the appropriation of Zibo music
into the church, these are:
1. Zibo rhythms harmonize well with the hymns of the E. P. Church, and thus could serve a
better accompaniment to the hymns. With traditional musical types such as; \( bababa\), \( zigi\), \( agbadza\) and \( atumpan\) rhythms already in use in the church as means of accompaniment,
Zibo rhythms were also perceived as a suitable accompaniment to the numerous hymns of
the church in accomplishment of the same purpose as other existing traditional musical
instruments in the church.
2. The process of co-opting Zibo music into the church signifies an opportunity to
evangelize execrated souls. Mathew 28:19, states; “Go ye therefore and make all disciples
of all the nations, baptizing them into the name of the Father, and of the Son and of the
Holy Spirit” being the theme on which the E. P. Church was founded, he deemed it
necessary to reach out to the Zibo musicians whose morals were considered felonious to societal peaceful coexistence.

3. “Everybody can be somebody” – Acts 1: 19, the Biblical story of transforming Saul during his time of pursuing Christians to Apostle Paul (Preacher of the Gospel) confirm the idea that, anybody could be called to work in the vineyard of God no matter his/her status in the society. There is a potential in every individual, hence the desire to reach out to the Zibo musicians.

4. Jesus Christ in Mark 2:17 indicated that, He did not come for the righteous but for sinners, an indication that, the job of the pastor or an evangelist transcends the chapel to the spiritually less privileged.

**Stages in the Indoctrination Decision – Making Process**

Rogers’ theory of diffusion of innovation outlines five stages in making an informed decision as far as new ideas are concern. These include; knowledge, persuasion, decision (to accept or reject), implementation and confirmation. Below is a tabular representation of the five processes involved in the indoctrinating decision making process.

![Stages in the decision making process](http://ugspace.ug.edu.gh/)

**Figure 3.17: Stages in the decision making process**
This section frames the process of Zibo indoctrination by E. P. Church with Rogers’ five stages of decision making process.

**Knowledge**

The knowledge phase refers to the awareness of people about an innovation and the idea of how it functions.

The idea of indoctrinating Zibo musicians started on Sunday the 18th of February, 2007 when Rev. Kumi – Agbodza, the Parish Pastor at Ho-Kpodzi met with his church elders to deliberate on the idea of incorporating the Zibo Ensemble from Ho-Ahoe and Heve as one of the church’s singing groups. After a heated debate the parish pastor persuaded his elders to carry on with the idea and justified it as part of the church’s evangelizing mandate. It is therefore their responsibility to reach out to the group and transform them. This was heavily endorsed by the church session and a green light given the pastor and two other members to execute the task of bringing the group to the church. These members were Presbyter Emmanuel Botsoe and Mama Atrato III (Queen mother of Ho-Dome).

On the 19th of February, 2007, the committee met with Mama Victoria Adzah, a sub – queen mother in charge of the youth at Ahoe and first broke the news to her. The message was very simple and read in Eʋe, meaning, “the Ho-Kpodzi E. P. Church wants to incorporate your music into the church’s liturgy as one of the singing groups”. Mama Adzah, being the youth leader always answers questions on behalf of the youth at the Chief’s court, and with the activities of the Zibo group becoming nuisance to the community, she is always finding ways to help the youth overcome their exuberance and
its associated problems. She was therefore overwhelmed with the idea from the church to help transform the group and other youths of the area. Mama Adzah quickly mobilized the Zibo group and communicated the news to them, but this drew misfiling among them, judging the antithesis of zibo operations and the Christian faith. The figure below indicates the medium through which knowledge was disseminated.

Figure 3.18: medium of information flow

**Persuasion**

Persuasion phase refers to the formation of favorable or unfavorable attitude towards an innovation. The duration from the conception of the idea to appropriate the Zibo ensemble into the church, to the adoption by the Zibo musicians took ten months and nine official meetings with the Zibo musicians. The Zibo musicians showed lackadaisical approach towards adoption of the innovation from the initial stages of this phase, but the persistent persuasion from the change agents motivated the musicians to adopt the innovation later. During these meetings, the change agents designed “new convert classes” and “re-evangelized lessons” for the adopters. The new convert class is a *Pre-Christian* concept designed for new members yet to undergo Christian lessons. It also includes biblical lessons and tutorials on morality for the musicians. The *re-evangelized classes* were on the other hand organized for backsliding Christians, as a medium of reminder. On the seventh meeting with the musicians, the committee decided to break bread with the group for the first time. This was in line with Jesus’ acceptance of Zacchæus in Luke19:5-10, a signal that they have been accept and ready to join the Christian faith in communion with Jesus.
Christ. The bread-breaking ceremony however took the form of a snack. This is to enable the musicians form a favorable attitude toward the new idea. The figure shows the attitude expressed by the musicians from the phase of awareness through persuasion.

**Decision**

Decision engages individuals in activities that lead to choice making that is the choice to adopt or reject an innovation (yes or no). The Zibo musicians accepted the offer in various degrees. The willingness to attend new convert and re-evangelized lessons is a clear indication of adopting the innovation, even though the initial stages express low level of enthusiasm.

On the 15th December, 2007, the group attended its first service and was formally introduced to the congregation, on the 22nd December, 2007, fifteen of the members were baptized into the church as new converts amidst jubilations, and on the 31st night of December 2007, the parish pastor led a procession of the Zibo group through the principal streets of Ahoe and Heve to the chapel for inauguration. That same night the musicians received their first communion with the congregation. There was great jubilation by. The above characteristics exhibited by the zibo musicians show their choice and adoption of the innovation.
Implementation and Observability

This phase accounts for visible representations of the new idea and its practical effects. Zibo musicians engaged in services such as undertaking cleanup activities, engaging in communal labour both in the church and the community. These are visible results for the congregation and the Ho community to see. Accordingly, it was recorded by Rev. Agbodza that, the size of the congregation rose to one thousand eight hundred participants from an anticipated one thousand five hundred on the inaugural night of the group, as many people attended the service to witness the inauguration ceremony in anticipation of the group’s performance. Testimonies of the group’s successful integration included the status of the group as a singing group in the church and their dedication to communal activities of the church and the community. Witnesses also stressed that this transformation has bridged a former gap between the community elders and the group.

Confirmation

Confirmation occurs when people evaluate the results of an innovation. Arguably, Christianization of the Zibo musicians and incorporation of their music into liturgy is what settled the tension between elders and the youth. This is because, the Ho community charges Christians with the power to solve all types of communal conflict. The adoption of the innovation marks a turning point in the lives of the Zibo musicians. Now the group relies on the elders as patrons, and for financial assistance. All these came as a confirmation of the innovation.
Elements in the Diffusion of Innovation Process

According to Rogers, there are four main elements in the diffusion of new ideas. Below is a table of the classifying elements of the theory and its connective interpretations based on this study.

<table>
<thead>
<tr>
<th>The Innovation</th>
<th>Communication Channels</th>
<th>Time</th>
<th>The Social System</th>
</tr>
</thead>
<tbody>
<tr>
<td>Co-opting Zibo music for liturgical use.</td>
<td>Inter – personal mode of communicating the innovation</td>
<td>February, 2007 to December, 2007</td>
<td>Evangelism committee of Ho-Kpodzi E. P. Church and the Zibo Musicians</td>
</tr>
</tbody>
</table>

Table 3.1: Elements in the diffusion of innovation process

This study, however, focuses on the innovation and its characteristics of indoctrinating the Zibo ensemble and its music into the E. P. Church.

The Innovation

Rogers’ model establishes the following characteristics in the diffusion of new ideas in a system, thus relative advantage, compatibility, complexity.
**Relative advantage**

This is the degree to which a new idea is perceived more advantageous. The idea of indoctrination sounds better to the Zibo musicians because: 1) The musicians in the first place were promised special lessons on baptism and confirmation rites to enable them become communicants of the church at no cost; 2) There is an opportunity to become Christian and still perform their music to the church but this time, in a more sacrosanct manner to reflect the religiosity of the Christian faith; 3) The Zibo group can rely on the church’s hymnody as a source of repertory; and 4) It is said that “show me your friend and I will tell you your character”. The association of the Zibo musicians to the church reflects their behavioral patterns. The antithesis of the above is that, now the Zibo musicians have been confined into a faith, a situation that makes them less independent especially in the choice of their repertoire to play and also their private lives will be highly monitored by society.

**Syncretic compatibility**

Compatibility is explained by Rogers as the degree to which an innovation is perceived as being consistent with the existing values, past experiences, and needs of potential adopters. Syncretism is drawn in due to the fusion of this two different inflectional values. One major compatibility of the idea of indoctrination to the values of the zibo ensemble is that; The activities of the zibo musicians is geared towards fighting injustice in the society even though the approach of doing it is considered detrimental to societal harmony. This phenomenon is similar to what the Christian faith practices. The church frowns at wrong doing in the society but uses different approach in handling such acts.
Complexity

This phase signifies the difficulty to understand an innovation. According to Rogers, new ideas that are simpler to understand are adopted more rapidly and innovations that are complicated will be adopted more slowly. The main issue of complexity in the indoctrinating process was seen in the inability of most of the zibo members to read and understand the Bible which goes down to lack of formal education. Out of the seventy-six (76) zibo musicians only eight (8) completed the senior secondary school, indicating mass illiteracy rate, since majority dropped out of school at the middle school level or at the secondary level. The process of indoctrination was however based on the Bible which is the main working tool of the Christian. Sermons and other scriptural explanations were all Biblical. The inability of these members to read and understand mean an idea that is supposed to be simple would have to take more time since the adopters depend largely on the change agents for facts.

Characteristics of the Innovation

This aspect categorizes the social system into sub-groups according to the duration of adopting the new idea, and the associated behaviors. The categories include; innovators, early adopters, early majority, late majority and the laggards. The total number of Zibo musicians who were indoctrinated numbered seventy – six.

Innovators

These are the first, two (2) members out of the seventy-six total number representing 2.5 percent of the Zibo group members who adopted the new idea of accepting to be
transformed. They are the community youth leader and the chairman of the Zibo ensemble. This group accordingly was only looking for the opportunity of transformation, so as to get their colleagues changed. They thus grabbed this chance and thought of making the best out of it. Asked why they adjusted so quickly to the innovation, they responded affirmative, “*midi be Zibo na xa ṣkɔ nyuie, menye ṣkɔ gbegble ko yesiaiyi o, amewo le nu fom le mia ṣu akpa, eva glo*” meaning, we “want a good name for Zibo group, and not bad names always, people are talking bad about us too much, enough is enough”.

Their change was also fast tracked because of their regular presence at all meetings between the group and the change agents. These innovators subsequently served as gatekeepers who acted as role-models for the many other members of the Zibo group who were considered potential adopters, their instrumentality in getting the innovation diffused in the potential adopters, who are also referred to as the critical mass, hence rapidly advanced the successful co-opting process. Secondly, the ability of the innovators to understand and apply complex technical knowledge in the indoctrinating process eliminated the uncertainties of the critical mass about the innovation at the time of its adoption and aided the activities of the change agents. The innovators thus played “*a gate-keeping role*” according to Rogers, in the flow of novelty into the social system. See figure 15, for details.
Early adopters

These are the next ten (10) representing thirteen percent of the Zibo group membership that adopted the new idea after the innovators; they were all in the age bracket of thirty to thirty-five. They initially show signs of skepticism but got convinced after two months. Asked why they did not decide early as the innovators, they responded; “mie di be mia trɔ tɔtro vavåtɔ eyata mie di be mia kpo ametrolawo ṣuto fe nɔnɔme akpo be wo dzɛa, hafi awɔ doɗo ɗe tɔtro ṣuti” meaning, carefulness is our criteria in decision making; we wanted to read along the lines and make a lasting decision, we also want to see whether the change agents themselves are worthy to undertake the task of changing others for God, in other words, we want to access the behaviors of our change agents before engaging in decision making.

Early majority

Twenty-six (26) of Zibo members representing thirty-four percent belong to this group. They are one of the two most numerous adopter categories, making up one-third of the members of Zibo group. Approximately aged between twenty-five (25) to early thirties, the early majority also known as “average members” adopted the new idea after a varying degree of time that is significantly longer than the innovators and early adopters. Conservative as the group is, nonetheless show willingness to attend the new convert classes, but was pessimistic about the new idea; their common slogan is "be not the first by which the new is tried, nor the last to lay the old aside". They therefore have to wait for a total of four (4) months to see evidences manifesting before finally deciding. These evidences include; their association with the change agents that include preaching of the
Gospel and good moral life messages to them, and the love, care and concern shown them by the community due to the awareness of the change process. This convinced them that, they are not condemned outright, but there is hope for life.

**Late majority**

The next twenty-six (26) representing thirty-four (34) percent of the Zibo group members to fully adopt the new idea is the late majority group. This group took five (5) months to assimilate the innovation. They receive the new idea just after the average members (early majority) of the group decided. The early majority mostly age between eighteen (18) to twenty-five (25) felt comfortable with life as it is, and believed early decision to Christianize oneself is a recipe for self denial. They see their stage of life as a level to experiment with life before accepting Jesus Christ fully at latter years in one’s life. They perceived the idea of Christianity to be for the aged and not for the youth. Their adoption therefore came as a result of persistent network pressures from the earlier peer adopters. Like the early majority, the late majority make up one-third of the members of the group. They approached the new idea with a skeptical and cautious air, and had to wait until most others in the group have done so.

**Laggards**

These are the last sixteen percent of the individuals in the group to adopt the idea. They were so skeptical about the entire process because to them, they do not envisage the zibo group and the church coexisting as they always refer to the past on the first attempt to co-opt the group by Rev. Amenu which could not materialize. They tend to be suspicious of
the change agents on the basis of truncating their freedom. They also held the assertion of
the late majority that Christianity is for the aged; this is quoted in Ewe saying “ŋeeyi mele ɖekakpuiwọ kple ɖetugbiwọ si woa subo Mawọ o” meaning “the youth cannot have the
time resources to worship God”. The efforts of the change agents in organizing new
convert classes and persuasions from the innovators other earlier adopters however,
enabled them to adopt the new idea as finally, they became certainly convinced during the
bread breaking ceremony that, they can integrate and share things in common with the
church. The actualization of the process thus took seven months to accomplish. Nine out
of fifteen, representing sixty percent, of the new converts who received their baptism on
the 22nd December, 2007 belong to this category.

The table below shows tabular representation of the various categories of members and the
period taken to complete the adoption cycle.

<table>
<thead>
<tr>
<th>Theoretical Categories (TC)</th>
<th>Number of People in each Category (NPC)</th>
<th>Percentage of People in each Category (%)</th>
<th>Duration taken to adopt (da)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Innovators</td>
<td>2</td>
<td>2.5</td>
<td>1 month</td>
</tr>
<tr>
<td>Early Adopters</td>
<td>10</td>
<td>13.5</td>
<td>2 months</td>
</tr>
<tr>
<td>Early Majority</td>
<td>26</td>
<td>34</td>
<td>4 months</td>
</tr>
<tr>
<td>Late Majority</td>
<td>26</td>
<td>34</td>
<td>5 months</td>
</tr>
<tr>
<td>Laggards</td>
<td>12</td>
<td>16</td>
<td>7 months</td>
</tr>
<tr>
<td>TOTAL</td>
<td>76</td>
<td>100</td>
<td></td>
</tr>
</tbody>
</table>

Table 3.2: categories of members, percentage in each category and the duration taken to adopt the innovation.
KEY

TC represents theoretical categories in the social system

DTA represents duration taken to adopt an innovation in a social system

PPC represents percentage of people in a category who adopted an innovation

DC represents duration taken to adopt an innovation in a social system

Theoretical Category (TC) is used against Duration taken to adopt the innovation in the system.

Figure 3.20: Cylindrical chart of table 3.2
4.1 Analysis of Drum Patterns

Timothy Sexton (2007) indicates that, African oral traditions have been largely accompanied by drumming an assertion that suitably applies to the zibo ensemble as its instruments blend rhythmically with other vocal performances. The zibo ensemble uses five drums and three idiophones.

Analysis of the rhythmic patterns in this work draws on the theory of Structural Set Analysis of African music by Willie Anku (2000). Anku explains that many West African ensembles superimpose various rhythmic ostinati organized around a timeline which spans 4 pulses. In his article “Circles and Time: A Theory of Structural Organization of Rhythm in African Music” (2000), he puts emphasis on the fact that, performances in Africa consists of a steady ostinato framework of multi-concentric rhythms on which various manipulations of the set are realized by the lead drummer. The *timeline* concept relies on the idea that the performance can be segmented into units or time cycles. Events of the performance which may include multiple instruments, a body of songs and dances are all organized around this structural matrix, making it possible for performers to go in and out of the cycle without losing themselves. Anku defines the time cycle span as unified events with common recurring undercurrent of one regulative beat per cycle which is divided into four equidistant beats.

The drum ensemble consists of two basic concepts, thus the background *ostinato* and the *master drum* variation.
The rhythmic ostinati is formed by all the instruments in the ensemble except the masterdrum. All the instruments forming the ostinato patterns, according to Anku, constitute a background for the masterdrum variations which are concurrently regulated by the common timing principles of the time cycle. Each instrument often has a separate entry point with respect to the timeline resulting in staggered entry relationships. The individual positioning in this rhythmic framework is therefore crucial in order to maintain the rhythmic cohesion of all the instruments that are engaged in the performance.
ZIBO FULL SCORE

Transcribed by Gayheart Mawuli Mesiotso

Figure 4.1: zibo ensemble
Figure 4.2: Typical variations of the zibo master drum
The above transcriptions represent the full texture of ostinati of the zibo ensemble and the typical variations played by the master drummer. The full drum score forms the accompaniment for all vocal transcriptions in this study. From Figure 4.1, it is evident that each instrument has a different entry point with respect to the RTP that results in staggered effects and yet, they all keep their respective paths to end the performance and this provides an ostinati background for master drum manipulations.

Anku’s Structural Set module has four equidistant beat areas, one occurrence of a regulative beat polarizing into two symmetrical halves of 8 or 6 subdivisions each. Anku uses *Regulative Time Point* (RTP) or the Regulative Beat (RB) as a way of classifying individual lines by their rhythmic relationships to the timeline. Simply put, RTP shows on which pulse of the timeline the phrase beginning of most ostinati falls.

Anku explains that master drummers can manipulate a set by shifting its orientation, that is, by shifting the perceived position of the RTP within the time cycle. The various sets can now be quantified and represented in a schematic formula for each of the pattern.

![Figure 4.3: Zibo principal bell (ade)](http://ugspace.ug.edu.gh/)

The rhythmic pattern in Figure 3 is the principal bell pattern for Zibo and functions as a timeline with the regulative beat occurring on the first beat of the bar. The pattern can be divided into four equidistant beats and has a total of 16 minimum subdivisions represented by semi quavers.
The raw configuration of intervals of zibo timeline is 33424.

![Ade](http://ugspace.ug.edu.gh/)

**Figure 4.4: Zibo configured principal bell.**

Willie Anku (1992) has studied extensively the role of master drummers in West African drumming ensembles. According to him, the master drummer generates a series of rhythmic variations “drawing from a stock of generative rhythmic vocabulary associated with specific musical genres”. He explains that there are two main principles involved in the process: 1) the shifting set orientation and 2) the use of successive sets.

1) **Shifting set orientation** means displacing the perceived RTP of a rhythmic theme by inserting a transitional theme called the bridge. According to Anku, there are two types of bridge statements. One in which the previous set rhythm is cut short and the other in which a built-in stock rhythm, an *idiomatic* passage provides an important rhythmic and choreographic prompt to both dancers and performers of response drums. Idiomatic bridges constitute a coherent passage and are variant in character, usually spanning beyond a prescribed set. In both cases, a new vertical relationship is established between the timeline (along with the rest of the ostinati) and the master drummer variation.
2) The technique of successive sets implies that the master drummer’s variation is segmented into subsections (usually labeled with letters, a, b, etc.) and these subsections are reorganized following various procedures. Anku categorizes these procedures as: 1) Extrapolation 2) Masking of set units 3) Superset and 4) Set interpolation. These procedures are exemplified with a typical variation used by Zibo master drummers (see Figure 6).

Figure 4.5: shifting set orientation with a built-in stock

Figure 4.6: shifting set orientation with the principal rhythm cut short

Figure 4.7: Zibo principal bell and master drum showing variation ‘A’, subdivision ‘abb’
The figure above is the main theme labeled $A=abb$ where ‘a’ is the first bar ‘b’ in the second bar and ‘b’ repeated in bar 3.

An extrapolation occurs when the subdivision ‘a’ is repeated ‘aa’ and ‘b’ also having “$bb$” such that we have full sets of $A= aabb$.

![Figure 4.8: Extrapolation](http://ugspace.ug.edu.gh/)

In the masking procedure, any (or all) of the subsections ‘a’ and ‘b’ may be masked with equivalent silent sections while the structural span of the set rhythm is maintained.

Masking is the situation where a whole unit of division ‘a’ is replaced with rests; hence the sound is not heard at all or masked. For example:

![Figure 4.9: Excerpt indicating masking](http://ugspace.ug.edu.gh/)
4.2 Analysis of Repertoire And Text

The repertory of the Zibo music in Ho since its indoctrination into Christian worship can be categorized into two main groups according to song text: sacred and secular.

**TAXONOMY OF ZIBO REPERTORY**

![TAXONOMY OF ZIBO REPERTORY](http://ugspace.ug.edu.gh/)

Figure 4.10: taxonomy of Zibo repertory
SACRED REPERTOIRE

Sacred music is devoted exclusively for deity worship. David P. Goldman (2009) defines sacred music as music that assists liturgy or prayer. His categories include Protestant hymns, Christian rock, church chant. Adding to Goldman’s categories is the adaptation of popular and traditional genres for liturgical use of which the zibo ensemble can be classified as a typical example. The E. P. Church has special hymns for the celebration of special religious rites from which all liturgical groups including the Zibo group draws their repertory from. The hymns by virtue of their text, portrays the scriptures aligned with the rites.

The Zibo ensemble as part of its liturgical renditions explores sacred themes in their repertoire selections and compositions. The choice of repertoire for divine service is classified into two main categories. 1) Hymns from the E. P. Church hymnal, and 2) Gospel compositions external to the church’s hymnal which I refer to as Gospel tunes.

Repertoire from the E. P. Church hymnal

Accentuation of hymn singing that depends heavily on Biblical content is unique to Churches of the Reform Traditions of which the E.P. Church belong. The church depends heavily on her own hymns from her hymnal known as “Nyanyui Hame Hadzigbale”, literally translated as the Good news Church Hymn book, which consists of a pool of sacred compositions by both Western and indigenous composers. The hymnbook, which is currently used in the church (Nyanyui Hame Hadzigbale 2002), classifies its hymns according to “tanyagāwo” themes and “kɔnuwo” rituals of the church. The tables below show songs categorized into themes and rituals in Eʋe and translated into English.
Towards Themes

**Mawu fe nɔnɔme**  
The Nature of God

**Mawu fe Dekatɔnɔnyenye**  
The Trinity of God

**Xexemewɔɔ**  
Creation of the universe

**Nuvɔmedzedze kple ɖeɖe**  
Sin and redemption

**Yeseu dzidzi**  
Birth of Christ

**Yeseu ɖe dɔwɔwɔ**  
Christ’s works

**Yeseu fe fukpekpe kple ku**  
Christ’s suffering and death

**Yeseu fe tsitretsitsi**  
Resurrection of Christ

**Yeseu fe dziʃiyiyi kple nyiŋiŋikɔe**  
Christ’s ascension and Holiness

**Gbɔgbɔ Kɔkɔe la**  
The Holy Spirit

**Kristohame kple nyanyuikaka**  
The Church and spreading of the Gospel

**Kristo fe aghenɔwɔ**  
The life of Christ

**Kristo hame kɔnuwo**  
**Special rites of the church**

**Vihehe ɖe go**  
Outdoory of new born child

**Mawutsideta**  
Baptism

**Kelilixɔɔ**  
Confirmation
By virtue of its expansion beyond the Eweland, the E. P. Church has translated her hymns into *Twi,* (another dominant indigenous language in Ghana). But for the purposes of this analysis, focus will be on only song categories used by the Zibo ensemble during worship which are in *Eve* and its literal translations into English language. Focus will also be on songs used in; baptism ceremonies, confirmation ceremonies, marriage ceremonies, Christmas festivities, and Easter festivities.

**Baptism ceremony**

The E. P. Church as part of its mandates to fulfill the scripture in Mathew 28:19-20, that stated that, “Go and make disciples of all nations, baptizing them in the name of the Father and of the Son and of the Holy Spirit, and teaching them to obey everything I have commanded you” carry out this ordinance as a ritual to admit new entrants into the Christian faith. James Innell Packer (1955) indicated that, baptism seals and declares one’s union with Jesus Christ, a union that is fundamental for the concept of Christian salvation. Hymns for baptism rites prior to the arrival of zibo, were performed at slower tempo. Since the introduction of zibo as an accompaniment the performance of these hymns has accelerated in tempo. Hymn 541, is an example.
Lyrics in Eʋe

Yesu vevi, mieva ‘fii
Wo ḍo ḍo Ṯkɔe dzi wo ge
Wotsɔ ḍevi sia va ‘fii;
Esi nède se na mi be:
Mina ḍeviwo nava gbɔnye,
Wo tɔe nye dzifɔfiadufe.

English translation

Gentle Jesus we have come here
To perform your sacrament,
These children were brought here;
In accordance with your admonishment:
That let the children come to me,
For theirs is the heavenly kingdom.

Confirmation rites

Confirmation marks affirmation of one’s baptism in church. Below is the score and lyrics of a hymn associated with the rite. The zibo group, like other performing groups in church, renders repertoires as an interlude to shrug off boredom during confirmation ceremonies. The instrumental rhythms of the ensemble add accented patterns as variations that maintain a steady tempo to these repertories. E. P. Hymn 545 is commonly accompanied with zibo rhythms during this ceremony.
<table>
<thead>
<tr>
<th><strong>Lyrics in Eve</strong></th>
<th><strong>English translation</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Mekpɔ Afeto Yesu ṭa,</em></td>
<td>I have seen the Lord Jesus</td>
</tr>
<tr>
<td><em>Medo ṭe efe ȵku me</em></td>
<td>And appeared before Him</td>
</tr>
<tr>
<td><em>Exɔ nye nuywo nam</em></td>
<td>He took my sins upon Himself</td>
</tr>
<tr>
<td><em>Mekpɔ xoxɔ</em></td>
<td>And I have received salvation</td>
</tr>
<tr>
<td><em>Madze Yesu ko yome ṭaa,</em></td>
<td>I will forever follow Jesus</td>
</tr>
<tr>
<td><em>Eya gbɔ nye xoxɔ le</em></td>
<td>For with Him is my salvation</td>
</tr>
<tr>
<td><em>Madze Yesu ko yome ṭaa,</em></td>
<td>I will forever follow Jesus,</td>
</tr>
<tr>
<td><em>Eya nye sitsofe na nye luo</em></td>
<td>He is the redeemer of my soul</td>
</tr>
<tr>
<td><em>Mawɔ efe lọlu ko ṭaa,</em></td>
<td>I will forever do His will,</td>
</tr>
<tr>
<td><em>Kplɔla nyui ńuto wonye na amegbetọwo,</em></td>
<td>He is a Good Shepherd to mankind,</td>
</tr>
<tr>
<td><em>Eyata ko manɔ eyome ṭaa!</em></td>
<td>For this, I will forever follow Him!</td>
</tr>
</tbody>
</table>
Marriage rites

Hymns performed during these occasions serve as marital input for the couples. The ensemble by virtue of its accompaniments transformed the previously slow tempo to a faster style of performance maintaining the basic pattern (time) of the music. Zibo music today also plays an engaging role by performing a series of interludes during this ceremonies; a reason the church believes can attract the youthful members of the ensemble to conduct similar sacred rites. Below is Hymn 565, a typical supplicatory rendition for the almighty God to grant the couples with the tenacity for a successful marriage.
**Lyrics in Eve**

O lolo vivi sidzedze bliboto,
Biam miele ‘gbe sia na novi siawo,
Miele kuku đem, nyɾɔ wo de wo nya me,
Be woawɔ ðeka yi de ku me ke.

**English translation**

Precious love with insightful understanding
Is what we pray for, for this couple,
We pray thee to sock them in your word
To remain one till death do part them.

---

**Figure 4.13**: E.P. Hymn 565 linked to marriage rites.

---

**Funeral rites**

The text of songs used in this context expresses sorrow and grief with hymn performances meant mostly to mourn the departed and to console the bereaved. Zibo rhythms noted for its metrical accompaniments features prominently during funerals and attract participation. The ensemble hybridizes the western hymns with African drum accompaniment. Repertoires in the simple duple and simple quadruple signatures are always accompanied by the ensemble. The portability of zibo instruments present them favourite accompanists whenever church services are held outside the church premises. This is because, the
instruments are easy to carry compared to other ensembles such as Agbadza and many others. Traditional dirges are also known as *avihawo* or *kutefehawo*. Below is EPH 587 in lyrics and in score.

**Lyrics in Eve**

Nɔviwo, migatɔ o!

*Brethren do not stop*

O, mizo yi ŋgo ko!

*But just surge forward*

Mikpo ale si mia ‘gbe

*All see how our lives*

Le vavlame le yi yim.

*Are blazing forward*

Fifia ke yodo vi la

*Now the grave shall grasp*

Axo mia ɲutila;

*Our mortal remains*

Ya ta gbe la be: egbe mile mozo ti la

*The voice echoed, today!*

Dzifo ko dzudzo le, dzifo ko dzudzo le,

*Hold firm the journey staff*

Dzifo ko dzifo ko dzifo ko dzudzo le.

*Only Heaven, only Heaven can joy be experienced.*

---

**Figure 4.14**: E.P. Hymn 587 linked to funerals.
Christmas festivities

Songs in this category are subdivided into Advent songs and Carols.

Advent

This is a preparatory period for the celebration of the birth of Christ, which is marked with special hymns in the church. These hymns give the indication of an approaching Christmas. Zibo’s main role is to provide accompaniment to the songs. Below is an example of E. P. Hymn 85.

**Lyrics in E**

`Mele ago dom nawo hee!`

Behold! am knocking at your door,

`Wo amekae ma hå?`

Who is that knocking?

`Nye Yesu wo Xɔla vevi,`

I am Christ! Your Savior,

`Meva gbo wo dze ge`

I have come to reside with you.

---

Figure 4.15: E.P. Hymn 85 linked to Advent period.

http://ugspace.ug.edu.gh/
Carols

Carols are usually rendered during Christmas day and a few weeks beyond the festivities with the notion that the yuletide is still hovering. The ensemble provides accompaniment to the general hymn singing in the church, and performs interludes when called upon. Hymn 104 of the E. P. Church hymnal is an example:

**Lyrics in Eve** | **English translation**
--- | ---
Luwo fo mega do lo o, | Rise up oh, sleeping soul!
Kekeli do na mi | Light has appeared to us
Nukuyletivi la gblo bena, | The wonderful Star has indicated to us,
Mia dela la tu mi. | That, our Savior is near us.

![Image of Hymn 104](http://ugspace.ug.edu.gh/)

Figure 4.16: E.P. Hymn 104, a Christmas Carol
Easter festivities

This commemorates the suffering and the resurrection of Jesus Christ. Hymns perform during this period are also grouped into; 1. Crucifixion of Jesus Christ, 2. Resurrection of Jesus Christ.

Crucifixion of Jesus Christ

Hymns perform during this period expresses grief, an indication of sharing in the pain and death of the Lord Jesus Christ. Zibo offers accompaniment to the hymn general hymn singing of the church and performs during liturgical selections. Below is an example of E. P. Hymn 155.

**Lyrics in Eʋe**

<table>
<thead>
<tr>
<th>Eʋe text</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nye fiafupe metso xexe sia me o.</td>
<td>My Kingdom does not come from this world</td>
</tr>
<tr>
<td>De wotso xexe sia me la,</td>
<td>If it were to be from this world,</td>
</tr>
<tr>
<td>Anye ne Fofonye ado dolawo do da,</td>
<td>My Father would have send forth His angels</td>
</tr>
<tr>
<td>Bena ne wova uli tanye.</td>
<td>To fight the struggle on my behalf.</td>
</tr>
</tbody>
</table>

Figure 4.17: E.P. Hymn 155 linked to crucifixion of Jesus Christ.
Resurrection of Jesus Christ

The text of the hymn below restores hope that Christ has triumphed over death, and that death is no longer an enemy because in Christ, there is no longer fear for the punishment that comes after death. (1 Corinthians 15:55-57) “O death where is your victory? O death, where is your sting?” The sting of death is sin, and the power of sin is the law. But thanks be to God, who gives us the victory through our Lord Jesus Christ! Zibo provides instrumental accompaniment as a main role during congregational singing. Example of EPH. 173 is transcribed below.

<table>
<thead>
<tr>
<th>Lyrics in Eve</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Enɔ yɔdo la me,</em></td>
<td>Low in a grave He lay,</td>
</tr>
<tr>
<td><em>Yesu xɔlanye!</em></td>
<td>Jesus my Savior!</td>
</tr>
<tr>
<td><em>Mɔ kpɔm na ŋkeke la</em></td>
<td>Waiting the coming day</td>
</tr>
<tr>
<td><em>Yesu xɔnye!</em></td>
<td>Jesus my Lord!</td>
</tr>
<tr>
<td><em>Eva do go tso yɔ me,</em></td>
<td>Up from the grave He arose,</td>
</tr>
<tr>
<td><em>Edu efe fuwo kata dzi</em></td>
<td>With a mighty triumph o’er His foes</td>
</tr>
<tr>
<td><em>Edo go abe dzidula ga de ‘ne,</em></td>
<td>He arose a Victor from the dark domain,</td>
</tr>
<tr>
<td><em>Enɔ ‘gbe be yeaɖu dzi kple eviawɔ</em></td>
<td>And He lives forever with His saints to reign</td>
</tr>
<tr>
<td><em>Efə hee! Efə hee!</em></td>
<td>He arose! He arose!</td>
</tr>
<tr>
<td>*Haleluya! Efə hee!*Hallelujah!</td>
<td>Christ arose!</td>
</tr>
</tbody>
</table>
Aside the repertoire from the church’s hymnal, the Zibo group also performs other contemporary sacred tunes exterior to the church’s hymnody. These compositions employ sacrosanct themes and texts that depict the Christian faith. This is sub-categorized in to recreational tunes and dirges. It is worth noting that in all situations below, the text and music in the various categories are set to zibo instrumental accompaniment for performance.

Recreational tunes

Repertoires from this category are compositions that express jubilant moods and are mainly used during chuffed occasions such as naming ceremonies, puberty rites, marriages, birthday celebrations, political parties’ rallies and many others. The example below is an exclamation to God to extend His divine protection to the defenseless.
**Lyrics in Eve**

<table>
<thead>
<tr>
<th></th>
<th><strong>English translation</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Lem d’asi o, nye Mawu!</em></td>
<td>Hold me with your hands, oh my God</td>
</tr>
<tr>
<td><em>Asiwo malé d’asi.</em></td>
<td>Your hands will I clench</td>
</tr>
<tr>
<td><em>Wo nuqusi, awo kalo!</em></td>
<td>Your right hand is defensive!</td>
</tr>
<tr>
<td><em>Wo ṕusē hā anya futowo ḍa.</em></td>
<td>Your strength scatters the enemy away.</td>
</tr>
</tbody>
</table>

![Zibo gospel tune](http://ugspace.ug.edu.gh/)

**Dirges**

This is exterior but similar to the expressions grief in the renditions from the church’s hymnal.

The lyrics below metaphorically compares death to an entrance of a path leading to farms, where even as one walks with others in group towards the same direction, once you arrive at your entrance, regardless of the excitements, one must branch to the final destination.
Lyrics in Ewe

Eku ya agblemọnu ye,

Tọwomọnu ko nadze to,

Ame ađeke madze to nọvia tọme o,

Nenema Yesu ọlọda da di,

Ame ađeke madze to nọvia tọme o,

Tọwomọnu ko nadze to!

Tọwomọnu ko nadze to.

English translation

Death is like entrance of path leading to farms,

Your entrance is where you branch

Nobody branches through the friend’s entrance,

That is how Jesus established it,

Nobody branches through the friend’s entrance

Your entrance is where you branch

Your entrance is where you branch

Figure 4.20: Zibo gospel dirge

SECULAR REPERTOIRE (NON SACRED)

This category includes songs primarily linked to non-religious activities. These have classified into; 1. Songs for recreational purposes and 2. Dirges
Recreational songs

Songs in this category are sub grouped into; Patriotic, Erotic (Profane) and Mundane

1) Patriotic songs

The Zibo group being the motorcade for political campaign especially in and around Ho has songs that fit these occasions. The zibo group provides entertainment to its massive patrons during occasions like this. The repertoires for these occasions are mostly songs with strong patriotic content, through which the history, culture, struggles and the need to promote peace prior, during and post electoral activities. The text from the excerpt below reminds citizens of Ghana on the need to unite and fight for a common goal, towards the development the nation.

<table>
<thead>
<tr>
<th>Lyrics in Eve</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dekawɔŋɔ me ŋusɛ le,</td>
<td>In unity lies strength</td>
</tr>
<tr>
<td>Miwɔ ɖeka ne du nenyo loo,</td>
<td>Unite and develop our dear nation,</td>
</tr>
<tr>
<td>Dekawɔŋɔ me ŋusɛ le,</td>
<td>In unity lies strength</td>
</tr>
<tr>
<td>Miwɔ ɖeka ne du ne nyo loo.</td>
<td>Unite and develop our dear nation.</td>
</tr>
<tr>
<td>Miwɔ ɖeka, miwɔ ɖeka,</td>
<td>Unite, unite,</td>
</tr>
<tr>
<td>Miwɔ ɖeka ne du ne nyo loo.</td>
<td>Unite and develop our dear nation.</td>
</tr>
<tr>
<td>Miwɔ ɖeka, miwɔ ɖeka,</td>
<td>Unite, unite,</td>
</tr>
<tr>
<td>Miwɔ ɖeka ne du nyo loo.</td>
<td>Unite and develop our dear nation.</td>
</tr>
</tbody>
</table>

http://ugspace.ug.edu.gh/
2) Erotic (profane) songs

To be born into an African society is to be born into a culture that also cherishes morality. The African tradition therefore inculcates in its young ones the excellencies of its cherished principles to enable them appreciate, internalize and practically display them in their moral lives. The Ewe tradition frowns at immorality, indecency which also includes erotic languages and profane songs. The Zibo ensemble however performs some of these repertories in the secular context mainly to entertain. Contextually, these repertoires are performed for puberty girls and young male adults in amorous relationships. The lyrics of the piece below reveal an ecstatic sexual moment of a lady with her lover.
Lyrics in Eve

Mɔn sevente digris
Nyema fo fu nawo,
Mɔn nainte digris
Nyema fafu na wo,
Mɔn aleke aleke
Nyema fafu na wo
Elabena kɔndɔm bo,
Elabena kɔndɔm bo,

English translation

Fuck me seventy degrees
I will not be pregnant for you
Fuck me ninety degrees
I will not be pregnant for you
Fuck me erratically
I will not be pregnant for you
Because condom is in abundance,
Because condom is in abundance.

Mɔm Lekeleke Ḥa

Figure 4.22: Zibo erotic song

3) Mundane

Repertories in this category fall between the patriotic and the erotic. It is neither patriotic nor erotic, but ordinary. The ensemble performs this repertoire for entertainment purposes
in all social gatherings. The excerpt below admonishes people on the treacherous nature of the human race and the need to exercise carefulness when dealing with friends.

**Lyrics in Eve**

Novi nya zɔɔ kple xɔlɔwo
Kple xɔlɔwo.
Woa no ṣu wo!
Woa no ṣu wo!
Lāwoada wo nye!
Wo me zo na kple fe o,
Wo fe fe la ‘ku me.

**English translation**

Brethren beware of friends
Indeed with friends.
They will relate with you!
They will relate with you!
They are like beast!
Who do not walk with open claws,
Their claws are hidden.

![Figure 4.23: Zibo mundane repertoire](http://ugspace.ug.edu.gh/)
Dirges

The text of these repertoires in this category also expresses grief and console the bereaved. Comparatively with sacred dirges, the discrepancy is the text. While sacred dirges deal with religious themes and text, the secular dirges have no affiliation to religiosity but offers proverbial incentive for consolation. The zibo ensemble performs these repertoires during funeral ceremonies as a means of entertainment. Below is an example in text and score;

**Lyrics in Eve**

<table>
<thead>
<tr>
<th>Lyrics in Eve</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Vinye mele agbe no ge nam o,</em></td>
<td>My child is not going to stay alive for me,</td>
</tr>
<tr>
<td><em>‘Yata melea ’gbefua kpe,</em></td>
<td>Am suffering all in vain,</td>
</tr>
<tr>
<td><em>Zã do metsia ‘lɔmadɔ,</em></td>
<td>I remained sleepless all night</td>
</tr>
<tr>
<td><em>Vinye mele agbe no ge nam o,</em></td>
<td>My child is not going to stay alive for me,</td>
</tr>
<tr>
<td><em>Mexa ‘ya dɔ wo.</em></td>
<td>I labored in vain.</td>
</tr>
<tr>
<td><em>Nye ya medzo loo! Awo!</em></td>
<td>For me, am gone</td>
</tr>
<tr>
<td><em>Medzo loo! Mexa ‘ya dɔ wo</em></td>
<td>Am gone, I labored in vain</td>
</tr>
</tbody>
</table>

http://ugspace.ug.edu.gh/
MELODIC ANALYSIS

Zibo ensemble is a male dominated musical group. The cantors are mainly men who sing in the middle range, doubled by the female voices an octave higher. This effect stretches the melodic range from the middle C to C on the treble staff. The cantor chooses keys that are convenient to the group even though they perform hymns which are originally written in keys. F major and G major keys are the most common keys used by the group during performances. The melodic intervals used in Zibo performance range between major seconds, thirds, perfect fourths and fifths and octaves.
Zibo music does not adhere to strict Western harmonic principles even though the group performs repertories from E. P. Church hymnal which is harmonically structured. Harmonic rendition comes as a spontaneous reaction, as individual singers may decide to add a second part either a third below or above the cantor’s pitch making it parallel thirds or sixths at random.

In the above extract, a section of the chorus chose to add parallel thirds (major and minor) to the melody, as a traditional method of harmonizing songs.
FORM ANALYSIS

The form employed in Zibo performance is usually a call-and-response between a cantor and a chorus. The cantor and chorus alternate each other during performance, and often overlap. The cantor sometimes sings an entire iteration of the piece before the chorus joins in and sometimes he cues the chorus’ entry with specific phrases. Due to the length of performances, a Zibo group may have two cantors alternating the leading role. The first cantor usually raises a phrase of the song, cantor two joins before the response from the chorus. Below is an excerpt.

![Image of call-and-response style](http://ugspace.ug.edu.gh/)

Figure 4.27: excerpt of Zibo song in call-and-response style.

TEMPO

Zibo rhythms are very fast in tempo and are used to accompany repertories composed in only simple duple and simple quadruple time signatures. Zibo cares little on tempo indications on compositions, to the ensemble all repertories that falls within the signature bracket must be performed in the zibo style, that is “tempo di allegro”. Below is an excerpt of E. P. Hymn (EPH) 191 in its original tempo and in Zibo performance style.
The tempo indicated in the above excerpt “bokoo” mean slow (adagio). A hymn mostly used in meditations and prayers hence the slow tempo. Below is the same excerpt performed in the zibo style (tempo di allegro).
CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 Summary

This dissertation has discussed the processes and effects of Christian indoctrination of Zibo music by the Ho Kpodzi Evangelical Presbyterian Church, Ghana. This closing discussion answers my research questions, puts Zibo music in broader contexts, and offers lines for future research.

The central question addressed by this dissertation is: what developments necessitated the incorporation of Zibo ensemble into the Christian liturgy in the Evangelical Presbyterian Church at Ho? I hypothesized that: 1) the activities of the Zibo ensemble were considered inimical and incompatible to the Christian religiosity professed by the E. P. Church. 2) The animosities between the elders and the youth of Ho - Ahoe over the formation of zibo ensemble, and the perceptions held about the group for conflicting with traditionally held moral principles of the society made the Zibo musicians accept the offer to be appropriated into the church, as a way of countering negative assertions held about them.

A critical study of the Zibo ensemble, however, revealed that the appropriation of the ensemble into the church was mainly due to:

1) The E. P. Church saw the need to convert the zibo ensemble and its patrons into the church because the church has endorsed the principle of normative worship as compared to the regulative principle of worship that was introduced by the early missionaries of the church. The early missionaries practiced the regulated principle of worship which indicates that, the corporate worship of God is to be founded upon specific directions of the Bible, Derek Thomas (2010). In other words, the worship of God should
include only the instructions or commanded elements that are in the Bible. Drum accompaniments were perceived as incompatible and even sinful by the early missionaries. The church however reverted to the normative principle of worship, that allows musical instruments which were not acknowledged in the Bible such as zibo musical instruments to become beacons of hymn accompaniment in the church. The normative principle teaches that, whatever is not prohibited in Scripture is permitted in worship, so long as it is agreeable to the peace and unity of the Church, Thomas (2010). This phenomenon led to the appropriation of most traditional musical styles into the church to serve various purposes.

2) The Zibo duple and quadruple rhythmic characteristics fit into the churches’ hymnody and thus serve a better accompaniment. With traditional musical types such as; ḣbɔɔbɔ, zigi, agbadza and atumpan rhythms already in use in the church as means of accompaniment for various rhythmic compositions, the zibo instruments were thought to be a plausible accompaniment to western hymns and thus to create a hybrid and harmonious style that pleases devotees.

3) The mission of the church is to evangelize to everybody especially the spiritually less privileged of which the musicians of Zibo were classified. The zibo artists were seen as fallen souls and needed spiritual uplifting. Indoctrination of the zibo musicians can therefore be described as a major accomplishment by the church.

4) Zibo musicians seized the opportunity to counter the negative image they had because of the “immoral” lyrics of their songs and their boldness in challenging the elders. The actions and activities of the group right from the formation stages are considered taboo in the Ghanaian society. These insubordination attitudes eroded the identity of the group.
compelling them to struggle for acceptance in the society. The indoctrination hence presented an opportunity to redeem the lost glories.

5.2 Historical Developments of Zibo Ensemble

The second question explored in this dissertation has to do with the main historical developments of the Zibo ensemble. Zibo is a youthful recreational ensemble that originated from a Ga ensemble from Ghana called Kolomashie. Kolomashie dance was used by the people in Accra to castigate the over indulgent behavior of the colonial elites in the 1920s. Some Ho migrant workers returning from Accra decided to improvise similar dance at Ho. Criticizing injustice through music was their main objective in the community. Their criticisms however conflicted with societal structures as chiefs and elders were not spared. The group engaged in several struggles with the community leadership and got banned several times, and many times they resuscitated with their music. It was as a result of such struggles that led to the name of the group “kaa fe nye ma zi bo, obaa gbo” in Ga meaning “if you attempt it again, we will beat and kill you”. One major development experienced by the genre is its recontextualization into a new setting. The lyrics of zibo are profane and erotic, a situation that limits them to secular stage of performance. The indoctrination of the group however broke this limitation and made them more functional in the Ho community. Another major development in the annals of the group is the reconstruction of the already soiled identities of the musicians in the society. The earlier struggles with community elders coupled with exhibition of indecency by some of its members prejudice the group as a defiant ensemble, an identity
they battled with. The indoctrination therefore helped to reconstruct their identity as Christians with a superior morality in the eyes of the community.

5.3 Processes Involved in Co-opting Zibo into the Church
In order to respond to the question of the specific processes involved in co-opting Zibo ensemble into the church, this study employs the framework of diffusion of innovation by Rogers to trace the various steps involved in the indoctrinating process. This theory unveils how new ideas are embraced by different individuals in a group. The study revealed the following as main processes used to achieve the set target: 1) One-on-one encounters with members of the group. This appears more like a guidance and counseling session for the members, where individual needs were addressed. And 2) group encounters where new convert classes and re-evangelism classes sprouted from. It is also revealed that the relatively conservative mode of adopting the new idea truncated similar process in the past with Rev. Amenu. The change agents (church) hence developed an approach of persistent pursuance which enabled them to succeed this time.

5.4 Responses of Congregants, Musicians, and Ho Community to Zibo Indoctrination
I also inquired into the responses of the congregants, musicians, and the community the changes derived from the introduction of Zibo music into the E. P. Church. These include: 1) Bringing zibo musicians into Christiandom to the congregation, is the greatest fulfillment of a Divine mandate, (Mathew 28: 19) that instructed “Go ye therefore and make disciples of all nations”, but with a responsibility to nature the group until they attained maturity as Christians. 2) The zibo musicians perceive the indoctrination as
means of spiritual upliftment, emotional and physical empowerment. To them, the process is an enabling factor to partake in the Holy Communion of Christians which is the sharing in the spiritual food of the church. 3) The musicians have also become full members of the church, qualified to access all facilities such as welfare funds, guidance and counseling services etc. for their physical, emotional and spiritual growth. 4) The religious influence from the early missionaries in Ho greatly impacted the natives including the chiefs of Ho. The entire community of Ho believes in the capability of the church to transform the insubordination behaviors of the zibo musicians and the erotic lyrics of their songs into a morally resounding one. The entire Ho community was ecstatic in responds to the indoctrination of the zibo musicians. The presence of Togbe Kasa II, and Togbe Anikpi III, divisional chiefs of Ho - Ahoe and Ho - Heve respectively during the inauguration of the ensemble in the church is a clear manifestation of peace and endorsement; and 5) the control of indecent zibo lyrics allowed the ensemble to participate in celebrations such as the traditional Asogli State yam festival that involve local chiefs who were initially hostile to zibo.

5.5 Effects of Christian Indoctrination on Zibo Ensemble

Through this research I found that the indoctrination of the Zibo ensemble had various effects on the music. These include: 1) The repertory renditions of the group were modified in order to adapt to the new setting. This meant a gradual change from secular to sacred song performances, but without completely abandoning secular programs. The Zibo ensemble with the indoctrination has added volumes of song repertoires to their album, because the churches hymnal is available for them. 2) The group lost some of their
autonomy. They have been limited somehow in both conduct and performance. They are now careful in selections of repertories. 3) The ensemble has become a gospel propagating agent of the church. The power of Zibo music to transform and its potential therapeutic power to heal has been successfully exploited by the church. 4) Another effect of this indoctrination is the recontextualization of the Zibo by means of Syncretic compatibility approach. The main objective of Zibo is to police misdemeanor by castigating the erring members of the society. The church also frowns at social transgression and preaches against it, an act that is analogous to what the zibo group does, but with different approaches. While the Zibo group attack wrongdoing with vulgar texts and ending up incriminating themselves, the church approaches the same behaviors with gentleness, through guidance and counseling, moral talks, preaching to get the offender to understand the consequences of their acts and to work towards transformation. The indoctrination has therefore presented a better option to the zibo musicians on the best methods of policing perverse conducts. 5) The zibo musicians have become developmental oriented emerging as the workforce of the church and the community. The group actively participates in communal activities in the church and the Ahoe and Heve communities. They frequently organize clean up exercises in and around the church and the communities surrounding them. The church has become a bigger family for the zibo musicians. 6) The group relies mostly on the new family for supports. Most of the group members being artisans get employments from the immediate family. The church thus seeks the welfare of the group and its members.

The group also benefits from youth training workshops organized by the church. The church as part of its growth and youth empowerment agenda, frequently organizes youth
training workshops to equip the youth in the church with leadership and survival skills to independently run their economies. Derek Thomas (2010)

5.6 Conclusion

Several factors have conspired to encroach on traditional music in Africa. One of such agents is via indoctrination which comes through, the quest to transform, and the enthusiasm to propagate the gospel. This phenomenon is what inspired the Evangelical Presbyterian Church, Ho-Kpodzi to modify Zibo music in order to conform to Christian standards and still maintain its identity as a traditional group. This is because the ensemble has dual contextual stages to function, both in, and outside the church with different song repertories. A group that has been scolded for its operational values has been embraced through religious indoctrination.

In sum, the following remarks encapsulate the finishing of this thesis: 1) The arrival of the missionaries in Ho has greatly impacted the religious activities of the natives of Ho. 2) The loss of the E. P. Church congregation during the 1988 – 91 split occurred as its breakaway spiritual wing allows the use of dance and other local musical resources, and thus capturing many youths away from the more orthodox E. P. Church that was using hymns. The E. P. Churches response was therefore to Africanize their music through zibo and other traditional rhythms. 3) Zibo was not associated to paganism and so, like other recreational form of traditional music (e.g. bɔbɔbɔ), can easily move into the church. 4) Zibo and other recreational forms of local music are informal and associated with the youth and so can change more easily than the more conservative and formal musical forms associated to ritual and court institutions. 5) Like Kolomashie, Zibo uses lightweight
portable instruments such as bells, shakers, and hand-held drums, so was and is particularly convenient for both church processions and the moving of drums around between a secular to a sacred venue. 6) The zibo musicians benefited tremendously from the indoctrination process. 7) The zibo ensemble has responded to positive innovation that suits a contemporary audience. 8) To the zibo musicians, the modification reconstructed their identity in the society. 9) The zibo musicians are of great liturgical value, and agents of development to the church. 10) The group lost some of their autonomy. 11) Whereas among the northern Ewes there was a lot of Akanisation from the 19th century, the case of zibo presents a Ga – Ewe musical syncretism and 12) Zibo ensemble adds up to other traditional ensembles to contribute to the richness of the local culture of Ho. This dissertation discusses Christianization of traditional musical genres like zibo, with focus on the processes of achieving a desired result and its possible effects on the ensemble. These processes have been discussed by other authors like Agyeman (1993) who studied the adaptation of Nnwonkoro by the Catholic Church to replace the Gregorian chant. Agyeman strongly argued for the incorporation and adoption of Nnwonkoro in the Catholic Church as it could be used effectively to convey the message to the indigenes as compared with the Gregorian chant. Like the Catholic Church, the E. P. Church also performs chants during communion rites of which zibo ensemble does not feature as in performance. Incorporation of zibo into the E. P. Church therefore is not for the replacement of any liturgical order as advocated for by Agyeman for the entire chant to be replaced with Nnwonkoro, but to offer accompaniment to the existing hymns and also perform as one of the liturgical groups in the church.
Another author who studied similar processes to this thesis was Agordoh (1994), who examined the traditional musical elements in the E.P. Church of Ghana. In his work, he carefully present some of the traditional musical elements which have been adopted by the E.P. Church in their service and notes that, it helps in carrying the message to the congregation as they are able to relate to the music in the church. The presence of zibo in the church is similar to the adoption of other traditional musical elements by the E. P. Church to their liturgy as indicated by Agordoh.

Ampomah (2003) stated that explicit bans existed for the use of traditional musical genres in Christian worship by the Roman Catholic and the Methodist churches before the early sixties. Zibo’s indoctrination can thus be seen as an expression of liberation from these institutional restrictions.

5.7 Recommendations

Having made critical observation of the Zibo music, processes and effects of its indoctrination, the following recommendations have been proposed for careful consideration;

1. African traditional musical genres are not demonic as perceived by many especially in the diaspora. African rhythms can blend favorably with several repertories, hence must be projected as accompaniments to compositions both local and foreign.

2. Contemporary choirs should endeavor to fuse traditional elements with the conventional components.
3. Traditional music should not be left in the hands of the illiterates; the elite in the society should join the performance of our traditional music to remove the inferiority complex associated with it.

4. Interest in music in general should be promoted in pupils in the basic schools with music made an examinable subject.

5. The future of every tradition largely depends on how best its youth acclaims it, and since the youthful age is a period of vulnerability and susceptibility to social vices, the society should be more interested in mentoring them in order to make them fit into the standards of the society. Religious and corporate bodies should adopt youthful groups such as Zibo and shape them.

Further Studies

Zibo continues to be appropriated into other contexts beyond the church. Future research could show how this tradition continues to grow. One of such contexts is accompaniment for jazz or highlife dancing groups. An interesting question would be: how can we achieve a balance between jazz, highlife and zibo rhythms?
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APPENDIX 1

Zɔɔɔ Kple Yesu
with Zibo accompaniment

Arranged by Gayheart Mawuli Mesiotso

Voice

Genuo

Ade

Gakogui

Frikiwa

Tamaleen 1

Tamaleen 2

Zibo gâ

Djembe

http://ugspace.ug.edu.gh/
Zzą Kple Yesu
with Zibo accompaniment
APPENDIX 2

Nye Ыто Menya
with Zibo accompaniment

Transcribed by Gayheart Mawuli Mesiotsso
Nye Djɔ Menya
with Zibo accompaniment

dua de wo me bom o, te de wo r ku ha fi na se wo je go me nya
Nye Ṣọ Menya
with Zibo accompaniment

Voice

Gn.

Ad.

Gak

Frkw.

Tm 1.

Tm 2.

Z.G.

Djembe

http://ugspace.ug.edu.gh/
APPENDIX 3

Mexa Fu Kpe
with Zibo accompaniment

Transcribed by Gayheart Mawuli Mesiotso

http://ugspace.ug.edu.gh/
Mexas Fu Kpe
with Zibo accompaniment

Vi nye me lea 'gbe no ge nam o, me xa fu kpe dea 'ya me

INTEGRi PROCEDAMUS
Mexa Fu Kpe
with Zibo accompaniment

Voice

Gn.

Ad.

Gak

Frkw.

Tm 1.

Tm 2.

Z.G.

Djembe

http://ugspace.ug.edu.gh/
APPENDIX 4

Efo Hee
with full zibo accompaniment

Transcribed by Gayheart Mawuli Mesiotso
Efo Hee
with full zibo accompaniment

do la me, Ye su xo la nye
Efo Hee
with full zibo accompaniment

Voice

Gn.

Ad.

Gak

Frkw.

Tm 1.

INTEGRIT PROCEDEMUS

Tm 2.

Z.G.

Djm.

http://ugspace.ug.edu.gh/
Efo Hee
with full zibo accompaniment

nye,
E va do go tso ye me,
E du

http://ugspace.ug.edu.gh/
Efő Hee
with full zibo accompaniment

Voice

Gn.

Ad.

Gak

Frkw.

Tm 1.

Tm 2.

Z.G.

Djm.

http://ugspace.ug.edu.gh/
Ebo Hee

with full zibo accompaniment

Voice

Gn.

Ad.

Gak

Frkw.

Tm 1.

Tm 2.

Z.G.

Djm.
Efo Hee
with full zibo accompaniment

Voice

Gn.

Ad.

Gak

Frkw.

Tm 1.

Tm 2.

Z.G.

Djm.
Efo Hee
with full zibo accompaniment
APPENDIX 7

Luvo Nye Wo Le Yo Wom

Anonymous composer
Arranged by G. M. Mesiotso

APPENDIX 8

Me Moa 'Ua De Ya Me

Anonymous composer
Arranged by G. M. Mesiotso
**APPENDIX 9**

Lem Da Si, O Nye Mawu

Anonymous composer
Arranged by G. M. Mesioto

**APPENDIX 10**

Lā Woa Da Wo Nye

Anonymous composer
Arranged by G.M. Mesioto
APPENDIX 11

Gbesigbe Woa Uu Dzigogbowo

Anonymous composer
Arranged by G. M. Mesiotso

APPENDIX 12

Agbemavo Yome Mati

Translated by Daeuble - 1922

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APPENDIX 13

Afeto Klo Ṣutinya Madi
Anonymous Composer
Arranged by G.M.K. Mesiotsso

APPENDIX 14

Eku, Agblemonu
Anonymous composer
Arranged by G.M. Mesiotsso
APPENDIX 15

Me xa Fu Kpe!

Anonymous composer
Arranged by G. M. Mesioto

Vinye me lea'gbe no genam o, ya ta me lea'gbe sua kpe za do me tsia loma

Nye ya me dzoloo, A wo, Nye ya me dzoloo, A wo, Nye ya me dzoloo,

A wo, me dzlo loo, me xa ya do wo.

APPENDIX 16

Ve Zozo Nyo

Anonymous composer
Arranged by G. M. Mesioto

Denu le nku dzi nam e ya ta no vio zo na wo zo na ve ve ve loo,

wo zo na ve ve, wo zo na ve ve, wo

zo na ve ve ve loo.

Denu le nku dzi nam e ya
ta no vio zo na wo zo na ve ve ve loo.

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APPENDIX 17

Egbe La Evo
Anonymous composer
Arranged by G. M. Mesiotsos

APPENDIX 18

Naiviwo Miga To O
Anonymous Composer
Translated by Sam Quist 1922