FUMÆFUMÆ: CREATING A NEW DANCE FORM FROM TRADITIONAL DANCES

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DECLARATION

I Godson Atsu Sokpor, with candidate number 10246040, hereby declare that I have dully acknowledged all citations, references, and ideas of other scholars in this thesis. Therefore this thesis is an original work produced by me from a study personally undertaken under the supervision of Professor F. Nii-Yartey and Mr. S. Asare Newman and has not presented to any other institution for the award of a degree.

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DEDICATION

This work is dedicated to the Addy and Oku family all of Atukpai in Ga-mashie and our creative ancestors both dead and alive who gave back to society what society gave them.
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“Make a joyful noise unto the Lord, all ye lands. Serve the Lord with gladness. Come before this presence with singing. Know ye that the Lord he is God: it is he that hath made us and not we ourselves; we are his people, and the sheep of his pasture. Enter into his gates with Thanksgiving and into his courts with praise; be thankful unto him and bless his name. For the Lord is good; his mercy is everlasting and his truth endures to all generations” (Psalm 100:1-5 NKJV).

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ABSTRACT

Dance in many cultures is performed as a form of arousing emotions, social communication, and spiritual fulfillment. Traditional dances are mostly associated with indigenous people of a particular ethnic group. Therefore, any art form emanating from the indigenes is perhaps likely to be termed traditional. Members of similar community sometimes create new dance forms within the framework of existing dances. A typical example is the Fumefume dance created in the late 1960s. The study seeks to establish how a new dance form was created from some traditional dances. It will also bring to the fore the importance of Ga-Dangme traditional dances from which movements were selected to create the Fumefume dance, create a choreographic piece based on the philosophy and mystery behind the Fumefume dance, and also try to sustain the practice and appreciation of Ghanaian traditional dances through the chronicling of the history behind the creation of the Fumefume dance. In this research, certain questions were raised as to which ethnic group created the Fumefume dance, how a new dance form can be created without completely ignoring the elements that influenced them, how can the myth and philosophy behind the creation of Fumefume be put into a choreographic piece among others. The researcher will attend, observe, and interview the two families (Addy and Oku we) all of Atukpai in Ga mashie who are claiming ownership of the Fumefume dance. This will be accomplished through ethical research and techniques of gathering data as qualitative approach, population, sample and sampling technique, research design and finally design research instruments. The researcher expects to find out which family created the Fumefume dance. This research will help ethnographers, lecturers, dance students and others get adequate information on the Fumefume dance and unravel the myths behind the name, decode some of the movements and understand, examine, decode as well the African philosophy surrounding the creation of the Fumefume dance.
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CHAPTER ONE

Introduction

1.1 Background to the Study

Ghanaian dance of *Ga-Dangme*\(^1\) ethnic origin such as *Fumefume* reflects the culture and beliefs of the *Ga-Dangme* people. Some of its movements were borrowed mostly from Ga traditional dances as well as from other ethnic groups from a different region of Ghana. These movements were purposely selected and choreographed to suit the aesthetic and other artistic values of the *Ga-Dangme* people. *Fumefume* has gone through a lot of transformations from its original form since late 1960s and early 1970s. For example, the original *Ga-Dangme* musical instruments (Oblenten, *Ampaa* and *Fumefume mi*) which reflect the historical and ecological background of the Ga-Dangme people have been replaced with Malian musical instruments like the djembe\(^2\) and dundun\(^3\). Additionally, the incorporation of both indigenous Ga and non Ga related movements by both indigenous Ga and non Ga practitioners is evident in its present form. The process of incorporation involves borrowing, improvisation and fusion of the movements and musical elements. Nketia (1965) observed that “there are historical, cultural and ecological problems connected to traditional African dance forms waiting to be investigated.”\(^4\) This thesis, seeks to investigate this phenomenon (*Fumefume*) in detail.

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\(^1\) Ga-Dangme is a combination of Ga speaking people and the Ada speaking people.

\(^2\) Djembe is a Malian type of instrument like the shape of letter Y. The top of the Y is covered with membrane while the lower part is the base and mainly played with the hands.

\(^3\) Dundun is cylindrical in shape and both sides are covered with membrane. It is mostly beaten with thick sticks.

Improvisation is the key factor in the creation of music and dance in many African societies. Such improvisation must however conform to the context and other principles guiding that particular dance form. According to Tierou\(^5\), (1989; 1992) “In every traditional African dance, the dancer is free to improvise because traditional African dances depend both on the repetition of basic movements and on improvisation around those movements.” However, the incorporation of foreign values into our dances requires a level of mindfulness to avert the possible adulteration of the original dance.

1.2 Objectives of the Study

The general objective of the study is to establish how a new dance was created from existing traditional forms. Specific Objectives of the Study are to:

Bring to the fore, the importance of movement resources of Ga traditional dances.

Use the myths surrounding the *Fumɛfumɛ* dance and the philosophy behind its creation to create a choreographic piece.

Help sustain the understanding of the *Fumɛfumɛ* dance as a traditional Ghanaian dance in a contemporary society.

Draw attention to the individual artists who contributed in the creation of this dance.

1.3 Research Questions

1. Which ethnic group created the *Fumɛfumɛ* dance? Why? And what is its meaning?

2. How does a new dance form become a traditional dance?

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3. How can a new dance form be created bearing in mind the community’s creative philosophy and principles that guided such creations?

1.4 Significance of the Study

This research helped to:

Make known the Ga traditional religious dances that are not performed in the School of Performing Arts (S.P.A) such as *Otu, Kple* and *Akɔm*.

Provide ethnographers, ethnomusicologists, costume designers, lecturers, historians and dance students among others, with appropriate and reliable information on *Fumɛfumɛ* dance.

Unravel the myths and the African creative philosophy surrounding the concept of the *Fumɛfumɛ* dance.

Establish what led to the inclusion of foreign musical and dance elements into the *Fumɛfumɛ* dance.

1.5 Scope of the Study

1.5.1 Delimitation: The study centred on the Addy and the Oku families of Atukpai in Ga-Mashie, in Accra, the supposed creators of the *Fumɛfumɛ* dance. In determining how the various amateur groups in and around Accra learnt and practice the *Fumɛfumɛ* dance, sample questionnaires were administered to each group. Additionally, lecturers of the Department of Dance Studies at the School of Performing Arts, the University of Ghana, were interviewed for further insight.
1.6 Methodology

In the methodology, the qualitative method was used and interviews were conducted to collect data. Selected members of Ehimomo⁶ cultural troupe and the Addy and the Oku families were interviewed. The objective was to delve into the specific areas of the dance such as the meaning of Fumɛfumɛ, why and how, as well as the myths and philosophy surrounding its existence and the creative processes adopted by its creators.

Lecturers of the Department of Dance Studies, School of Performing Arts, the University of Ghana, especially those teaching the Fumɛfumɛ dance, were interviewed and observed during their teaching sessions. This was done to ascertain the extent to which they have remained faithful to the form or deviated from what is considered as the main characteristics of the dance. Attendance at rehearsals allowed the study of the techniques and their approach of teaching the dance.

Additionally, interviews were conducted with exponents of Ga religious dances. Participation in the dance during practical sessions as well as video coverage of details of the dance enabled further study and analysis, interpretation and application including the creation of a choreographic piece.

More so, a choreographic piece named Ade-Ku We was created using the dance drama style of choreographing. Refer to chapter 4 sections 4.8 and 4.9 for more explanation on Ade-Ku We and dance drama respectively.

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⁶Ehimomo the third group formed by the Addy family and the first to be taught the Fumɛfumɛ dance.
CHAPTER TWO
REVIEW OF RELATED LITERATURE

2.1 Introduction
This chapter discusses Fumefume’s legitimate place in the classification of traditional dances. To help achieve this, the characteristics of the Fumefume dance as a new dance form were investigated. The concept of dance forms in Ghana, traditional dance, creativity, creative dance, contextualization and re-contextualization as well as authenticity of Fumefume dance were interrogated. The purpose of this study, therefore, was to determine how a new dance form could be created from the existing traditional dance forms based on the Fumefume dance.

2.2 The Concept of Dance Forms in Ghana
Dance is defined as the expressions of physical, psychological and spiritual emotions to communicate ideas. These expressions of emotions and thoughts could be joy, sadness, anger, and reverence to a supreme being, deity a public figure or an ordinary citizen. According to Opoku,

To us, life with rhythms and cycles is dance. The dance is life expressed in dramatic terms. To us the dance is a language, a mode of expression, which addresses itself to the mind, through which have their basic counterparts in our everyday activities to express special and real life experiences in rhythmic sequences to musical and poetic stimuli.\(^7\) (1963:51)

Opoku likened life to rhythm and associated it with dance. The Concise Oxford Dictionary - Tenth Edition, defines rhythm as a strong, regular repeated pattern of movement or sound. It is also a regular recurring of events or actions. The hardships,

\(^7\) Opoku, A. M. “Thoughts from the School of Music and Drama”, òkyeame 2.1 (1964).
challenges and victories that an individual encounters become evident in the life cycle from birth to death. These experiences become evident in the life cycle—from birth to death.

The Agbekor\textsuperscript{8} dance of the people in Anlo\textsuperscript{9} of the Volta Region Ghana for example, is an after war dance which depicts the re-enactment of various battles and struggles of the Ewe people as they escape from their wicked ruler of Notsie in search of a peaceful place to settle. Similarly, gestures in Adowa\textsuperscript{10} and Kete\textsuperscript{11} dances of the Akans are symbolic and communicate ideas. The communicative ideas are achieved through hand, leg, or whole body movements and gestures with various facial expressions. For example, when an Adowa dancer places her hands at her back while she performs, it suggests that she has no one to lean on for support and for that matter her back is breaking. For instance during funerals, such gestures are evident.

On the 25\textsuperscript{th} of October, 1963, the Institute of African Studies, the University of Ghana was formally opened by the first president of the Republic of Ghana, Osagyefo Dr. Kwame Nkrumah. Nkrumah states as that:

This institute has now been in existence for some time, and has already begun to make its contribution to the study of African history, culture and institutions, languages and arts. It has already begun to attract to itself scholars and students from Ghana, from other African countries and from the rest of the world.\textsuperscript{12}

An Institute of Arts and Culture was established in the heart of Accra after Nkrumah had approved the establishment of the Institute of African Studies (I.A.S) the same year in 1961 which operated directly under the office of the president. The institute

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\textsuperscript{8} A dance from the Volta Region of Ghana performed mainly during the Hogbetsotso festival of the Anlo people.
\textsuperscript{9} The Ewe speaking people of Southern part of Volta Region.
\textsuperscript{10} A dance performed by the people of Ashanti Region of Ghana.
\textsuperscript{11} A dance performed by the people of Ashanti Region of Ghana.
\textsuperscript{12} The African Genius as cited in the brochure of the 30\textsuperscript{th} anniversary celebration of University of Ghana. Open day of I.A.S and The School of Performing Arts on 13\textsuperscript{th} March, 1992. School of Communication Studies press. 1992.p 12.
advised the government on cultural issues generally. A year later, a School of Music, Dance and Drama and Ghana Dance Ensemble (GDE) were set up under the institute (I.A.S). “The Ghana Dance Ensemble was to serve as a repository for traditional dances of Ghana and to some extent, Africa. It was also to serve as a laboratory for research findings of fellows of the institute”.13

This shakeup in the cultural sphere led to the setting up of dance groups at work places and formation of other artistic and cultural groups. This groups and organizations were generously supported by Dr. Kwame Nkrumah to strengthen their position in spearheading the restoration and the development of the arts and culture in Ghana and Africa as a whole.14

As Nii-Yartey, current head of Department of Dance Studies and former artistic director of GDE (Accra and Legon respectively) explained, “out of the traditional dance forms, the following phases emerged:

Traditional
Neo traditional
Dance Theatre
Contemporary.”

The first of these stages represents the traditional dance forms and it draws its existence from communal experiences and needs.

2.3 Traditional Dance

Traditional dance, as I see it can be defined as a type of dance created by a group of people that reflects their values, customs and beliefs that has been absorbed and accepted by the indigenes of that particular society. This definition buttresses Opoku’s

14 Nii-Yartey, F. Personal Interview 19th May, 2013
assertion that: “The dances which are inspiring and nourishing our work were created by our ancestral artists, and have become the traditional dances of today.”

Opoku is implying here that, the dances within which we take ideas from and inspire us to create new dance forms are traditional dances because we are able to relate to these dances to our forebears and their elements that identify a particular socio-cultural environment. These ideas and inspirations are the values, philosophies and historical elements that identify the creation of such dances of our forebears. Opoku goes on to say that... “A given movement varies from place to place and every movement has to be true to the region from which it originated.” Fumɛfumɛ has undergone several metamorphoses which has resulted in a shift from the true reflection of its origin or source that influenced it. Fumɛfumɛ is a Ghanaian dance and reflects the culture and beliefs of the ethnic origin (Ga-Dangme). Fumɛfumɛ therefore, uses musical instruments of Ga people based on its “historical, cultural and ecological background, yet to be properly investigated.”

Therefore, created movements must conform to the basic movements of the said dance. In addition, Tierou (1989) also states that, in every traditional African dance, “the dancer is free to improvise because traditional African dances depend both on the repetition of basic movements and on improvisation around those movements.”

A dance like Fumɛfumɛ has its movements from both Ga traditional and religious dances. As one performs it, movements of those borrowed religious dances to create Fumɛfumɛ, manifest in the dance. Therefore, I agree with Opoku’s statement that

“every movement has to be true to the Region from which it originated”. However, the question is how can one tell whether a movement is true or originated from a place or another without having any knowledge about such a dance? Nii-Yartey added that:

All traditional dances such as *Fumefume*[^17], *Agbekor*, and *Kete* among others were in their time new and were creatively composed. The conscious application of the values and philosophies just to mention a few of the people, that matches the expectations and values of the people who were going to be the consumers and practitioners, made those dances the way we see them today. They are completely different from ‘creative dance’.[^18]

### 2.4 Creativity

Creativity, according to Linda Naiman author of *Creativity at Work* (Web) can be defined as “the act of turning new and imaginative ideas into reality”.[^19] Seth Asare Newman also defines creativity as “the act of bringing something into being that does not exist. It could have its origin or basis on something but from there, something new has been added to it which makes it unique.”[^20] Both definitions of Naiman and Newman are in agreement. From Naiman’s perspective, as an individual imagines an idea; he/she gets a particular mental picture that can be seen solely by him/her. Newman also added that it is this mental picture that the individual brings to bare and it is termed as ‘something new.’ This is due to the fact that he/she is the only person who imagined this mental picture until it materialized. In my observation creativity could also be in the form of adding something new to an existing knowledge or structure which gives it a new context. Creativity could be an idea or art form that artistically, aesthetically, philosophically, or culturally solves man’s problem. Creativity must not be based upon simply what an individual has done but upon what

[^17]: A traditional dance for the Ga-Dangme people of Greater Accra Region of Ghana.
[^18]: Nii-Yartey. Head of Department of Dance Studies. Contribution from a seminar presentation by part two graduate students. 31 October, 2013. 12:15pm
[^20]: A lecturer at the Department of Dance Studies, School of Performing Arts, University of Ghana, Legon. Personal Interview. 21st October, 2013. 12:35pm
someone else has added.\textsuperscript{21} What Owusu is trying to say here is that, creativity should be extended to an individual who also adds to knowledge by adding an idea to existing structure and not just to the structure that already existed. People tend to accept or associate themselves to an idea when it solves their problem without them adding much effort. This is due to the creative contribution by an individual to solve certain societal problems or needs.

\subsection*{2.5 Creative Dance}

In an interview with Nii-Yartey, he explained that, all dances were created and therefore, there is an element of creativity in them. The term ‘creative dance’ is usually given to a type of dance usually arranged in simple chorographic order with emphasis on design in time and space especially for excitement or entertainment and they are usually admired for their elaborate costume, make-up and aesthetics of movements. Creative dance employs movements from the creative individual and mostly movements from various dances both in and outside its country of origin without necessarily taking the specific contexts of these dances into consideration. Newman defines creative dance as:

\begin{quote}
A type of dance that did not exist, however, it is through an individual’s ingenuity that this dance has seen the light of day. However, it does not imply that the movements are all of that person’s creativity. Rather, there are some existing movements which have been put together in a way that makes it creative. It could be Agbadza movements, but the way the movements have been put together makes it new and creative.\textsuperscript{22}
\end{quote}

David Quaye also added another distinct definition of creative dance by stating that:

\begin{quote}
Creative dance is simply an invention which could be likened to choreography, because to create a dance piece is to choreograph. A
\end{quote}

\textsuperscript{21} Owusu, M. A lecturer of the Department of Theatre Arts . Contribution from a seminar presentation by part two graduate students. 31\textsuperscript{st} October, 2013. 12:15pm

\textsuperscript{22} A traditional Dance from the Volta Region of Ghana.
traditional dance like Gahu\textsuperscript{3}, if manipulated by a creative person or a choreographer, and in so doing gives it a new dimension, it is a creative dance.\textsuperscript{24}

With the above definitions by both Newman and Quaye, they made mention of a traditional dance namely: Agbadza and Gahu respectively. In contrast, these two dances are dances which reflect the values and philosophies of their origin. Though these dances also have some element of creativity in them, they cannot be categorized under ‘creative dance’ according to the definition of creative dance above.

\textbf{2.6 Contextualization and Re-Contextualization}

Dances in the African setting are performed during specific occasions such as festivals, religious activities, enstoolment of chiefs as well as cycles of life such as, birth, naming ceremony, marriage, puberty rites and funerals rites. Specific dances are performed during these life cycle activities. Anita Gonzalez (2001/2002:121) lends her voice saying, “When determining a use of dance, we need to be careful to distinguish context and recontextualization”.\textsuperscript{25} Nketia expressing his view on the inevitable change and continuity of African dance argues that, “Contexts shift with time. In vernacular/ social/popular dance, they shift almost continuously”\textsuperscript{26}. The moment a religious dance like Tigari\textsuperscript{27} is performed in public, without any performance of religious activity, it can be said that, the dance is performed in a different context or out of context.

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\textsuperscript{23} A traditional Dance Originally from Benin and also performed by the Ewes of the Volta Region of Ghana.
\textsuperscript{24} A lecturer at the Department of Dance Studies. Personal Interview. 21\textsuperscript{st} October, 2013. 12:35pm
\textsuperscript{27} A religious dance performed in the worship of the Tigari deity originally from the Northern part of Ghana.
2.6.1 Performing in context

Every tribe in Africa is endowed with dances which fit into the numerous contexts of ceremonies in the lives of a people. The dance is never performed out of context and each squarely into a performance of any dances.  

Ampofo Duodu (1994)

The above statement suggests that, each traditional African dance created conforms to the community’s activities and principles of dance creation and performance. For example, in the Adowa dance of the Ashantis of Ghana, movements and their accompanying songs and rhythms are selectively performed under different contexts. For example, if the occasion is a funeral, the speed of the dance and music is slower and the costumes used conform to the traditional modes of the dressing for sad occasions i.e. red and black. Similarly, the selection of movements and song texts are appropriate to the occasion. On the other hand, if it is performed on a joyous occasion, the movements and music are faster and the colours of costumes are brighter and varied. Therefore, to perform the Adowa dance outside these contexts is considered inappropriate and frowned upon. The gestures and facial expressions of the Adowa dance suggest pain and sadness when performed at a funeral. Anku (2009) describes Adowa as “a funeral dance- a dance to comfort, strengthen and to lend a support in times of bereavement and sorrow.”

However the performance of Adowa in contemporary context suggests an expansion of the original context to embrace new contexts of parties, engagements, marriages and other joyous occasion. This new context gives new meaning to the Adowa dance. This situation supports the concept of re-contextualization where new meaning and interpretations are born out of the old.

African arts, including dance draws on symbolism and philosophical concepts and new interpretations. The needs for change are exemplified in the theory of impermanence and change. Heraclitus of Ephesus (540 BC-480 BC), a Greek philosopher observed that “one cannot step into the same water twice because the flow of the water insures that new water continues to replace the old.”

**2.7 Authenticity**

In African communities, authenticity does not mean being stagnant and does not stop an outburst of ingenuity in creativity.

According to the Concise Oxford Dictionary-Tenth Edition, “anything authentic is of undisputed origin or veracity (conformity to facts; accuracy, habitual truthfulness); genuine.” Nketia (1964:57) gives an African view of authenticity that:

Awareness of the social and cultural environment and its deep set values did not in the past prevent traditional artists from looking at the new elements that found their way into their way of life. Nor did it prevent them from making creative use of them where possible.

According to Scott Armstrong:

'Authentic culture', implies a snapshot of a culture from a certain time or particular perspective. Culture (language and tradition?) must be dynamic, and in an era of faster and clearer global communication, this will become even more observable. Cultures that are not prepared to be influenced by other cultures will stagnate and become little more than a museum-piece.

Oral accounts revealed that most of the ethnic wars and trades in the past provided the opportunity for borrowing and exchanging of cultural and artistic ideas. Sometimes state drums and other musical instruments were confiscated or exchanged as relics of
such interactions. In some instances, musicians, dancers and other artists who were captured during the wars were integrated into the society of the victors. Such captives shared their artistic and cultural knowledge with members of their new found environment.

In most African traditional societies, the individual is expected to understand the cultural values, norms and sanctions of his/her community. Therefore, this individual’s ingenuity depends on his or her understanding and knowledge of his or her indigenous value systems that underpin his/her people’s world view. Therefore, such a person’s ingenuity forms part of what is described as authentic foundation especially in African arts.

According to Nketia,

The unity of the arts may be seen in the breadth of knowledge expected of artists and other exponents of traditional culture, and in the roles that certain individuals are called upon to assume. The ṭkyeame of an Akan state is not only expected to be a good speaker but also someone with a wide knowledge of proverbs, maxims, precepts, oral traditions and history.33

The ṭkyeame34 representing the traditional ruler in the past would speak without a microphone. Today, however, he may speak without a microphone in the confines of the royal palace but would use a microphone in a modern context usually with large group of people present. The dynamic nature of African culture makes it fluid; an ever absorbing one, a kind that makes it possible for two compatible modes of values to meet without conflict and creates mutual exchange between two distinct cultures. The compatible modes of values are evident in our music and dance and other art forms. Additionally, whenever the authenticity of an ephemeral art form like African dance arises, it refers us to the happenings or what existed in the life of a people within a

34 A traditional Akan linguist who conveys messages to and from a traditional chief to the people of the community.
particular time in history. The *Kpanlogo*\(^{35}\) dance for example was created at the time Ghana had gained independence from their colonial masters. This dance was a blend of foreign and local values of the Ga people of Accra.

The prevalence of globalization and the influx of new modes of communication make dealing with issues concerning authenticity complex. It may require full grasp of indigenous knowledge systems and their impact on contemporary traditions. Notwithstanding the place of authentic modes in the place of advancement of cultures, it is critical for the researcher to note that a culture may literally die if it does not allow in flows and out flows of cultural exchanges and insists on holding on to obsolete and unbeneificial norms.

### 2.8 Theoretical Framework

The framework of this research lies within the areas of functionalism, symbolic and interpretive anthropology and culture contact. These theories aided in situating the research within scholarly discourses bounded by the principles of the disciplines of choreography, anthropology and dance ethnography. Functionalism: “Functionalists seek to describe the different parts of a society and their relationship through the organic analogy.”\(^{36}\) Such a description explains the analysis of living organisms (the various activities and sectors among organisms having their specific functions) to represent the society which also has structures. It is the different parts of the society explained in the line of organic analogy per the way living organisms are organized

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\(^{36}\)http://anthropology.ua.edu/cultures/cultures.php?culture=Symbolic%20and%20Interpretive%20Anthropologies accessed 23\(^{rd}\) June, 2014. 06:38pm
and function. Thus, the main goal of functionalism is to understand the impact of different parts of contemporary cultures on the wellbeing and survival of individuals and the society. In this regard, emphasis is not placed on the evolution of the components of cultures of specific societies. I.C. Jarvie (1973:25) adds that “functionalist analyses and examines the social significance of phenomena, that is, the function they serve in a particular society in maintaining the whole.”\(^{37}\) The function here is the role of an activity within the cultural context of the society which establishes the fact or a situation that is observed to exist and it is the fact that maintains the society (whole). The theory of functionalism in this particular context has a similar situation in the case of *Fumefume*, though its movement elements are borrowed from various cultures, its origination is not the prime importance but the role it plays in the lives of the Ga-Dangme people of Greater Accra is of prime importance. *Fumefume* in itself is embedded with cultural values of the members of the society and seeks to address their socio-cultural needs.

Symbolic and interpretive anthropology: “Symbolic anthropology views culture as an independent system of meaning deciphered by interpreting key symbols and rituals”\(^{38}\) (Spencer 1996:535). My own understanding and insight in connection with the theory of symbolic and interpretive anthropology thrives on the premises of beliefs and actions. Beliefs in the context of this research relate to the morals, values and philosophical foundations of a particular culture which reflects their way of life. There are a lot of deeply entrenched meanings in *Fumefume* which evidently embody

\(^{37}\)http://anthropology.ua.edu/cultures/cultures.php?culture=Symbolic%20and%20Interpretive%20Anthropologies accessed 23\(^{rd}\) June, 2014. 06:38pm

\(^{38}\)http://anthropology.ua.edu/cultures/cultures.php?culture=Symbolic%20and%20Interpretive%20Anthropologies accessed 23\(^{rd}\) June, 2014. 06:38pm
and represent the belief systems of the people which they are able to relate and identify themselves with. This is the situation of the people’s culture and we appreciate them because they project the values and themes we gain out of them.

Mary Des Chene (1996:1274) postulates that “beliefs, however unintelligible, become comprehensible when understood as part of a cultural system of meaning.”39 Des Chene is of the view that, you can only understand the belief system of a people within the confines of the people’s knowledge systems and if we fail to do so, understanding becomes unclear. In this situation, this is how this particular theory in this institution comes in to fit here. Creating a new dance form from the people’s already established one, happens as a result of the people’s belief systems of the new phenomena born out of the old.40 Fumefume is a typical example which has some of its movement phrases codified to echo the ecological and philosophical undertones that solves the socio-cultural needs of the people. However, the concept of Fumefume cannot be deciphered by many because they do not understand the belief systems of the Ga-Dangme people as explained by Des Chene. Therefore, this particular theory has affinity and very viable in this discussion.

Among the Akans of the Ashanti Region of Ghana, especially in the traditional setting of the Ashanti’s, it is a belief in their cultural system that carrying a carved miniature of a baby (the Akuaba/Fertility doll) 41 by a woman who finds it difficult in child

41 www.forafricanart.com/Asante-Akuaba-Fertility-Doll_ep_383-1.html accessed 25th June, 2014. 06:34pm
bearing is likely to give birth based on the directions and rituals performed by a herbalist or a spiritualist. This analogy may not make any sense but no matter how one looks at it and no matter how meaningless it may seem, it is realistic because it is part of the belief systems of the people (Ashantis). I agree with the theory postulated by Des Chene in solving a problem in a particular context that could be closely linked to a situation in my case. Therefore, it is most likely to solve my problem in this direction. However, I am not therefore saying that, her idea is ultimate but this is my approach. The creation of *Fumɛfumɛ* dance by our Ghanaian artistes was guided by the belief systems of the Ga-Dangme people. Their philosophies, values and morals were evident in the dance and it is performed based on the unified understanding of the Ga-Dangme people. This belief serves as an intangible material to the people in a sense that, it is not a concrete material that we can look at but it has value that is much appreciated and accepted by the people and that governs the peoples system of meaning.

Action connotes the outward expression of the indigenous people found in a specific culture within the context of their religious, socio-cultural and economic background. Action in the context of this research is the explicit manifestation of the belief.

Des Chene further explains that:

Actions are guided by interpretation, allowing symbolism to aid in interpreting ideal as well as material activities. Traditionally, symbolic anthropology has focused on religion, cosmology, ritual activity, and expressive customs such as mythology and the performing arts. (1996:1274)\(^{42}\)

\(^{42}\)http://anthropology.ua.edu/cultures/cultures.php?culture=Symbolic%20and%20Interpretive%20Anthropologies accessed 23\(^{rd}\) June, 2014. 06:38pm
The theory of symbolic anthropology in this context, agrees with my frame of work which rally round the creation of a new dance form from existing traditional dances like the case of FumeFume. The creation of the FumeFume dance shows the competent nature of the members of the society who created the dance. That, notwithstanding, they created the dance, not without knowing what they were doing but rather, were guided by the interpretation of the dance which was focused on the expressive traditions, the spirit and the significance of the dance which is understood by the people. This, to me also falls under the theory of cultural competence; which states that one must understand and appreciate a culture that is not his if well explained. Therefore, what is done openly is guided by an interpretation which is understood by the members of a community which shows the essence and value of the action. The Ga people of Greater Accra Region celebrate the Hɔmɔwɔ festival (hoooting at hunger). They show the celebration (action) in the sprinkling of food (kpokpoi)\(^{43}\) at specific areas on the streets, market squares, houses, shrines among others to honour and remember their ancestors as well as hoot at hunger. Hɔmɔ\(^{44}\) in Ga language means hunger and wɔ also means two things, tomorrow or sleep. When the two are put together, we have hɔmɔwɔ which means hunger tomorrow or hunger sleep.\(^{44}\) Therefore, as the kpokpoi is sprinkled on the ground, the interpretation here is that “today we have food so hunger can come tomorrow or hunger is put to sleep.”\(^{45}\) So as this is done, individuals who are aliens in this culture then understand and appreciate the unique culture within which they find themselves.


\(^{44}\) Amoo, David. Former Artistic Director of National Dance Company of Ghana. Personal interview. 18\(^{th}\) June, 2013

\(^{45}\) Naa Ayele, I. Abeka Queen Mother, Personal interview. 4\(^{th}\) June, 2014.
Cultural contact: Cultural contact between peoples with different cultures, usually leads to change in both systems. The effects of cultural contact are generally characterized under the rubric of acculturation, a term encompassing the changes in artefacts, customs, and beliefs that result from cross-cultural interaction. The creation of *Fumefume* dance was as a result of voluntary exchange and borrowing of ideals and belief systems from different cultures that best suits their ideologies. However, the members of the community did not exchange and borrow ideas from other cultures based on just aesthetic purposes but were mindful of what they took from others.

Voluntary acculturation: Voluntary acculturation is often referred to as incorporation or amalgamation and involves the free borrowing of traits or ideas from another culture. Forced acculturation can also occur, as when one group is conquered by another and must abide by the stronger group’s customs. Groups retain at least some preference for the religion, food, or other cultural features of their predecessors.

In conclusion, our fore fathers borrowed other values and philosophies that embellished and enriched theirs. These values and philosophies are symbolic and play specific roles in their ways of life (Cultural systems). These values and philosophies mostly in the form of dances inspired and nourished the creative works of choreographers, dancers, musicians and performers just to mention few. Opoku added that these dances of our fore fathers have become the traditional dances of today. The performance of traditional dances in the African setting, allows for improvisation (creativity) as postulated by Tierou. The object, (traditional dances) out of which a

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subject (*Fumfume* dance) was created or formed, becomes the “authentic” foundation and the basis for creativity even though there are some levels of creativity in the object. Nii-Yartey added that, “out of the traditional dances (object), emerged Neo-traditional, Dance theatre and Contemporary.”

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47 Nii-Yartey, F. Personal Interview 19th May, 2013
CHAPTER THREE
ETHNOGRAPHIC STUDY OF FUMƐFUMƐ

3.1 Introduction
This section discusses the general overview of the people of Mayera, Kwabenya, Avenor and James Town (Ga Mashie) (refer to map for a geographical representation of lab sites) all of Greater Accra Region. Evolution of Fumefume, resources, exposition and philosophical meanings of the dance that have been decoded, and the function and content associated with Fumefume while taking into consideration their geographical location. Fumefume uses songs and movements as social commentaries on both negative and positive virtues. This illuminates that some steps and songs may exaggerate negative virtues to reveal destructive behavior. The first traditional religious drummers that assisted Okomfo Akoto are provided in this study. Akoto’s sons have been divided into first generation and second generations. The first generation of Akoto’s sons created the Fumefume dance and was then assisted by the second generation of Akoto’s sons.
The map above shows the areas where the study was conducted. The areas with black square boxes are the study areas. *Mayera* is one of the villages where the *Oku* people settled before they moved towards *Kwabenya* which is one of the villages where the Addy family settled. The *Oku* family has a strong religious background and has some of their members as priests and priestesses. They acquired powerful deities to protect and fight against foreign invaders and enemies. So as they moved towards *Kwabenya*, they moved with their deities which they bought from the *Akwapim* s. These deities (*Akɔn* and *Otu*) were believed to be war gods. The *Oku* family shared their beliefs and philosophies with the Addy family after settling. It was through this that the mother of *Okomfo Akoto*\(^{48}\) consulted one of the shrines of *Oku* and was informed that her son

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\(^{48}\) A member of Addy family who became a chief priest of Avenor through Otu deity brought by Oku family.
shall be a powerful priest. The mantle of traditional priesthood fell on Jacob Tettey Coffie Addy who later became known as Okomfo Akoto. Jacob Addy stayed at Atukpai, one of the family houses under the seven quarters of Ga-mashie under Gbese in Accra. Jacob was a business man. He was also a cook for the British officials at James Town in Accra and a driver. He conveyed flour to and from Dodowa.\textsuperscript{49} It was during this time that the mantle fell on him. He was taken to Mayera where he was trained for two years then brought to Avenor to be the chief priest. Okomfo Akoto started his family at Avenor; his wives bore him many sons. This was how come the Addy family stayed together at Avenor and it is this particular area that Fumefume originated.

3.2 Field Study

Various areas helped in the collection of data for this research but four major areas stand out. These areas became the main land mark for my lab site to enrich and inform my work. The areas selected for the collection of data are Mayera, Kwabenya, Avenor and James Town (Ga Mashie) all of Greater Accra Region. However, the Department of Dance Studies, School of Performing Arts, University of Ghana, Legon served as the culmination point for all data gathered from the various fields of study mentioned above.

3.2.1 Evolution of Fumefume

Evolution is defined as the way something gradually changes and develops\textsuperscript{50}. It is for a fact that all living things steadily change as they go through various developmental

\textsuperscript{49} A suburb of Accra.

stages. The way a woman gets pregnant is a typical example of evolution where the sperm from a man fertilizes an egg from the ovaries of a woman through intercourse which then start forming the fetus. Within nine months this fully develops to be a baby. This analogy is the same for the birth of *Fumefume*.

During my field work, I was informed by Mustapha Tetteh Addy that, the Addy family and the youth of *Avenor* after his official duties in the *Oboe Kwashie* shrine have been performed. They usually meet at a place called *blohum mli* or *kpetee mli* or *kpee he* to drum, sing and dance with the aim of imitating their elders as a way of releasing stress and also showing what they could offer as young drummers, dancers and singers. They were usually joined by some of the elders who occasionally would encourage them when they did the right movements or play the right rhythms as well as criticize them when they played *ashitu* or when they performed traditional dances such as *Amedzul*/Amedzro, *Adaawe*, *Tuumatu*, and *Ogbanegba*/Egbanegba.

On the other hand, *Kple*, *Otu* and *Akɔn (Akom)* are religious dances which were officially performed in the shrine.

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51 *Avenor* is a suburb of Accra where both Oku and Addy family lived
52 Okomfo Akoto, a traditional chief priest of Avenor, trained at Oboe Kwashie shrine at Mayera behind Pokuase and the father of the Addy family.
53 *Oboe Kwashie* is the name of the deity belonging to the Oku family.
54 *Blohum mli*, a relatively large and open space for occasions such as festivals, funerals and games.
55 *Kpetee mli*, a relatively large and open space for occasions such as festivals, funerals and games.
56 *Kpee he*, a relatively large and open space for occasions such as festivals, funerals and games.
57 *Ashitu*, a term in Ga language which usually connotes an imperfect way of doing something such as drumming, dancing or singing. Not original or as it supposed to be.
58 *Amedzul*/Amedzro, refer to page 37.
59 *Adaawe*, refer to page 90
60 *Tuumatu*, refer to page 89
61 *Egbanegba*, refer to page 36
62 *Kple*, refer to page 35
63 *Otu*, refer to page 35
64 *Akɔn (Akom)* refer to page 36
3.2.2 Brief History of Fumɛfumɛ

It is believed and accepted in the African setting that, traditional dances performed by the indigenes of a particular society in the traditional setting, is not owned by an individual but owned by that society. However, every development of a phenomenon always has its developmental stage which is sometimes linked and associated with certain individuals. A dance like Fumɛfumɛ was created by Tettey Kojo Addy assisted by Mustapha Tetteh Addy and his brothers in Accra in the late 1960s, and gained popularity in early 70s. Fumɛfumɛ is a type of dance which has almost all its musical instruments and movements from Ga–Dangme traditional recreational and religious dances. Akrong states that, Fumɛfumɛ is a traditional song/dance of the Ga people of Ghana which was originally a religious dance and the accompanying songs were used to call down the local god Futrema. However, an interview conducted with one of the originators of the dance, Mustapha Tetteh Addy, indicates that Fumɛfumɛ has no association with any god whatsoever. Any allusion to religion in relation to the dance is only on the basis of movement extraction from Ga religious and recreational dances and musical instruments and nothing more.

On the other hand, Younge asserts that the Fumɛfumɛ dance is a recreational dance/drumming type in which almost all the dance movements, instrumental and rhythmic patterns are derived from Ga traditional religious dances such as Akɔn (Akom), Kple, Otu. However an interview with the originator of the dance, Mustapha Tetteh Addy revealed that, Fumɛfumɛ is largely based on a Ga traditional dance

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65 Amoo, David. Personal Interview 18th June, 2013
66 Oku, Mary. Ometeley of Okuwe in Ga-Mashie. Personal Interview 1st June, 2013
67 Akrong, Isaac. Founder of African Dance Ensemble, a multinational performance group based in Canada
68 Younge, Pascal Yao Associate Professor at Ohio University, U.S.A.
called Amədzulɔ/Amədzro. The other Ga dances especially the religious types mentioned by Younge were incorporated into the Fumefume dance later in its development. What Akrong and Younge overlooked in their discussion on the Fumefume dance, are the types, names and origin of the musical instruments used in Fumefume; including the costume, songs and their meaning and so on.

3.3 Fumefume

When the dance Fumefume is mentioned, little is said about its material existence. However, this dance genre/musical type is performed by professional groups like Ghana Dance Ensemble, National Dance Company and Noyam Dance Institute. Other non-professional dance troupes in Ghana and beyond also perform it as part of their dance repertoire as well as the Department of Dance Studies, University of Ghana, where it is taught as one of the dances in the department. Therefore, it is imperative that a study of this dance/music be conducted to contribute to knowledge. Literature for the study largely depend on oral material from informants who know the dance/music type and are willing to offer information for posterity sake and also for academic performance. My work sought to authenticate these oral materials that I collected.

3.3.1 Fume

According to Mustapha Tetteh Addy,69 ‘Fumefume’ dance had its name from a village in the Volta region of Ghana called ‘Fume’ near ‘Kpeve’.70 ‘Fume’ literally mean the

69 Mustapha Tetteh Addy, a renowned traditional drummer, dancer and singer. One of the pioneers who created the Fumefume dance/music

70 Kpeve, a village in the Volta region of Ghana.
‘inside of hair’ in Ewe,\(^{71}\) and ‘yitswee mli’ in Ga. ‘Fume’ is understood when the Baaye\(^{72}\) movement is executed by constant pointing of the palm facing the dancer’s pelvic area and the buttocks using both hands interchangeably. This movement gives sexual connotation that implies the heightened emotionality of the youth and to ridicule members of the society with immoral attitudes such as rapists, old men chasing young girls who are qualified to be their children and philanderers\(^{73}\).

_Fume fume_ therefore, is simply a repetition of the village name ‘Fume’. The name _Fume fume_ was chosen by Mustapha due to a particular song sung by Tettey Kojo Addy\(^{74}\) popularly known as Zaa kotomafra. He brought this song home in his quest to join his comrades-in-arms to maintain peace in neighboring countries since he was a soldier. He sang this nonsensical song which is normally accompanied by a constant rhythm (kelepu, kelepu, kelepu)\(^{75}\) to the listening pleasure of his siblings including Mustapha for almost two years.\(^{76}\) The song goes like this:

La nge fute e dele mashi dayama (4x)

_Fume fume futrema_ futrema dayama (2 xs)

La nge fute e dele mashi dayama.\(^{77}\)

Literally: _La nge_ threw a stone dele still standing

_Fume fume_ struggle over cowries still standing.

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\(^{71}\) Fiti, Sylvia a native of Peki a town in the Volta Region of Ghana. Personal Interview, 13\(^{th}\) October, 2013. 7:05pm.

\(^{72}\) Baaye literally means come and eat (in context of sexual intercourse)

\(^{73}\) Nii Okai Mensah II ‘Sei Tse’ (custodian of ancestral stools) of Kwabenya a suburb of Greater Accra region. Personal Interview, 11\(^{th}\) December, 2013, 1:52pm.

\(^{74}\) Tettey, Kojo Addy. A versatile performing artiste/ retired soldier and an elder brother to Mustapha Addy who spear headed the formation of the _Fume fume_ dance/music.

\(^{75}\) Kelepu, kelepu, kelepu is the second supporting rhythm in _Fume fume_ dance/music.

\(^{76}\) Mustapha Tetteh Addy. Personal Interview, 23\(^{rd}\) November, 2013, 4:15pm.

\(^{77}\) Refer to page number 41, song number 2.
It is interesting to note how Mustapha was able to creatively choose *Fumefume* from the song and linked it to ‘*Fume*’, a village in the Volta region of Ghana.

### 3.3.2 *Fumefume* and the Modern Stage

As culture is dynamic so is the dance. Traditional dances have been refined to suit the modern stage through the influx of modern techniques and approaches that satisfy modern prevailing needs. In the traditional setting, Adinku in his 2002 article in the *Dance Chronicle*, is of the view that, it is hard to find a performer playing one particular role, that is being able to dance or make music. In the traditional setting, a performer could play more than one role. The performer could dance and another instance makes music. But as traditional dance moved to the modern stage, there was obvious distinction between dancers, drummers and the audience as well. Peggy Harper in her article ‘*Dance in a Changing Society*’ explains that the moment a traditional dance is moved from its original stage to the modern stage, the dance is:

Consciously designed, or deliberately organized, at a particular time by an individual [choreographer] for the entertainment of general impersonal audience to whom all elements of the dance are not necessary familiar.\(^{78}\)

Traditional dances\(^{79}\) are performed in the society from dawn till dusk. This is done depending on the context within which the dance is performed. A typical example is the *Agbadza* dance performed during the wake of a deceased member of a society. Therefore, I agree with Harper, but rather a careful attempt needs to be made to effect a modification to traditional dances if it is intended to be performed on a conventional stage (modern stage). The fact that some audience are not familiar or do not ‘bother’ to know which elements constitute a traditional dance, does not give the

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\(^{78}\)*The Audience actively represents a Living tradition: *Dance in A Changing Society* African Arts/Arts D’Afrique University of California Los Angeles, Calif.90024 p.10

\(^{79}\)*A recreational dance from the Volta Region of Ghana.
choreographer the license to bend or debase the composition of the traditional dance even if the audience is only interested in its entertainment aspect. The moment that happens, the traditional dance is not a traditional dance genre anymore. More so, the distinction created between dancers, drummers and the audience during a traditional dance performance on a conventional stage does not change the movement pattern of the dancers but rather their directions on stage or the drum language of the drummers.

According to Opoku:

The neo-traditional...seeks to extend and enhance the content of the traditional forms with an eye towards clarity in the creation of the salient qualities of the repertory of the dances from many regions and stages. This presupposes that the audience will be largely non- participating...It does not in any way distort the structure of the dance nor does it in any way debase the traditional execution of the dances.  

Opoku began the succeeding phase – the development of neo- traditional dance when he brought together existing traditional dances from around the country and carefully re-arranged their movements to go well with the conventional stage outside their usual traditional contexts. Dratel added that neo-traditional dance may be defined as,

...a traditional form of dance that is modernized and has been created not long ago. Combining the old with the new, the Ga people created [dance] such as Kpanlogo and Fumefum [dance].However, the word neo-traditional leaves itself open to interpretation, in the absence of a singular definition. Neo-tradition suggests a connection between the present, past and the future. But at the same time, it is not simply a combination of [dance] from these various times. Rather it uses the old to create something new. And if done correctly the neo-traditional [dance] becomes more than just a [dance], it becomes an identity.

3.3.3 The Original Drummers from the Time of Akoto to the Creation of *Fumefume*.

**ORIGINAL DRUMMERS**

Ataa Afortor Odartey- Singer

Ataa Afortor Okai - Bells

Otuaatse Kwaku Djato- Drummer- Petia

Nyeeley Tse Ayi Kofi - Drummer-Oblenten

Ahinee Tse Amartey-Gbadza-Bells

Ataankpa Akplako- Petia

Adeetse Kobli - Petia

Singers

Aawua

Dodua Nelson

Antie Nye Akua

Otuanye Nanaa

Koowanye Akuyea Addy

Naa Amankwaa Addy

Eldest Sons Of Kpani Addy

A

Ofosu Addy-Abonsaatse-Singer

Tettey Kojo Addy-Zaa Kotomafra – Master Drummer

Tettey Antie- Odanka- Bells

Ataa Tettey Aku Addy- Master Drummer

Ataafio Tetteh Addy- Akwei Wedzen- Drummer

Nii Mankata Addy- Master Drummer (Over All)
Nuushi Tettey Addy- Double 5- Singer/Bells

B

Yacub Tetteh Aku Addy- Drummer

Nii Antie Addy-Petia Drummer

Oboe Addy   -Drummer

Mustapha Tettey Addy- Kabisa-Drummer

Odonkor Addy-Bell

Aja Kpani Addy -Drummer

Oboa Addy   -Drummer

3.3.4 Instrumental Resources of Fumefume

The musical instruments used in Fumefume dance are of great importance to the dance, because it gives us certain pointers that relates to the dance. The pointers help to locate its origin and its semblance of certain musical nuances and elements from its main sources. Because the dance was formed through selected traditional dances such as Otu, Akɔn (Akom) Kple and Me, one or two musical instruments from these dances were picked in addition to other drums to form the Fumefume ensemble according to Amoo.  

This gives the dance a socio-cultural, ecological and historical background. Nketia explained that “some drums have a hard piercing tone; others have a clear singing tone, while others sound heavy and dull. All these different qualities of sounds are needed for different reasons.” I agree with Nketia in this sense because, as the various movements were being picked from the traditional religious dances which I have mentioned above, so were their instruments. These instruments were

82 Amoo, David. Former Artistic Director of Ghana Dance Ensemble. Personal interview, 18th June, 2013. 5:05pm
specifically selected perhaps, because of the way they sound or the role they play in the performance. As this was consciously or unconsciously done, it gave us the historical, ecological and socio-cultural background of such musical instruments and identified its place of origin, values and belief systems of a given community. Since the original dances within which movements were picked from to form *Fumefume* dance are religious dances, its musical instruments are distinctively made to fit into their religious context, with some serving as the main or leading musical instrument. Therefore if that was the case, we can say that may be there are various ways of making a drum for any type of dance depending on its context, especially religious dances.

### 3.3.5 The Drum Maker / Carver

The role of the drum maker/ carver is very crucial in this presentation for the determination of the choice of drums for the *Fumefume* dance.

To make a drum for a dance, there are carvers and specially trained drum makers to do this task. They are mostly related to or belong to the same ethnic group. There are some carvers and drum makers who are with a particular ethnic group but have knowledge of how to make a particular musical instrument from a different community because of similarity of instruments, trade or inter-marriages. Particular attention is given to drums for religious and ritual purposes, therefore, not all drum makers or carvers are eligible to make such drums. Religious drum makers are able to communicate with the cosmic world even as they look for the right tree to be used for a specific drum to undergo a religious or ritual performance.” The drum carver needs
direction so as to find the right tree to be used for the drum that would serve a specific purpose in the community.” 84 Awoonor commenting on this states that:

Art is as old as the African people. Its function, as stated --- was primarily religious, emphasizing the people’s need for magic and charm through talismanic objects and amulets and such other carvings that become the media of communication and contact with spiritual world. 85

3.3.6 Inclusion of Foreign Instrument (Djembe) in the Fumɛfumɛ Ensemble

Djembe history and drumming in its original environment, the African village, has a purpose and the various rhythms are only played at a certain time for a certain reason. For instance, djembe drumming can accompany the passage into adulthood or marriage. It's also played to honour specific groups of people or professions. This happens not through a performance in front of an audience, but through the participation of the whole village. Traditionally, the djembe was not intended to be a performance instrument played in front of an audience. It is intended to be a participant and contributor to noteworthy occasions of the village to which it belongs, just as every other member of the village will contribute and participate, each in his or her own way. 86

It is worthy to note that every musical instrument has a specific role to play including the djembe. The statement above, specifically outlines the part that djembe plays in the life of the people. The instrument is used based on the people’s values and norms. The people of Mali, Senegal and Guinea are noted for singing in high pitches and therefore, their instruments also inform and support their way of performance. “While the same rhythm can be played for hours, playful and spontaneous interactions take place: Dancers challenge the drummers to mark their moves, while these may turn up the heat or slow down to allow the participants to sing and catch their breath.” 87 The information above defines the parameters for the use of djembe. One interesting thing to note is that in Fumɛfumɛ dance, the master drummer plays various rhythms to mark the movement of the dancer performing a solo. In the same way the

84 Amoo, David. Personal Interview. 18th June, 2013
*djembe* drummer also plays to mark the moves of the dancer. However the use of *djembe* is predominant in *Fumefume*. This unfortunate thing is happening because the actual instruments, especially the master drum (*Fumefume mi*) is relegated to the background. These can mostly be seen or identified in a *Fumefume* dance performance by non professional (amateur) dance troupes and sometimes professional dance groups like the GDE both Legon and Accra respectively.

Almost all traditional instruments used in our traditional dances perhaps have names that identify both the drum and the dance. Few examples are the *Agbadza* ensemble, *Kete* ensemble, *Fontomfrom*\(^{88}\) ensemble, among others. If this is so, we can then have *Fumefume* ensemble even though it has instruments from other traditional dances to form its ensemble, except that there is the main or the master drum which is called ‘*Fumefume mi*’(*Fumefume* drum) according to Tettey Bibio Addy.\(^{89}\) Therefore, if in the African setting, most of our socio-cultural and historical heritage for sometime was not documented but rather transmitted through oral tradition from generation to generation, then it means that we continue the legacy of our forebears and not veer away from the tradition but at the same time we must endeavour to document them for posterity. It is true that culture is dynamic and it allows for borrowing from each other all the time, however, one must not relegate his/her beliefs, customs and values that give him/her an identity to the background. In a group interview, various individuals gave their opinion on the use of the *djembe*. “The use of *djembe* is a diversion, since *djembe* itself is not anything Ghanaian while the dance has a Ghanaian origin. Although it adds a style to the dance, *Fumefume* has its own

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\(^{88}\) A royal musical and dance form for Akans in Ghana. The Ashanti’s and the Akwapims are known to have very formidable versions of Fontomfrom.

\(^{89}\) Tettey Bibio Addy also known as Numo Adja, a Tigari priest of Avenor. Personal Interview, 20\(^{\text{th}}\) August, 2013. 8:30am.
instrumental resources, so instead of djembe we must use our instruments since the djembe is foreign to the dance and the Ghanaian."\(^{90}\)

According to Aristedes Narh Hargoe,\(^ {91}\) comparing what is used in the Fumefume dance to the djembe, he would prefer the djembe to any other instrument in the dance because djembe has a higher pitch and the cues are easily heard as one performs. Undeniably, the musical instrument like djembe is high pitched and aids in change in sequences of movements during the Fumefume dance as stated by Hargoe. However, lack of drum practical skills and knowledge of the original instruments used in Fumefume on the part of most Ghanaian drummers of today led to the use of djembe.\(^ {92}\) Some even thought that djembe is the main leading drum in Fumefume. Others also thought that the lead kpanlogo\(^ {93}\) drum is the main drum for the said dance.

For the fact that djembe and kpanlogo are not the main instruments for Fumefume, it does not imply that they cannot be used in the performance of the Fumefume dance. This can only be possible if the performers are aware of the main instruments for Fumefume but do not have the Fumefume mi to use, especially during rehearsals and simply for sheer entertainment. However, it is important to use the main instrument which is the Fumefume mi during the Fumefume dance on important outdoor performances or occasions such as cultural exchange, festivals, and funerals, amongst others. When this is done, dance practitioners, performers, drummers, the audience as

\(^{90}\) Quansah, Y.Julius. Former dancer of the Ghana Dance Ensemble (G.D.E) Personal Interview, 30th July, 2013. 7:45pm.

\(^{91}\) Lecturer at the Department of Dance Studies, personal Interview, 29th July, 3013. 2:30 pm.

\(^{92}\) Addy, Mustapha. Tetteh. Personal Interview.23rd November 2013

\(^{93}\) Kpanlogo is a recreational dance performed by the Ga-Dangme people of Greater Accra.
well as the general public (Ghanaians and non-Ghanaians) will be educated in relation to the cultural identity of the Ga-Dangme people.

3.3.7 Dance Resources

Various dances were incorporated in realizing the *Fumefume* dance. They are a fusion of religious dances (*Kple, Tigari, Out and Akɔn*) and recreational dances (*Amedzulɔ/Amedzro, Ogbanegba/Egbanegba*).

3.3.7.1 *Kple*

*Kple* is a Ga religious dance which is performed to commemorate a bumper harvest. The symbolic nature of the movements connotes procreation thus, a prayer for multiplication of fishes in the sea. It is predominantly performed by females but males can perform it as well. Kple is performed at the annual celebration of the *Kpledzo* festival and installation of new priests and priestesses. The training that a *Kple* priestess or priest goes through is similar to that of *Otu* and *Akɔn*.

3.3.7.2 *Otu*

*Otu* is a warlike ritual dance by the Ga-Dangme people which originates from Fanti and Akwapim. Movement gestures demonstrate war fare tactics employed by the Ga-Dangme people.

3.3.7.3 *Akɔn*

*Akɔn* is closely related to *Otu*. The form, training, movement gestures, costumes and instruments are similar to *Otu*. Although *Otu* and *Akɔn* originated mainly from Fanti

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94 *Kpledzo* mean kple dance. It is performed to thank God for successful year and to ask God for rain and bumper harvest the following year.

95 Numo Aja Addy a Tigari priest of *Avenor*, Personal Interview 20th August, 2013
land, the instruments and movements gestures used by the Ga-Dangmes are of different kind. *Otu* and *Akon* by the Ga-Dangmes use these instruments (*ampaa, oblenten* and *keteklele*) in its performance. These musical instruments are played by the use of the palms except the *keteklele* which uses sticks. It is worthy to note that, the Ashanti’s also have their version of *Akon* which they call *Akom* (literally meaning possession) with their main instrument as (*atumpan*) the talking drum.

### 3.3.7.4 Tigari

*Tigari* is a dance which originates from *Yipala* of the Wale-Dagare people of Sawla-Tuna Kabla district of Bole in the Northern Region of Ghana. It is warlike religious dance which was originally used for witch hunting and healing purposes. This is demonstrated in the costume and the chief priest at *Yipala* shrine. There are two main variations (*Abregu* and *Akon*). The former is the processional form of *Tigari* and the latter involves twists and turns which is the climax of possession.

### 3.3.7.5 Ogbanegba (*Egbangba*)

It was originally a recreational dance type as parts of the Northern Ewe musical types. It was performed during storytelling as interludes to do away with boredom. A dance which was originally for recreational purposes now has strong religious contents.

The Ewe meaning of *Egbangba* literally mean (If it breaks, let it break) and the Ga *Ogbanegba* –‘Ogba ni egba’ (You tear and it tears)

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96 Refer to Appendix B page 126 figure 43 for the *Akon* instruments
99 Young Y. Pascal, Music and dance traditions of Ghana
3.3.7.6 Amedzulu / Amedzro

Amedzulu / Amedzro is a Ga recreational dance performed during a moonlight night. According to Mustapha Tetteh Addy, Amedzulu or Amedzro\(^\text{100}\) is an old dance of their fathers and was performed after a hard day’s work (farming) to release stress. It is also performed by the Adas, Ningo and part of Akwapim. The dance movement connotes courtship especially for the older people and used for releasing stress after a hard day’s work as stated by Mustapha. Song text reflects moral and social issues of the community.\(^\text{101}\) In Ghana, Amedzulu / Amedzro is performed by the Adas, Ningo, Gas and some part of Akwapim but originally from the Volta Region of Ghana. Naa Lamley Lamtey\(^\text{102}\) also added that, their fore fathers performed this dance and they came to know its name and took it as such. Amedzro according to the Ewes of the Volta Region of Ghana, mean ‘stranger’ where as with the Gas, it is the name of their dance.

3.3.7.7 Organization of Amedzulu / Amedzro Dance

According to oral accounts, it was discovered that Amedzulu / Amedzro influenced the choreographic presentation of the original Fumefume dance. It is the basic rhythm for drum instrumentation and initiating of the basic movements in Fumefume marks the various sections of the dance forming the transition for the dance.

Amedzulu: This is the Ga spelling and pronunciation.
Amedzro: This is the Ewe spelling and pronunciation.

\(^{100}\) Personal Interview, 23\textsuperscript{rd} November, 2013
\(^{101}\) Nii Okai Mensah II ‘Sei Tse’ (custodian of ancestral stools) of Kwabenya a suburb of Greater Accra region. Personal Interview, 11\textsuperscript{th} December, 2013. 1:52pm.
\(^{102}\) A native of Kwabenya a suburb of Accra. She is one of the few old ladies alive who perform the dances of old. Personal interview, 20\textsuperscript{th} December, 2013
There are two main phases of Amɛdzulɔ / Amɛdzro: oshwei/lalai and dzramli.

Phase One: oshwei/lalai. Before the commencement of the dance, the lala nɔ wolɔ or lalatse starts with a number of songs supported by the other participants to goad the drummers and put the performers into the mood for performance.

Phase Two: Dzra mli. After the lalatse, has raised about three songs, the dadefoiatse cues the ḫo ḫo tswalɔ with the timeline on the ɔdoma then the other supporting instruments join. At this moment, the dancers are ready to get to the dancing arena to perform. The performers perform in turns. The performance ends based on the occasion within which the dance is being performed.

3.3.7.8 Amɛdzulɔ / Amɛdzro Song.

Lyrics in Ga: Call: Sumɔ dzɔle tee latsimɔ eya dzu kpin lo
Response: Aee tee latsimɔ eya dzu kpin lo

Lyrics in English: My girl/boy lover went preparing the fire but rather stole the grass cutter meat on the fire.

Cultural meaning: The stealing of Kpin lo metaphorically signifies elders from a particular family who go to another family in search of women and recommending them for their sons. The family on the other hand rather thinks the man’s family is coming there to fetch fire but rather to search for women for their sons.

Role of songs in the community: Any behaviour which is frowned upon in the society is usually put into song to ridicule the perpetrators in a way for them to put an end to their bad ways. Other good deeds and heroic moments are as well put into songs to remember the heroes and the heroines. This is done to pass on tradition from one

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103 The songs sang as way of warming up before the dance proper.
104 This is when a performer gets to the main stage to perform.
105 The name of the lead drum.
generation to the other orally. Therefore any individual with any negative behaviour in the society is made aware of his or her actions and advised to change for the better.

3.3.7.9 Form of Amɛdzulɔ / Amedzro Song: Solo and chorus, repetitive form.

Performance style: This is a simple solo and chorus performance. The lalatse or the lead cantor sings the whole song and the chorus repeats in the parts. There is room for improvisation on the part of the lalatse.

3.4 Musical Resources

Most songs are created for a particular occasion such as funeral, out-dooring, festivals, working and at one’s leisure time and so on. Songs tell the history and the circumstances that influenced it. These songs can address issues affecting the society such as teenage pregnancy, children pushed into early marriage, gossip, rape etc. The lyrics of some of the Fumɛfumɛ songs talk about problems with uncleanliness, indecent behaviour, unfaithfulness, alcoholism etc. Members of the society are encouraged through the songs to keep themselves clean by living a life that would help them maintain a healthy body, free from skin diseases and sickness in general. Most of the song texts are listed below.
3.4.1 Songs

TSIGINI

Call: Tsigini oo tsigini,
Response: *Tsigin*

Call: Tsigini kotoko tsigini
Response: *Tsigin*

Call: Tsigini yaayaa Amodu
Response: *Amodu*

Call: *Amodu ee tsigini*
Response: *Tsigin*

All: Tsigini nakokoshi na teɛ natɛɛ mlugudu
Toome toome wadoabe abɛ shika shika
Koofio, koofio Tetteh fumɛ,
Ei Ayeley gbofu tooo wuo enmɛ

Litterally: Thumb oo thumb
Thumb porcupine thumb
Amodu ee thumb
Thumb coconut stamble and stamble mlugudu
Toome (sound of a goat) eating gold nut
Koofio (name of a female person) Tetteh Fumɛ
ei! Ayeley gbofu goat meat, the hen had layed.

Meaning:
Although it does not have a specific meaning, it surely has significance. This song is usually sung in the break of storytelling to take away boredom. It does not have any
meaning. It is also interesting to note that, Tetteh\textsuperscript{106} and Fume\textsuperscript{107} are mentioned in the lyrics. This song was taught between 1961 and 1962 according to Akuyea Addy.

LA NGƐ FUTƐ

Call: La ngɛ futɛ e dele mashi dayama,

la ngɛ futɛ e dele mashi dayama.

la ngɛ futɛ e dele mashi dayama,

la ngɛ futɛ e dele mashi dayama Fumɛfumɛ futrema futrema dayama

Fumɛfumɛ futrema futrema dayama,la ngɛ futɛ e dele mashi dayama

Response: La ngɛ futɛ e dele mashi dayama,

la ngɛ futɛ e dele mashi dayama.

la ngɛ futɛ e dele mashi dayama,

la ngɛ futɛ e dele mashi dayama Fumɛfumɛ futrema futrema dayama

Fumɛfumɛ futrema futrema dayama,la ngɛ futɛ e dele mashi dayama

Literally: \textit{La ngɛ} threw a stone dele still standing

\textit{Fumɛfumɛ} struggle over cowries still standing.

Meaning

This song was composed by Tettey Kojo Addy an exceptional performing artiste/retired soldier. Tettey taught his brothers this particular song and others. He did not give any specific meaning to the song.

\textsuperscript{106} Refer to page 26
\textsuperscript{107} Refer to page 26
BA MBA A

Call: Ee yoo, ee yoo, ba mbaa ee yoo, ee yoo

Response: Ba mbaa ee yoo

Call: Ee yoo

Response: Ba mbaa ee yoo

Literally: Yes okay yes okay, I have come. Yes I have come

Meaning: This song talks about individuals who agreed to assist with a particular developmental work, but when the time came, they were nowhere to be found to do the work. It also talks about the female youth who unwillingly agree to meet their male youth at a point they both agreed on. But the female youth end up dishonoring the agreement for the fear of negative intentions on the part of the male youth.

AYA HI KWADEY

Call: Aya hi kwadey blo blo oo

Aya hi kwadey blo blo oo

Aya hi kwadey wɔte wɔba aa

Aya hi kwadey blo blo oo.

Response: Aya hi kwadey blo blo oo

Aya hi kwadey blo blo oo

Aya hi kwadey wɔte wɔba aa

Aya hi kwadey blo blo oo

Meaning:

Literally,

When you go, come back.
When people travel to places for the first time, upon reaching home, they make songs to remind them where they went and whatever happened to them whether good or bad. It also talks about not forgetting where we come from whenever we travel.

**KAAKLO**\(^{108}\) NI MAYE

Call: Mashi oo kaaklo ni mayee, ni mayee, ni mayee

Response: Kaaklo ni mayee

   Call: Oo mibi Dede yahe kebaa

Response: Kaaklo ni maye

   Call: Oo ni mayee, ni mayee

Response: Kaaklo ni maye

   Call: Oo mibi Kɔkɔ yahe kebaa

Response: Kaaklo ni maye

Meaning:

*Kaaklo* is a fried plantain ball.

I will fry plantain balls and eat. My child *Dede /Kɔkɔ* go and buy me plantain.

Fried plantain balls I will eat.

**TUUMATU**

Call: Oo tuumatu ee dzôle bibioo suumɔ dzôle tuumatu dzôle dzokotoo

Response: Aee tuumatu ee Dzôle bibioo

   Call: Suumɔ dzôle tuumatu Dzôle bibioo

   Response: Aee tuumatu ee Dzôle bibioo

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\(^{108}\) *Kaaklo* is a pounded fried plantain.
Meaning:

Jump and let me jump

Oh! Jump and let me jump cutie girl friend

Jump and let me jump cutie girl friend.

This song is sung for a loved one especially by the male youth to whoever they want to woo at the play ground.

DZULÔ NI

Call: Dzulô ni ee eba ee Lamte\textsuperscript{109} oo dzulô ni ee eba ee

Response: Dzulô ni ee eba e Lamte oo dzulô ni ee eba ee

Call: Yuwe yoo le ehoô ee Lamte oo yuwe yoo le ehoô ee

Response: Yuwe yoo le ehoô e Lamte oo yuwe yoo le ehoô ee

Meaning:

He Is a Thief

He is a thief, Lamte the thief is coming.

There he goes Lamte, he who touches the girls in their sleep.

SUMO DZÔLE

Call: Sumô dzôle tee la tsimô eya dzu kpin loo

Response: Aee etee la tsimô eya dzu kpin loo

Meaning:

My Girl/ Boy lover.

My girl/boy lover went preparing the fire and rather stole a piece of grass cutter meat on the fire.

\textsuperscript{108}

\textsuperscript{109} A Ga name for first generation male born of Lamte Jafjwe of Ga Mashi, Greater Accra.

\textsuperscript{110} A Dangme name for first generation male born.
Call: Tei oo! Wɔya wɔya, woyo wɔya woyo Tei oo!

Response: Wɔya wɔya, woyo wɔya woyo

Call: Tiiti\textsuperscript{111} oo!

Response: Wɔya wɔya, woyo wɔya woyo

Call: Akonai\textsuperscript{112} oo!

Response: Wɔya wɔya, woyo wɔya woyo

Meaning: Tei

Tei/T.T/Akonai let us go get a woman, let us go get a woman

The male sexual organ is usually included in the song. This might sound profane but is suggestive of procreation or to ridicule men who might be impotent. It is also performed during marriage ceremonies usually by the man’s family in relation to the woman in question. As this song is performed on public occasions like festivals, names are used instead of the male body part.

TUMELE\textsuperscript{113}

Call: Tumele tumele, tumele tumele, tumele tumele Koshie\textsuperscript{114} edɔ ntswem

Response: Tumelemetu

Call: Kwashi\textsuperscript{115} edɔ ntswem

Response: Tumelemetu

Call: Shipii edɔ kpla

Response: Tumelemetu

Meaning: It is unpleasant; Koshie/Kwashi has skin rashes.

\textsuperscript{111} A Ga name for second generation of first male born of Naiwe and second male born of Amugiwe. First generation of second male born of Atukpai all of Ga-Mashi Greater Accra. A short pronunciation for Tetteh

\textsuperscript{112} A Ga name for second generation of second male born of Maalewe of La, Greater Accra

\textsuperscript{113} A term in Ga that suggests decay, unpleasantness and uncleanliness

\textsuperscript{114} A Ga nick name for Odale,a second generation first female born of Lamte Jafwe of Ga-Mashi of Greater Accra

\textsuperscript{115} A Ga name for first male born of Ngleshie-James Town of Greater Accra.
3.5 Exposition into Selected Movements of Fumefume

The direction of a dance performance may change to other stage directions. Motion is also applied to movements and embellished with emotions, facial and bodily expressions which are engineered by the ambiance of the performance. For the clarity of movements and posture articulation considering gender roles and aesthetics in Fumefume dance, figures show thorough movement poses of male and female performers.

3.5.1 Ahala: This movement was developed from the concept of collecting and gathering. During hard times such as droughts and hunger, one must have saved against such times. Also, management of resources becomes very crucial when young females prepare to enter into marriage and expectant mothers get ready for their unborn children as well as the would be fathers of such children prepare to take care of them. Therefore, one must not just collect anything but also must make the right decision to select and gather the best from the lot. Ahala also means performing selected movements which are exciting and unique. There is no repetition and this breaks boredom.

In another context, Ahala refers to individuals noted to be real players of partiality, favoritism and ethnocentrism. These individuals are only concerned with themselves and those they think fit for a job or position. The tendency to believe that one’s ethnic or cultural group is centrally important and often superior, and that all other groups are measured in relation to one’s own is due to Ahala. The ethnocentric individual will judge other groups relative to their own ethnic group or culture, especially with
concern to language, behaviour, customs and religion. These ethnic distinctions and sub-divisions serve to define each ethnicity’s unique cultural identity.

Generally, ethnocentrism assumes the superiority of one’s own culture and is often inevitable, given that most people are reared in and are familiar with only one culture. Ethnocentrism may serve positive functions for society; for example, it encourages and reinforces group solidarity. But it also can have a negative impact. *Ahala* movements refer to individuals noted for ethnocentrism. The *Ahala* movements were also designed to reveal the limitations of ethnocentrism. Ethnocentrism discourages rapid assimilation into another culture and, in its most negative aspects, can contribute to racial and ethnic prejudices, foster conflict, and provide a rationale for suspicion and hostility in dealings with outsiders.

Ethnocentrism leads an individual to make false assumptions about cultural differences. People are ethnocentric when they use their cultural norms to make generalizations about other peoples’ cultures and customs. Such generalizations, often made without conscious awareness, can be way off base and cause people to misjudge other peoples. Ethnocentrism can lead to cultural misinterpretation and it often distorts communication between human beings.

When individuals believe that others may not be very good at what they are best at, by evaluating “them” by what they (individuals) are best at, the individuals miss the many aspects of life that these people often handle more competently than the individuals do.

On the other hand, active, selfless and patriotic individuals are also selected to stand for a society, city or nation. These individuals are believed to give back to society
when they succeed. The society carefully selects these individuals and entrusts them with the society’s resources. According to Akuyea Addy, a family can bring out its ancestral jewels and sell them or use them as collateral for their intelligent but needy son (a son who is well cultured and knows the norms and values of his family value systems as well as the society) to have the western education. They believe when he is done, he shall come back to help the family to develop and the society as a whole. It is usually done for the males than the females in the family in the olden days because it is the men that carry the family name whereas the women in most cases get impregnated and could not continue with studies according to Akuyea.

**3.5.2 Description of Ahala Movement**

The starting position of *Ahala* movement involves relaxed arms and a balanced vertebral, straight neck with the arms by the side of the torso and knees slightly bent as the feet is placed firmly on the floor. From the starting position, the performer lunges the right foot and right arm simultaneously with the heel of the right foot and the palm facing forward. At the same time, the head of the performer is tilted towards the right whiles the left elbow is lifted and slightly bent respectively. There is a return to the starting position without much emphasis on leg positioning as the effect of motion changes with the feet in a natural turn out position. The performer with feet turned out, arms bent at the elbow while palms face each other with a relaxed knee maintained throughout movement execution. There is a spring-like lifting of the heels off the floor while the toes are firmly placed on the floor. This happens concurrently with the retaining of the previous actions leading to the lifting of heels of the feet and back.
3.5.3 Tumelemetu

*Tumelemetu* is a drum language for Adesa¹¹⁶ musicians and a cue for dancers to demonstrate its meaning which is played by the musicians. It can be found in *Adesa* story tellers. It simply means something unpleasant or decay.

*Tumelemetu* refers to something that one must not be associated with. This tells people that one must be aware of one’s environments, unacceptable lifestyles, friends with negative behaviors and leaders with bad influence. The corrupt practices of people in high positions are not encouraged because they waste both natural and human resources of a particular society. Leaders in the traditional setting such as chiefs who sell lands to foreigners to set up businesses like mining, which leaves the members of the society vulnerable among others must not be encouraged.

¹¹⁶ A Ga-Dangme term for story.
3.5.4 Description of Tumelemetu movement

The starting position of this movement has the legs apart, knees slightly bent with arms relaxed beside the body. (Refer to Ahala starting for further explanation).

The right arm crosses the pelvis area simultaneously with the stamping of the right foot and pushing up and down of the front and back of the pelvis. The left leg repeatedly steps in place as the right arm is pressed closer to the pelvic area almost in contact with the pelvis which moves upwards and downwards. The right foot stamps continuously with the change occurring in the switching of arms from right to left while the right and left foot stamps concurrently.

![Tumelemetu Movement Image]

Figure 3. Shows Tumelemetu movement

3.5.5 Baaye: Baaye means ‘come and eat’. Even though one is being invited to come and dine or eat, it really means ‘come and sleep with me’, ‘come and look’, ‘come and taste’, ‘come and enjoy’, ‘come and have it’. This is suggestive of sexual intercourse usually in the context of procreation but this is only one aspect of the movement. The movement is there to excite performers and onlookers, because other
than that, the performance becomes boring. At a point this social movement is introduced which talks about the social life of people especially among the fisher folks. They are not shy to talk about issues concerning sexual intercourse. Things that are difficult to say, they come out to say without attacking any particular individual other than the issue. According to Akuyea Addy, “we fear to talk about sex and its implications to our younger ones and these practices are leading to teenage pregnancy, sexually transmitted diseases and Human Immunodeficiency Virus.” She went on to say that; Baaye helps especially the females who are married to find new ways of bringing excitement to their marriages. When this is done, it prevents irrational and sometimes rational individuals from harassing or raping innocent girls or their wives. However, the wearing of short attire or a skirt does not mean these women are calling for sex, but for their husband to admire them and in a way raise their marriage life to a level which then brings excitement, dedication, and commitment.

During the Homowo festival, there is the abundance of food called Kpokpoi. It is usually put in large earthen wares mixed with palm nut soup and fish and sprinkled at various places especially at cross roads where people mostly commute. This is done to hoot at hunger to commemorate the hunger and droughts that the Ga-Dangme people went through and thereby remembering their ancestors who died out of hunger. During this time, one can enter any traditional home and will definitely be invited to Kpokpoi feast with words of invitation like ‘Baaye nii’. This time with real meaning ‘come and eat’.
In another context, certain individuals wait until something they think could not be done is achieved then they emerge and act as though they were part of the success story. When that happens those who know such people tend to show their displeasure towards them especially when they surface at a joyous moment. They pass some displeasing comments such as ‘Ebe ooba ni oba ye’ meaning ‘it is ready you are coming to eat’ or ‘Baaye moko nshi omo dani oba,’ also meaning ‘come and eat, someone was frying before you came’. In yet another context, when priest and priestesses are possessed by deities, they usually are semi naked from their waist upwards both male and female. Their nakedness shows that they have surrendered to the power that possesses them. Therefore they give their whole being as they take off their dresses and are clothed around their waist with a piece of white cloth. ‘Baaye mantse ye mi mli’ meaning ‘come and reign or be ruler of my life’ is what the priests and priestesses demonstrate as they avail themselves to the deity. \(^{118}\)

### 3.5.6 Description of Baaye movement

With legs astride and feet slightly turned out, the hands are alternatively lifted to shoulder level. The left arm moves left diagonal towards low-level as the right arm is lifted high above the head as the performer pushes the pelvic area upwards whiles feet are grounded with a repeated bending of the knee. The resultant movement of the knee is the contracting and releasing of the upper-torso. This demonstrates the bringing down of the arms to the pelvic area. Legs are still astride and grounded, moving repeatedly showing the lifting of the left arms to shoulder level as the feet are turned out on the floor. Left arms are lifted high above the head with right arm

\(^{117}\) Nii Whang, Felix, a royal of Dzenge-we Nungua. Personal Interview, 21\(^{st}\) June, 2014. 11:00am

\(^{118}\) Tettey Bibio Addy also known as Numo Adja, a Tigari priest of Avenor. Personal Interview, 20\(^{th}\) August, 2013. 8:30am
moving towards the right backward diagonal low-level. The left arms of both male and female performers are finally, repeatedly drawn closer to pelvic area in a symbolic inviting manner.

Figure 4. A male and female performers in a Baaye pose

3.5.7 Tekemɔ

Tekemɔ means ‘cross over’, ‘jump over’, ‘walkover’, and or ‘step over’. In life, when one says tekemɔ, it means one can go all out and achieve whatever one aims at and be able to overcome any hindrance or obstacle. According to Amoo,119 “Life is not smooth, there are ups and downs and one must be able to cross over or overcome them.” Tekemɔ in another context suggests that one can forgive and forget. In a

situation can individual tell a friend or a member of a society that “anyemi tekemɔ ene” “friend or brother, get over this, let go or try hard to overcome your fears”.

Amoo gave a scenario where he told his daughter to be able to walk over the core subject called ‘Mathematics’. This subject was a hard one for her daughter, but Amoo was able to encourage her daughter to overcome it which she did eventually. In the same way scientists, artists, politicians and doctors, among others, are trying to find new ways of making the environments and living standards of people better. Individuals who find lives very difficult are afraid to overcome them. In most cases they want to travel to other countries for greener pastures and end up losing their lives and properties. They either are bitten by snakes or die on the desert out of hunger and thirst. Others drown in an attempt to cross the ocean to the other side where they believe they will have a better life. Tekemɔ helps every individual to be able to endure a little pain and work harder to overcome negative situations with positive attitude. It is a way of finding a positive solution to the problem that one finds himself or herself in because when one runs from the problem, it is still there till it is rectified.

3.5.8 Description of Tekemɔ movement

The arms are opened up to the sides simultaneously, the right knee is folded at 90° (ninety degrees) as knee and joint move left diagonal middle level. The arms remain angular by the side, as the right leg is lifted to the left leg on the floor. The right leg that crossed the left leg is dragged on the floor towards the right side as the upper body is lifted to the left. The body faces a new view and remains the same as it is tilted to the left side to face front and the leg is lifted up to face left diagonal front
with knee brought to face the front. Knee remains contracted as the left leg moves across the right leg to the right side. The right heel slightly comes off the floor as part of the right foot remains grounded. The left leg is dragged to face the right side and the upper body tilts to the right hand side including the dropping of the hands at the right side.

![Figure 5. Tekemɔ movement](image)

3.5.9 Shwelemɔ: (Shwelemɔ) Growth, progress and development. “Nugbɔ ane ni shi adzɔ ni mlɛ akwe” “May it rain so that the earth can bring forth its fruits”. It is a movement performed to signify a prayer for rain and good harvest.¹²⁰ This is evident in Kple dance as it is performed by a Kple priestess usually when they are in trance.

¹²⁰ Nuumo Abodai wulɔmɔ of Ngleshie Kweikuma Tsoshishi of Greater Accra. Personal Interview 17ᵗʰ July, 2013. 02:15pm.
3.5.10 Description of Shwelemω movement

The arm is lifted from low level and bent from the elbow at 90° (ninety degrees) up at the left side simultaneously with the swindled right foot which shows the side of the foot. In an akimbo position the feet are in place on the floor like the Ballet 4th position whiles the performer tilts head to face hands and palms which have been raised at elbow level with the palms facing upwards. The arms are brought to the waist level as the left foot shifts front of the right leg. There is a very small degree of the head tilting to look into the palms at the right hip area, alternatively. The right foot shifts in front of the left foot simultaneously with the lifting of the arms a little above in a folding posture as the palms face backwards. The body is alternatively shifted to right front diagonal and left front diagonal.

Figure 6. Shows the Shwelemω movement
3.5.11 Tuumatu: Tuumatu means ‘jump and let me jump’. There is a saying that leadership should be by example.’ As individuals are chosen as leaders, their followers look up to them especially in times of need and crucial decision making. Younger siblings also look up to their older ones and emulate their behaviour whether good or bad. It is a game performed by both males and females. The male version is different from that of the female. The male version is in the form of wrestling. Two men stand opposite to each other in a center of a circle. They do this with movement, rhythm and accompaniment. On a count of three both men jump into the air towards each other, and as they land, they grab the shoulders of their opponents. They land at the opposite direction of their opponent. This is done repeatedly until one is taken out of the circle. The one that remains in the circle becomes the winner. The female version is also in a form of dance where the men sing love songs to woo the females as they dance.

In another context, it is a form of taking turns. One performs and makes way for another to get on the stage and perform as well. There is an orderly form of performance so as not to create chaos. So when Tuumatu is mentioned, one is looking at orderliness where one is aware of when to stop for another to begin. This gives every individual the opportunity to rest while others take their turn in an activity. It is in a form of division of labour. However, it is important to note that, whether one worked well or not, when one’s time is due, one must step down for another to continue from where one ended. This is a way of helping people develop in a situation where younger generation looks up to the older generation or followers look up to their leaders in order to be able to achieve a particular task.
3.5.12 Description of Tuumatu movement

The initial movement has the lowering of the body and more grounding with feet apart. As the body of the performer lowers more, the arms of the performer are simultaneously lifted in a roundness at the shoulder level facing forward and palms facing downwards. After gathering momentum from previous position, performers jump with legs up splitting the legs in the air to the sides with palms facing backwards. The performers’ lands on feet, legs apart and hands opened to the sides.

![Figure 7. Tuumatu movement demonstrated by two performers](image)

3.5.13 Agoo: Agoo is linked to the fact that African people did not use electricity in the earlier days of civilizations. There were not houses built with door bells. Therefore, when people visit these houses, they say “Agoo” which means “Are you there”? “Can I come in”? In Ga-Dangme, Agoo means two things depending on the context; calling for attention or a call to give way especially when the one inhibiting your way is mostly not aware. The usual responds is Amee. The Akans of the Ashanti Region of
Ghana and the Ewes of the Volta Region of Ghana also use this term in similar context. During a traditional community gathering, family meeting or any other occasion, a member calls for the attention of the people gathered when there is noise by saying Agoo and for them to make him aware that they are listening they respond the Agoo with Amee. As one gets on stage this is done to make ones appearance noticed. It also signifies the show of respect, law and order when one gets to a terrain other than his/hers. In a context where a traditional priest arises to pour libation, he calls on the Supreme Being, smaller gods and mother earth. He starts the libation by saying agoo and his attendants and those around respond amee. He says agoo for him to gain permission to enter the spirit world and prays on behalf of the members of the community asking for blessings and protection among others for the community.

Pouring of libation and some traditional prayers by the Wulomo, Priest (Nuumo Abordai of Kweikuma Tsoshishi, James Town.  

“Agoo, Agoo, - 3x.

Welcome to you all, - 3x.

Welcome to you all, ladies and gentlemen, - 3x.

Na-ei, Na-ei, - 3x.

We call you this Tuesday morning, - 2x.

We call on you almighty God. Mawuo, - 3x.

We are asking for your blessing today,

We have assembled her today to honour you,

You are great.

We are offering you drinks today, not to spoil you, but for you to accept us and bless us.

We are grateful for our lives today,
It’s not everyone who is privileged to be alive today…”

3.5.14 Description of Agoo movement

The body of the performer is facing right forward diagonal with arms bent as the right upper arm rests on the body. The left arm is drawn out towards the right side as the right and left palm faces downwards and upwards respectively. This represents the starting position of Agoo movement. The body is tilted forward as the right and the left lower arm draws in to contact with palms grasping with an ascent. The body in a tilted position springs up a smaller degree of bending at the waist level with palms facing each other. The heels of the feet are closer in turn out position. The right foot pops out with continuous lowering of the waist with knee slightly bent. Palms are at a full grasp, the left foot is on the toes and the right foot is on the floor. The body remains in a slit tilting posture.

Figure 8. Agoo movement
3.5.15 Agbe: There are various meanings into the word “Agbe.” It can mean, it has ended, an achievement or won, bumper harvest by the fisher folks. (Agbe loo) “We have caught enough fishes”. In the Fumesufume performance, it is the climax and the last movement to bring the performance to an end. Oral accounts have it that whatever goes up must surely come down. It is believed that the young must grow and the old must die to continue the responsibilities in the spirit world. There is a Ga proverb which says “Gbele tso mokome ekɔɔ” “The tree of death is climbed by all” When this happens, it means that one’s work on earth has come to an end.

3.5.16 Description of Agbe movement

The starting position reflects the essence of a cool and grooved nature of African dance.

A tilting hop to the left side on the left foot occurs at the same time with a grabbing arm posture that ends with hands in a fist. Weight is transferred onto the left leg in an extended tilting hop on the left foot. The palms are opened for the period in the air. This is the end of extended jump with a grab and a bend of the right leg at the knee level as the right foot points to the right diagonal low-level. Both arms in a fist are swung from left high to right side low level with a tilt to the right. Legs are astride facing right front diagonal. The feet remain firm on the ground.
3.5.17 Shibaa: Shibaa simply means lowering yourself, asking for permission, humility or giving respect to elders or people around you before a performer gets to the dance arena to perform. Respect is also given to the dead ones, for it is believed that any time one performs, the spirit of the dead ones are around. Shibaa in another context means to step down for another to take one’s position/place. An individual must step down from a position he/she holds for a number of years to allow another to take the place. A master dancer performing on stage or at a social gathering must either stop dancing or mellow the nature of his/her movements and support whoever gets on stage. Usually, if it is a chief, queen mother or an elder, the dancer must come down for such people in order not to compete with them.
3.5.18 Description of Shibaa movement

With left foot firmly placed on the floor facing left front diagonal, the right arm is raised towards the left side high crossing the face. The right foot pivots on the toes in a stretched but slightly bent towards right backward diagonal. The right hand drops lower still crossing the face. The right foot moves to cross the left foot facing left backward diagonal as the left leg bends slightly. The orientation of the performer remains the same in a left front diagonal. The body is lowered as the right hand drops almost touching the back of the left hand with its palm facing the tummy area simultaneously moving away from the mid rib. Legs remain crossed. The right hand touches the floor as the left arm rests on the left knee. The legs are still crossed in a squatting posture. The orientation of the performers is still towards the left front diagonal.

Figure 10. Shibaa movement
3.5.19 *Fenemɔ*: *Fenemɔ* means releasing oneself from a situation. It means to loose untie, give more, go deep down, or release whatever you have under your sleeves or to weave through. A person who is relaxed can perform more and be willing to give more. A person who is tensed usually coils in and is not ready to open up or give to society what he/she is expected to give. An individual can only reach out, provided he/she has enough to share. A *Fumfum* performer can be asked to release every style “*femere ofidzian*” which means “spread your wings.” This encourages the performer to go all out to perform various and interesting movements. An individual can also be released or be set free from a curse if he/she has been spiritually tied. “*Atse le sape akota le afi le*” (his/her soul has been tied). All these terms mean that an individual has been cursed. For this individual to be set free, the nature of the curse is then untied. If the curse is enormous, the person is called upon to stand or kneel before the shrine and the person who pronounced the curse is usually called upon and the victim asks for forgiveness. If the individual is willing to forgive the victim, then he joins the traditional priest to set the victim free by repeating after the priest incantations to pave way for the rituals to be performed on the victim. The type of curse is mentioned and the individual is released from it one by one until all the curses are reversed to set the individual free from the punishment, spell, or curse pronounced on him. “Today we set you free, we untie and loose you from every form of bondage placed on you either by your own doing or by another person.” This activity is done by traditional priest with the consent of the victim.

3.5.20 Description of *Fenemɔ* movement

Hands are in a fist positioned in front of the legs with slight tilting of the neck downwards and bending of the knees as the left leg is folded to cross behind the right
leg around the knee level. The hands, arms and right foot remain the same as the left foot is placed on the floor forward to face the left front diagonal. The right leg is lifted to cross behind the left knee with a fist of the arms. The right leg is placed on floor by toes crossing the left leg with the heel facing the left backward diagonal with the fists of the hands brought a little closer. The left leg is lifted to cross the right knee with the sustained fist simultaneously. The left leg is placed on the floor with the right toes pivoting. The hands remain in fist position as the fists of the hands come together simultaneously with the turning of both feet to face right backward diagonal with feet on the toes. The performer alternately pulls away from the floor. Legs are moved apart with the arms moving to the sides facing downwards with palm opened. The legs are firmly placed on the floor.

Figure 11. Fɛnɛmɔ movement
CHAPTER 4

PROJECT METHODOLOGY

4.1 Introduction

This Chapter discusses the process and methods used to achieve the objectives of this study. This work entails the processes of gathering data at the research site and the choreographic process. As a choreographic major I produced a piece on stage called Ade-Ku We is explained in this thesis. For this production, a dance chart and dance script was developed for the choreographic piece. In the methodology, I used the qualitative method of inquiry which involved participant observation and interviews of various stakeholders to collect data on the Fumefume dance. These included selected members of Ehimomo Cultural Troupe \(^{121}\) (Esther Borkaa Addy and Nii Armah Quaye) and the Addy (Mustapha Tetteh Addy, Madam Mary Akuyea Addy) and the Oku (Mary Omoteley) families of Mayera, Avenor and James Town respectively. The objectives of the study were made clear to the informants to gather data on the myths and philosophy surrounding the existence of Fumefume and the creative processes adopted by its creators.

4.2 Participant Observation

Participant observation was employed to obtain data. I went to the community where I could gather data on the various dances that make up Fumefume dance. Therefore, I participated in some of the community’s performances such as Tigari and Amedzulo. I visited the performance ground and the research site as a participant and watched the community’s way of life (water fetching, games, social gatherings, fetching of fire wood) and mode of performance.

\(^{121}\) Ehimomo the third group formed by the Addy family and the first to be taught the Fumefume dance.
Observations were noted and photographs were taken. Videos by permission were made that informed the researcher and included: further interviews with the selected informants. Two pictures (see figure 12 and 13) below show the researcher dancing to a rhythm provided by the informants and also participating in one of the recreational dances at Kwabenya a suburb of Accra.

![Figure 12 The researcher dancing in the Amédzulɔ dance as the elders sing, and drum.](image)

![Figure 13 First from left is the researcher participating in Amédzulɔ music as he also observes a demonstration by one of the informants.](image)

4.3 Ethical Concern

The researcher is obliged to respect the philosophies, desires, needs, rights, and values of the informants. For this reason, the objectives of the study were made clear by
word of mouth and in writing so as to be understood by the informants. A description of how data would be collected with the use of data collection devices and how the data would be used were made clear. Written interpretations and in depth transcriptions of interviews were made available to the informants.

4.4 Data Gathering

I conducted an interview with Mr. David Amoo and Mr. Ben Aryettey artistic directors of National Dance Company of Ghana Accra and Ghana Dance Ensemble, Legon respectively. My interview with these personalities focused on the dance *Fumefume* as part of their company repertoire. These interviews were conducted with the aim of finding out knowledge they have on the dance. Through these interviews, I was introduced to Ga traditional leaders and elders of the community who might be of help in terms of their knowledge on *Fumefume* dance. Some of these people included Mustapha Tetteh Addy (one of the pioneers of the creation of *Fumefume* dance), Madam Mary Akuyea Addy (the first daughter of Okomfo Akoto, sister of Mustapha Addy and Tettey Kojo Addy), Mary Omoteley Oku of Atukpai in Ga Mashie, The late Nii Armah Quaye (One of the members of *Ehimomo* group whose sad demise took place on the 27th of January, 2015\textsuperscript{122}), and Esther Borkaa Addy (the daughter of Tettey Kojo Addy).

4.5 Data Gathering at Avenor

After an interview with Miss Esther Borkaa Addy she directed me to one Mr. Nii Armah Quaye another member of the *Ehimomo* cultural troupe. According to the

\textsuperscript{122} According to Mustapha, out of the three groups formed, (*Ashiedu keteke, Oboade* and *Ehimomo*) the latter was the first group that was taught the *Fumefume*. 
cultural norms of the people, when one is sleeping, you do not wake him up. For instance at Avenor around 11:30am the late Mr. Quaye was taking a nap when I got there so I had to wait till he woke up. Permission was sought before interviewing my interviewee. However the asking of permission includes donation of drinks such as Schnapps or Kasapreko dry gin; and a small amount of money. The drinks could be paid for in cash as well. I fulfilled the requirements of the cultural norms donating one bottle of dry gin in cash as a way of knocking at the door of my informants. Having accepted the donation, the doors were opened for me and I conducted the interview. After this, I was able to gather that, Tettey Kojo Addy popularly known as Zaa Kotomafra spear headed the creation of Fumefume and Mustapha his brother was one of the pioneers according to Mr. Quaye. I gathered also that Mr. Quaye and others were the first to be taught the Fumefume dance. They travelled extensively both in Ghana and beyond its shores with the dance. The meaning of Fumefume was not known by Quaye so he directed me to meet with Mustapha himself.

4.6 Data Gathering at the Department of Dance Studies, Legon

At the Department of Dance Studies, I interviewed Oh! Nii Kwei Sowah, a senior lecturer at the Department who teaches Fumefume in his traditional dance class. In an interview, I asked him where Fumefume was created and its philosophical meaning. I gathered that he is also in need of that information. However, he mentioned Mustapha Addy’s name to mean that he is aware that he (Mustapha) is usually associated with Fumefume. I observed and participated in one of Sowah’s practical dance sessions. I asked him about the original instruments for Fumefume and I gathered that the main instruments are not known. Oh! Nii told me boldly that he knows that the instruments used in Fumefume are not the Djembe they are currently using and he encouraged me
to go all out to find out more. This was done to ascertain the techniques and approaches of teaching to be able to analyze what is considered the main characteristics of the dance.

4.7 Inspiration for this Project

During my application to the graduate school, I discussed the titles of what I wanted to research. Before my graduate study, I always had a problem with the musical instruments used for Fumefume dance and with the Fumefume songs which were less than three, not audible enough with the religious aspect of the dance not well known. However, I did not have a problem with how the dance was being taught at University of Ghana but rather the Fumefume movements that make up the dance. At that time I did not have the slightest intention of researching into this dance at the masters’ level. However, upon showing my thesis title to Mr. David Amoo, he asked me if I could also think of researching into the Fumefume dance. The moment he suggested this, I felt like I had been struck by lightning and I could feel my heart pumping and beating very fast like the beat of Fumefume. It was there I realized what I wanted to do at the masters’ level. After this and the few fact findings I conducted on the dance in question, I realized that little has been written about this dance, so with this information, I was inspired to venture into this project.

4.8 The Production Ade-Ku We

The title of this production Ade-Ku We which was staged at Mawere Opoku’s Dance hall on the 22nd day of March, 2014, was realized during the field research on the Fumefume dance at Kokrobitey, a suburb of Accra where I conducted an interview with Mustapha Tetteh Addy. In the course of the study, it was revealed that the Addy
family were the original creators of the dance. On the other hand, the Oku family also claims ownership of the same dance. However, after thorough investigation and analysis based on the data gathered, it was revealed that Jacob Kpani Addy (Okomfo Akoto) was trained in traditional priesthood and served as a traditional priest of the Oboe Kwashie shrine. Thus, if the mantle of traditional priesthood from the Oku family had not fallen on the father of the Addy family, there would not have been any religious dances performed for the children of the Addy and they would not have had the knowledge and skill in traditional dances and drumming. Therefore, with this information, the creative researcher combined the names of the Addy and Oku family to form the title of this production (Ade-Ku We).

Ade- the family name of the Addy people.

(O)Ku- the family name of the Oku people.

We- means Family in Ga. Ade-Ku We.

Ade-Ku We- Family of Addy and Oku.

4.9 Description of Acts and Scenes of Ade-Ku We Production

These acts and scenes in the Ade-Ku We production, are indicated in the dance chart and dance script. The dance chart is the outline of the activities in each act and scene usually in a table form which gives information on stage directions, the use of light, sound, stage properties, costume and other visual effects. It is a summary of a dance performance without dialogue. On the other hand, dance script provides a detailed description of activities in the acts and scenes indicating areas with dialogue and the use of other visual effects. The dance script is more valuable when it comes to restaging a dance piece because one has to follow the detailed description of the dance

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123 A shrine owned by the Oku family at Avenor a suburb of Accra.
script to be able to reproduce the dance. Table 1 shows a dance chart that explains the sequence of events based on the acts and scenes of *Ade-Ku We*.

With the dance chart in table 4.2 below, the choreographer has been able to track every scene, every movement, every aspect of the production and it also becomes a tool with which this production can be reproduced.
Table 1 Ade-Ku We Dance Chart

<table>
<thead>
<tr>
<th>ACTS &amp; SCENES</th>
<th>ACTION</th>
<th>NO. OF PEOPLE</th>
<th>MUSIC</th>
<th>STAGING/SPACE</th>
<th>COSTUME</th>
<th>LIGHTING/EFFECT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Act 1 Scene 1</td>
<td>Theme song plays. Narrator performs a poem. Dancers give an expose of the various symbolic movements of some Ga dances.</td>
<td>13</td>
<td>Finale notated music. Sound effects (live music)</td>
<td>Down stage left, Down stage right, Up stage right, Up stage left, Up stage centre, down stage centre, Centre stage</td>
<td>Traditional white jompa, hat and Jakoto, Black leotards</td>
<td>Spot light on narrator, flood light on dancers as they perform the various symbolic dances.</td>
</tr>
<tr>
<td>Act 2 Scene 1</td>
<td>A female performs movements of aggression. Dancers perform as trees. A priest performs trancelike movements with two attendants</td>
<td>12</td>
<td>Mixed music, live music</td>
<td>Down stage Right, Up Stage Left and Up Stage Centre</td>
<td>Female: kaba and slit. Man: smock-like attire and jakoto. Attendants: white cloth around The shoulders.</td>
<td>Blue light on Flickering mixture of dim red and blue light, Dim light on female performer Down Stage Right, Trees are revealed in silhouette, Dim red spot on the priest Up Stage Centre.</td>
</tr>
<tr>
<td>Scene 2</td>
<td>A young man being taken to the shrine to undergo initiation processes of traditional priesthood</td>
<td>10</td>
<td>Sound effects depicting suspense</td>
<td>Down Stage Left, Up stage Right, Centre Stage</td>
<td>Young man: T-Shirt with trousers, Other 2 men wearing different types of African print</td>
<td>General light as a male performer enters, Light flickers as a male performer as possessed</td>
</tr>
<tr>
<td>---------</td>
<td>---------------------------------------------------------------------------------</td>
<td>----</td>
<td>---------------------------------</td>
<td>-------------------------------------------</td>
<td>-------------------------------------------------------------------------------------------------</td>
<td>-----------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Scene 2</td>
<td>Durbar of traditional priests and priestesses at the shrine of <em>Okomfo Akoto</em> amidst performance. Elder seated and members of the community at the scene.</td>
<td>21</td>
<td>Osramai drumming. Ga Akon, Otu, Kple And Tigari Played live</td>
<td>Centre Stage, Up Stage Centre, Down Stage Centre</td>
<td>Tigari Priests costume: Batakari &amp; Adasan Otu priest Costume: Raffia skirt &amp; Adasan Akon priest Costume: Raffia skirt &amp; Adasan Kple Priestesses Costume: White cloth around chest Elders: Different colours of Jompa and Adasan. Community Members: Casual traditional Wear</td>
<td>Flood light, Light flickers as the chief priest dances. A path is created for the entourage as they exit down stage left.</td>
</tr>
<tr>
<td>Scene 3</td>
<td>The youth play various Ga traditional games. Older women appear as Dziloo songs Tuumatu drumming, Adaawe songs accompanied</td>
<td>11</td>
<td>Centre Stage, Stage left Up Stage Right/Up</td>
<td>Individual traditional Attire for the older women, Traditional collar, shorts</td>
<td>Dim Light at Centre Stage to depict the moon light,</td>
<td></td>
</tr>
</tbody>
</table>
Flood light as dancers perform *Fumefume* dance |

| 6 | Fusion of *Amedzro*, *Akon*, *Otu* and *Kple* movements and drumming. *Fumefume* Drumming | Centre Stage, Down stage right, Down stage left. |  |  |  |
4.10 The Story of Fumɛfumɛ

The story of Fumɛfumɛ was deduced from information gathered from the interviews I conducted on the lab sites.

Doe, unable to bear a child, went to a fetish priest for help. She was told she will bear a son and name him Akoto. This event took place between late nineteenth century and early twentieth century. Akoto was baptized and given a Christian name (Jacob). Akoto was baptized because the colonial masters brought Christianity. However, the mantle of traditional priesthood fell on him and he was taken to Mayera where the necessary rites could be performed as well as his training in traditional priesthood. He was named as Okomfo Akoto as seen by Okomfo Botoku124.

After his training, he was availed to the community as the chief traditional priest of Avenor amidst performances of traditional religious dances and pledges of allegiance by other priests and priestesses. Okomfo Akoto’s wives bore him more males than females. His children were always behind the old drummers and singers who helped in the ceremony anytime he performs his priesthood duties. Grand ceremony is always mounted in every first month of the year to thank the Supreme Being, the ancestors and custodians of Ga-Dangme traditions for another year.

It got to a time when the old drummers and singers grew tired of performing at the shrine due to old age and did not show up one day during a ceremony. With this unfortunate occurrence, Akoto called his ten sons to play and sing for him. With this mishap, he could not concentrate on his spiritual obligations as he had to stop whatever he was doing to correct his children. This practice continued for weeks making it impossible for some of his sons to go to school. However, his sons had

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124 A traditional priest of Oku family.
picked up the drumming and songs which were louder and clearer than that of their predecessors and could even do some of the dances. It was through one of these sessions that their father, Akoto prophesied that his children will stop going to school but would travel all over the world with the art of drumming, dancing as well as singing and meet and marry great people of affluence. From that day onwards, Akoto’s sons would perform for him to carry out his official duties in the shrine.

After the official duties in the shrine are done, the Addy sons and other children and friends of Avenor would meet at the Blohum to play and imitate their older folks of the way they talk through to their way of performance. They performed dances like Amedzro, Adaawe and games such as Tuumatu and Dzilo. As they played, the Addy brothers came together to drum and sing. Elements of Kple, Otu and Ako were evident in the dance.

This dance was performed anytime members of Avenor community met under the moonlight. The elders then took interest in this dance form based on its attachment to the other dances which influenced it and thereby helped shape it to become one of their own.

4.11 Ade-Ku We Dance Script

The Ade-Ku We dance script was developed in order to be able to restage this production in the future and for other choreographers who are interested in restaging this production. The Ade-Ku We dance script was written based on the information gathered on the field research concerning the Addy and Oku family. Certain parts of the data collated were presented just as it was gathered for the sake of emphasis.
4.11.1 The Story

A woman unable to bear a child went to a fetish priest for help. She was told she will bear a son and name him Akoto. Akoto was baptized and given a Christian name. However, the mantle of traditional priesthood fell on him. This production explores the relationship of Addy and Oku family and the untold story of their ancestral fathers.

In this African/Ghanaian Dance –Drama production, movement aspects of customary behaviours and actual dance movements are employed.

4.11.2 Characters

Mother of Akoto- In her mid thirties she consulted the shrine with issues concerning child bearing.

Chief priest- this character is the child, young and adult Akoto who eventually became the chief priest.

Priests and Priestesses- These characters act as the traditional rulers assisting the chief priest. They performed at the durbar. One of the priests trained Akoto.

Elders- In their mid sixties and are the opinion leaders in the community and advisors to the chief priest.

Old women- These characters are in their mid fifties and sixties who try to comment and correct vices in the community through songs of ridicule and advice

Dancers- They perform various roles in the production.

Musicians- They provide live music for the production.
4.11.3 The Prologue

A theme song plays at the background and fades out slowly as the live music provided by the drummers takes over (Rattles, nawa\textsuperscript{125}) to create sound effects.

4.11.4 Act I

4.11.5 Scene 1

(The narrator)

The narrator is cued by two strokes on the drum while the stage is still not lit.

He enters the stage from USR to the DSR.

The narrator begins to narrate the story of how Fumefume came about

Dancers enter the stage from USR, USL, DSR and DSL to interpret what the narrator says through various movements at CS.

They perform separately; dances mentioned by the narrator (Kple, Otu, Akon, Tigari, and Amedzro) and then perform a uniform dance to show a blend of all the dances as they exit.

The narrator moves from DSR to DSC to tell the story of how Fumefume came about.

4.11.6 Act II

4.11.7 Scene I

(Consultation)

A light picks on a woman at DSL as she exhibits movements to show sadness and hopelessness as she was unable to give birth. The sound effect used in this section complimented the light to depict night setting.

\textsuperscript{125} A type of bell played by shaking.
She moves to DSC to make a gesture that provokes the forest to respond with recorded sound effects of thunder and other sound effects (rattle, bells and drums live). The forest, acted by dancers, paves a way for the woman to walk through from DSC to USC to meet a priest and his attendants. The woman moves back and the path created by the forest closes and light fades out slowly.

4.11.8 Scene II

(Cycle of Life)

The woman moves from USL to the DSR with other dancers surrounding her. The woman performs. They move as a group following the woman to any direction she goes to show protection.

4.11.9 Scene III

(Growth)

A male child plays around as he moves from USR towards DSL and exists. A young boy rolling a tire from DSL to the CS and then moves to USR accompanied by recorded music. A male adult enters the stage from USR with a hoe and the musicians play Gome rhythm for him. The man by name Akoto suddenly becomes possessed. After hearing a strange voice, he cries out in responses.

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126 A dance performed to mimic the slave masters by the slaves taken to Fernando Po after a hard day’s work. It is also a traditional dance for the Ga-Dangme people to portray their professions such as fishing, hunting, farming and carpentry.
Two young men move from USR and USL and simultaneously support Akoto while he remains in a trance.

**4.11.10 Scene IV**

(Training)

Akoto is taken through stages of training

The three stages are represented by two performers crossing hands each at DSR, DSL and CS respectively.

An Elder of a cult leads Akoto to these three venues, identified as shrines.

The light slowly fades on the performers as they remain still on stage.

**4.11.11 Act III**

**4.11.12 Scene I**

(Durbar)

At the onset, this scene is a durbar of chief priest, Akoto, Elders and four priests/priestesses and the community members. Lights on amidst thunderous performance of the *bintin*\(^{127}\) musical.

Each of the priests and the priestesses takes turns to perform the following: *Kple, Otu, Tigari* and *Akon*.\(^{128}\) Each of these dances is backed by live music.

After the chief priest has performed, the town crier raises a chant and the whole durbar responds under flickers of light and the cheering of the community.

The entourage of chief priest/priestess and community members moves through DSR, accompanied by *bintin* music.

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\(^{127}\) A musical instrument that is cylindrical in shape. It is also a processional musical type that is performed during Homowo (hootings at hunger) festival among the Ga people of Greater Accra.

\(^{128}\) *Kple, Otu, Tigari* and *Akon* are all religious dances performed at the Oku shrine at Mayera beyond Pokuase and Avenor in Accra.
4.11.13 Scene II

(Games)

A boy pulls a young innocent girl to follow him as they play the hide and seek.

Game (Dziloo\textsuperscript{129}).

A group of young girls, some in their teens, come in search of the hidden girl and boy.

The group of girls finally decide to play a new game when the girl and boy emerge from their hide-out (Kwaakwaa lobite\textsuperscript{130}).

The boy is pushed off by the leader of the girls when he tried to molest her.

They change the game when the boy introduces a song “tuumatu\textsuperscript{131}” as the girls perform a group dance to it.

The crier of Adaawe\textsuperscript{132} sends the girls running, seeking for shelter.

Amongst dialogue the old ladies perform “Adaawe” – songs of social commentary.

The sound of drumming “kolomashie\textsuperscript{133}” brings a change of scene in slow fade in.

This is the final dance accompanied by loud cheering and singing as four dancers, two males and two females perform Fumefume.

4.12 Analysis of Acts and Scenes

4.12.1 Act1 Scene 1.

\textit{Adaawe-Theme Song}

The songs gathered at the research site at Kwabenya a suburb of Accra, was notated using music software called Finale and converted to audio player. This song was

\begin{itemize}
\item \textsuperscript{129} A childhood game of hide and seek among the Ga people.
\item \textsuperscript{130} The Ga name for hawk and a childhood game of chasing one’s prey.
\item \textsuperscript{131} A dance that demonstrates youthful exuberance and courtship among the Ga people
\item \textsuperscript{132} Ga elderly women musical accompanied with movement expressions which connotes social commentary.
\item \textsuperscript{133} Ga processional musical especially for the male youth.
\end{itemize}
played before the actual performance commenced. This was done by the directives of
the researcher/choreographer to put the performers in the mood of performance and
the audience in the realm of Ade-Ku We production. See Appendix D page …

**Narrator**

A performer dressed in a typical *wulɔmɔ* costume comes from USR to DSR to tell the
story of how *Fumefume* came about. This was done to depict a typical storytelling in
Ghana. The narrator dressed in *Wulɔmɔ* costume to represent the mouthpiece of the
*Ga-Dangme* people. In time past, it was the *wulɔmɔ* who steered the spiritual affairs
of the *Ga-Dangme* people.

**Narrator’s Prologue**

The moon has broken dawn once again and it was such a period that the beautiful
sounds of the drums gave birth to a new dance. This dance is a dance that has been
passed on from generations. The dance is a mixture of Ga religious and recreational
dances; dances such as *Kple, Otu, Akɔn, Tigari, Amɛdzulɔ* and *Ogbanegba*
(*Egbanegba*). It is the dance that negotiates between religion and recreation. This is
*Fumefume*.
Exposé of Dances

This section depicts the various movements coming together to form the *Fumefume* dance. Actual movements in *Fumefume* dance were extended to make it more elaborate for emphasis. Various movements from religious dances such as *Kple, Otu, Akɔn* and *Tigari* and recreational dances (*Amedzulɔ, Ogbanegba*) were performed. Dancers come on stage from USR, USL, DSR and DSL to perform the various movements forming *Fumefume* dance at CS as respectively mentioned by the narrator.

Figure 15. Dancers performing as the narrator provide a commentary to accompany the dance

4.12.2 Act II Scene I

Consultation

A woman performs movements that show aggression, pain, sadness and hopelessness as she was unable to give birth. She moves to DSC to make a gesture that provokes the forest to respond. The forest, acted by dancers paves a way for the woman to walk through from DSC to USC to meet a priest and his attendants.
4.12.2.1 Scene II

Cycle of Life

A woman moves from USL to the DSR with other dancers surrounding her as they perform. The other dancers move as group following the woman to any direction she goes to show protection. The performers in white robes according to the choreographer’s creative ingenuity explained that, it represents the activities that go on in the womb as well as protects and feeds the embryo and the fetus.\textsuperscript{134}

4.12.2.3 Scene III

Growth

A male child plays around as he moves from USL to DSR and exits. This is the development of the unborn child which was receiving protection from the mother in the figure below. It shows the stages of growth for the male child (*Akoto*) who later becomes the chief priest.
4.12.2.4 Scene IV

Training

Akoto is taken through the stages of training in traditional priesthood when the mantle fell on Him. In the traditional setting, when something spiritual or related to a deity happens to an individual, the individual is taken to a shrine for enquiry to ascertain whether that individual had wronged the deity or anything else. If it turns out to be that the individual has to serve the deity, then he/she undergoes a special training.135 The choreographer artistically used dancers standing in pairs with each of their arms stretched to right and left side high respectively. The arms are further extended with the use of brooms. The dancers represent the structure of the shrine while the broom meeting at a point looks like the letter “A” without the dash in the middle, representing the roof of the shrine. The three shrines on the stage from the choreographer’s perspective stand for the three major and final stages that priests and priestesses will have to go through before they graduate to be identified as traditional priests or priestesses.

Figure 19. Performers on stage enacting a shrine scene

135 Numo Aja Addy a Tigari priest of Avenor, Personal Interview 20th August, 2013
4.12.2.5 Acts III Scene I

Durbar

As in every traditional setting where a chief, priestess or priest is introduced to the members of the community, the choreographer also took that approach to unveil the performer as the chief priest in the production. The seating arrangements are an example of an observed setting at Avenor during an annual thanksgiving from Adja Tigari\textsuperscript{136} to his deities. However the arrangement of the priests, priestesses, community members and the drummers were artistically and creatively arranged for aesthetics and balance in the stage. (Refer to Appendix B page 126 figures 42 and 43 to view the instruments used in making music for Bintin, Akon, Otu, Kple, and Tigari in the durbar scene)

\textbf{Figure 20.} Performers at a durbar scene

\textsuperscript{136} A Tigari priest of Avenor from Addy family.
4.12.2.6 Scene II

Games

This section has five activities: - *Dziloo, Kwaakwaa lobite, Tuumatu, Adaawe* and the *Fumen* dance embedded in the action. (Refer to Appendix B page 132 figure 40 and page 133 figure 43 to view the instruments used in making music for *Dziloo, Kwaakwaa lobite, Tuumatu, Adaawe* and the *Fumen* scenes respectively)

*Dziloo*: It is a childhood game of hide and seek for the Ga people. The game begins when one or more children hide and shout “*Dziloo*” then the other children will go searching for those hiding. This continues until they are exhausted. The creative choreographer incorporated movements that brings excitement and generates suspense in the pursuit of finding the hidden individuals. Dialogue was included in the choreography to make it more like a dance drama and give it more meaning so that the audience could relate to the activities.

The dialogue goes like this:

Seekers: Kɛ nyɛ boo dziloo e wo tɔɔ nyɛ e?

Meaning: If you do not shout *dziloo* we will not search for you

Hiders: Wo bo dziloo aahu nyɛ nuu?

Meaning: We have been shouting *dziloo* can you not hear us?
**Kwaakwaa Lobite:** It is a Ga name for the bird hawk and a childhood game of chasing one’s prey. The hawk is noted for capturing the chicks from the mother hen. The mother hen fights the hawk until it flies away. Similar approach used for *dziloo* was applied to choreograph the *Kwaakwaa Lobite* game. However there was a little change. Instead of searching, there was a chase of one’s prey. A dialogue between the hawk and the hen:

Hen: *Kwaakwaa Lobite meeba homɔ yeɔ bo neke?* Meaning: Hawk why are you so hungry?

Hawk: *Mamɔ owuɔ bile ɛkome.* Meaning: I will catch one of your chicks


Hawk: *Mamɔ owuɔ bile ɛkome.* Meaning: I will catch one of your chicks

Hen: *Oo tse.* Meaning: You are too late.
Figure 22. Dancers performing the hawk and hen game

_Tuumatu:_ It is a dance that demonstrates youthful exuberance and courtship for Ga people. It is also a game usually for the female youth. The dance is usually performed solo but the choreographer made it a group dance using levels, dynamics and different directions.

Figure 23. Female dancers performing the Tuumatu dance
**Adaawe:** This is Ga elderly women musical that is accompanied by movements expressions that connote social commentary. With the knowledge on this musical, the choreographer created a scenario to bring out some of the vices in the community which are frowned upon and usually put into songs to speak against such practices.

![Figure 24. Female dancers dress like older women performing Adaawe with body gestures](image)

**Fumɛfumɛ:** This dance is the climax of the production which is the focal point for the main project. (Refer to Appendix B page134 figure 44 for the instruments used in making the *Fumɛfumɛ* music)
4.13 The Creative Process

The diagram below showcases the creative approach for the realization of Ade-Ku We dance production. This creative approach provided the guide lines for the choreographer to rigorously evaluate the whole process from research to creation. In some instances the choreographer created without referring to the diagram because he had internalized and had full grasp of the creative approach.

Figure 25. shows dancers performing Fumefume dance
Figure 26. shows the creative process designed by the choreographer for the realization of the final production of Ade-Ku We

4.13.1 Choreographic

After analyzing the nature and the philosophy behind *Fumefume* dance, I decided to use the dance drama approach for choreographing.

Dance drama as a genre of dance uses narration. The dance actually tells a story, follows a particular story line, has climax, resolution amongst others. It uses mime usually where the choreographer wants to make meaning to a particular movement and make it very visible. The movements exhibited in this style of choreographing a dance, are broken down to suit the cultural values of the people for example the Ga-
Dangme. The choreographer employs dialogue to support a movement at a point where he wants to make a statement or emphasis. It is done to make his intent known to the audience.

With the dance drama style of choreographing, I made use of movements relating to everyday activities (movement aspects of customary behavior) of the Ga-Dangme people. I was able to achieve this by greatly relying on the philosophies, norms and values of the Ga-Dangme people specifically the Addy and the Oku family.

As a choreography student, I used my artistic license to generate movements that were linked and similar to everyday life of the people. These movements were creatively exhibited and personalized. The movements were created in order to amplify and project my objectives on the creation of *Ade-Ku We* dance piece as well as to interpret the values, norms and philosophies of the Ga-Dangme people.

This style best suited my objectives and especially when working around the *Sankofa* philosophy.

*Sankofa* as I have explained in the footnote, tells us to go back to our roots. There are valuable moral values and norms practiced in our traditional setting, which are very substantial. These can solve our socio-economic and political crisis we are facing in some parts of Africa but are either relegated to the background or not given much recognition. A typical example is the concept of sharing. There is a Ga-Dangme adage which says “Ye ni maye ekọ, ekọ toi dzọle baa.” “Eat and let me eat some brings peace.” This concept kept our ancestors from greed, from wanting to amass wealth, food and power for oneself. What do we see today? There is hunger and drought,

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137 *Sankofa*—A name of a traditional symbol that connotes going back to our roots. (For instance *Ade-Ku We* production was inspired by some existing traditional dances and movement aspects of customary behaviour.)
political instability due to massive corruptions amongst others in some parts of the country while some are living a better life in the same country here in Africa. Therefore, if the concept of sharing is being practiced in relation to the *Sankofa* philosophy, all these negativities can be averted.

Additionally, I also included performed ethnography focusing on legend, myth, Ga religious and social dances, values customs and movement aspects of customary behaviours of the Ga-Dangme people. I harnessed the typical traditional choreographic style which encompasses music, dance, drama and visual art forms.

4.13.2 Creative Philosophy

In every profession, there is a theory or (philosophy) that guides the activities of that profession. In the world of choreography, almost every choreographer has his or her philosophy that guides their creative activities. My philosophy of creating a choreographic piece is largely dependent on tradition and inner emotions. In that, my understanding of traditional models which stems out of my inner emotions affects my choreographic pieces.

4.14 Casting

4.14.1 Audition

Based on the description of the Addy family and their ethnographic background, I had a fair knowledge of the types of dancers, and characters I wanted to use in my final production. Therefore, I adopted the typecasting approach for the selection of dancers for the final dance production (*Ade-Ku We*). At the undergraduate level, I mounted a major dance production titled (*Futunfrans*) for my final year choreographic presentation. In this production I worked with very dedicated, disciplined and
hardworking students. Through the production, I was able to develop a good relationship with these students. Knowing their capabilities and the roles they could fit in and play, I thus typecast them in the production of *Ade-Ku We*. These were students from the Department of Dance Studies- University of Ghana.

The expertise of professional dancers from the National Dance Company (N.D.C) of Ghana and the Ghana Dance Ensemble (G.D.E) of the Institute of African Studies – University of Ghana were also employed. These professionals were part of the production because they are the mouthpiece of our Ghanaian culture through dance. For that matter, various dance troupes and amateur groups learn from them thereby replicating the mode of dance presentation and performance. As a scholar with the intent of adding to knowledge, I included the professional dance groups in my final dance piece to elevate the true and authentic exhibition of the *Fumɛfume* dance.

### 4.15 Selected and Notated *Fumɛfume* Songs

I made the selected natives of *Kwabenya* one of my research sites, to sing the songs they have in *Amegzro* and other songs added to *Fumɛfume*. I made a video coverage which I later converted to mp3 format and later discussed it with Mr. Benjamin Amakye\(^\text{138}\) and a gentle man called Nathaniel Akwetteh\(^\text{139}\). We wrote the song texts and notated them according to the way they were recorded at the research site. A studio recording was also made as well as the performance of the songs as part of *Ade-Ku We* dance production to aid those who cannot read the music notation to be able to familiarize with the songs. Refer to Appendix D page 139.

\(^{138}\) Lecturer at the Department of Music.  
\(^{139}\) A final year student in the Department of Music.
4.16 Make-up

Make-up was applied on various performers to give them a character and an identity. The cast were made-up to enhance their appearance on stage. Braiding of hair was done to identify the ladies as young girls, depending on the way it has been braided. Talc perfume powder was applied on the bodies and faces of the priests and priestesses to give them their respective identification. Kaolin was also used in the black hair of the narrator, the mother of Akoto, old ladies and the two elders to show their age. Little Akoto: was made up to look like a male even though she was a female.

4.17 Properties

The props also added meaning to the production by showing the role or identity of the character; for instance, when young Akoto pushes a tyre on the stage it suggests a young boy playing by pushing a tyre as his prop. Adult Akoto also seen coming on stage with a hoe suggests that he is a farmer and performs movements that show he is farming with the use of the PROP → PLOT. (Refer to Appendix C page 138 to see the properties used in the Ade-Ku We dance production)

4.18 Costumes

Costumes are the attire worn by the characters (casts) on stage to give them an identity with the help of make-up and props. A costume such as the white straight dress act 2 scene 2 was used based on the choreographer’s artistic license and symbolic representation. This was done to represent purity and victory over darkness of the unborn child in the womb. Most importantly, to represent what goes on in the
womb and the natural protective shield created by the Supreme Being in the womb to
protect the unborn child and the mother. The raffia skirt on a performer suggests a
dancer or traditional priest depending on the context within which he/she performs.
Costume Plot

Table 2: Costume Chart for the Production of Adeku We

<table>
<thead>
<tr>
<th>SCENE</th>
<th>ACTS</th>
<th>ACTION</th>
<th>NO. OF PEOPLE</th>
<th>COSTUME</th>
<th>COLOUR OF COSTUME</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Act 1</td>
<td>A Traditional Priest (<em>Wulomɔ</em>) comes to narrate the story about the Dance. Dancers gives an exposé of the various symbolic movements of some Ga dances</td>
<td>13</td>
<td>Traditional <em>Wulomɔ</em> Costume</td>
<td>White with cowries and Green leaves</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Top: A shirt with the traditional cap</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Down: A Pair of <em>Jompa</em>, Leotards</td>
<td>Black</td>
</tr>
<tr>
<td>1</td>
<td>Act 2</td>
<td>A female performs movements of aggression. Dancers perform as trees. A priest performs trance-like movements with two attendants beside him.</td>
<td>12</td>
<td>Traditional Attire</td>
<td>Green</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td><em>Woman:</em> <em>Kaba</em> &amp; Slit</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td><em>Priest:</em> Smock &amp; <em>Adasan</em></td>
<td>Red and black</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td><em>Male Attendants:</em> A white wrapper around the waist.</td>
<td>White</td>
</tr>
<tr>
<td>2</td>
<td>Act 2</td>
<td>A young man being taken to the shrine to undergo initiation processes of traditional priesthood</td>
<td>10</td>
<td>Traditional attire</td>
<td>Brown</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td><em>Young Man:</em> <em>jompa</em> with trousers</td>
<td>White</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td><em>Priest:</em> <em>jompa</em> &amp; <em>adasan</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td><em>Other Men:</em> wearing different types of traditional attire</td>
<td>Different Colours</td>
</tr>
<tr>
<td></td>
<td>Act</td>
<td>A durbar of priests/priestesses at the</td>
<td>21</td>
<td>Traditional Attire</td>
<td></td>
</tr>
<tr>
<td>Act</td>
<td></td>
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<tr>
<td>4</td>
<td>ACTS 1</td>
<td>The youth play various Ga traditional games. Older women appear as the youth try to hide.</td>
<td>Women: Different styles of dresses (<em>Kaba</em> &amp; Slit, Straight dresses, etc.) Youth: Pair of Trousers with collar, singlet, Armless tops, etc. Different colours for all.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>ACT 2</td>
<td>A drummer creates rhythms on a drum. Two men sing and dance beside him. A group of dancers and drummers performing a dance.</td>
<td>Raffia skirts Casual traditional wears Brown Different colours for all.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
4.19 Light

The lighting on the stage makes it possible for the audience to watch and analyze the performance as well as for the casts to see and perform on the various directions of the stage. The light also shows the various scenes and moods performed in the production. A flood light on the entire stage mostly suggests happy mood and show various activities going on at the same time.

A red spot light on individual performers gives a mood of rituals, danger or spiritual connotation. A flicker of red and blue light suggests lightning.
4.20 Sound

In this production *Ade-Ku We*, recorded mixed and live music was employed. The various types of music gives the various moods exhibited in the production. The durbar scene shows solemn mood for the chief priest and other priests and priestesses, while the community members pay particular attention to the various performances of the priest and the priestesses as they shower praises on them while they dance to the live music. Mixed music of the sound of crickets, owls, birds suggests a night scene in the forest. Thunder from mixed music also gives the impression of suspense on impending situations.
<table>
<thead>
<tr>
<th>TITLES</th>
<th>SONGS</th>
<th>LIVE/ RECORDED/ MIXED/ NOTATED MUSIC</th>
<th>COMPOSED BY/ NOTATED BY</th>
<th>INSTRUMENTS USED</th>
<th>DESCRIPTION</th>
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</thead>
<tbody>
<tr>
<td>The prologue</td>
<td>Live</td>
<td>Choreographer and Ade-Ku We drummers</td>
<td>Kpanlogo Drum,* Nawa,* Tɔ*</td>
<td>It Is The Theme Song For The Performance</td>
<td></td>
</tr>
<tr>
<td>Exposé of Fumefume dance.</td>
<td>Live, Kple, Otu, Akon, Tigari, Ogbanegba and Amedzro</td>
<td>Oral Tradition</td>
<td>Oblenten,* Ampaa,* Keteklele,* Odoma,* Odonno,* Tɔ,* Twaa tso, ngongo*</td>
<td>It is played to accompany the various dances</td>
<td></td>
</tr>
<tr>
<td>Forest /Sacred ground</td>
<td>Sounds effects of birds and crickets Sacred ground</td>
<td>Mixed</td>
<td>unknown</td>
<td>Audio</td>
<td>It is played to depict Forest Scene</td>
</tr>
<tr>
<td>Cycle of life</td>
<td>Anla</td>
<td>Recorded</td>
<td>Okaidja Afroso</td>
<td>Audio</td>
<td>This song is played to show a link between mother and child</td>
</tr>
<tr>
<td>Activity</td>
<td>Instrument(s)</td>
<td>Medium</td>
<td>Description</td>
<td></td>
<td></td>
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<tr>
<td>--------------</td>
<td>-------------------------------------------------------------------------------</td>
<td>--------</td>
<td>-----------------------------------------------------------------------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The growth</td>
<td>Kpee he</td>
<td>Recorded</td>
<td>Okaidja Afroso Audio</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>as she goes through the cycle of pregnancy.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The training</td>
<td>Tigari</td>
<td>Live</td>
<td>Oral tradition</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>A Ga religious drumming/dancing type which was played as Akoto goes through the three major training stages of traditional priesthood</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Durbar</td>
<td>Wɔye mli nɔɔ, Osei yei, and Bintin foi</td>
<td>Live</td>
<td>Oral tradition</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>The various religious dances <em>Kple, Otu, Akon, Tigari, was performed</em></td>
<td></td>
<td>Natural voices Twaa tso, Tɔ, Osraimai, Obonu, Oblenten,* Ampaa,* Keteklele</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Various activities goes on to depict a durbar scene</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

* Shows the local names of the musical instruments used in the thesis project presentation (Ade Ku-We production)
4.21 Set Design

The set gives the setting of the production. Every set could be the use of projections, flats to build the set or backdrops depending on the type of production and the direction of the choreographer. Dance productions tend to use minimal sets to make room for the performers on stage especially when they are using props or entering the performance stage performing various roles on different directions of the stage. I chose backdrop type of set for my production based on the number of activities that happen on the stage at a particular time. A huge tree is placed at up-stage centre with another backdrop (shrine house) behind the tree closer to the cyclorama as the two main materials for the setting.

Figure 28. A picture of Mawere Opoku dance hall where Ade-Ku We production was held
The drops placed at up centre stage provide enough space for various activities to take place at the same time on the stage. This setting represents a typical traditional ground for various occasions such as durbars, festivals, family meetings and a playground for the kids and youth, meeting place for older women, etc. This open space in the traditional setting is called *Kpeehe, Blohum, Kpetee mli*¹⁴⁰ in Ga language.

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¹⁴⁰ Tetteh, Theophilus. Addy elder and native of Kwabenya personal interview 27th November, 2013, 3:30pm
CHAPTER FIVE

SUMMARY, RECOMMENDATION AND CONCLUSION

5.1 Summary of Findings

Findings established by this research conducted by the creative choreographer suggested new meaning and purpose to *Fumefume* dance. These findings include:

5.1.1 Root of the Dance

In the course of this research, the root of *Fumefume* dance and musical type was found. The creation of *Fumefume* dance started at a place called Avenor a suburb of Accra and it is a combination of traditional religious and recreational dances of the *Ga-Dangme* people of Ghana.

Some of the dance movements which are evident in *Fumefume* come from other ethnic groups from other regions of Ghana. These movements have been immersed in the *Ga-Dangme* cultural values through cultural contact.

5.1.2 The Dance that Negotiates between Religion and Recreation

Because some of the movements of *Fumefume* are of religious origin, it has the tendency to possess an individual. This may be possible if that individual is coming from a traditional religious home or from a lineage of traditional priesthood or priestess hood who is likely to be a traditional priest or priestess. Then also, an individual whose personality makes him/her susceptible to any possessive or trancelike music may also be possessed by hearing or participating in the *Fumefume* dance. During the final presentation of this thesis-project, a member of the Ghana Dance Ensemble Legon got possessed as the Akɔn dance was being performed. It was
observed that anytime she performs *Fumefume* dance, there is often a prospect of possession in her. This is so because some of the dance movements were picked from religious dances. This member started having head ache until she talked to the choreographer about how he managed to put up a production like *Ade-Ku We*. Before the performance, the crew had a challenge of bringing down the back drop for the production. It took about 15 minutes before it was brought down. Getting to the climax of the production, there was a total black out which compelled us to use the light from two motor cycles. For this reason, the production had to be restaged in order to have a video coverage. According to her friends, she wanted to climb the stage while the performance was ongoing but was restricted. Talking to the choreographer, she said that the challenge with the back drop and the blackout were the doing of forces which were present in the auditorium. After talking to the choreographer, she was released from her head ache. Below is a detailed interaction the choreographer had with Shirley Akua Bonsu, the worker at GDE who got possessed during *Ade-Ku We* dance production.

Brother Atsu I believe you can see spiritually? Intensify your prayers because this place, this place (pointing to the auditorium where *Ade-Ku We* dance production took place) hmm. The drop you were trying to untie which became a challenge was due to some forces. This place, intensify your prayers. The light that went off was due to powers in the auditorium. My head ache is gone.

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141 Personal interaction requested by the possessed lady (Miss Shirley Akua Bonsu), 12th April, 2014 at 09:35pm.
All that she said points to the fact that, anytime *Fumefume* is performed within the strictest performance requirement, that is with the correct drums, movements, costumes, make-up and other visual effects, *Fumefume* has the ability to exhume that original euphoria of which it was created. The forces as explained by Bonsu, which were present in the auditorium, were presumably disclosed to her. The dances which were being performed at that material moment were the religious dances. These dances (*Otu, Akɔn* and *Tigari*) are religious dances which are performed to fight against witchcraft and sorcery. Refer to chapter three sections 3.3.7.2 to 3.3.7.4 of this thesis. I believe these negative forces in the auditorium were revealed to Bonsu through her possession because the above stated religious dances when performed in their original context, has the tendency of driving away negative forces. Therefore, as I stated earlier in my submission, *Fumefume* is a dance that negotiates between religious and recreational dances and it has the power to possess or get someone into trance.

5.1.3 Original *Fumefume* Ensemble

As the research on *Fumefume* was conducted, it was revealed that, the musical instruments used (*Djembe* and *Dundun*) or (*Kpanlogo* drum) were not the original musical instruments used in the original creation of the dance. *Djembe* and *Dundun* are from the Sahel Region of West Africa (Senegal, Gambia, Burkina Faso, Mali, Guinea) and not indigenous to Ghana. *Kpanlogo* drum is indigenous to Ghana but does not constitute the *Fumefume* ensemble. Through this research, three musical instruments were identified for *Fumefume* ensemble. They are: *Fumefume mi* (the lead or master drum), *Oblenten* (first supporting drum) and *Ampaa* (second supporting drum) accompanied by (fjofo) a bell and (Shaa to) rattle. The Figure below shows the main instruments used in *Fumefume* dance.
5.1.4 Song Texts and their Philosophical Meaning

All the songs in Fumefume dance talk about the society and change. These songs were generated from daily activities and certain behaviors of individual members in the society.

5.1.5 Costumes

Through the research, the costumes for Fumefume were identified. The costumes reflect or show a link between religious and recreational dances. The raffia skirts which are usually worn by (Akɔn and Otu) priests and priestesses have been incorporated into Fumefume dance, which suggests the part religious dances play in the dance. The figure below shows the costume for Fumefume.
5.1.6 Coded Movements

Concise Oxford Dictionary- Tenth Edition defines code as “a system of words, figures, or symbols used to represent others, especially for the purposes of secrecy”. Conducting the research on *Fumefume* dance revealed that movements that embody moral and philosophical values were coded.

Various movements in *Fumefume* have been given names that reflect societal happenings or issues. All religious dance movements added to *Fumefume*, were performed by traditional priests and priestesses, these movements have been re-contextualized and coded. This is done to reflect the moral and philosophical values of the *Ga-Dangme* people. A few of the coded movements are: *Ahala, Baaye* and *Agoo* (refer to pg 46-48, 50-53, and 58-60)

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5.2 Observations

Some key observations were made during the epoch of my research and the staging of *Ade-Ku We* production. The first is that, the choreographic style (dance drama) of choreographing the dance piece best suited the production. The dancers were able to absorb and internalize different movement ideas for their work since the choreographer made use of movements from our customary everyday lives.

In addition, Dance Drama allows the choreographer to creatively generate movements that are linked and similar to everyday life which is personalized by the choreographer into his work by applying his creativity and interpreting the philosophies, values and norms through movements onto the stage.

More so, *Fumefume* dance has survived because of the trickling effects of the national theatre movements and the fact that amateur groups also picked it performing *Fumefume*.

Additionally, through this study, the researcher observed that, most professional and non professional dance groups are using the wrong costumes, singing any song to accompany *Fumefume* performance as well as using instruments that are not indigenous to Ghana and are also not the original musical ensemble for *Fumefume* performance. These groups do not also know the origin and history of the dance, therefore, could not totally embody the performance quality of the dance.

Again, the research helped to trace the dance to some selected major religious and social dances of the Ga-Dangme people.
It was observed through the research that, the *Fumefumė* dance can trigger possession-the ethos and aura in the drumming and its performance can unlock the realm of cosmic forces that activates possession. This can be very effective if an individual has a stool or shrine in his or her family and that individual is in the generation of priests and priestesses.

5.3 Limitations

There are a number of factors that limited my efforts during my research as well as my creative process to the final production. The major limitations were;

**Inadequate Funding:** To support the choreography with enough funds was a problem. My total expenditure was more than the amount of money the Dance Department gave me for my project. That notwithstanding, the money also came very late which in a way made us do things in a rush.

**Problems with space:** We were eight choreographers (3 post graduates and 5 undergraduates) in all against two spaces (Prof. Mawere Opoku Dance Hall and a mirror room). We could only rehearse in the evening because in the mornings and afternoons there are lectures being held in these rehearsal areas. There were other choreographers always waiting for their turn to use the same space when their co-choreographers are not yet done with rehearsals.

**Problem with time:** Some cast have class as early as 6:30 am and finish lectures as late as 7:30 pm. Therefore, scheduling a time for rehearsal was extremely difficult.
Staying up late into the night during rehearsal attracts a lot of complaints, murmur, and sometimes secret insults by some members of both cast and crew.

**Rehearsals with The National Dance Company members:** Due to the tight schedules on the part of the National Dance Company, I had to arrange my rehearsal time on their free days. However the rehearsal time scheduled on their free days were most of the time impossible, due to urgent and impending performances both at national and international levels. These performances sometimes fell on the date planned for rehearsals.

**Rehearsal Hours:** The rehearsal time allotted to me was two hours and it started from 4pm. I could rehearse only with some selected dancers and drummers from (N.D.C) after closing from work. I had to work an extra two hours with this group until 6pm and sometimes leave the rehearsal premises around 6:30pm. This is late so I had to make money available for taxi home and always get home late and exhausted.

With regard to government paid workers, they work from 8am to 5pm. anytime beyond that is overtime and thus they needed to be paid as well. With this knowledge, it was very challenging for me to convince them to exhaust the two hour rehearsal time and to add to it, I had to give them money for transport anytime we rehearsed. With these predicaments, I had to discontinue using members from the national dance company.

**Rehearsals with the Ghana Dance Ensemble (G. D. E) Legon:** I faced similar problems with the G.D.E except that I was able to meet them at the dance department.
Due to the ensembles’ attachment to the Institute of African Studies, they are mostly asked to perform at various memorial lectures and other academic programmes. Because of these, the selected few for my production were called on anytime the ensemble needed more performers for such academic programmes.

Rehearsals with Students: There were quite a number of students in my piece who were in about five other choreographies.

At the time you needed your cast, they were also needed elsewhere. Even upon reporting for rehearsals, they would be tired or wanted to go to their rooms because they had just finished a rehearsal.

**Lateness/absenteeism:** It was always difficult to have a full cast for a rehearsal although rehearsal time was scheduled. I had to keep repeating already taught phrases, techniques to latecomers or absentees. This always made me and my stage manager unable to do what we planned to do.

### 5.4 Suggestions/Recommendations

Considering all the problems which I have stated above, I suggest that production participation should be made compulsory for any student taking a course in the dance department so as to make more students available for future productions, especially where we have more than two choreographers. Students who only audition for crew should be encouraged to do both crew and cast so that in case of emergency, they could take up a role in a double cast, thereby saving the choreographer from a lot of stress and its complications. Service personnel should be assigned to a choreographer to assist them in their working process of their pieces.
5.5 Conclusion

_Fumefum_ is a mixture of both restricted and non restricted dances and music form put together in a creative form. The restricted forms include the religious dances (Otu, Kple, Akɔm) and the non restricted forms include social dances (Amedzulo/Amedzro, Ogbanegba/Egbanegba). These were put together in a creative form and out of that, the choreographer also created another form using materials gathered from both the restricted and unrestricted forms. The choreographer created a choreographic piece with the philosophies and norms of the lab sites in mind. Part of the researcher’s purpose was to attempt to decode the coded movements to some extent noting here that, the researcher could not decode all the movements. Trying to do so would have lasted forever. The researcher is aware that decoding all _Fumefum_ movement is extremely difficult; therefore, he attempted to decode some of the movements within his capabilities as a researcher and a choreographer.

As our forefathers were able to learn and transfer what their forefathers passed onto them, so must we also be able to learn the traditions of our fathers and document them for posterity. For as –Nii-Yartey (267) puts it:

Arguably, the new African dance expert should examine the inadequacies of the African traditional systems of documentation of the body of knowledge on the dance and make the effort to help expand the existing structures...

Traditional dances such as Otu, Kple, Akɔm, Asante Fotomfrom, and Sohu among others are all within our socio-cultural environment and are momentous only within a given socio-cultural milieu. Acogny as cited by Nii-Yartey observed that: “Instead of

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letting the development of [African dance] take its own way, we Africans should take it in our hands and make it indigenous [dance]…because traditional dance is meaningful only within a given socio-cultural context”.144

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## GLOSSARY

<table>
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<th>Abbreviation</th>
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<tr>
<td>DSR</td>
<td>Down Stage Right</td>
</tr>
<tr>
<td>DSL</td>
<td>Down Stage Left</td>
</tr>
<tr>
<td>USL</td>
<td>Upper Stage Left</td>
</tr>
<tr>
<td>USR</td>
<td>Upper Stage Right</td>
</tr>
<tr>
<td>CS</td>
<td>Centre Stage</td>
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</table>
APPENDIX A

Figure 32 Mustapha Tetteh Addy the pioneer for the creation of *Fumefume* dance

Figure 33 The researcher and Madam Mary Ometeley Oku from the Oku family
Figure 34 The Late Mr. Nii Armah Quaye one of the first members of Ehimomo Cultural Troupe to be taught the Fumefum dance

Figure 35 Esther Borkaa Addy another member of the Ehimomo group
Figure 36 David Amoo interviewee

Figure 37 Madam Naa Lamle Lamte an interviewee
Figure 38 Theophilus Tetteh an interviewee

Figure 39 Theophilus Tettey-Bibio Addy Tigari priest of Avenor
APPENDIX B

INSTRUMENTS USED IN ADE-KU WE

Figure 40 Instruments used for Dziloo, Tuumatu and Kwaakwaa Lobite games. Two kpanlogo drums and Gome drum in the middle. Shaa tɔ (rattle) ṣjofo (bell) and Tswaa tso(clappers)

Figure 41 Amedzulo ensemble. From left Oblenten, ndoma and Ampaa with bell rattle and clappers
Figure 42 Improvised instrument for Bintin. Two Obonu drums, Osraimai and keteklele in the middle with bell, rattle, clappers and drumming sticks.

Figure 43 Tigari ensemble. Also used for Adaawe, Akɔn, Otu, Kple. For Akɔn music keteklele (included in Tigari ensemble) is added while Odonno, Brekete and Odoma are removed. Kple music also adds keteklele while Odonno, Brekete removed. From left Odonno, Oblenten, Odoma (not included in Tigari ensemble), Ampaa, Brekete with bell.
Figure 44 *Fumefume* ensemble. From left *Oblenten, Fumefume mi Ampaa* with rattle, bell and clappers

Figure 45 The entire instruments used in Ade-Ku We production
Figure 46 Nii Okine Mensah Pouring libation before anything could begin

Figure 47 A demonstration of Amèdzulo music.
Figure 48 Research assistant, Afriyie Adomako performing to the Amédzulu music.

Figure 49 Madam Lamle demonstrating movement in Tuumatu.
Figure 50 Madam Lamle demonstrating the Ogbanegba movement.

Figure 51 fixing the backdrop for the production.
APPENDIX D

Score

Adaawe

\[ \text{Music notation}\]