

**DEFINING OUR LIVES WITH MUSIC:**

**A CASE STUDY OF THE KROBO WOMAN**

**ATHALIAH NANA DARKOA OPARE-DARKO**

**10508320**

**MPHIL THESIS PROJECT**

**THIS THESIS IS SUBMITTED TO THE UNIVERSITY OF GHANA, LEGON, IN  
PARTIAL FULFILMENT OF THE REQUIREMENT OF THE AWARD FOR  
MASTER OF PHILOSOPHY (MPHIL) IN MUSIC.**

**JUNE 2016**


## DEDICATION

I dedicate this work to the Almighty God for His inspiration, protection, and guidance and with whose strength has made my work see the light of day.



### DECLARATION

I, Athaliah Nana Darkoa Opare-Darko, do hereby declare that apart from references of people's work which has been cited, this research is my own original work and that no part of it may be presented elsewhere without my permission.

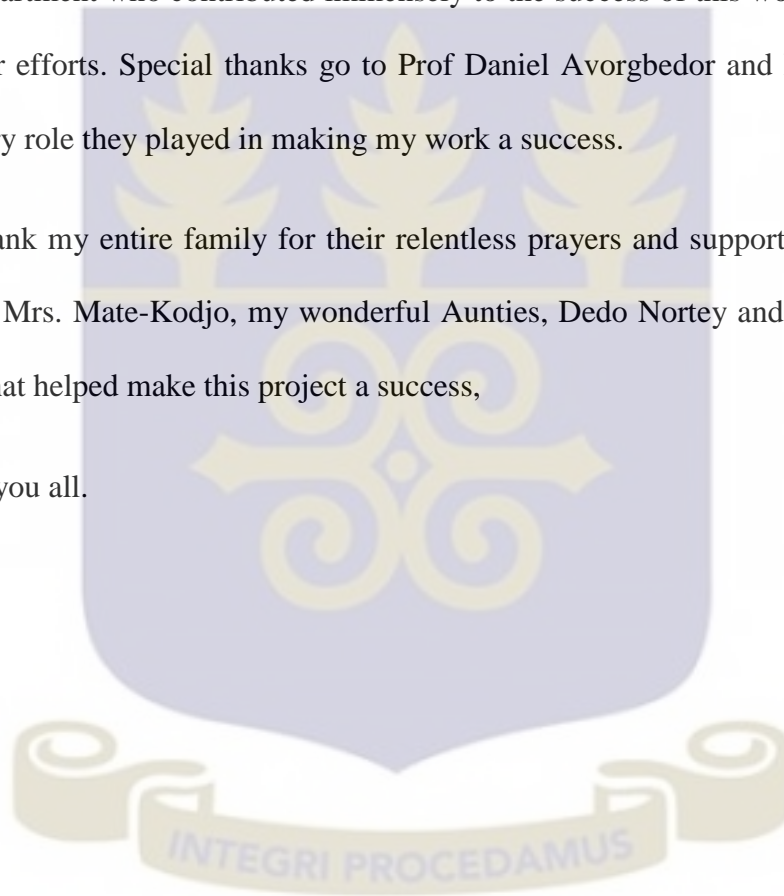
Signature		Signature
.....		.....
Student		Supervisor
Athaliah Nana Darkoa Opare-Darko		Prof. Daniel Avorgbedor
Date.....		Date.....
.....		.....
Supervisor		External Examiner
Prof. John Collins		
Date.....		Date.....

## ACKNOWLEDGEMENTS

I owe gratitude to the Almighty God who in His power has made it possible for me to see this day. His name is praised for His wondrous works. My sincere gratitude goes to my grandfather Rev. Emmanuel Mate-kodjo, my parents Mr. Davies Opare-Darko and Mrs. Fabiola M. Opare-Darko for their constant attention and dedication throughout my stay on campus. Also to my friends in the department who contributed immensely to the success of this work, I say may God replenish all your efforts. Special thanks go to Prof Daniel Avorgbedor and Prof. John Collins for the supervisory role they played in making my work a success.

I also wish to thank my entire family for their relentless prayers and support in cash and kind. My grandmother Mrs. Mate-Kodjo, my wonderful Aunties, Dedo Nortey and Athaliah Ochieng and to all those that helped make this project a success,

God richly bless you all.



## TABLE OF CONTENTS

Dedication.....	i
Declaration.....	ii
Acknowledgements.....	iii
Abstract.....	iv

### CHAPTER ONE: INTRODUCTION

Background to the Study.....	1
Problem Statement.....	3
Objectives.....	3
Research Questions.....	3
Significance of the Study.....	4
Scope of Work.....	4
Delimitation.....	5
Organization of Work.....	5
Ethnography of the Krobo.....	5
Theoretical Framework.....	10

### CHAPTER TWO: LITERATURE REVIEW

Introduction.....	12
Traditional Music.....	12
Role of Women in the Production and Performance of Traditional Music in Africa.....	16
Women's role in the Production and Performance of Traditional Music in Ghana.....	21
Aesthetic Values of Traditional Music in Forming Women Identity in Ghana.....	26

### CHAPTER THREE: METHODOLOGY

Introduction.....	30
Population.....	30
Sample Procedure.....	30
Research Design.....	31
Data Collection Tools.....	32
Data Collection Instruments.....	32
Data Collection Methods.....	32
Participant Observation.....	33
Data Analyses.....	34

### CHAPTER FOUR: FINDINGS AND DISCUSSIONS

Introduction.....	35
Historical Background of <i>klama</i> music.....	35
Instrument of <i>klama</i> music.....	37
Socio-Cultural Functions of <i>klama</i> Music.....	40
Perception of Women in Musical Performances.....	45
Gender Affirmed Performances.....	47
Importance of Text in Women Singing.....	65
Aesthetics of Women Singing.....	68
Vocal Structure.....	69

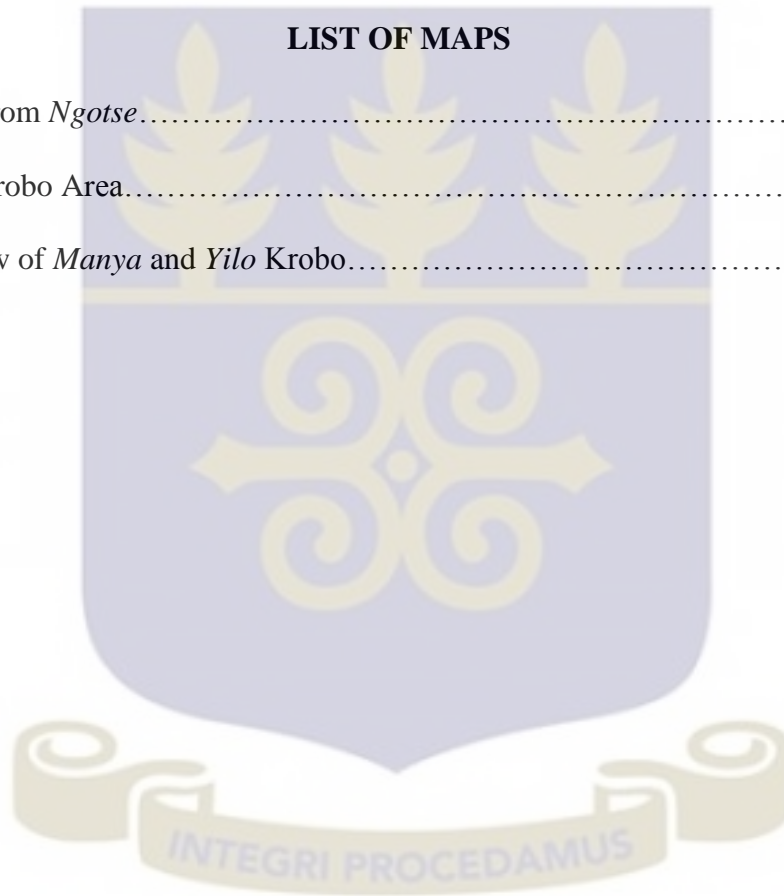
### CHAPTER FIVE: SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

Introduction.....	73
-------------------	----

Summer of Major Findings.....	76
Recommendations.....	76
REFERENCES.....	77
APPENDIX A.....	88
APPENDIX B.....	93
APPENDIX C.....	97

**LIST OF MAPS**

Map 1: Exodus from <i>Ngotse</i> .....	6
Map 2: Manya Krobo Area.....	6
Map 3: Arial view of <i>Manya</i> and <i>Yilo</i> Krobo.....	7



**LIST OF FIGURES**

Fig.1. Arial view of a portion of the south-western section of the Krobo Mountain.....8

Fig.2. Gle.....38

Fig.3. Oklema.....38

Fig.4. Tsogaga.....38

Fig.5. Ha.....38

Fig.6. Gongon.....39

Fig.7and8 Women singing and dancing after the return of the initiates from *tegbete*.....50

Fig.9. Brass band from the Presbyterian Church.....52

Fig.10. Women dancing to brass band music.....52

Fig.11 and 12.The youngest daughter of the deceased dancing to *Gbeko*.....53

Fig.13. Athaliah Ochieng sitting on the lap of an elderly woman.....54

Fig.14. Nene Aplau II.....56

Fig.15. Okyeam of the Queen mother.....56

Fig.16. Members of the household.....57

Fig.17 and 18 *Seɲyielɔ* from the confinement room.....58

Fig.19 and 20 Nene Aplau II and her entourage on their way to the durbar.....59

Fig. 21 and 22 Chief and Town folks at the durbar grounds.....60

Fig.23. *Yookaɲma* for 2015.....62

Fig.24. Women playing drums and singing at the ceremony.....62

Fig.25. Nene Sackitey at the ceremony.....63

Fig.26. *Dipo tɔ*.....63

Fig.27. *Gongon*.....63



Fig.28. Women playing the <i>dipo to</i> during a performance.....	64
Fig. 29 and 30 Women playing vigorously on the <i>dipo to</i> .....	68
Fig. 31 (song 1).....	71
Fig. 32 (song 2).....	72
Fig.33. Newly installed chief at ηmayem festival.....	105
Fig.34. Chief in procession on the way to durbar ground.....	105
Fig.35. Drummers at the royal court.....	106
Fig.36. Fetish priestess at the royal court.....	106
Fig.37. Second fetish priestess at the royal court.....	107
Fig.38. Royal drummers.....	107
Fig.39. Fetish priestess dancing to entertain crowd.....	108
Fig.40. Fetish priestess assistance at the durbar.....	108
Fig.41. Senyielbi.....	109
Fig.42. Female elders.....	109
Fig.43. Sub-queen Mother at the durbar ground.....	110
Fig.44. Queen mother Entourage at the durbar.....	110
Fig.45. Entourage of Sub-queen Mothers at the durbar.....	111
Fig.46. Female elders at the durbar.....	111

**LIST OF TABLES**

Table.1: Differences between Western and African music.....	16
Table.2: Songs sung during naming ceremonies.....	41
Table.3: Song of advice to initiates.....	42
Table.4: Songs to invoke blessing of the gods upon the initiates.....	43
Table.5: Song performed during gifts presentation to the bride and groom.....	43
Table.6: Song of acceptance by the groom’s family.....	43
Table.7: Song performed during the installation of a chief.....	45
Table.8: <i>Ha</i> song performed during the preparation of <i>ɲmã-dã</i> (local gin).....	48
Table.9: Libation song of the priestess at the shrine.....	49
Table.10: Song sung in praise of the initiates.....	51
Table.11: Song sung to announce the death of the queen mother.....	52
Table.12: Song sung to show case the newly installed queen mother.....	56
Table.13: Song in tease of one of the initiates.....	66
Table.14: Song sung to ridicule a person who have committed a taboo.....	67
Table.15: Song sung in praise of a well behaved daughter.....	67
Table.16: (Intervallic diagram 1).....	71
Table.17: (Intervallic diagram 2).....	72

## ABSTRACT

Throughout the years though enormous study has been done on the history and beads making of the Krobo's, very little attention has been given to their music. The research focuses on the participation and perception of women in the production and performance of *Klama* music which is the traditional music genre found among the Krobo of Odumase in the Eastern Region of Ghana, and the Dangbe in general. My findings indicated that women are highly regarded in the Krobo society and their musical performances are essential for the sustenance of society. The research also identified some of themes portrayed in their songs. The Krobo women like in any other African society use their musical performances as a platform to deliberate on issues concerning the society. The research employed the qualitative and descriptive methods of research, using research data tools such as interviews and participant observations which aided in analyzing data. *Klama* music is an important vehicle for the construction of gender identities among Krobo people and a space where women have a prominent role. As such it deserves our undivided attention.



## CHAPTER ONE

### INTRODUCTION

Recent research perspectives on gender and specifically on the status of women highlight the significant place and contributions of women, both in Africa and elsewhere. Women all over the world, though sometimes relegated to the background, play vital roles in the development of their societies, be it economic, political or socio-cultural of which music is inclusive. Wollack (2010:1) supports this assessment by stating that “women’s participation in politics affects positive and democratic impacts on communities, legislatures and political parties by which they represent women and other marginalized citizens to improve policy making and governance as well as prioritize issues that impact health, education and quality of life”.

In addition, women engage in a wide variety of economic activities, which contribute significantly to the general socio-economic developments of diverse societies. For example Krobo women are active in bead making which is the economic pillar of the Krobo (Huber, 1993). In that regard, women among the Bongo District are contributing massively towards poverty reduction in Ghana. This they do through selling of food in schools and market places as well as engaging in hawking in order to generate extra income of which they are used in purchasing basic necessities such as buckets, basins and other household items needed in maintaining a home (Opokuware, 2014).

Another example of this can also be cited in India, whereby women are presently in charge either as head of governments of big states or opposition leaders and politically successful. They are also seen as managers in industrial firms, directors of banks,

independent fashion designers as well as bearers of values and cultural heritage (Ghosh, 1997). In places like Morocco, Rwanda and South Africa, there is an increase in the number of female law-makers in legislation related to anti-discrimination, domestic violence, family codes, inheritance, child support and protection.

In Africa, music is integrated with dance and ritual. Thus could be simple handclapping, voice in song or a whole drum orchestra. This music and ritual is an expression of African societal beliefs (Nketia 1963, Green 2002). For example, among the Ga in the southern part of Ghana, “the *woyie* or priestesses who are the custodians of the land perform *klama* songs, which carry the history of the Ga people” (Sutherland-Addy 2005:10). “In Africa, music is life: it heals the sick, it directs and guides the blind, and it comforts the widow as well as stops tribal war” (Akas 2013:39). “The African is born, named, initiated, fortified, nurtured and buried with music” (Akas 2013:83). Flolu (1996) also agrees that, “music in Africa is the soul which is ultimately concerned with various religious practices”. Examples can be seen with the griots of Malinke, where the *jeliw* provide music for dancing during the week prior to the puberty initiation; they also serve as witnesses to the actual circumcision (Hale, 2010).

Nketia (1959:13) also makes an interesting point about African gods as music lovers. He goes further by stating that “the creation of musical types appropriate for the worship of each god aids in the building up of a repertoire of songs and dances through which they can be reached”. Some *Tigare* traditional priests in Ghana for example are known to jump over walls and onto roof tops while singing and doing their possession dance during normal times of worship and special occasions of the traditional year (Nketia, 1959:3).

The African woman in view of this, are not left out in the development of traditional music in their society. They do this by integrating the beauty of the past and the best hope of the future into their songs. Among the Ewe women of Ghana, the *Dzibordi* women participate in daily rituals and musical events of which songs about their history are exhibited in order to preserve their culture. “Musical performances among African women build alliance among members based on their common descent, beliefs and interest. Again the *Dzibordi* music attracts a wide range of women who share their songs, humour and resources in service of their community” (Burns, 2009:2).

### **1.1. Statement of Problem**

Due to little research into Krobo women as compared to Akan Women Song (*nwomkoro*) and *adenkum*) which is performed by Ashanti women, this research will aid in identifying how Krobo women participation in traditional music aides in the development of their society as well as how their music can attract tourists which will help in the social and economic structure of the community.

### **1.2. Aims and Objectives**

The purpose of this study is to

- Contribute towards the conservation of *klama* music by documentation.
- To examine the role and importance of women in the production of *klama* music.
- To find out about the rich culture of song of the Krobo as far as women are concerned.

### 1.3. Research Questions

- What is the position of women musicians in Krobo society?
- What attitudes and beliefs exist in the past and present about women's role in *klama* music?
- What are some of the changes and new developments in the perception of women's role, status of women and contributions in music and why?
- How does the current position of women in music among the Krobo compared to that of other ethnic groups in Ghana?
- Which specific forces, sources, socio-political and global currents influence gender issues and the production of music among the Krobo?

### 1.4. Significance of the Study

This research will focus on the role women play in music production in Odumase Krobo. This study, both in theory and practice will aid fill the vacuum that has been created as a result of the partly neglected Ghanaian traditional music, for that matter traditional music in Odumase Krobo. By examining and documenting the role of women and the importance of *klama* music. The information gathered will support educators and researchers in the study of the Krobo people.

### 1.5. Limitation

Though researchers have done works on the Krobo, much attention has not been given to gender related issues of which music is inclusive. Therefore in spite of the volume of work done, there was a big challenge in finding literature to support my work.

Also there was the problem of language barrier which I encountered during my field work.

### **1.6. Scope of Work**

This research is qualitatively based focusing on the people of Odumase in the Manya Krobo District, limiting itself to some of the functions women play in music production, which will be the basis for this study of which references will be made from other works in supporting to make this research successful.

### **1.7. Organization of Work**

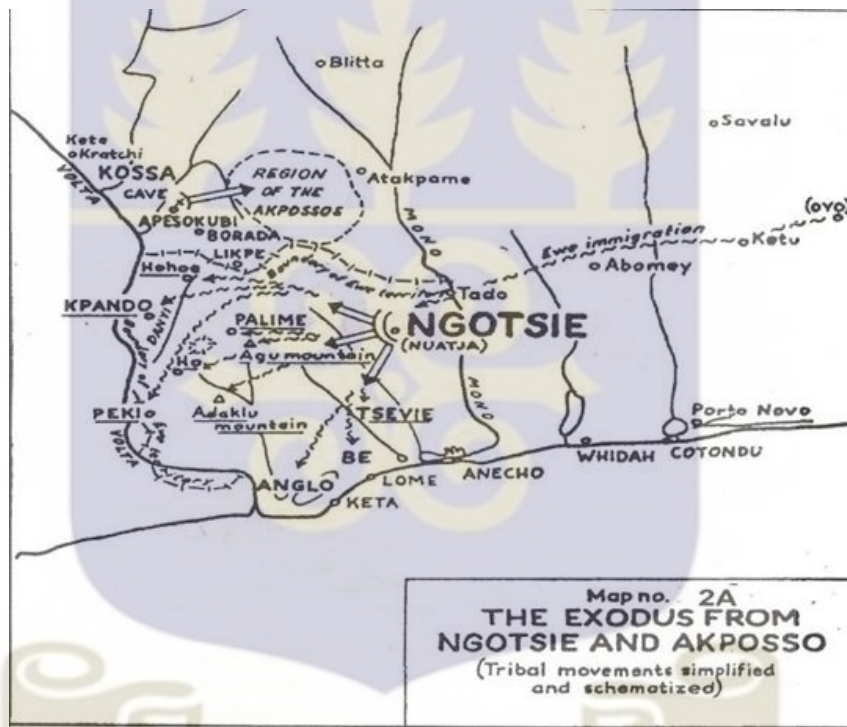
The first chapter comprises the background information, problem related to research, and questions, to aid the researcher to address research problems. Other areas include limitation, significance of the study, ethnographic account of the Krobo, theoretical framework and the organization of text. The second chapter examines related literature significant to my study. It includes: the conception of traditional music, women's role in the production and performance of traditional music in Africa, women role in the production and performances of traditional music in Ghana and lastly the aesthetic values of traditional music in forming women identity in Ghana. The third chapter takes a look at the methodology which was employed in gathering and analysing data. The fourth chapter discusses the findings gathered through interviews, content of song analyses and data collected and lastly chapter five consist on summary, conclusions and recommendations.



### 1.8. Brief History of the Krobo

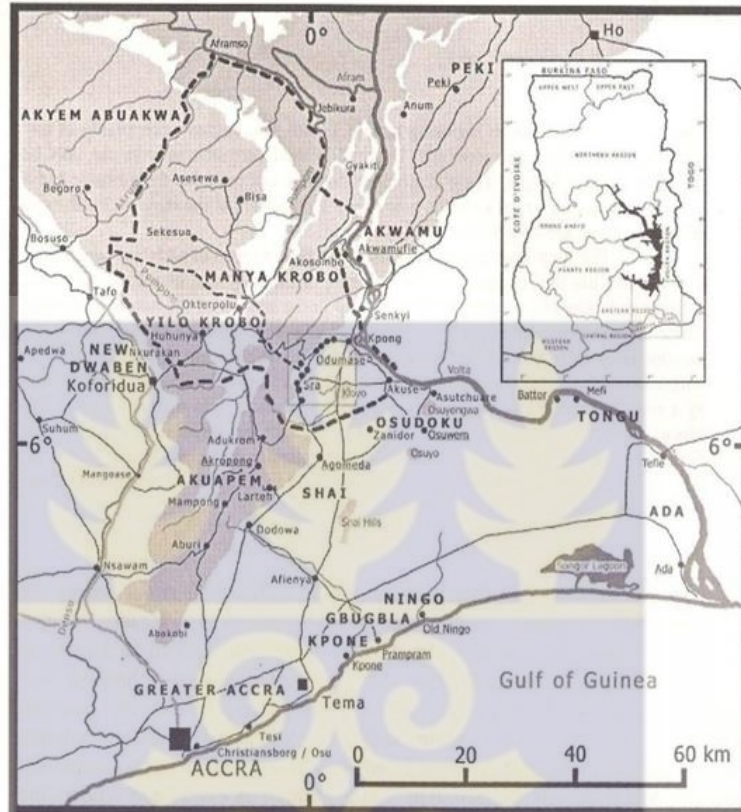
The Krobo's originated from Notsiein the Republic of Benin with the Ewe and the Adangbe. They escaped from king Agorkorli (who was by then a very wicked king) and travelled through Sameh an island located on the South West of River Ogum bordering Ladah and Dahome, where they parted ways at Lorlovoh (Love is lost) (Huber 1993:15).

*Map.1.Map of the Exodus from Ngotsie. Source: Huber (1993)*



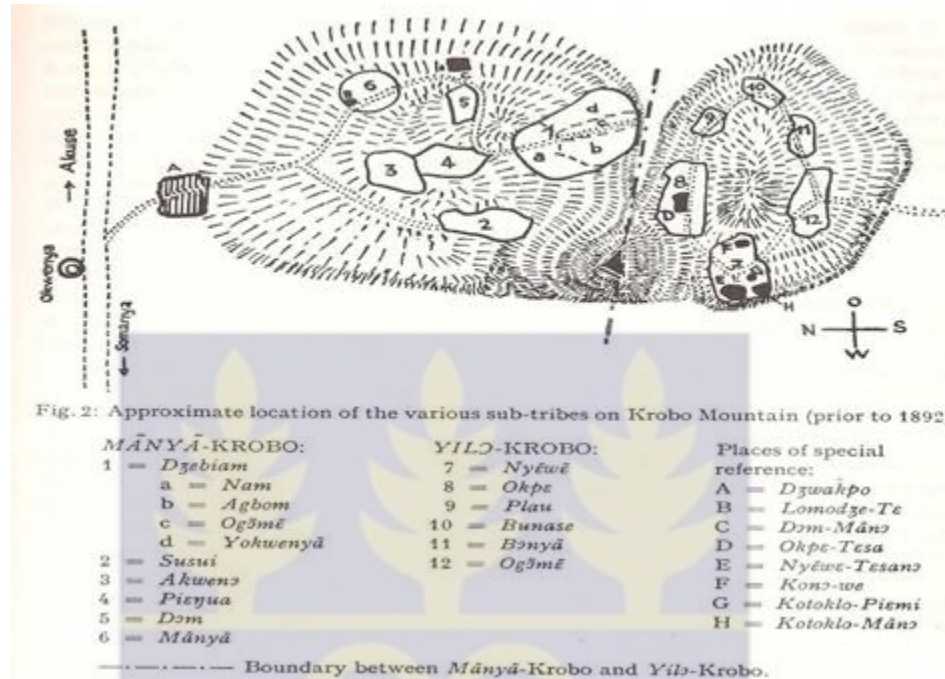
During their journey, a hunter named Akro Mawuse discovered the Krobo Mountain, to which he found and led his people, where they stayed till they were dispersed, by the British colonist and the missionaries in 1892.

Map.2. Map of the Manya Krobo Area. Source: Asiamah, K. A, (2003)



The name Krobo which became the official name of the ethnic group follows the spelling of the Akan. They use the *kloi* in the plural form and *klonu* in the singular. The Krobo are divided into two main ethnic groups; the *Manya* and the *Yilo*. Though they are both Krobo ethnic groups; there are differences in some of their traditional practices. Fishing, farming, hunting, pot and bead making which have put them on the tourist map of Ghana are the main economic activities of the people. The widely known *ɲmayem* festival is celebrated in the last week of October each year. This normally lasts for a week and brings lots of people from all walks of life to Odumase-Krobo, hence presenting an opportunity for development interventions. Several rites are also performed by the Krobo. Notably among them are the *Dipo* and *Lapomi* (Huber 1993).

*Map.3.Arial view of Manya and Yilo Krobo. Source: Huber (1993)*



### 1.9. Location of the Krobo Mountain

The Krobo Mountain (0° 05'E- 6° 20'N) is located about 70km north-east of Accra, along the Tema-Akosombo highway. It is located about 2km south-east of Okwenya, and about 4km east of Somanya in the Eastern Region of Ghana (Map. 1 and 2). The mountain is separated by a dry valley into two peaks namely the south-western (Yilo Krobo) and north-eastern (Manya Krobo) sections. It is a rocky steep-sided terrain with pockets of gentle slope to flat portions (Gblerkpor, 2008).

*Fig.1. Aerial View of a Portion of the South-Western Section of the Krobo Mountain. Source: Gblekpor (2008).*



### **1.10. Ethnographic Background**

The lower *Manya* District Assembly, according to the 2010 Ghana Statistic Board, forms part of the twenty six (26) Municipalities and Districts in the Eastern Region of Ghana. It lies between latitude 6.055 and 6.30N and longitude 0008E and 0.20W. The administrative capital of the District is Odumase which is the main focus of this study. The District covers an area of 1,476km, representing about 81% of the total land area within the region (81,316km). The District shares boundaries with Upper Manya Krobo District to the North, to the South with Dangbe West District and Yilo Krobo Municipal and the East with Afuagyeman District.

### **1.11. Population**

The Krobo are the most numerous among the Adangbe ethnic group of the south-eastern part of Ghana. They number about 8,246 with males consisting of 46.5% and females consisting of 53.5% respectively, according to the Ghana Statistical Board in 2010, showing that there are more females than males in both urban and rural areas.

### **1.12. Economy**

The people of Lower Manya Krobo Municipal District are mainly farmers with some of the population engaged in trading. Cereal (Maize) is the most common agricultural product found in the municipality together with cassava, pepper, pineapple, watermelon, sweet potatoes, plantain, yam, cocoyam, okra, tomatoes and others. A section of the population especially the men folk also earn their living through fishing on the Volta Lake which lies at the North-Eastern part of the Municipality.

The Municipality is endowed with natural resources such as limestone and historical tourist attractions. Some of the natural attractions include the Volta Lake and Krobo Hills. These natural phenomena provide a cool and serene atmosphere for good relaxation and recreational activity especially tourism.

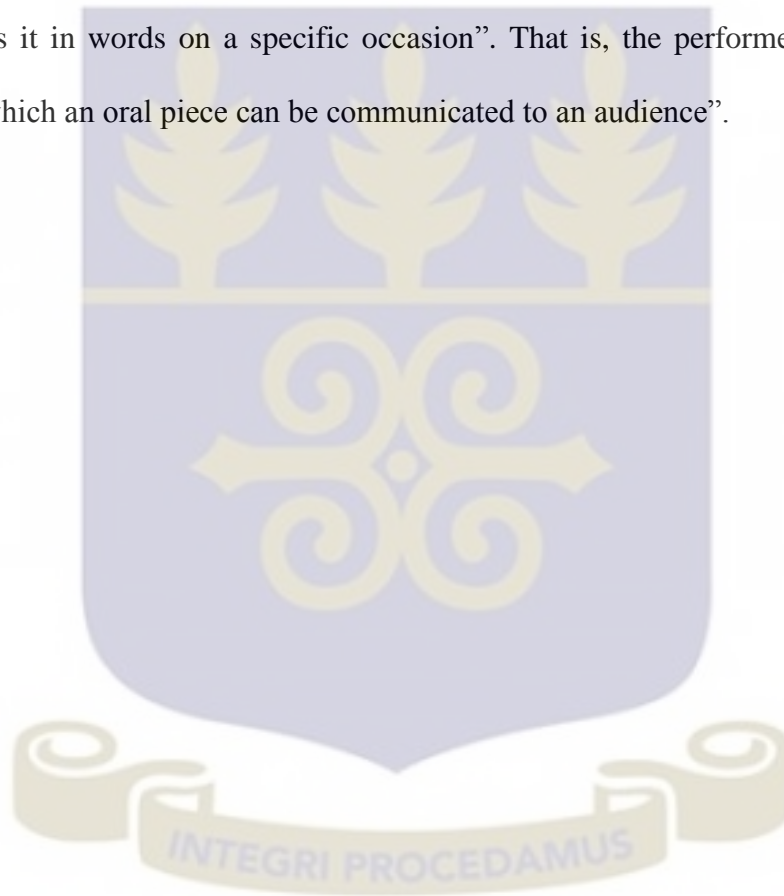
The Agomanya Market which forms the commercial centre of the municipality is strategically located making it easily accessible from all the satellite towns that form the municipality. It has vast untapped resources potential for its development. Worth of mentioning are the viable mango projects, untapped aquaculture and other tourist potentials like the traditional beads making industries in the municipality that requires attention (Ghana Statistical Board 2014).

### 1.13. Theoretical Framework

The theory of performance or performance theory was essential in this research. Judith Butler (1998) as part of a broader theory explains the theory of performance from a gender perspective. She opines that “gender is constructed through one’s own repetitive performance, in that, repetition is the act that one does or performs continually, and that, these practices or act have existed long before one’s arrival on the scene”. Fearon (1999) describes identity as the “set of behavioural or personal characteristics by which an individual is recognizable as a member of a shared group”. The above statement affirms that, one’s individuality can be identified through uninterrupted practices that have existed over a period of time and these practices of which for the sustainability of society is passed onto generations. Hall (1989:10) explains further by stating that, “identity emerges as a kind of unsettled space, or an unresolved question in the space between numbers of intersecting discourses”. Identity is not fixed; it is a process, the identity of an individual or society is bound to change by way of influences from his or her surroundings due to urbanization or acculturation (Begum 2014).

Goldberg (2006:9) defines performance as “an act of appealing to a large audience into reassessing their notions of art and its relation to culture”. “This definition considers four important factors: a performer, an audience, a context and the ability of both the performance and the performer to change the social structure through the audience” (Kyeremeh, 2012). Bauman (1975) in supporting Goldberg further explains that “the position of the performance sums up the idea of a performance into what, who, where and the how of an oral piece”. Meaning that the content of a performance is determined or influenced by (1) the content (what the performance is about), (2) context

(where it is being performed) and (3) the audience (category of people). In the African society specifically among the Krobo these three categories of performance plays a major role for one to properly appreciate any musical performance. The lyrics or text in song serves as a guide in appreciating musical performances. Through the type of instruments being played with dance steps accompaniment, the context of the performance is shown. Finnegan (1970:272) also opines that, “performance is dependent on a performer who formulates it in words on a specific occasion”. That is, the performer is the only way through which an oral piece can be communicated to an audience”.



## CHAPTER TWO

### RELATED LITERATURE REVIEW

This chapter focuses mainly on traditional music beginning with discussions on the concept of traditional music, participation of women in both Africa and Ghana, narrowing its focus down to the aesthetic values of traditional music forming women identity in Ghana. This work relies heavily on the works of J.H. Nketia, Hugo Huber and David Coplan.

#### **2.1. Traditional Music**

Throughout anthropological studies, researchers have made an attempt in describing what traditional music is. Early missionaries to Africa during the early 1830's like Champion and Pastor Hans Paludan Smith Schreuder in their meetings with the Zulu of South Africa described traditional music as 'confused noise' and 'indecent' (Smith, 2002:42). Wallaschek in 1893 on his voyage to Africa described traditional music as 'primitive music'. Also Michael Angelo and Denis de Carli all missionaries gave descriptive accounts of musical instruments and performances in Congo in the year 1666, described drum sound as 'hideous noise'. Kierkegaard (2002) defines music in general terms as a "combination of sound, rhythm, range and words" of which traditional music is inclusive. This idea of describing all kinds of music can be misleading because in order to understand the music of a particular place, one needs to understand the characteristics that constitute that particular music.



Traditional music can also be defined as a musical heritage of contemporary Africa which is associated with traditional African institutions of the pre-colonial era. “That is, it is the type of music which has survived the impact of the forces of western forms of acculturations and is therefore quite distinct in idiom and orientations from contemporary popular art music” (Agordoh 1994:25, Nketia 1996). Arthur (2003) describes traditional music as consisting of all musical types that are closely linked to Ghanaian social and political institutions. Music is a social fact, a social reality thus music is made by individuals or groups of people who live within the society. Adorno (1962:197) and Siberman (1963:68) also affirm that “music does not have the slightest aesthetic worth if it is not socially true”. Other scholars like Shepherd, et al (1977) also contribute by stating that, “any particular kind of music can only be understood in terms of the criteria of the group or society which makes and appreciates that music”. The above statements agree that traditional music is a communal based activity, thus requires the entire community in its performance.

Euba (1998:126) also describes traditional music as “one created entirely from traditional elements and has no stylistic infirmity with western music”. Saighoe (1997:4) in support of the above also states that, “traditional music is a type of music which existed during pre-colonial days, was usually performed on tribal basis and which has transcended its boundaries and so, because people who belonged to that tribe have travelled, they use music as a means of communicating and getting together”. This affirms that traditional music like all other aspect of culture is not static but can also be influenced due to western or inter-cultural interactions.

In Africa and specifically Ghana, music plays a very vital role in sustaining the organization of our society. From birth through puberty, marriage and death, music forms an embodiment for social construction which is transmitted orally from generation to generation. In view of this, the traditional organization of music for performance by groups for diverse social occasions has resulted in the creation of a large number of musical types in Ghanaian societies. There are musical types for festivals, worship, puberty rites and for various ceremonies. There are also musical types performed by both men and women distinctively.

Children in African traditional societies are not left out in the music production of their societies, they are constantly surrounded by music and dance in every aspects of their lives. “The training of the African child begins from cradle by the mother rocking him, singing of “nonsense” syllable to him, the child been carried at the back of the mother to ceremonies, begins his musical training with the mother singing to the child and through children games and stories with interludes of dancing and singing and playing of toy drums until he becomes perfect”. Agordoh (1994:29). All these come together to orient and initiate the child into his musical environment. The child also feels rhythm when tied to his or her mother’s back. For example: the rhythm of the pounding of the everyday cassava, the pounding of glass to make recycled beads and even the rhythm of the steady rise and fall of the hoe when women are farming. This rhythm of course is not done in isolation but with the gently murmuring of song or the high-pitched voice of encouragement, when farming. Nketia (1975:23) writes that “when children assist in the economic activities of their parents or are given special responsibilities such as looking after the flocks, they might be encouraged to play flutes”. This maybe

functional, the flutes may be used to signal to their companions, for guiding or purely for their enjoyment and entertainments.

Music has the ability to enhance the emotional state of an individual while bringing people of different and similar backgrounds together (Awake, 2011; Savage, 2008). It is one of the most important forms of arts that cut across all spheres of human relationships. Music has existed since the creation of the earth; at an individual level it soothes and enhances the emotional state of a person. “Music is also known to facilitate group relationships, cultural and national identities” (Waterman, 2002) and “it is achieved through its facilitation of communications which goes beyond ordinary words” (Kierkegaard, 2002). In many societies, traditional music is held in high esteem and without such attention culture perishes. .

In view of this, Leing and Stanbridge (1991:2) explain culture as a “mixture which incorporates behaviour, knowledge, beliefs, arts, morals, law, custom and other qualities acquired by man as a social being”. “Therefore music portrays the behaviour, belief and customs of people in a particular society; their religions, beliefs, social norms and the way they solve existing problem” (Nketia, 1974). Music and society have always been intimately related in Ghana. It reflects and creates social conditions including the factors that either facilitates or impedes social change. It is also a powerful medium which facilitates communications that goes beyond words, enables meaning to be shared and promotes the development and maintenance if individual groups, culture and national identities.

“In Africa specifically Ghana, music is life. Music in Ghana and Africa in general has evolved since the colonial era. These include Neo-Traditional Music (re adoption of traditional style of music), Westernized Pop Music,

Western Pop Music, Afro-European Art Music and Western Jazz, most of which contain the influences from European musical cultures”  
(Agordoh, 1994:21)

However in Ghana, three musical types exist and are categorized under three main umbrellas namely: (1) Art music. This may follow strict western style of writing and its function is to provide aesthetic enjoyment (Euba, 1975). This type of music could also borrow elements from African musical styles like rhythm, scales, melody and harmony, textual or instrumental organization, of which Nketia calls ‘African Art Music’.

(2) The second category is ‘Popular music’. According to Collins (1985) this type of music is “one which has travelled the full cycle from Africa through the Diaspora and returned to the Ghanaian”. He goes on to explain that which are now recognized and acknowledged as popular culture are those sounds which were originally Ghanaian in roots but were taken to the Diaspora due to slavery where they exploded and travelled back home, and got synthesized with traditional African forms. Thus contemporary Ghanaian popular music is a synthesis of the more organized traditional forms with the elite forms of the western music. This may however be put under two main groupings namely: those in folk tradition like *gabada*, *bɔbɔɔbɔ*, *gahu*, *kolomashie*, *kpanlogo*, *gombe* and *apatampa* and those in the contemporary idiom like highlife, reggae, funk, rap and hip life to mention a few (Amuah et al, 2004).

(3)The third category is connected to traditional institutions and is performed mostly during traditional events such as chieftaincy, organized communal labour, life cycle ceremonies (puberty, marriage and death), and festivals as well as during recreational activities. In view of the above statements, Agordoh (1994:26) documents some major differences between European and African Music. Note the following:

**Table.1. Agordoh's table**

<b>Western Music</b>	<b>Traditional African Music</b>
Music is notated	It is not notated. It is passed on through oral tradition.
Distinction is made in terms of artistes and audience, first group tending to be in limited number.	It is communal, that is audience is not separated from the artistes. Music is a part of life and not separated from it.
Music is created and owned by one.	Traditional African Music, when created can be used by all.
Music is divorced from aspects of everyday life- pure art in contrast with applied art.	Stress is placed upon musical activity as an integral and functioning part of the society.
There are orchestral instruments which are grouped under the strings, the woodwind, the brass wind and the percussion.	There is an enormous variety of instruments grouped under chordophones (strings), membraneophones (winds) and idiophones (self-sounding).
There is little or no use of handclapping.	Handclapping is used as an idiophonic device in making music.
Western Art music has at any moment "one rhythm in command".	Use of complex rhythms. An African musical piece always has 2, 3 or 4 rhythms at a time.
There is unified performance.	There is independence of separate instruments.
Western Art Music sometimes modulates to other keys.	Traditional African melodies are mostly short and do not in normal cases modulate.

## **2.2. Role of Women in the Production and Performance of Traditional Music in Africa**

Throughout the world and specifically Africa, women both in the past and present have always participated in the musical organizations in their society. From singing during household chores to forming ensembles for performance for special occasions; women have always contributed immensely to the production and performance of music in their various societies. Women throughout history were represented as not just

vocalists or singers but also players of indigenous music which vary from one place to the other. Lucy Duran's writing on the *'jeliwmuso'* gives vivid account of female griots of the Sahelian culturally known as 'griottes' who perform music not just for entertainment but earn a living out of their singing hence, making them independent of men in their society. Griots in general are highly respected people who occupy political, social and economic positions in the society. They are carefully chosen from special families of craftsmen and musicians and are mostly in charge of singing praises of their king and very important people in the society. The *'jeliwmuso'* are the female version of the *jeliw* (men griots) and are also known to perform for important people in the society during private and public occasions. They are identified as the 'darlings' of the Sahelian modern music industry and also stars of the local or traditional music scene, specifically in the urban Centre's (Duran 1995, 1989). The *'jeliwmuso'* are not only known to perform for entertainment or festive seasons but also record some of their songs which are sold in record stores and market places, hence earning a living for themselves a privilege the men (*jeliw*) do not have.

Green (1997) also gives a detailed account of some indigenous instruments played by women in Africa giving detailed description of the manufacturing of these instruments and how they are played. These instruments consist of drums and idiophones made from bamboo, clay, gourds, calabashes or sticks played particularly by women. Such is the *'shegboueth'* rattle also known in Ghana among the Ewe as *'axatse'*. The rattle consists of laces and beads held upright by the handle with its spherical end facing upwards. Sound from the rattle is created by pulling the laces against the gourd so the beads create a sound. There is also the *'ulembara'* rattle played exclusively by women in Ivory Coast.

It is made up of a twenty five inch gourd decorated with cowries and other ornaments and played a horizontal position.

Also in Gambia is the *'jiiikii jo'* water drum made from calabash and is played mainly by women water drum ensembles. The calabash is divided into two and one half is placed in an inverted position into a basin filled with water. The back of the calabash is struck with a stick or metal rod to produce its sound; the other half is also placed in the same position on a mortar and struck with the hand producing the sound similar to that of a skin drum. Another unique female group described in Green's book is the *'Senufo'* women drummers from Ivory Coast. These women are famous for playing drums attributed to men. The drums stand three feet high and are played using the palm to produce its sound. Also among Tuareg people of Sub-Sahara in Northern Africa is the *'amzad'*, a one stringed fiddle played exclusively by women. This instrument though presently played by women, in the past was played by men to strengthen and empower them when going to battle and to guarantee their safe return home. However, during the economic decline and elimination of slavery during the early 1900's, led to the dwindling number of accomplished fiddle players especially among the men. The *'amzad'* is said to symbolize intellectual and spiritual purity as well as traditional behavioural (social) ideals evoking images of a pre-Islamic past (Stone, 2008).

Women musical performances all over Africa are not only limited to entertainment but also create an atmosphere that bond them together creating a sense of identity, nurturing and sustaining society as a whole. In Nigeria, women in the *'Ubuntu'* clan of the Yoruba perform their music during naming ceremonies as a means to express

joy and their position as women (Okereke, 1994). These songs do not just express joy but portrays difficulties pertaining to childbirth.

Mugambi (1999) describes how women in Uganda both traditionally and contemporary use music as a means of empowering themselves and revealing life's experiences. Society has come a long way as far as music is concerned. Before radio and records were made, agriculturalists and pastoralists danced under night sky with soft drums beating syncopated rhythms in the background (Gray, 2010). Music forms an essential part in human lives particularly in Africa. It unifies communities providing a sense of belonging. Barz (2004:17) states that music brings about "communication which communally holds moral values, and keeps the historical accounts of tribes active". The Ugandans of East Africa are not left out in this musical experience, music has achieved an imperative role in bringing stability and empowering not only men and women but children who for a long time have endured violence, conflicts, poverty and the Aids epidemic between 1994 to 2012 (Kristen, 2007) in the lives of its people.

Music in Uganda has since evolved over the years using radio as their medium for communication. Sewanyana (1989) defines communication as sharing information or providing entertainment by speaking, writing or other methods. The *kinganda* songs played through the radio consist of social and political organizations of gender structure in Uganda, specifically in the Buganda society situated in Central and Southern Uganda. These songs are written in the '*lunganda*' dialect which is the native language in Buganda and it is widely spoken in Western and Eastern Uganda, making the radio a powerful means for disseminating ideas. "The Women have taken great advantage of this



medium, using music as their main tool in expressing their concerns about social issues” (Mugambi, 2010: 4).

Lemos (2014) in his work on gender and music, also records how women presently are using music to discuss social issues in Mali as far as gender is concerned. These songs were in the past performed exclusively by men during hunting expeditions but in recent times been adapted by women to express their views on pressing issues concerning their society. He also talks about how Sangare a well-known Malian feminist musician uses her music as a means of protesting against issues pertaining to not just social but gender issues as well. According to Maxwell “she cunningly uses both traditional (which was exclusively performed by male hunters but have been borrowed by women) and cosmopolitan sound and text to critique social order without overtly stating it”. Sangare has over the years created an image for herself, in Mali she is known as an ordinary performer of wedding songs which contains advice to young women entering into marriage and also addressing issues on gender roles to girls and young women. Sangare uses the radio as her main source of communicating her feminist ideas to a much wider audience, hence empowering and establishing women as economically and socially independent (Maxwell, 2003).

Koskoff (1987:12) in affirming to this, states that “The use of such strategies of protest, disguise or gender transformation in many diverse social music settings, points to one of the most interesting social processes that occur cross culturally, namely that of social deception, the seeming contradictions that result from what people say, what they are doing, what appears to be doing and what they are doing”. Stein (1993:42) who reviewed Schmidt (1989) also gave example of the ‘*Kpelle*’ of Liberia where girl’s

initiates learn responsorial songs with allusive song text which contain lessons for adulthood. These songs sung during performances empower these young initiates and serve as a platform in educating other young women in the norms and rules of behaviour that is ultimately embodied through music and dance. Also the ‘*Sande*’ female secret society of the Mende are responsible for nurturing young women into adulthood (Stein 1993:42), to the Mende people of Sierra Leone, these girls are kept for years at a time in order to train them in music and dance. “During such performances, the songs aide in propping up confidence, and creating resources that leverage with the society” (Scharffenberger 1989:5). Among the Ashanti and Fanti in Ghana, women play the ‘*adenkum*’ a long gourd with a thin elongated open neck and a small hole on its spherical end. This is played by striking it against the arm or elbow and striking the open neck with the hand.

### **2.3. Women’s Role in the Production and Performance of Traditional Music in Ghana**

Ghanaian women have not been left out in the musical performances in Africa as a whole. As stated earlier, their musical experience begins at birth, through puberty, marriage and even after death. Ghanaian women as in most African societies participate in the musical performances in their societies. They perform during political, social and religious events such as festivals (Apoo from Brong Ahafo, Kundum from the Fanti’s and Homowo of the Ga’s), installation of chiefs, naming ceremonies, puberty rites, funerals and household chores of which song styles like *momome*, *nwomkoro*, *adenkum*, *nsuie*, *nmane tora*, *avihe*, are represented respectively (Adjei, 2011). “To the Ghanaian woman

music forms a major part in their daily lives, during household chores like cleaning, washing or farming they sing songs to not only make the endeavour less monotonous but also increase efficiency” (Saighoe 1981: 4).

Life cycle event such as puberty rites is another avenue for women in Ghana to bond musically. This is a stage where every young boy and girl in most African and Ghanaian societies are initiated and introduced into adulthood. During such occasions older women help in training these girls by teaching them how to carefully manage their homes and also prepare them for marriage. After the whole initiation process, these women accompany the young initiates with singing and dancing showing them to the community as young adults and ready for marriage. These songs however not only entertain the initiates and the community but also advise the youth on how to be responsible and productive in their society. Sarpong (1977:23) gives account of the Akan *Bragoro* nobility rite among the Ashanti’s in Ghana. During which both the elderly and young women partake in singing, drumming and dancing to mark the occasion. The drums used by women on these occasions are however not the male drums of *Fontomfron* (Akan) or *Nadu* (Krobo), but the smaller drum like the *Lunga* (armpit drum) which have been imported into their culture from Dagbon in Northern Ghana. The themes in these songs express both joy and serve as a tool to advise the initiates on duties and expectations of womanhood and motherhood. Marriage ceremonies are also platforms used by women in Ghana to entertain and empower themselves.

Funerals are one of the most important events women participate as far as music is concerned. They sing dirges which contain praises to the deceased, express sorrow as well as proverbs. Hugh (1998) describes proverbs as “ancient words that possesses a

peculiar force and cogency in the general estimation by reason of its antiquity and is apt to be accepted as a conclusive, summing up of any discussion upon which it bears”. Agordoh (1999:44) also explains proverbs as “ words of wisdom from ancients times” and goes on to explain that proverbs do not belong to just one person but are traditional knowledge that are many a times attributed to the ancestors and elderly who are perceived to have more experience in the society. The women are not only required to partake in the actual process of the funeral rite but their music is very essential in making their role complete. Agordoh (1994) also explain how the Akan’s sing dirges in “pulsating tones to honour the dead, their ancestors, or some other person whose loss the mourner is reminded of by the present death”.

Aborampah (1999) in his book on “*Akan Mourning Rituals*” discusses the vital roles of women during burial rites of which music is inclusive. According to Aborampah, the Akan are matrilineal in terms of kinship structures thus; when a person dies the body remains the property of matrilineal lineage. Preparations towards burial are divided into three sections of which elderly women are chosen to oversee these different stages of the funeral rites.

(1)The first stage of the burial lasts for forty(40) days during which an elderly female member according to the Akan maternal lineage is chosen to attend to the widow, supervising her eating, washing and other essential assistance she might need. It is interesting to note that the kind of treatment given to the widow by the female elders could be supportive or harsh based on the relationship she had with the deceased and his family. The widow is then given charms to wear in order to fend off evil spirits or the spirit of the deceased that would otherwise haunt her. This is to preserve mental stability

and to protect the widow or widower from misfortune and also to keep all body organs and genitals in good repair.

(2)The second stage is to put in order the dead body for lying in state. Throughout this section, an elderly woman washes the body and prepares basic necessities such as food and money to assist the spirit of the dead on his or her journey through the spiritual world. “In the past, an elderly woman prepares handmade beads which is placed in a brass bowl and buried with the body in order to allow free passage into the ancestral realm” (Warren 1975:39). A very significant stage of the burial rite involves singing dirges, wailing and displaying of gestures which is specifically done by women since in the Akan society men are not allowed to cry in public. The *Bemba* of Northern Ewe also sing specific mourning songs or dirges which are sorted by their text and accompanied with body movements that go along with the singing (Agordoh 1999:35).(3) In the third stage, the body is then carried away to be buried followed by singing, wailing and dancing to bid the deceased far well. It is noted that singing during funerals is not organized and any bereaved mourner, friends and sympathizers can join, this they do to help sooth away their pain (Brew 2003:28). The songs sung are to honour, admire, elevate and cherish the name of the dead (Agordoh 1999:35). Nketia (1969:9) states that,

“A good singer wins in emotional appeal: She moves her audience. Nevertheless, a funeral is not the occasion for mere display, though the temptation is great and many succumb to it. One of the requirements of a performer is that she should really feel the pathos of the occasion and the sentiments embodied in the dirge. Pretense is condemned and mock-sadness is discouraged. A tear should fall, lest you are branded a witch and a callous person. If a tear is physiologically difficult to shed, you must induce it by some means; but if it is physiologically impossible for you, it would be better to have the marks of tears on your face than nothing at all. The singers of a dirge rarely sit down: they pace up and down the place of the funeral, flanked on all sides by members of the lineage, friends and

sympathizers seated on stalls, raised planks, chairs or on the ground. Each circuit brings them in front of the corpse or where the lineage head or the bereaved father, mother, husband or wife sits. Some walk out then come in again, an effective combination of excellent choice of text and poetic recital”.

Musical traditions in most Ghanaian societies have not just empowered women but have also brought about certain changes in the roles women play in musical performances. These roles are accompanied with dirges during funerals in mourning the dead and also comment on the unfortunate place of women in the society. Scharffenberger (2012) compiles musical Performances among women in Africa and Ghana and how these women use their performances in addressing social issues. Among the Akan, women play musical instruments such as the *Adenkum*, its sound is produced by a hollow gourd played against the palm and the lap. The performance is accompanied with singing and performed mainly at social events. *Nwomkoro* is another musical performance of the Akan’s whereby women are not only seen as singers but musicians as well. This is an all-female recreational music which they use in commenting on local concerns (Nketia 1969).

During performances women form circles clapping rhythmically as they take their turns in singing solo which is supported by the group in a chorus refrain. Their songs often touch on female and male relationships, love, courtship, marriage and childbirth, songs of gratitude, lamentations, insinuation and social protest (Anyidoho 2003). Such themes are also discovered in the Dagaare societies where women use dirges to speak on the positions of women in the society. These women have however taken the position of men in their musical performances by playing the xylophone which is considered as an instrument played originally by men (Nanbigne 2004). In the early nineteen eighties

women immigrants from Dagarti to Kumasi replicate xylophone rhythmic patterns when they get together to play music in the absence of their men. This they do by stretching their two legs apart at varying degrees, different tensions are generated in the part of the dress or cloth that spans the thighs. The stretched dress or cloth is hit with another folded cloth to produce the tones which are then organized to simulate the xylophone rhythmic patterns (DjeDje 1981). The Nzema maiden songs, also during performances, protest against the maltreatment towards women in marriage.

Saighoe (1981) writes on the role of women in music among the Dagomba of Northern Ghana. The Dagomba are said to have migrated to the northern part of Ghana in the early fifteenth century AD. With farming being their main source of occupation, men are responsible for the clearing lands and farming while women on the other hand are responsible for cultivating and assisting in the fields, which reflects in their musical organizations. They frequently assist the men during performance with singing, clapping and dancing, though there are special events that require only female participant to partake in the performance. The guard rattle is a highly regarded instrument played specifically by women and their musical occurrence is solely for personal entertainment.

Danti and Aweda (2011) give accounts on the “*Kasena Maiden Songs*”, which is a song type produced and performed by women specifically for entertainment. The “*Kasena Maiden Songs*” often discuss issues on sexual relationships, carefree lives of teenage girls and the unmarried, criticisms on older women and their husbands and also praises for hard work and achievements. It is mostly performed by young women who gather at night to entertain themselves without any control of an older person, hence portraying the sexual insinuation in their songs. This however creates a strain between the

younger and older generations (Kyere 2012:51). In the Kasena society as in many African communities sex is not openly discussed, though it might be done in confidence among peers. Hence, the strain between the young and elderly with regards to the subject of sex.

The same themes are explored in Nanbigne's (2004) M.A. thesis. Another example of such performances is the *Gaba* recreational music found among the Northern Ewe from the Volta Region of Ghana and other regions in Togo. It is performed strictly by older women, though it is a recreational music, the *Gaba* is also performed at either political or religious events. During funerals it is performed to honour the memory of the deceased. The songs sung may vary from person to person. If the deceased happen to be a member of the group or patron, the themes of the songs depict praises of good deeds of the deceased. Instruments used during performances include: *akayeri* (small maracash), *asiwuga* and *asimuri* drums, *tamale* (frame drum) and the *dawura* (slit bells).

### **2.3. Aesthetic Values of Traditional Music in Forming Women Identity in Ghana**

To start with, the word 'aesthetics' was derived from the Greek word '*aesthetikos*' meaning (sensory perception) which was used in reference to questions of visual appearance of works of arts. According to the oxford dictionary it is defined as a branch of philosophy that is concerned with the understanding of beauty and how it manifests itself through art. Crawford (1989:228) explains the term 'aesthetics' as a philosophy of art which is "primarily concerned with the nature of works of arts as products of artistic creative activities and as the focal point of aesthetic appreciation and arts criticism". In present times, 'aesthetics' is used to refer to any work of art and their relation to human behaviour. In view of this, Lindsey (1993:6) states that " the



understanding of ‘aesthetic’ is no longer limited to things that are ‘beautiful’ or ‘gorgeous’ but seems right for anything that is intriguing or fascinating in a certain special way”. In this sense, even ‘ugly’ old hags can count as aesthetic”.

The expanded use of the term simply reflects the discovery that, attention can be attracted and held in a variety of ways and not just by those ‘easier’ objects of discrimination that are so readily labelled ‘beautiful’. Jerome Stolnitz (1960) explains aesthetics “as anything at all, whether sensed or perceived, whether it is the product of imagination or conceptual thought, can become the object of aesthetic attention”. The same point is made by Paul Ziff (1984) who contends that “anything that can be viewed is a fit object for aesthetic attention, including a gator basking in a mound of dried dung” (Saito 2001:7). To support this statement in terms of musical performances, Avogbedor (2014:1) reviews on the music of *Anlo-Ewe* in Ghana comments that “the criteria for what is good or beautiful are relative to each society and even within each society these criteria may shift, depending on the category or genre of music or performance type”. Hence, one’s interpretation or presumption of any form of art of which music is inclusive have important bearing on understanding, describing and evaluating of arts, whether as creators, historians, aestheticians or critics is based on ones values which differs from one society or culture to the other.

Merriam (1966:461) also notes that “some approach to aesthetic attitude is evident in the fact that people make choices, express preferences and include or exercise certain songs or dances from the general repertoire”. However, in describing and evaluating works of arts some scholars are of the view that ‘arts’ should not serve as a functional purposed but rather should be valued or appreciated based on its natural

environment while other also argue that arts such as music, sculpture, dance, choreography, fresco among others cannot be appreciated without taking into consideration its utilitarian purposes. The African society and specifically Ghana is one of such societies that art of which music is inclusive, is intertwined in the activities of the society which permeates all daily activities. It is the soul which is ultimately concerned with the various customs and religious practices. Some scholars contesting to this are of the view that a particular kind of music can only be understood in terms of its criteria (principles or way of life) and group or society which makes and appreciates that music (Shepherd et al 1997). However, Serafine (1988:7) points out that “whatever goes on in a musical situation cannot be merely as a communication between composer and performer and also between performer and listener but also interactions with the music as well”. These musical experiences together with its aesthetic values work together in forming ones identity (individuality or characteristics). The concept of ‘beauty’ is used in the moral lesson taught by an event or occasion, festival, activity, and performance. Festivals are beautiful because they are celebrations of bountiful harvest which will cut off hunger; create joy, happiness, riches, prosperity of individual and the state.

Ebeli (2015) gives account of the *Amuna* (rice festival) festival performed in Northern Ewe (*Avatime*) of Ghana of which the *Totoeme* music is prominent. The festival was however suspended in 1971 due to environmental and political factors leading to the inauguration of local indigenes in every town by the traditional authorities to fill the void created by the absence of the festivals. It was then restated in the year 2010 in Vane, the seat of the paramount chief (Osei Adzatekpor). There, women play significant roles through song performances in sustaining its tradition. The festival serves as a means of

bringing people and families together and also sustains certain rites such as the *Ablabe* puberty rites which is part of the of the festival's celebration.

Easter durbar as part of the festivity is also a major avenue for women of *Avatime* to exhibit their cultural and aesthetic values. The Easter Durbar is one of the most highly regarded events in the lives of the *Avatime* people and it includes activities like the procession of chiefs and queen mothers of which the *Ablabe* puberty rite is inclusive. During the durbar, young women from other clans in the community are selected and taken through local beauty treatments. With the assistance of elderly women (chaperons) the initiates are dressed in beads, ornaments worn around the neck, waistline, wrist and calves. The chaperons then apply both local and western glittering makeup of which they are led by other women to the river. The initiates then join the Easter procession as the women sing *Totoeme* songs accompanying them to the durbar ground. The women then conclude the ceremony with *Totoeme* musical performances under the leadership of *Awasi*. Her appearance to the arena creates a centre of attention for all *Avatime* women to join the performance with singing and enjoying their favourite *Totoeme* songs, this they do by forming circular formations and playing the guard rattle to help them keep the time while the Queen mothers observe and admire the art.

## CHAPTER THREE

### METHODOLOGY

The core of this chapter is devoted to general research procedures, including specific problems and how they were resolved. The various components of this chapter include: sampling procedures, types of research design, data collection tools as well as methods and analyses.

#### 3.1. Population

The Krobo are the most numerous among the Adangbe ethnic group of southern-eastern part of Ghana and are about 8,246 with males consisting of 46.5% and females consisting of 53.5% respectively, according to the Ghana Statistical Record Board census of 2010. However for the purpose of this study, a targeted population in *Odumase* a small town in the Manya Krobo district was used. This included members from the council of female elders, court musicians, queen mothers, Nene Kloweki (Chief priest), parents of initiates and members of the court of elders.

#### 3.2. Sample Procedures

Owing to factors of time, accessibility and finance, it was not possible to obtain information from the whole population. It therefore became necessary to collect information from a relatively smaller group (*Odumase*) of about fifty which was representative enough for the population interviewed to enable generalization. This included: traditional priest, queen mother, female elders, sub queen mothers, members of

the royal court and any other person from the community who was ready to give out information. The research however relied on sampling procedures such as the convenience, random and purposive sampling to extract information relevant to the research.

The simple random sampling was used to source information from the members of the community, since all the members of the community have equal chances of being selected; I reached out to one respondent and that person identified one of the female elders which I used as a resource person to identify other opinion leaders who were elders of the community (Odumase). The convenience sampling involved anyone who was ready to respond or give out information. This best suited my research because almost everyone in Odumase has a fair knowledge of *klama* music and the role women play in its production. In gathering specific data the researcher used the purposive sampling method. This was necessary for the researcher in gathering data based on specific or structured questions from a particular group. This was done through interviews organized at specific destination such as the court yard of the chief, shrine and places of queen mothers to collect data.

### 3.3. Research Design

The research design used for this work is qualitative in nature, focusing on the women of Odumase-Krobo as the study target. The research design as defined by Miller as “that used in producing understanding of the problem based on contextual factors” was used to collect analysis and interpret data on “The Role of Women in Krobo Music

Production”. A number of research design methods were employed in the research work.

These include:

- Descriptive Method which was used to describe the various opinions from the target population especially on issues on the role of women in *klama* music production.
- The Observation Method which centered on demonstrations of musical activities during performances.

### **3.4. Data Collection Tools**

The data collection tools are the equipment or devices I used in analysing data gathered during the research. These include: Pen, Notepad, Camera and Tape Recorder. The Notepad and pen were used during interview sections to jot down key points from oral interviews that were recorded. The process was done with a digital camera and where it was necessary, still pictures were taken with the camera. This was done during my interviews and events such as festivals, funerals and the *dipo* ceremony witnessed during the data collection period.

### **3.5. Data Collection Instruments**

For this research the Complete Participant Observation and interviews were the main tools used for primary data collection. In this way I met with the *Manye gwa Aplau*, the Paramount Queen Mother, Nene Kloweki, the Chief Priest of the *Nene Kloweki* shrine and some of the female elders which I met collectively in order to allow information to be

volunteered. I also asked permission from *Nene Kloweki* the chief priest and joined the initiates to study some of the songs performed during their initiation.

### **3.6. Data Collection Methods**

To gather data from my respondent, interview (face to face) and participant observation methods were used to achieve data. These include:

#### **3.6.1. Face-to-face Interviews**

For this method, the structured and unstructured interview schedules were used to solicit information. This was done on individual and group basis which included the female elders, audience, *Manye gwa Aplau* (Paramount Queen Mother) and musicians from diverse female ensembles. Interviews with the female elders and queen mothers were done covering issues on women participation in *klama* music production and how this forms their identity as Krobo women as far as music is concerned. The interviews were done at the *Mantse Wem* (fore court of the palace) and the compound of *Manye gwa Aplau* and also at the residence of Auntie Darley (head of the female elders) in *Odumase Krobo*. The second interview was with the court musicians and couple of female singers on issues concerning performance practices and the history of some of the instruments used during performances. This was done during the *dipo* ceremony in the compound of the *Nene Kloweki* shrine. Twenty out of the audience findings were randomly sampled and interviewed on four Saturdays within data collection period.

### **3.6.2. Participant Observation**

To facilitate authentic information on the topic, I observed a number of events like (1) funerals, (2) puberty rites (*dipo*) and the (3) *ɲmayem* (eating of millet) harvest festival over a period. At one of these events like the *dipo* ceremony, I had the opportunity of joining the initiates after they had been officially initiated into womanhood. At the performance, one of the elderly women who were part of the female singers gave me a pair of bamboo clappers and taught me how to play the timeline; I learnt to play and accompany the group. After about thirty minutes of playing, I joined the initiates in dancing during which I noticed how graceful these young women danced to the rhythm of the songs.

### **3.7. Data Analyses**

For the research to be of any importance to the reader, reading and interpretation of data gathered were stating points for meaningful analyses. This comprises of reflections into themes which my data portrayed and messages that my informants gave out and especially stressed upon which aided in understanding the social and cultural settings of the people of Odumase Krobo. Data retrieved from the field were analysed during and after data collection. This the researcher did by putting these findings under specific categories such as labels placed on discrete happenings and events.



## CHAPTER FOUR

### FINDINGS AND DISCUSSIONS

This chapter includes discussions on results on women musical performances among the Krobo of Odumase, under the following headings:

- Historical Background of *klama* Music
- Instruments of *klama* Music
- Socio- Cultural Functions of *klama*
- Perception of Women in Musical Performances
- Gender Affirmed Performances
- Importance of Text in Women Singing
- Aesthetics of Women Singing
- Vocal Structure

#### 4.01. Historical background of *klama*

Although there are various musical types of the Krobo, *klama* is the most dominant. It is said to have originated from '*La Doku*' which means 'the remains of *LaAdangbe*'. According to Puplampu (1952:37) *klama* is seen as the national language of the *Adangbe* and it is closely associated with their identity as a people and also as a special language in song, which was brought from *Sameh*. This played a special role in the preservation of the *Adangbe* (Krobo) tribal identity. These songs contain the active oral tradition of the people including legends, folk stories and expressions of the social and religious values, jokes and prayer formulae, instructions for proper performances of customary rites, proverbial wisdom and herbal medicine. According to Puplampu who

reviewed Ibio (pg. 257) in his book on the Adangbe (Krobo) say that, *klama* is ‘our book’ but structurally it is not such book as” he who runs may read” (Ibio, pg.257). This refers to the suggestive proverbial and idiomatic composition of the language. Although *klama* songs suggest statements of themes and past events such as the history of the people, it is also a vessel which carries hidden folk tales which are well known by traditional priest and the elders who are deeply rooted in the Krobo culture and use them in incantations as well as during gatherings of the traditional council. The lyrics of the song determine its context. An example of such songs includes:

*Wo moyo le si ne Asaplaho*.....Our lady knocked: away went Asaplaho 2x

*Yomo le si ne Asapla medu*.....Old knocked and Asapla thundered 2x

To an individual whether a native of Krobo or not, these words do not have much meaning, but behind these lyrical clues is a folktale about a woman who knocked heaven with her *fufu* stick.

“It is said that in the days of old, the heavens were quite near the earth and were made of meat and food of all kinds for mankind to enjoy. Everyone would cut for his daily use the quantity required. There lived an old woman during this lucky period, used to cut more than she needed and her greed and waste annoyed God greatly. So one day when this woman was pounding *fufu*, she purposely knocked the heavens with her pounding stick. This made God (*Mawuse*) angry and flew away to the far heavens with thunder, where he is now” (Asu 1929:59). *Asapla* used in this folktale refers to the production of a bird’s flight which stands for God in this context (Coplan 1972:13).

## 4.2. Instruments of the Krobo

Six instruments are used in *klama* performances and may be used in varying combinations, depending on the occasion. *Klama* may be sung unaccompanied, except for hand clapping, or with a variable number of instruments belonging to the *klama* ensemble. According to Sackitey Mate-Kodjo alias 'Sixteen' (the head drummer), instruments belonging to *klama* ensemble are exclusively for *klama* musical performances. However, instruments such as the gongon (bell), to (gourdrattle) and mea (bamboo or stick clappers), can be found among other ethnic groups such as the Akan and Ewe. Hence, only instruments of the *klama* ensemble can be used in *klama* music production and performances. I tried playing one the drums exhibited at the royal court and was severely scolded by 'Sixteen'. "*ηmεε he!!! yoo ji mo*" (do not touch it!!! you are a woman) he said. It was then he explained to me that it is a taboo for women to play drums. Like in many parts of Ghana and Africa, a woman, especially one in her menses, is considered unclean in that she cannot even cook for her husband when in this state. For example among the Ewe and Ashanti, women in their menses must not touch the '*kente*' weaver's loom as this is believed to bring bad luck. This belief is transferred to musical instruments whereby women are prohibited to play certain drums because of the sacred nature attached to them. Hence, when this is violated, the drum needs to be purified. Nevertheless females do play certain drums in academic institutions. For example, at the school of Performing Arts in Legon, females are taught to play drums for academic purposes.

The ensemble consists of membraneophones such as the(1) *oklema* (big drum), (2) *tsogaga* (long drum), (3) *gle* (small drum) and idiophones such as stick clappers

(*mea*), bell (*gongon*) and gourd rattle (*to*). Another membraneophone; the '*gle*', is a small goblet shaped drum of about inches in height made of wood from the '*goli*' tree. The surface is made from the skin found at the neck and belly of the Maxwell's Brown Duiker antelope called (*Afugbe*) in the Krobo dialect. The surface or 'head' is fastened with a number of six pegs set two inches apart and slender strips of strong flexible dark twisted rope for decorative purpose. The '*gle*' is played with two sticks (*klamatsso*) curved into a semi-circle of about six inches long across strands of strings. During performance the '*gle*' is held upright between the knees of the seated player.

The *oklema* is the next largest or middle drum among the *klama* ensemble. It is cylindrical in shape but narrows slightly above the pegs until it reaches the head and narrows slightly at the bottom. It stands about fifteen inches high above the ground and it is made of wood from the '*odom*' tree. The drum is played standing upright on the ground with square holes cut in the bottom side to let the sound out. Due to its unique character and with the exemption of the gourd rattle the '*oklema*' is the only drum that can be played as a solo instrumental accompaniment for *klama* songs.

The '*tsogaga*' which is the most unusual looking drum among them stands thirty-six inches in height and is perfectly cylindrical with a playing surface and unvarying outside diameter of about five inches. The drum is secured with five pegs set four inches below the top by means of string or occasionally the same rope as used for the '*gle*' drum. The '*tsogaga*' is made from the wood of the '*goli*' tree and it is played with the curved sticks (*klamatsso*) as is the '*gle*'. The drum is played with its side resting on a bench while the player straddles the drum in front of the bench and leans over to play. Bamboo clappers locally called the '*mea*' are used in keeping the rhythms and also call

on the gods during performance. It also serves as a medium through which the spirits of the land are called to possess the priestess during dance performances who forwards their messages to the people. The '*mea*' is made from strips of bamboo approximately eighteen inches long and 2.3 inches wide. It is not always used for performances but when used, it symbolizes the *klama* orchestra and its power to call the gods and ancestors to join in the performance.

The '*gongon*' (bell), a medium sized flattened iron cone shaped bell with an iron or wooden handle provides the basis of rhythms and tempo. A typical '*gongon*' is about eight inches in length without its handle and varies in size according to the material used in its manufacture, which are either wood or iron. The Krobo are very unskilled blacksmiths and often, rather poor craftsmanship is perfectly acceptable, though there are other professionally made samples from the Volta Region. The '*to*' (gourd rattles) is a long exterior bead gourd rattle, shaped like a pot with a cup shaped top and usually covered with strings net beads, palm nut or old British West Africa pennies which are minted with holes in the centre for stringing. It is played with the fists or palms of the hand while held in the players lap. Due to its loud percussive sound just one is required when playing in an ensemble as a number of them would cover or distort the entire sound of the ensemble.

According to the head drummer Sackitey Mate-Kodjo, when trees are cut down for the manufacturing of the drums, libations are poured to explain to the tree why they were being cut, to ask permission and to inform the gods that a set of new drums are being made. Afterwards a libation is poured again to thank the gods and ancestors before playing the drums for the first time. He goes on to explain that *klama* instruments are

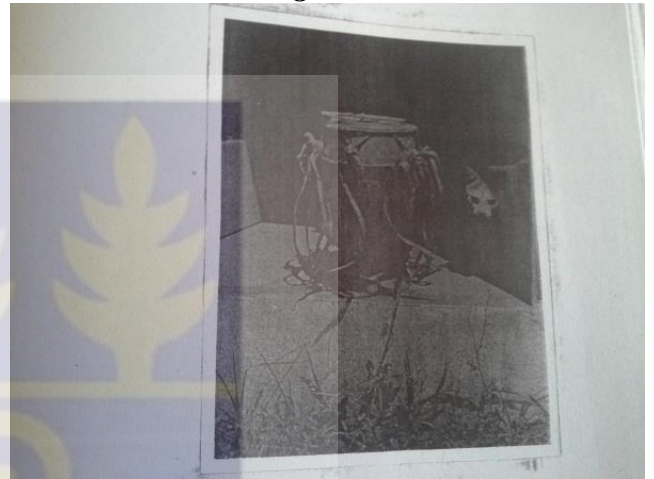
themselves not sacred but the spirits and ancestors are summoned through its playing to attend performances.

**Pictures of *Klama* Instruments**

*Fig.2 Gle*



*Fig.3 Oklema*



*Fig.4 Tsogaga*



*Fig.5 To*



**Fig.6 Gongon**



#### **4.3. Socio-Cultural Functions of *Klama***

Like any other African society the spirits and ancestors are believed to form part of the social structure and activities of the Krobo. From even life before birth and to the after-life in the land of the dead, these spirits are intertwined in human activity being it social or religious. Examples of such events includes: the events of life (puberty) connected to rituals, purification of the community from “*musu*” or ritual prohibition and the celebrations of yearly festivals or rites to invite the ancestors or deities for prosperity to the land” Coplan (1972:19). These rites when performed at various social and religious events induce the spirits in doing their bidding.

Music however plays a significant role in evoking these spirits and also sustaining the culture of the Krobo. As affirmed by Flolu and Amuah (2003) music is the art, spirit, life and soul of the people of Africa, so also to the Krobo it is the life thread upon which their lives depend. Music to the Krobo forms part of their social institutions which include: naming ceremony, puberty rites, marriage, funerals, festivals, installation of chiefs and priests and other occasion. *Klama* as a symbol of the ‘true Krobo’, whose

songs rendered in the “language of the ancestors” is found to be an essential part in almost every ceremony in which the smooth and harmonious progress of relations between the supernatural and earthly communities is at stake Coplan (1972:20).

In most Ghanaian communities, birth is marked by a simple ceremony which is called an “Outdooring” because it is the day a baby is brought out after a period of time, depending on the cultural setting, to be viewed by the public. It is also the day of the ‘naming ceremony’ because it is the day the baby is given a name and obtains an identity in its respective ethnic group. In an interview with Darley Sipki, the head female elder of the *Djebiam* clan, the “naming ceremony is the most essential stage in the life of every Krobo because it is the beginning of their very existence as Krobo. *Klama* is performed at the different stages of this ceremony and that the lyrics depict the function and role of a particular point in the ceremony”. She further explains that, before a child is born in the Krobo culture, it is believed to have existed in the spiritual world (*huānim*) which is under God’s (*Mau*) protection. The spirit is then instructed by ‘*Mau*’ as to how to live from its arrival until the time set for its departure from the earth. It is also believed that if a child dies before it is outdoored or named, it leaves behind a spiritual spouse (*huānim-yo*) which means spiritual wife (*huānim-huno*) or spiritual husband or (*nene ŋum o kɛba dzɛ no mi*) (the one who accompanied you to the world). These spirits are to protect and ensure the child’s safe transition back to its ancestral home. This is done with the by the traditional priest of which *klama* is performed. See (Huber 1993:95).

*Klama* is specifically for joyous celebrations and such songs are sung to aide in the safe delivery of a new born into the world. Emmanuel Ahlo (interviewee) explains that, after the naming of the child and tying of the “*la*” string, the first libation is poured



to summon the spirit of the dead maternal grandfather of the child to accept the child and seek for blessing for the entire family. *Klama* songs are sung after this stage to give thanks to the gods for their acceptance and to plead for long life for the child and its family. Afterwards a special thanksgiving ceremony is done by the father. He places a big pot of palm wine with the customary amount of money underneath the pot (in the past it was three pence) The father then goes round the village to invite others to his child's naming thanksgiving. A Libation is then poured on behalf of the father by the cutlass-chief (*dade mantse*) an official of the 'hu za' village while announcing the purpose of gathering to the guest, subsequently there is the sharing of food and drinks as well as gifts being presented to the new born child. During all this *klama* is sung or performed. Here are a few examples:

**Table.2 Song for Libation**

<b>Krobo songs</b>	<b>Translations</b>
<p><i>Bi yo ne afo no</i>  <i>Ne af fe le ke: tete o,</i>  <i>Et fe baha mi da,</i>  <i>Ke makehaa ma a fwo fumi</i>  <i>Loo he o I fe nye</i>  <i>Wa-se dzemawoi ,</i>  <i>Nyebahe da ne nyenu-oo!</i>  <i>Dawa-do bahe ne onuo!</i>  <i>Ne enane ma zu no,</i>  <i>Ne eyi na wa!</i></p>	<p>for the child that has been born                      And that has been named: Tete                      the father has provided wine to me,                      So as to thank the whole village.                      thus, I call you                      Gods of our home towns                      Accept and drink this wine!                      Dawa-stream, come and drink!                      May it (the child) stand fast on the ground!                      May it grow strong!</p>
<p><i>Fia! Fiaa! Manya ba!</i>  <i>Am nye ba momo.</i>  <i>Lete ade, iyenuo!</i>  <i>Lete Ade</i>  <i>Ile kaa Na maaba</i>  <i>Ne Na aba we</i></p>	<p>Blessings and joy have come!                      blessings has come to them already                      Lete Ade, I have won it!                      Lete Ade                      I did not expect that Na would come                      But Naa has come home</p>

All these songs express joy and happiness. *Lɛte Ade* in this case refers to the spirit of the dead grandfather of the child and *Na* means the fourth male. It signifies the joy and happiness over an unexpected new birth. The celebration of a newly born child brings about a deep sense of belonging and togetherness among the people.

Huber (1993) also writes extensively on the puberty rite (*dipo*) of the Krobo. It is the most important ritual celebrations in the life of every female Krobo since it officially ushers them into womanhood. In ancient times the rite can be compared to a national identification card which proves that you are a pure, chaste and a matured Krobo woman or wife worthy of a Krobo man. Girls who are found pregnant or caught in sexual practices before ‘*dipo*’ are disgraced publicly by driving them out of their parental home and community. As Africans are known for integrating music into their culture, the Krobo as such do not leave out music in their cultural practices. The lyrics of the songs accompany dance steps, serve as a medium of advice for the young initiates and also depict the occasion in which it is being performed. Example:

**Table.3 Song of Advice to the Initiates**

<p><i>Weku mi dipo</i>  <i>Nyɛɛse keke!</i>  <i>Wayii, nyɛɛdo ha,</i>  <i>Ha he ɲu mio!</i>  <i>Nana mi bi,</i>  <i>Koyɛ gbe yehe!</i></p>	<p>The <i>dipo</i> ritual of our “house”,                  Go on, perform it!                  Our ladies, dance ha,                  A gay and lively ha!                  Daughters of our grandmother,                  Do not fear!</p>
--	---

This song is performed at the initial stage of the ceremony. The bridegroom of the initiates assist on the farms of their future fathers in law’s land so as to acquire crops necessary for the initiation of their brides. Afterwards accompanied by elderly women from the bride’s family, they carry the crops in procession to the house of their brides

singing lively and dancing. On the Saturday of the ceremony, members of the maternal kin gather at the compound of their paternal homes with men and women seated on either side of the compound facing each other. The initiates sit on an antelope skin which is laid in between the congregation, with a basin covered in white cloth and two shillings for each initiate. The head of the house pours libations and *klama* songs are sung to invoke the gods' blessings and protection for the initiates. Example of *Dipo* song:

**Table.4 Song for the Blessing and Protection of the Initiates**

<p><i>Ee-e! mune ho no, Omle-o-bo o Ne ofe nem o hahe dzi no ne, Ne ekeŋe mo klo-yo pɛɛhe. Nana kloweki, badzoo no Ne efo gbo Ke gbie!</i></p>	<p>Eh, on this Saturday This is your waist-cloth Which your father is giving you To make you a krobo woman Nene kloweki, grant your blessings! That she may deliver in the earthly And in the late seasons.</p>
--	---

According to Maagbotse, marriage rites in Krobo are also one the events *klama* is inevitably showcased. The preliminary stage which is the '*fiaa*' is contracted with the exchange of drinks between both families. During this section *klama* is performed as gifts are presented to the bride and groom.

**Table .5 Song for Gifts Presentation**

<p><i>Ikpee yo Geano se we, Ikpee yo-tfunonoono!</i></p>	<p>I have wedded a girl Of Ano's house I have wedded a beautiful girl!</p>
--	--

Also after the necessary rites have been made, the handing over of the bride is formally made. The bride is made to sit three times on the laps of a respectable elderly

man from the groom’s family. The two alternatively say: ‘*thia*’ (I give her to you) and ‘*ithee*’ (I accept). There is the playing and singing of *klama* wedding songs afterwards accompanied by the following lyrics.

**Table.6 Wedding Song**

<p><i>Nyeeba-oo!</i>  <i>Weku-bii, nyeeba!</i>  <i>Ninali, ba!</i></p>	<p>Come!                  Ye relations from near, come!                  Ye relations from far, come!</p>
--	---

*Klama* is also performed during chief installation. The court musicians gather to perform *klama* in honour and hail of the new chief. After being confined for over a week, he is brought out by the stool father. Libations and offerings are then made to the departed rulers, after which the new chief is dressed in gorgeous cloths, jewels, beads and traditional sandals. A white sheep skin is spread on the ground beneath his feet and he is finally seated on the stool. On the same day, he is carried shoulder high through the village with singing and drumming of the royal drum (*otonu*) beaten in his honour. Both women and men join in the procession waving palm branches and their cover cloths. They cheer the new chief, dancing to the rhythms of the drums chanting and hailing (*osee*) Coplan (1972). The following is an example of such song:

**Table.7 Song in Hail of a Chief**

<p><i>Osee-yee! Osee-yee!</i>  <i>Ohia-oo, sika-oo</i>  <i>Ehee! Osee-yee!</i>  <i>Ogome matsedzekpo,</i>  <i>Nyeebanu,</i></p>	<p>Hail! Hail!                  Whether we are in want or abundance                  Hail him! Hail!                  Ogome’s chief is shown to his town,                  Come and listen</p>
---	--

#### 4.4. Perception of Women in Musical Performances

The perception about women and their roles in society and specifically in music production has been debated by scholars over the past decade. In the past, a woman's role in most traditional societies in Africa was limited to child bearing, helping in agricultural productions and managing the home. Within the traditional setting, child bearing ability was greatly appreciated as it is a means by which lineage ancestors were able to be re-born. Women were also noted for non-commercial agricultural productions, to feed the household (Stein, 2005). But in recent times due to the influence of education, acculturation and the foreign impact on women's role in the society as women are no more limited to their homes but have climbed up the ladder to being bread winners became owners of major business and moved into male dominated areas such as music.

However in the Ghanaian society, women's role in the society has always gone beyond child bearing or helping men, as they are also traditionally seen as the fountain of all cultural knowledge much of which is embedded in their music. Among the Ga of the southern part of Ghana for instance, women are traditionally seen as score settlers, whereby elderly women are called upon to resolve misunderstandings between people, or are sought to deliberate on issues which has reached deadlock. Odamtten (2012) says,

“A woman's role in the Krobo society is very essential for the sustenance of their society. They are the nurtures of society and bearers of wisdom and knowledge of past and present events which they cherish and guard in their songs”.

Okyeame Boate affirms that,

“Krobo women are the originators of society who are groomed from birth to carry the cares of society

on their shoulders. They are our mothers when we need care, daughters to fill our pride, wives when we need shoulders to lean unto, doctors and nurses when we fall sick and elders when we need council, we men sometimes get jealous because of how much respect and honour is placed on our women leaving us sometimes to wonder in the shadows”.

Likewise Darley Sikpli,

“We are everything to the men, their life source and back bone of our society. Hence society cannot exist without us.”

This high regard for women is portrayed in their musical performances. They sing, drum and dance with all their might, letting out every emotion with no restraint. Like in all African societies, music becomes the medium where women can express their innermost emotions, whether joyful or sorrowful. To the women in the Manya Krobo District, music is embedded in their very existence and the essence of their beings. Since music is a valued part of the lives of each Krobo, women play very significant roles in its production and performance. In every social or religious event there are specific practices and musical performances which are reserved solely for women. These are preserved by oral tradition, ensuring that it is passed down from generation to generation. As stated by Wagner .B. Bowman (2004) “Music in humans comes naturally and for which we are more or less hard wired”.

Like in other parts of Africa, Krobo music does not need any form of education or training for it to be appreciated. For instance one of the ways the Krobo preserve their culture is to use music as a medium during storytelling to help the young ones in remembering certain important lessons and the history of the people. These stories are

handed over from generation to generation. In an interview with Darley Sikpli (the female head of the court of elders), she said “Music is the only thing that makes me a Krobo; it is priceless and part of me, so as a woman I value it by performing it”. Religious and social events such as the *dipo* (puberty rite ceremony), installation of *mânyeywa* (queen mother) and funerals are occasions where women musical performance is most dominant; affirming their identity as Krobo and it is to these that we now turn.

#### **4.5. Gender Affirmed Performances**

##### ***Dipo* (Puberty Rites)**

The *dipo* (puberty rites) ceremony of the Krobo which is celebrated every year in the month of April is one of such events where women musical performances are dominant. According to Nyumuah (1998), “in the early 1800’s, initiation rites were only performed for young men entering adulthood. This however made women who only had daughters very jealous due to the many gifts given to the boys after their initiation rites. In order to bring peace and stability Nene Kloweki, then chief of the Krobo formed the ‘*dipo*’ ceremony in order to also appreciate mothers who had daughters”. Another interesting story behind the origin of the ‘*dipo*’ ceremony is told by Okyeam Boate, he opined that, “Once upon a time, there was a man who had two wives. One had sons and the other daughters. Owing to the tradition at the time whenever the first wife’s male children were born she received a cock to celebrate. The second wife became very jealous and decided that she was going to give her daughters the best training that will be the envy of everyone. This she did by secluding them from social activity as soon as they had their first menstrual cycle, teaching them how to be responsible women in the

society. Upon seeing how groomed and polished her daughters looked, the whole village adapted this new form of training making the ‘*dipo*’ ceremony the most prestigious cultural celebrations on the calendar of the Krobo. In the past, the training of the *dipo* initiates lasted for a whole year where young women are systematically taught the values of being a Krobo woman. However due to globalization and other western influences (education) the training process has been shortened to a week.

Juana Ayeno (sub-queen mother) took me through the different stages of *dipo* rites of which musical performance is solely gendered. Before the commencement of the ceremony, parents present their daughters to the priest or priestess to seek for the success and blessings for the performance. The initiates start their preparation which is done by the elderly women from various households. The first stage of preparation is the ‘*kpã-womi*’ (tying of the string) which is a small string made from the pineapple leaves with a red bead attached to it. The preparation is then followed by ‘*yi-si-pomi*’ (shaving of the lower of the part head) which is done with an ordinary knife or blade. Special raffia called the ‘*soni*’ is tied around the neck of the initiates who are made to sit three times on a large skin of the Roan antelope (bɔ) to test the integrity of the girls. The skin is very sacred to the Krobo. It is kept away and only brought out during the *dipo* ceremony. The following day the initiates are led to the ceremonial grinding of the millet (*wɛɛ-tomi*). Mrs Ayeno explains that this introduces the girls to one of the most significant future occupations as adult women in order to support their families. At this stage, the initiates are taught by an elderly woman (*yomoyo*) to pound millet grains to be used for ‘*ɲmã-dãã*’ (local gin). The subsequent days are free periods for the initiates to practice dancing for the final stage of the *dipo* ceremony.



On the Friday before the young initiates are presented to the public, women gather in the compound of the head female elder to prepare local gin ‘*ηmā-dā*’ millet beer they first prepare the millet flour in large cooking pots by soaking it in water and boiling on the fire. The millet is then stirred with long wooden stirring ladles (*kūfie*) during which the women sing energetic “*ha*” songs while dancing around the fire place, still it assumes the brownish colour and taste of the so called *ηmā-dā*. Example of ‘*ha*’ songs Huber (1993:189)

**Table.8 Song Sung at ‘*ηmā-dā*’ Ceremony**

<p><i>Hεε, mo su wεε he, Nε waagble ηmā-oo!</i>  <i>Kɔkɔ, yo-wεεlɔ,</i>  <i>Mami dzi mo!</i>  <i>Bi Dede kake ɔ,</i>  <i>Ito ηmā ffo!</i></p>	<p>Come here to the grinding stone          That we may grind the millet!  <i>kɔkɔ</i>, thou miller maiden,          What a grown woman you are!          For Dede, my first-born,          I have kept the millet plant!</p>
---	---

If a pot breaks during the stirring process, it is believed to be a sign that one of the girls is hiding a pregnancy. The beer is left till the next day before drinking to give it time to ferment.

On the Saturday of the ceremony, the initiates are led by female elders of the various households, dressed in red loin-cloth to the stream (*aya pa*) for their ritual bath. After the ritual bath overseen by the chief priestess, the initiates are forbidden to talk on their return till they get to the compound of the ‘*yomoyo*’ (female elder). The initiates are met with dancing and singing to the following *hā* songs.

**Table.9 Hã Song**

<p><i>Mãã Dedeyo, eya Du ehe nẽ eba. Odobì ya pa, nẽ ekẽ, enẽ nyú</i></p>	<p>First-born maiden! She has gone To bath and has returned. Odo’s child has gone to the stream, And she said that she found no water.</p>
---	--

In the evening after supper, the initiates are accompanied by women to various households and invite neighbours, friends and relatives both paternal and maternal to the following day’s event. During this period charcoal is applied to the shaved portion of their heads and given a long stick

For the Sunday ceremony, which is the most sacred, the young initiates accompanied by female elders go to the sanctuary of the chief priestess (*Nãnã Kloweki*). The girls are dressed in white loin-cloths holding long sticks in their hands and walk to the house of the old lady and chief priestess. The women accompanying them carry pots filled with *ɲmã-dã* (millet beer) and dried fish (*denɔ*). Upon reaching the shrine the gifts are presented to the priestess who dedicates it to the gods by pouring a libation of the millet beer and singing *klama* songs, invoke the gods on behalf of the initiates asking for blessings and protection. This is such a song:

**Table.10 Song for Blessing of the Initiates**

<p><i>Mãũ kẽ eyo Zũgbãzũ, Nyéébadzɔɔ nɔ! Nãnã Kloweki kẽ Wa- klo dzemawɔi f wo, Nyéébahe dã nyénu-oo! Wãɲe wabime Klo- yom wohe munẽ nɔ lɔɔ, nyéébaa ayi, Nẽ afɔbi nyɔɲmã-kẽ-enyɔ, Nẽ ahuo Nẽ afɔbi nyɔɲmã-kẽ-enyɔ sa nɔ Nẽ afɔbi nyɔɲmã-kẽ-enyɔ sa nɔ</i></p>	<p>Maũ and his consort the earth, Grant your blessings! Nãnã Kloweki and Our krobo gods all together, Accept the beer and drink it! We dedicate our daughters To become krobo women today Therefore, protect them, That they may deliver twelve children And thus sleep On twelve beds! On twelve beds!</p>
--	---

Each of the girls is then given a pre ritual bath (the sacred- medicine water bath) by the priestesses. The ‘pregnancy test ritual’ is another aspect of the ceremony where women musical performances are shown cased occurs after the initiates descend from the Krobo Mountain after sitting on the *totroku* or *tegbete*. This is a large rock on top of the mountain that detects pregnancy in girls who partake in the ceremony after they sit on it. I witnessed one such musical performance during the 2016 *dipo* ceremony which ended on the 15<sup>th</sup> of May. Before starting their journey to the ‘*tegbete*’ the girls gather with members of their household at the compound of the head female elder to be dressed for the journey which starts around 3p.m. Different women from various households dress their daughters, adorning them in various colourful Krobo beads during which there was the singing of appellations to the girls done by volunteers from the community. I noticed that the more beautiful and extravagant the beads the louder the appellations. It rained heavily on that day but that did not deter the ceremony from happening. The girls were then led to the ‘*tegbete*’ accompanied by their mothers and a group of singers drumming and singing. The road to the sacred stone was so slippery due to the rains and I fell down a few times before finally catching up with the crowd.

Upon reaching the sacred stone the band engaged the crowd with more drumming and dancing of ‘*ha*’ songs of which I participated. I then took out my camera to take pictures but Maa-gbotse (assistance to the late queen mother) whom I went with as guide shouted, “No pictures allowed!!!You better hide your camera before it is snatched away from you, this is a holy place and pictures are not allowed”. After passing this test the girls are carried on the shoulders of able men in their family and raced to the compound of the head female elder accompanied with singing and dancing of ‘*ha*’ songs

by the women from their various households. Mrs Adelaide Obeng explains that in the past potential suitors who were interested in marrying these young women were made to carry them to show how capable they were in taking care of them if her hand is given to them in marriage. It is noted that throughout these joyous celebrations women only use a few calabash rattles decorated with old coins or beads (*dipo tɔ*) and bamboo clappers (*mea*) to accompany the songs they sing. An example of such songs follows:

**Table.11 Joyous Song at Pregnancy Test Ceremony**

<p><i>Ayɛnɔ Mate, Ihiɛ nɔko! Wanɔ nɛ wade, Wanɔ su nɔ! Hɛnɛ siakɔ da Dome ta! Adâmo fũ ɲɛ bɔ he. Adamo hlali-ɲmɛ nyɛɛba!</i></p>	<p>Ayɛnɔ Mate, I have seen something great! Our ritual which we spoke about, Today the time has reached for it! Where Siakɔ stands, Dome people fight! The adâmo fruit is ripe in the grove Adâmo pluckers, come!</p>
--	---

**Women singing and dancing after the Return of the Girls from Tegbetɛ (sacred stone)**

**Fig.7**



**Fig.8**



#### 4.6. Marriage

Marriage ceremonies provide another significant opportunity for women's musical performance. According to Mrs. Fabiola Mamle Opare-Darko a lecture at the Theatre Arts Department of the University of Ghana, a Krobo native and part of the royal court, she explains that, "marriages in Manya Krobo, like in most African societies, mark the beginning of a new life for young women and their mothers". She goes further by explaining that during the second stage of the marriage ceremony (dressing of the bride), women sing joyous songs accompanied with the '*dipo to*' (calabash maracas or rattle) although in recent times imported rattles or even tambourines are used.

#### 4.7. Musical performance at Funerals

The *ohuesabe* (your friend is no more) is a musical dance performed solely by women during funerals to express sentiments of loneliness and also to pay homage to the departed. It is a sorrowful but melodious tune accompanied with distinct rhythmic movements. This musical type according to Huber (1993) is an influence from the Ewe's but sung in the Krobo language. The music is accompanied with the '*fao*' (guard rattle) embellished with cowries, old coins or palm nut shells and '*mâã*' (bamboo sticks).

Although women musical performance is exhibited in most funerals, the burial of the late paramount queen mother Mamle Okleyoo was most dominant. When the queen mother died, the female elders paraded round the town barefooted with sticks or tree branches in their hands, singing the following dirges announcing her death. Example of funeral song:

**Table.12 Dirge at Queen-Mother's Funeral**

<i>wɔnye lão a!</i>	My mother is lost!
<i>wɔnye lão e!</i>	My mother is lost!
<i>bla wɔ nyɛ aye</i>	Help me mourn her

Dressing of the dead body is solely a woman's affair; and in the care of the Krobo Queen Mother, elderly women of the royal court bath and dress the body to be laid in state. During this period, women sit around the body singing dirges depicting how sorrowful they are about their loss. Before the body is carried to be buried, town folks come to pay their last respects to the queen, during which there is massive display of music and dancing by various female groups headed by female elders from the various royal homes. The ritual and musical performances are merged with Christianity whereby the women fellowship of the Presbyterian Church, in which the queen mother was a member, also took part in this musical display.

***Fig.9 Brass Band from the Presbyterian Church***

*Fig.10 Women Dancing to Brass Band Music*



After the necessary rituals have been performed the body is then carried to the royal mausoleum for burial. This is done exclusively by men because burying of the dead is a taboo for women among the Krobo. Women escort the body with singing accompanied with bamboo clappers until they reach the entrance of the mausoleum. Similarly among the Senufo of the Folona region of Mali, women accompany the dead (cadaver) to the grave by clapping and singing chants known as the ‘*kulemengele songs*’ (Coulibaly, 2015).

Another musical influence is the ‘*atsiagbeko*’ a war musical dance style by the Ewe’s but known in Krobo as ‘*gbeko*’. I witnessed this at the funeral of my grandfather Rev Matekojo (head of the traditional council of Manya Krobo) in November, 2014. The ‘*gbeko*’ among the Krobo is a musical dance performed by women relatives of an important person in the society or from the royal home. At the commencement of the performance, female elders from the family helped to dress up the daughters of the deceased which included my mother (Mrs. Fabiola M. Opare-Darko) and her sisters Dedo Matekojo and Athaliah Ochean. The female elders led with tunes and dance movements similar to the movement of ‘*atsiagbeko*’ and followed by Rev. Matekojo’s daughters. His

daughters while dancing knelt before each elder present at the gathering in respect and sat on their laps. This part of the ceremony is done to raise funds to aid in settling debts occurred during the funeral preparations.

*The Youngest Daughter of the Deceased Dancing to Gbeko*

*Fig.11*



*Fig.12*



*Fig.13 One of the Daughters of the Deceased Dancing to Gbeko*





#### 4.8. Queen Mother Installation

Installation of a new queen mother is another occasion where women musical performances are dominant. I had the opportunity of witnessing the inauguration of the new queen mother Nana Aplao II on the 10<sup>th</sup> of November, 2015. Before new queen was outdoored, she was kept in confinement for about a week, during which she was taught about how to perform her role as a paramount queen mother. This initiation rite was headed and supervised by the ‘*dzaase*’ queen mother. In an interview with Mrs. Adelaide Obeng, she said “As part of my duties to the queen mother during the confinement period, I am required to visit the queen mother every day to pray with her and partake in her initiation”.

On the last day of her confinement, the queen mother was now presented to Nene Sackitey II (paramount chief) as a sign of dedication and service to him. Afterwards the elderly women from the royal court accompanied the new queen, visited the compound of the female elder’s one after the other with the singing of *klama* songs. Example of *klama* song sung at the last day of confinement:

**Table.13** Accompany Song to the New Queen-Mother

<i>Wa ya ηε yomuɔ weim,</i>	We are going to the old lady’s compound
<i>Agoo ηε kpami ηmameno</i>	Agoo on the thresh hold

This was done to pay homage to the ancestors as well as present herself to them officially. Via the lyrics of the songs and the ringing of the ‘*ηmle*’ (locally made bell) the women announce themselves in each compound. One of such compounds was that of

Mrs. Adelaide Obeng (family head of the Matekojo family) at which I happened to be staying throughout my research. The new queen mother (Manye Aplau II) together with her entourage of the women marched into the house at about six o'clock in the morning, I was still in bed at that time when I heard my grandmother screaming my name and shouting “*ei manye su hio tesi nesâm*” meaning (the queen is here, get up from bed). I immediately jumped out from bed looking very sleepy and in my night gown rushed out to meet her. A prayer was done by ‘grandma Adelaide’ as I often called her and followed by the purpose of gathering which was said by the ‘*okyeam*’ (queen’s spokesperson). Afterwards the queen mother, through her ‘*okyeam*’ asked for permission to leave and followed by her entourage, they left with singing to the next compound.

*Fig.14 Nene Aplao II at Mrs. Adelaide Obeng’s House*



*Fig.15 Okyeam (Spokesperson to the Queen)*



*Fig.16 Members of the Household during the Opening Prayer*



On the following day, which was a Saturday, the queen mother was bathed and dressed by the women from the royal court to be officially outdoored to the town. She was then led by an entourage of women. Leading was the ‘*sɛn yielɔi*’ (stool bearers) and a host of women from the royal court and the town. They danced with singing and waving of their white handkerchiefs and cover cloth and they marched to the durbar ground, where there were various displays of sub-queen mothers and chiefs from the various clans who paid their homage to their new queen mother (*mânyɛɲwa*).

**Fig.17 Sɛn Yielɔi from Confinement Room**



*Fig.18 Nene Aplau II from the Confinement Room*



*Fig.19 Nene Aplau II and Female Elders to the Durbar*



*Fig.20 Nene Aplao II and Her Entourage on their Way to the Durbar*



*Fig.21 Chief at the Durbar Grounds*



*Fig.22 Town Folks at the Durbar Ground*



#### **4.9. Yoo kɛnɛma (Ideal Woman)**

*Yoo kɛnɛma* meaning (the ideal woman) is a short ceremony celebrated to honour women who have contributed tremendously to the Krobo society. It is an institution introduced by the ‘*konor*’ (chief) of the Manya Krobo to show gratitude to women who have excelled exceptionally in their selected fields of work. The ceremony starts on the Monday of the ‘*ɲmayem*’ festival week which is celebrated in October. ‘*Yoo kɛnɛma*’ is the title given to a woman who has contributed exceptionally to the society. Women between the ages of 18-35 years are nominated from different households in Odumase and must be successfully involved in business, academia or community development. According to Mrs. Adelaide Obeng, the women gather under decorated canopies at the

'*muɔnya*' (where the tree is) the forecourt of the palace with singing and dressed in different colours to represent their various clans.

The criteria for selecting a '*yoo kɔama*' in the early 1900's were not based on educational background but the exceptional input a woman makes to impact on lives in her community. In recent times selected applicants would need letter of reference from a recognized institution (church, mosque or company) which is then sent to the chief (*konor*) and Nene Detsi II for review and approval. In an interview with 'okyeam Boate' (head spokesman of the chief), I asked why the reviewing and approval stage is not done by the queen mother. This was his responds: "The chief is like a father to his people and head of the family (Manya Krobo), hence although the queen who is also like the mother to the people oversees the ceremony, the chief like all fathers makes the final decision". The crowning of the '*yoo kɔama*' of the year is the last stage of the ceremony during which there is wonderful display of '*oglodzo*' songs for entertainment and '*klama*' music. The songs include praises and appellation to the winner.

*Fig.23 Yoo kɔama for 2015*





*Fig.24 Women Playing Lunga Drums and Singing at the Ceremony*



*Fig.25 Nene Sackitey II at the Ceremony*



*Instruments Used During Musical Performance*



*Fig.26 Dipo to*



*Fig.27 Gongon*

*Fig.28 Women Playing the Dipo to During a Performance*



#### 4.10. Importance of Text in Krobo Music

Text plays a very significant role in Ghanaian traditional musical performances. It serves as a channel for communicating the innermost feelings about issues in the society and also as a medium in identifying the kind musical performances on display. According to Merriam (1963:187) “one of the most obvious sources for the understanding of human behaviour in connection with music is song text”. “You can say publicly in songs what you cannot say to a man’s face” (Hugh, 1954). This feature of music lyrics is found in most, if not all, musical genres in Ghana including contemporary hip-life, highlife and gospel which often discuss views about social and political issues in the country. However in Krobo musical text, themes such as the historical events of the people are the main themes of their songs. These are mostly performed especially during the *ɲmayem* festival which also creates an educational experience for the younger generation or tourists who might be visiting for the first time.

Song text also reveals the way of life of the people and also channels the opinions of the people on social and political issues. Nketia (1974) affirms that, “The themes in a song tend to centre on events and matters of common interest and concern to the members of a community or the social groups within it”.

*Klama* music, as stated earlier, is a musical performance where women express their views on issues about chieftaincy, governance, marriage and the environment. During the *dipo* ceremony songs are also composed and sung to tease girls who are found guilty of pregnancy or giving birth out of wedlock (Mrs. Adelaide Obeng, interview). During the final stage of the *dipo* ceremony which I witnessed during my field work, a song was composed for a young girl whom the female elders thought was too fat to be

part of the ceremony. Their reason was that, after sitting on the ‘tegbete’ (sacred stone) the girls are to be carried on the shoulders of young males in their family to the house of the head female elder and they were wondering how she was going to be carried. They sang:

**Table.14 Song of Tease to One of the Initiates**

<i>Eii jukornɔ kle tsɔ, Abi niε ni awe enɔ, Nu mɛnɛ manye we lɛ kɛ fɔ ekɔne nɔ?</i>	Eii this girl is too big, Who can carry her, Which man can carry her on his shoulders?
---	--

Through their songs women also reflect on issues concerning society. These songs may contain themes such as praise, insult, warnings or for entertaining their audience. Such songs may be addressed to chiefs or individuals who have contributed positively to the community conversely some to ridicule a person who has committed a taboo and unfair treatment they receive from their husbands. An example of a praise song follows:

**Table.15 Song of Praise to Daughter**

<i>Ton nya nu ee! Ton nya nu ni ma ka du ha lɛ, Ebi nya nu ni ma Kɛ du ha lɛ</i>	Tank water (rain water) I will bath for my, Daughter with rain water, My daughter is so good and precious, I will bath for my daughter with rain water.
--	---

In this song, a mother praises her daughter who has been obedient and humble to her mother. To show appreciation she calls to her to bath her in rain water for which to the Krobo is a symbol of purity.

**Table.16 Song of Ridicule to Men**

Ijela, nye here no Inyafia nye eee!!!	I have started a song, why don't you mind me I shit in your mouths!!!
--	--

There are also general songs which consist of themes such as love and hate and specific problems that rise whether past or present. Those in the past often consist of historical events while those in the present often contain the praise or the criticism and ridicule of an individual, as the following case:

**Table.17 Song of Ingratitude**

<i>Ne e pe ha mo ta</i> <i>Kεε o tsem ke yo dzwor</i> <i>Ne ode nor</i> <i>Ede we no ko</i>	I finished dressing you up Then you call me a female thief I chose to ignore All your insults
--	--

This song was based on a story my mother told me when I was young, about a young woman who was accused of stealing her neighbour's money. The young woman gave out her money to her neighbour who was in desperate need of it. This kindly young woman got to a point in her life when she also needed financial assistance. So she went to ask this same neighbour for help but in return the neighbour was ungrateful, calling her a thief.

#### 4.11. Aesthetics of Women Singing

The word aesthetics is defined as a branch of behavioural science that deals with the investigation of the phenomena of the arts and their relationship with the human behaviour. S.K and others (1991) define it as a theory of beauty that deals with qualities

and values that relate to beauty in the arts and other phenomena such as vision, movements, hearing, smell, touch and emotions. That is, the individual's concept of beauty that is based on the senses and inspires creativity. However Hershkoritze (1950) as cited by Coplan (1972:136) argues that, "musical performances in most African societies is not based on the concept of what is aesthetically good or bad but are influenced by certain activities existing in a particular society which are learned and passed down to generations". Hence, the Krobo criteria of 'good' or 'bad' singing among women in Odumase is based on (1) one's degree of enthusiasm and passion for performance but also (2) how audience responds during performance. (3) A good musical performance is based on lead singer's ability to entertain the audience and command attention and respect from the chorus.

(4) Good memory of songs and a strong voice by the soloist is also another criterion of a good performance. The soloist should be able to command complex multi-dimensional texts which should be well articulated clearly so as to provide a better understanding for the audience. It is therefore due to such reasons that during the early part of a performance, songs contain historical songs. These are handled by experienced lead soloists who are well versed in the historical materials. Afterwards the younger ones, who have very limited repertoires, are brought to lead the shorter and livelier songs. Although a good voice is very essential to performances, singing in tune, is important which in Krobo sequence of tone, is the pentatonic scale. Although the melodic direction of songs largely conforms to the tonal patterns of spoken text, soloist departure from the speech tones was rare even though such departures were common enough in performances (Coplan, 1972:138).

(5) A good musical performance is also based on the ability of ‘instrumentalist’ to stay ‘in time’ to the rhythm and play very loud. Timid playing is prohibited and if a member is found to be playing as such that player is immediately reassigned to join the singers. I witnessed one such act during a musical performance at a durbar during the *ηmayem* festival. During the performance a young lady of about eighteen years was made to join the singers instead of playing the ‘*dipo tɔ*’ because she was not playing as loudly and passionately as required. The lead drummer said “my friend stop playing you are spoiling the whole performance, hey you over there (referring to another woman who is known to play better) collect the ‘*dipo tɔ*’ and play”.

*Women Playing Vigorously on the Dipo Tɔ*

*Fig.29*

*Fig. 30*



**4.12 Vocal Structure**

In the Krobo society, women musical performances are heavily text built with few instrumental accompaniment like the (1) *dipo tɔ* (beaded calabash), (2) *tsɔ* (bamboo clappers) and (3) hand clapping. Like in all Adangbe songs and in most Ghanaian

societies, their songs are solely dependent on the pentatonic scale and any melody that deviates from this structure is to lay emphasis on selected words of phrases in order to draw the attention of the audience on particular messages that conveyed through their songs. According to Coplan (1972:160) “notes sung which do not fit into the basic structure scale in use or may be considered as accidentals performing some special function within the contexts of a particular song, and do not change the basic scale into hexatonic or heptatonic structure”. Coplan explains further that, this systematic structure of singing is due to the sacred nature of Krobo melodies specifically *klama* which is one of the most essential feature of voice in any successful musical performance.

In support of this school of thought Aning (1996:10) states that “the compressed nuclear melodies belong to the sacred or ceremonial category of tribal experiences and may often serve as a vehicle for text recitation”. Krobo songs also make use of call and response which is a dominant feature in most if not all African musical performances. This is however featured during Krobo women musical performances, in which the chorus responds mostly in unison or two part harmony to the musical phrases made by the cantor as seen *Fig.31*.

#### **4.13 Intervals**

The use of generally small melodic intervals is also of the most important feature exhibited in women musical performances in the Odumase community and Krobo society as a whole as demonstrated in *Table.18 and 19*. This however is very significant in representing and sustaining Krobo culture as far as music is concerned. In cases where there are huge leaps in intervals as seen in *bar 3 of Fig.31* is to lay emphasis on a word or



phrase. The Krobo in general during musical performances prefer to maintain a certain level of tonal balance in a song before gradually descending to a lower line which ends the song, nevertheless deviating from such as a rise in the middle at the very end of a song, have special roles in the creation of melodic continuity, tension and balance (Coplan 1972:174).

**Fig.31 Song 1**



**Table.18 Intervallic Diagram 1**

Song	Number of intervals	2nds	3rds	4ths	5ths	6ths	7ths	8ths	Repeats	Micro tonal deviations
	55	4	2	13	none	2	None		27	7

The intervals within this song are relatively small and appear to hold a tonal level on E in bar 1 before it gradually descends to a lower tonal level which ends the song in bar 8. However deviating from this pattern, is the rise of the very end of a phrase on the syllable ‘saa’ in bar 2 which plays a special role in creating a melodic continuity, tension and balance. Ga-Adangbe language normally does not employ large intervals, in cases

where they occur; it is to lay emphasis on the meaning of text. The diagram below shows the number of intervals.

**Fig.32 Song 2**



**Table.19 Intervallic Diagram 2**

Song	Number of intervals	2nds	3rds	4ths	5ths	6ths	7ths	8ths	Repeats	Micro tonal deviations
	14	None	4	2	none	None	None	2	6	None

As compared to the first song the intervals in this song are not wide apart. The melody follows the speech contour except in bar 3 where the soloist drops from C to an octave lower which is emulated in the chorus for emphasis. Like in many Ghanaian traditional songs, the melody makes use of repetition which is seen in bar 5-6 and bar 2-3, but the last syllable 'le' in bar 5 is prolonged to indicate the end of the song.

Krobo songs are “word born” says Coplan (1972:141), that is, the melodies in their songs are dependent on the syllable of their spoken text”. Therefore when texts in tone languages are sung, the tones used normally in speech are reflected in the contour of the melody. Thus melodic progression within a phrase is determined partly by musical considerations. Hence, the sequence of repeated tones and the use of rising and falling patterns in melodies following the intonation patterns in speech (Nkekia, 1974:186). In examining the song text of *Fig.31 and 32*, below are adopted symbols which are employed to indicate levels of speech (high (/), mid (-), (\) low and (∩ slightly down). This will however not designate the exact pitch but to show the relationship between tone and speech.

**Example (1)** Krobo song:

E mi mi ηε mi kɔ ηε kpa saa (I had perpetual stomach ache)

Ē Ē Ē Á Á Ĕ Á Ĕ Á

E mi mi ηε mi kɔ ηε kpa saa (I had a perpetual stomach ache)

Ē Ē Ē Á Á Ĕ Á Ĕ Ć

Pio no lee e mi mi dzo rɔ oo (but now everything is alright)

Ē Ď Ē Ďb Ē Ē Ďb Ďb Ć

E mi mi ηε mi kɔ ηε kpa saa (I had a perpetual stomach ache)

Ē Ē Ē Á Á Ĕ Á Ĕ Á

Pio no lee e mi mi dzo rɔ oo (but now everything is alright)

Ē Ď Ē Ďb Ē Ē Ďb Ďb Ć

The first line of the song text starts in free rhythm following the pattern of speech tones until it reaches the last syllable ‘*saa*’ which emphasizes how desperately the individual needs help. The next line is a repetition of the first line and moves swiftly down to C#, which is prolonged to keep a sense of continuity with the next line. The third line on a mid-level on E, following a speech curve moves between E and the last syllable ‘*oo*’, which bends slightly to a C#. The fourth and the fifth line is a repetition of line one and two. However the last syllable in line five ‘*oo*’ is prolonged to indicate the end of the song.

**Example (2) Krobo song**

Ton nya nu ee (tank water (rain water))

Ġ Ā Ā Ġ

Ton nya nu ni ma (I will bath for my)

Ć Ć Ć Ć Ć

ke du ha le (daughter with rain water)

Ć Ć Ć Ć

E bi yoo nu hi tso (my daughter is so good and precious)

Ġ Ġ Ġ Ġ Ę Ġ

Ton nya nu ni ma (I will bath for my)

Ć Ć Ć Ć Ć

Ke du ha le (daughter with rain water)

Ć Ć Ć Ć

The first line starts on G in free rhythm until it reaches the last syllable ‘*ee*’, which is prolonged to indicate the singer’s call. It then rises slowly to C of the second line and sustained to lay emphasis on a mothers desperate need for water to bath her daughter) moving swiftly downwards to the syllable ‘*ha le*’ on C (octave lower) of the third line. The fourth line begins on G, following the speech contour from G bending slightly to E and back to G. In this case the soloist does not intend to end the song but maintain a sense of continuity to line six and seven, which is a repetition of line two and three.

The Krobo take very keen interest in their music, and therefore are particular in its representation anywhere in the world. This they do through training of young men and women so as to preserve the authentic nature of their music. This is however emulated during musical performances among women in Odumase Krobo and these musical characteristics mentioned above are maintained through oral education which is passed on from one generation to the other and goes a long way in preserving their culture and identity as Krobo. According to Darley Sikpli

“Krobo music is our own, it is the bread we eat, the water we drink, it is what consoles us in mourning and puts a smile on our faces in joyous times, it is what brings us together as a unified people and mends broken relationships, it is one of the means whereby we can boast of our true identity, how else can you call yourself a Krobo without your own music, therefore if we don’t perform it well, who will perform it for us”.

## CHAPTER FIVE

### SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

The research investigated on the role women play in the production and performance of Krobo traditional music. The main focus of the study was to unravel the perception and ideas of Krobo women in the traditional music and to identify how text is formed and the context in which they are being sung. The problems I encountered were the unavailability and limited resources on documented works on Krobo women and their music in general. Actually, from my point of view, Krobo traditional music is only known to those who perform it. This research has however changed that concept and has helped in broadening my knowledge on how the Krobo value not just their music but their women as well.

#### 5.1. Conclusion

This research has brought to the fore, one of the most important ways Krobo women perform their gender. It demonstrates how the women of Odumase-Krobo use Judith Butler's concept of performativity through the repetition of certain social constructs, to carve their identity. To the Krobo woman, to perform Krobo music is to be you. It is what they eat, drink and sleep; it is also the very thing that sustains their culture, they depend on it throughout their lives and it is one of the things that make them truly Krobo. At the sound of the ensemble, women in the Krobo society, whoever they might be, feels a deep stirring in her soul to dance to it depending on the occasion. They might stop whatever they may be doing and perform a few dance steps. Ancient African society

did not separate their everyday life from their music and other cultural experiences. This is summed up in the words of Nketia (1973), “to study the music of Africa is to study the unity and diversity of the people” hence; the best way to identify a Krobo woman (apart from the visual culture of the wearing of beads) is by her love for her music”.

The study revealed that Krobo women are highly regarded in their society; they are seen as the bearers of wisdom and the shoulder on which the entire society is built. This perception is integrated into their everyday lives from childhood to adulthood. The *dipo* puberty rite is one of the most prominent and prestigious platforms for young women in the Krobo society are groomed, natured and taught the values of being a Krobo woman according to the customs and traditions of the land. These include: child care, trade (farming, bead making), herbal practice (first aid) and general home management. This belief in the girl child and women in general, led to the establishment of the Krobo Girls Presbyterian Senior School in March 1927 under the rule of Sir Emmanuel Mate-Korle I. The school was established by Female Scottish Missionaries to give Krobo women a fair chance to education and to equip them in becoming more productive and beneficial to their society. This also brought forth other institutions like the ‘*yoo kaɲma*’ (ideal woman) to appreciate women, both the young and old, who have contributed immensely to the development of their community, encouraging others to follow in their footsteps.

Despite the influence of Christian and western education which have both aided tremendously to the development of the Krobo society, they have also however, contributed to the rise of teenage pregnancy in the area. The reason is that, in the past young women who were found pregnant during the pregnancy test ritual (sitting in on the

*tegbete*) performed during the *dipo* puberty rites were severely punished according to the customs of the land. Christian and western education influences have put an end to this, leading to the rise of pre-marital sex among young women who know can always escape harsh punishments.

The study also discovered various gender affirmed musical performances of which themes in songs were explored. The themes in Krobo music can be put into four main categories namely: historical, religious, social and political songs. These songs are handed down to generations (from grandmother to mother and to daughter) mostly through storytelling and musical performances. For instance, young initiates during the *dipo* puberty rites are taught by female elders about the history and customs of the land through music. The chief priestess also sings religious songs when performing incantations and libations to the gods. Social songs are joyous songs performed for entertainment and are mostly sung based on the moment. Themes in political songs often discuss issues of concern by the community or are songs sung in praise or condemnation of the chief or queen mother.

It was very interesting to discover that traditionally, Krobo women do not have specific ensembles that are called upon to perform at various events. Women both young and old are rather rallied from their various compounds and led by elderly females well vested in Krobo music. Interested persons can join in any musical performance to either sing or accompany the song with clapping or playing of any of the instruments, creating a sense of communal bonding among them. Nevertheless, per the event, both the young and the old can lead the musical performance based one's vocal quality, ability to entertain the audience and command respect from the chorus. This implies they do not rehearse as



a group. In recent times, female traditional ensembles or bands are being set up to perform Krobo music and dance on both national and international stages.

## **5.2. Recommendations**

As stated earlier, the Krobo like in any other Ghanaian society cherish their music dearly of which is intertwined in every aspect of their lives. Armed with the background on the women, musical performances in the Krobo society has made me understand not only the culture of the people but also what it truly means to be a proud Krobo woman. I highly recommend that my peers, lectures and other people in academia would focus more on the documentation of the Krobo and to provide information about music in general.

Though Krobo music has been performed every year for decades, it seems to be losing popularity. Hence, the use of technology would be very useful in preserving true Krobo music as well as projecting their identity. This information should also be made more accessible to interested persons who wish to study the Krobo and their music in order to ensure the spread of information on the subject.

Krobo women like, all women in other ethnic groups in Ghana, have a story to tell; therefore attention should be given to their music; since it is one of the major platforms they use in addressing really pressing issues about their needs and that of their community. Also women should be encouraged to make constructive criticisms in their music in order to voice out their concerns and that of their society as a whole.

## REFERENCES

- Adamako, A., A., J., Wairim, N. N., Osirim, M. (2004). 'Women's and Gender Studies in English Speaking Sub-Sahara Africa: A Review of Research in the Social Sciences' *Gender and Society*. Vol.6. Sage Publications Inc
- Adjei, K. G. (2011). *African Music in Perspective: Introduction to African Music and Dance*. Self-Published: Accra.
- Adomako, Ampofo, A., Awo Aseidu. (2012). 'Changing Representations of Women in Ghanaian Popular music' *Marrying Research and Advocacy*. Current Sociology, Vol. 60 (2) (PP. 258-279).
- Adornor, T.W. (1962). *Introduction to the Sociology of Music*. New York: The Seabury Press.
- Aduanum, A. (1986). *A Compilation, Analyses and Adaptation of Selected Ghanaian Folk tale Songs for Use in the Elementary Class*. PhD Dissertation. University of Michigan, Ann Arbor.
- Agordoh, A.A. (1994). *Studies in African Music: Revised Edition*. Ho New Age Publication.
- Agordoh A. A. (2002). *Studies in African Music*: Carbonic Printing School. Sogakofe.
- Akas, N. (2013). 'Music as a Symbolic Tool in the Search of National Identity' *A Study of Sunny Ododor "To Return from the Void"*. International Research Journal of Musicology and Drama. Vol.2. Pp. 38-41.  
<http://www.interestjournals.org/IRLJMD>.

- Ampene, K. (2005). *Female Song Tradition and the Akan of Ghana: The Creative Processes in Nwomkoro*. Burlington Ash gate Publishing.
- Amuah, I. R et al (2003). *Music and Dance for Teacher Training College*. KRAMAD Publishers Limited Cape Coast, Ghana.
- Aning, B.A. (1973). 'Varieties of African Music and Musical Types' *The Black Perspective*. Vol. 1. No.1. Spring. Pg. 16-23.
- Anyidoho, K., Julien et al. (1986). *Mythmaker and Myth breaker: The Oral Poet as witness: African Literature in its Social and Political Dimensions*. P.5-14. Washington D.C. Three Continents.
- Askew, K.M. (1999). 'Female Circles and Male Line: Gender Dynamics among the Swahili Coast'. *African Today*. Vol. 26, No 314, pg. 67-102. Indiana University Press.
- Asu, E. (1929). *Adangbe Historical and Proverbial Songs*. Gold Coast Government Printing Office, Accra.
- Avorgbedor, D. (2014). *An Introduction with Examples from the Music of the Anlo-Ewe: African Aesthetics*.
- Awake! (2011). "Music: How Does it Affect You?" In *Awake* August 2012.
- Barz, Gregory. (2004). *Music in East Africa: Experiencing Music, Expressing Culture*. New York: Oxford University Press.
- Barz, Gregory. (2006). *Singing for Life: HIV/AIDS and Music in Uganda*. New York: Taylor and Francis Group.
- Bauman, R. (1975). 'Verbal Art as Performance' in *American Anthropologist*. Vol.77, pp. 290-311.

- Beeko, E. O. (1986). *The Musical Art and Cultures of Akan*. Accra.
- Brew, B. (1987). *Tendresse Moil: Audio Cassette*. France: Tremens Records.
- Burns, J. (2009). *Female Voices from an Ewe Dance-drumming Community in Ghana: Our Music has Become a Divine Spirit*. Binghamton University, USA. MPG Books Ltd, Bodmin, Cornwall.
- Busia, K. A. (1963). *The Position of the Chief in the Modern Political System of Ashanti*: London Oxford University Press.
- Butler, J. (1988). 'Performative Arts and Gender Constitution' *An Essay in Phenomenology and Feminist Theory*. Theatre Journal. Vol.40. No. 4. Pp. 510-531.
- Cheney, K. E. (2007). *Pillars of the Nation: Child Citizens and Ugandan National Development*. Chicago: The University of Chicago Press.
- Collins, J.E. (2014). *Journal of Performing Arts*. Vol. 4, No 4. Black Mask Limited.
- Coulibaly, N. (2015). *Senufo Funerals in the Folona Mali*. African Studies: Story Book.
- Coplan, D. (1972). *Krobo Klama*. African Studies, Published Mphil Thesis. University of Ghana, Legon.
- Crawford, Donald W. (1989). *Aesthetics in Discipline-Based Art Education*: Inc. Smith.
- Danti A. and Awedoba A. 2011. "Kasena Maiden Songs." *Paper Presented at the Festschrift in Honour of Emeritus Prof JHK Nketia on the 23rd-24<sup>th</sup>*. September, 2011 at the Institute of African Studies, University of Ghana.
- DjeDje, C. J. (1981). *Ph.D. Notes on the Dagomba*: University of California, Los Angeles.

- DjeDje, C.J. (1985). *Women and Music in Sudanic Africa; in More Than Drumming: Essays on Africa and Afro-Latin American Music and Musicians.* ed., Ilene V. Jackson. Westport. Connecticut. Greenwood Press.
- Duran, L. (1995). *Jelimusow: The Superwoman of Malian Music.* In Furniss, G. and Gunner L. (eds) *Power, Marginality and African Oral Literature.*(pp.197-207).New York: Cambridge Press.
- Duran, L., Broughton M.E, Trillo R. (1999). *Mande Music: West Africa's Musical Powerhouse: In World Music, Volume 1: Africa, Europe and the Middle East.* London: The Rough Guide, University Press.
- Ebeli, E. (2015). *Understanding the Contextual and Interpretive Performance: Distinctiveness of Totoeme Dance among the People of Avatime, Ghana.* (Ph.D). Department of Music Education, University of Education, Winneba. P.O. Box 25, Winneba, Ghana.
- Ember, C.R., Ember, M., Peregrine, P.N. (2004). *Anthropology (10<sup>th</sup> ED).*London: University Press.
- Euba, A. (1969). *Music in Traditional Society, in L. Allagoa (ed.),* Lagos: Nigeria magazine, No 101.
- Euba, A. (1975). *The Interrelationship of Poetry and Music in Yoruba Tradition: In Seminar on Yoruba Oral Tradition: Poetry in Music, Dance and Drama,* edited by W. Abimbola. Ile-Ife: Institute of African Studies.
- Euba, A. (1988). *Essays on Music in Africa.* Bayreuth: African Studies Centre.
- Euba .A. (1998). *Essays on the Music of Africa.* Bayreuth African Studies Centre.
- Finnegan, R. (1970). *Oral Literature in Africa.* Oxford: Oxford University Press.

- Flolu, E.J. (1996). *Music in Traditional African Cultures: Beneath and Beyond the Utilitarian Factor*. The African Educator.
- Fuller, T. M., Adams T.M. (2006). *The Words Have Changed but the Ideology Still Remains the Same: Misogyny Lyrics in Rap Music*. Retrieved March 23, 2011, from <http://www.jstor.org/stable/40034353>.
- Gblekpor, N.W. (2008). 'Archaeological Indications of Past Life ways on the Krobo Mountain, Ghana'. *Ghana Social Science Journal*. Vol.5,6. No.1,2. pp. 152-187.
- Ghosh, R.N, Roy, K.C. (1997). 'The Changing Status of Women in India': *Impact of Urbanization and Development*. Vol.24 ISS: 7/8/9, pg. 902-917. MCB UP. Ltd.
- Gilbert, E., Reynolds. (2008). *Africa in World History*. New Jersey: Pearson Education Inc.
- Gilbert, E., Reynolds. (2008). *Africa in World History*. New Jersey.
- Gilles, V. (1981). *Traditional Women's Music from Ghana*. Folk way Records and Services Corp. N.Y.C.
- Glaver, R. (1989, 1990). 'Understanding Society'. *Need Heigk, Massachusetts*: (pp.36-37) Practice-Hall Inc.
- Glaze, A. J. (1986). 'Dialects of Gender in Senufo Masquerades'. *African Arts*; Vol. 19 pp.30-39+82. UCLA African Studies Centre.
- Goldberg, R. (2001). *Performance Art: From Futurism to the Present (World of Arts)*. Thames & Hudson: Graphic Showbiz, Thursday, May 27- Wednesday, June 2, 2010.
- Gracias, R. (2004). *Music: The Cultural Context*. National Museum of Ethnology.

- Gray, K. (2010). 'Music and Dance: Timeless Mediums in Uganda'. *Xavier Journal of Politics*. Vol.1.No.1.pp 78-83.
- Green, D. (1995). 'Instruments Women Play': *Traditions. African Music and Dance*. Vol. 12, No.2. Pan African Performing Arts Preservation Association, Inc.
- Herskovits, Melville J. *The Human Factor in Changing Africa*. New York: Vintage House, 1962.
- Hickok, R. (1993). *Exploring Music. (5<sup>TH</sup> ED)*. London: Brown and Benchmark Publishers.
- Huber, H (1993). *The Krobo: Traditional Social and Religious Life of West Africa People* Switzerland: University Press.
- Hugh, C. (1927). *Ashanti Proverbs* (London and Oxford: Clarendon Press.
- Hugh, T. (1954). *Music of Africa*, African Music Society Journal Vol. 1, No 1, ILAM.
- Kirkegaard, A., Annemette. K (eds). (2002). 'Introduction'. In *Mai Playing with Identities in Contemporary Music in Africa* (pp.1-10). Elanders Gotab: Stockholm.
- Koskoff, E. (1987). 'An Introduction to Women, Music, and Culture' *Women and Music in Cross-Cultural Perspectives*. New York: pp. 1-24. Greenwood.
- Koskoff, E. (1987). *Women and Music in Cross Cultural Perspectives*. Greenwood Press. Inc.
- Kristen, C. E. (2007). *Pillars of the Nation: Child Citizens and Ugandan National Development*. Chicago: The University of Chicago Press.

- Kyere, A. (2012). *A Comparative Study of the Lives and Works of Selected Ghanaian Female Musicians from 1980-2010*. African Studies, Published Mphil Thesis. University of Ghana, Legon.
- Lemos, L. (2014). *Crossing Borders, (Re) Shaping Gender: Music and Gender in a Globalized World*. <http://eces.revues.org/931>;DOI : 10.4000/eces.e.© CES.
- Lind, R. (1993). 'Arts as Aesthetic Statement' *Journal of Aesthetic Education*. 27 (31, 1-21).
- Lindsey, L.L. (1997). *Gender Roles: A Sociological Perspective*. Simon and Schuster/A Viacom Company.
- Maxwell, H. (2003). 'Divas of the Wassoulou Sound: Transformations in the Matrix of Cultural'. *Production, Globalization, and Identity, Consumption Markets & Culture*, Vol.6, pp. 43-63.
- Merriam A. P (1964). *The Anthropology of Music*. Northwestern University Press.
- Merriam A. P (1966). *Music and the Dance*. The African World. pg. 452 – 468 New York.
- Mugambi, H.N. (1990). *Traditional Folktale Elements and the Modern Kiganda Folk Song*. African Studies Association Conference. Baltimore.
- Nanbigne, E. (2004). *The Role of Women in Dagaare Oral Poetry (An Indicator of Changing Status of Women in the Society)*. Unpublished Mphil thesis, Institute of African Studies, University of Ghana, Legon.
- Nartey, W. G. (2008). *Archaeological Locations of Past Life ways on the Krobo Mountain, Ghana*. Vol. 5&6, Numbers 122, 2008-2009. Pp. 152-187.
- Nketia, J. H (1955). *Funeral Dirges of the Akan People: Achimota-Accra-Ghana*.



- Nketia, J. H. (1959). *African gods and Music*. In Universitas Vol. IV.
- Nketia, J. H. (1962). *African Music in Ghana London*: Longmans Green.
- Nketia, J.H. (1963). *African music in Ghana*. Evanston: Northwestern University Press.
- Nketia J. H. (1963). *Folk Songs of Ghana*. London: Oxford University Press.
- Nketia J. H. (1966). 'Music in African Culture'. *Colloquium on Negro Art*, pp. 143 – 186, Dakar. Dies.
- Nketia, J. H. (1969). *Funeral Dirges of the Akan People*. New York
- Nketia, J. H (1970). *The Musical Languages of Sub-Saharan Africa Legon*. Institute of African Studies.
- Nyumuah, J.N. (1998). *Krobo Culture*. Kogeog Omegus. Ceremony and Ghana.
- Odamtten, H.K.N. (2012). 'They Bleed But They Don't Die'. *Towards a Theoretical Canon on Ga-Adangbe Gender Studies*. Vol.5, No.2. Santa Clara University.
- Odonkor, S.S. (1971). *Rise and Fall of the Krobo*. Ghana Publishing Corporation.
- Okereke, G. (1994). 'The Birth Song as a Medium for Communicating Woman's Maternal Destiny in the Traditional Community'. *Research in African Literature*. 25(3): 19-38.
- Opore-Darko, M. F. (2010). *Inspired by Tradition: Adapted Kloweki Costume on the Contemporary Ghanaian Stage (An MFA Costume Design Thesis Project)* University of Ghana, Legon.
- Opoku-Ware, J. (2014). *Women's Productive and Economic Roles Towards Household Poverty Reduction in Ghana: A Survey of Northern Ghana*. Institute of Distance Learning. Kwame Nkrumah University of Science and Technology (KNUST). Kumasi, Ghana.

- Saito, Y. (2001). *Everyday Aesthetics. Philosophy and Literature*. Vol. 25, No. 1, pp. 87-95. The Johns Hopkins University Press.
- Sarpong, P. (1977). *Girl's Nubility Rites in Ashanti*. Ghana Publishing Corporation, Accra, Tema.
- Scharffenberger, A. (1989). *West African Women in Music: An Analysis of Scholarship, Women's Participation in Music in West Africa: A Reflective on Field, Self and Understanding*.
- Schechner, R. (2002). *Performance Studies: An Introduction*. Routledge, 270 Madison Ave, New York, 2003.
- Schmidt, C. E. (1989). 'Womanhood, Work and Song Among the Kpelle of Liberia'. In *African Musicology Current Trends*. UCLA Associations. Cross roads Press.
- Seiber R., Walker R.A. (1987). *African Cycle of Life*. London: National Museum of African Arts. Smithsonian Institution Press.
- Serafine, M.L. (1988). *Music as Cognition*. New York: Columbia University Press.
- Sewanyana, L. (1989). *The Use of Traditional Communications in Conflict Management: The Case Study of Uganda*. Kampala, Uganda.
- Shepherd, et al. (1977). *Who's Music: A Sociology of Musical Language?* London: Latimer New Dimensions Limited.
- Silberman, M. (1963). *Sociology of Music*. London: Routledge and Kegan Paul.
- Smith, D. (2002). 'Colonial Encounters through the Prism of Music: Southern African Perspective'. *International Review of the Aesthetics and Sociology of Music*, Vol.33, No. 1, pp. 31-55. Croatian Musicological Society.

- Smith, R. (1989). *Dissidence-Based on Education: Origins, Meaning and Development*. Urbana & Chicago University of Illinois, XIII-XXIII.
- Steegstra, M. (2005). *Dipo and the Politics of Culture in Ghana*. Accra: Woel Publishers.
- Stein, L.D. (1993). 'Changing Role of Women in African Music'. *A Journal of African Studies*. Pg. 21.
- Stein, D.H. (1993). 'The Changing Role of Women in African Music'. *Ufahamu: A Journal of African Studies*, 21(1-2).
- Stolnitz, J. (1960). *Aesthetics and the Philosophy of Arts Criticism: A Critical Introduction*. Houghton Mifflin.
- Stone, R. (2008). *The Concise Garland Encyclopedia of World Music*. Vol.1. 270 Madison Ave, New York, NY10016. Routledge.
- Teye, M.A. (2004). *A Study of the Manya Krobo's as Drama*. Retrieved from <http://www.dspace.knust.edu.gh/8080/xmlui/lande/123456789>
- Vambe, M. T. (2000). 'Popular Songs and Social Realities in Post-Independence Zimbabwe'. *African Studies Review*, Volume 43, Number 2.
- Vidzreku, K. P. (2002). *Organization of Traditional Religious Music Among the People of Dzodze-Penyi in the Ketu District of the Volta Region*. Unpublished Mphil thesis, Institute of African Studies, University of Ghana. Legon.
- Waterman, C. 2002. 'Big Man, Black President, Masked One: Models of Celebrity Self in Yoruba Music in Nigeria and Mai'. P and Annemette K (eds) *Playing with Identities in Contemporary Music in Africa* (pp.19-34). Elanders Gotab: Stockholm.

- Wilson, E.L. (1991). *The Krobo People of Ghana*. Ohio: University Monographs in International Studies.
- Wollack, K. (2010). *Women as Agents of Change: Advancing the Role of Women in Politics and Civil Society*. International Organization of Human Rights and Oversight.
- Yankah, K. (1984). 'The Highlife Songs: A medium of Cultural Reflection or Deflection'. *Research in African Literature*, 15:1: 568-582.
- Yankah, K., Mac Tontoh (2012). 'The Saga of a Broken Trumpet' in A. Adams (ed), *Essays in Honour of Ama Ata Aidoo at 70. A Reader in African Cultural Studies* (pp.396-401). Oxford shire: Ayebia Clarke Publishing.
- Ziff, P. (1984). 'Anything Viewed'. *Essays in Honour of Jaakko Hintikka. Studies in Epistemology, Logic, Methodology and Philosophy of Science*. Vol. 124, pp. 85-293. Springer Netherlands.

## **INTERVEWS**

- Darley Sikpli, Head of the female elders, Djebiam clan- Role of Women in Krobo-Odumase.19<sup>th</sup> October, 2015.
- Emmanuel Sackite Mate-Kodjo (Rev. Dr) - History of Krobo-Odumase. 15<sup>th</sup> November, 2012.
- Maagbotse , Head female attendant to the late Paramount Queen Mother- Role of women during marriage ceremony. 20<sup>th</sup> April, 2016.
- Mrs. Adelaide Obeng Female head of the Matekodjo family-Queen mother enstoolment.28<sup>th</sup> February, 2016.

Mrs. Fabiola M. Opare-Darko (lecturer at the University of Ghana, Legon) - Role of women during naming ceremony. 26<sup>th</sup> February, 2016.

Mrs Juana Ayenor (sub-queen mother)-Role of women during *dipo* ceremony. 8<sup>th</sup> April, 2016.

Nene Kloweki (chief priest)-Gender affirmed performances.12<sup>th</sup> April, 2016.

Sackitey Mate-Kodjo (member of the royal court music ensemble) - Klama ensemble. 29<sup>th</sup> January, 2016.



## APPENDIX A

### Some Transcriptions of Krobo Songs

#### Song One

The image shows a musical score for a song titled "Wa Tse Ma". The score is written for three voices and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 6/8. The lyrics are written below the vocal staves.

**Wa Tse Ma**

Voice 1: wa tse ma ti taa gla ga gzaa nye ba wa fie wa tse ma ti taa gla ga gzaa nye ba bua do

Voice 2: (Empty staff)

Voice 3: (Empty staff)

Piano: pui pii pii pii poo poo poo poo tso wi tso wi nye ba semi ni wa hoo

**Song Two**

### Kai

Voice

ne e pe ha mo ta ke ke o tsemi ke yo dzwor nee pa ha mo ta ke ke o

4 tse mi ke yo dzwor ne o pee nor e de no ko kai ka i la - la la ka i la la la eei eei

8 ka i la la la oo ka i la la la o mo! ka i la la la eei eei ka i la la la oo

12 ka i la la la o mo!

INTEGRI PROCEDAMUS

Song Three

g Four

### Kpasaa

The image shows a musical score for a song titled "Kpasaa". The score is written for a voice part and consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 6/8. The lyrics under the first staff are: "e mi mi ge mi ko ee kpa saa e mi mi ge mi ko ee kpa saa...". The second staff starts with a measure rest of 4 measures, followed by the lyrics: "pio no lee e mi mi dzro roo e mi mi ge mi ko ee kpa saa e mi mi ge". The third staff starts with a measure rest of 7 measures, followed by the lyrics: "mi ko ee kpa saa... pio no lee e mi mi dzro roo...". A large watermark of the University of Ghana crest is overlaid on the score, featuring a shield with a sun and a banner at the bottom that reads "INTEGRI PROCEDAMUS".

41



**Song Four**

### Ton Nya Nu

The image shows a musical score for a song titled "Ton Nya Nu". The score is written for four vocal parts: "Voice", "voice1", "voice2", and an unlabelled part. The music is in G major (one sharp) and 6/8 time. The lyrics are: "ton nya nu ee ton nya nu ni ma ke du ha le e bi yoo nu hi tso tank nya nu ni ma ke du ha le tank nya nu ni ma ke du ha le". The score includes a large watermark of the University of Ghana crest and the motto "INTEGRI PROCEDAMUS".

**Song Five**

**Mamle**

The image shows a musical score for a song titled "Mamle". It is written in a non-Latin script, likely Akan. The score is divided into two main parts: "Voice" and "chorus". The "Voice" part consists of a single melodic line with lyrics underneath. The "chorus" part consists of two melodic lines, with the first line having lyrics underneath. The music is written on a grand staff (treble clef) in a key with one sharp (F#) and a 2/4 time signature. The lyrics are: "mam le ye nu wo di dom ku ma ye le mam le ye nu wo di dom ku ma", "ye le eya nu tsoo mam le ye nu wo di dom, ku ma ye le mam le ye nu", "wo di dom ku ma ye le eya nu tsoo ye nu wo di dom ku ma ye le eya nu tsoo", and "ye nu wo di dom ku ma ye le ni eya nu tsoo". There is a large watermark in the background that reads "INTEGRI PROCEDAMUS".

Voice

mam le ye nu wo di dom ku ma ye le mam le ye nu wo di dom ku ma

chorus

ye le eya nu tsoo mam le ye nu wo di dom, ku ma ye le mam le ye nu

wo di dom ku ma ye le eya nu tsoo ye nu wo di dom ku ma ye le eya nu tsoo

ye nu wo di dom ku ma ye le ni eya nu tsoo

**APPENDIX B**

**Some Pictures at the Dmayem Festival**

*Fig.33 Newly Installable Chief at the Dmayem Festival*



*Fig.34 Chief in Procession on the Way to Durbar Ground*



*Fig.35 Drummers at the Royal Court*



*Fig.36 Fetish Priestess at the Royal Court*



*Fig.37 Fetish Priestess at the Royal Court*



*Fig.38 Royal Drummers*



*Fig.39 Fetish Priestesses Dancing to Entertain Crowd*



*Fig.40 Fetish Priestess Assistance Dancing to Entertain Crowd*



APPENDIX C

Pictures at the Installation of the New Queen Mother

*Fig.41 Sey Yielɔi at the Durbar*



*Fig.42 Female Elders at the Durbar*



*Fig.43 Sub-Queen at the Durbar Ground*



*Fig.44 Queen Mother Entourage at the Durbar Ground*





*Fig.45 Entotrage of Sub-queen Mothers at the Durbar Ground*



*Fig.46 Female Elders at the Durbar Ground*



