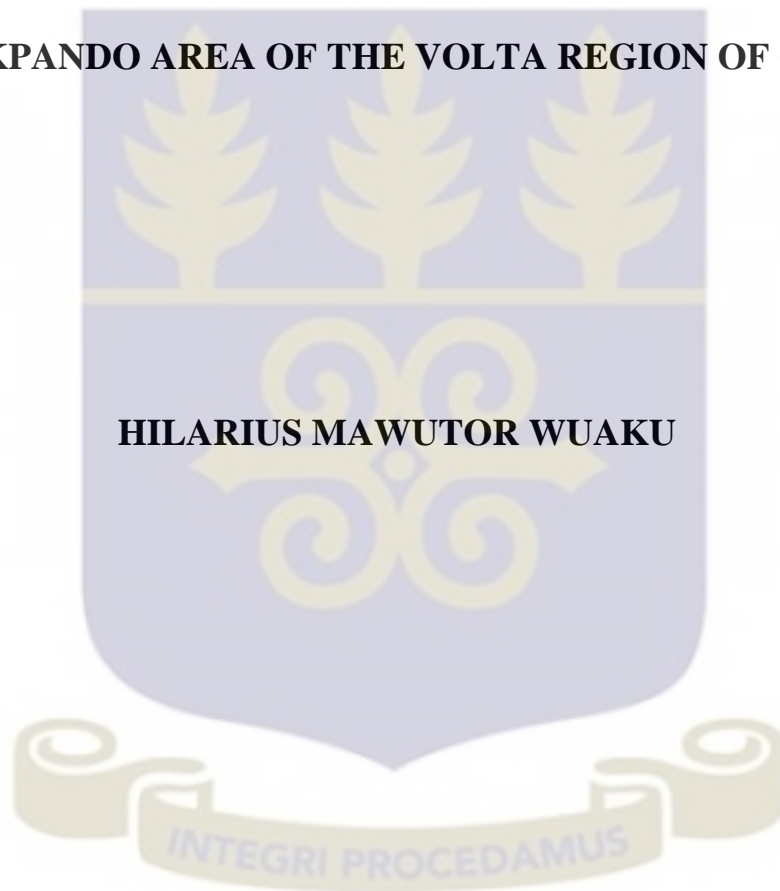


**UNIVERSITY OF GHANA**

**A CONTEXTUAL STUDY OF BRASS BAND MUSIC WITHIN THE  
PEKI-KPANDO AREA OF THE VOLTA REGION OF GHANA**



**DECEMBER 2015**

**UNIVERSITY OF GHANA**

**A CONTEXTUAL STUDY OF BRASS BAND MUSIC WITHIN THE  
PEKI-KPANDO AREA OF THE VOLTA REGION OF GHANA**

**HILARIUS MAWUTOR WUAKU**

**A Dissertation in the Department of Music, School of Performing Arts,  
submitted to the School of Graduate Studies in partial fulfilment  
of the requirements for the award of the degree of  
Doctor of Philosophy  
(MUSIC)  
in the University of Ghana**

**DECEMBER, 2015**

## DECLARATION

### STUDENT'S DECLARATION

I, **Hilarius Wuaku**, declare that this dissertation, with the exception of quotations and references contained in published works which have all been identified and duly acknowledged, is entirely my own original work, and it has not been submitted, either in part or whole, for another degree elsewhere.

SIGNATURE:.....

DATE:.....

### SUPERVISOR'S DECLARATION

We hereby declare that the preparation and presentation of this work was supervised in accordance with the guidelines for supervision of thesis as laid down by the University of Ghana, Legon.

..... (Principal Supervisor)

Signature:.....

Date: .....

..... (Co-Supervisor)

Signature:.....

Date: .....

## **DEDICATION**

This work is dedicated to all brass bands in the Volta Region of Ghana



## ACKNOWLEDGMENTS

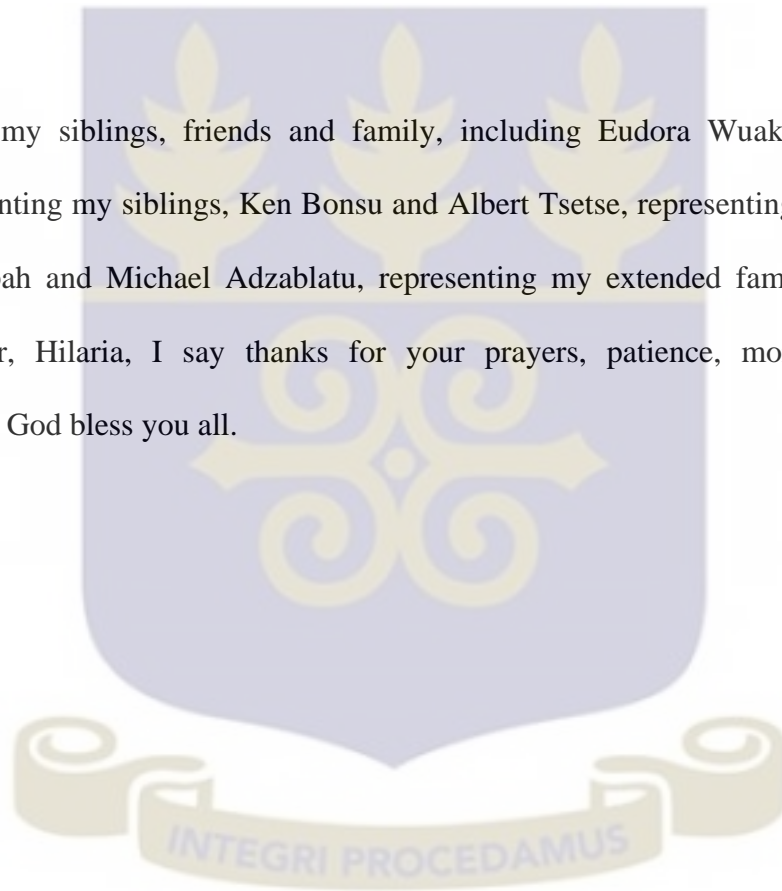
I express my heartfelt appreciation and gratitude to my Principal Supervisor, Prof Emmanuel John Collins of the Department of Music, University of Ghana, Legon and Co-Supervisor, Prof. Daniel Avorgbedor of the Institute of African Studies, University of Ghana for their enormous assistance, careful reading and general review of this project. Thank you so much. Also to Prof. C.W.K. Mereku, Dean of Students' Affairs, University of Education, Winneba, and Dr. Joshua Amuah, Head of Department of Music, University of Ghana, Legon, I say a very big thanks. But for your intervention and sacrifices as unofficial supervisors this work would not have come to its completion on schedule. I am so grateful.

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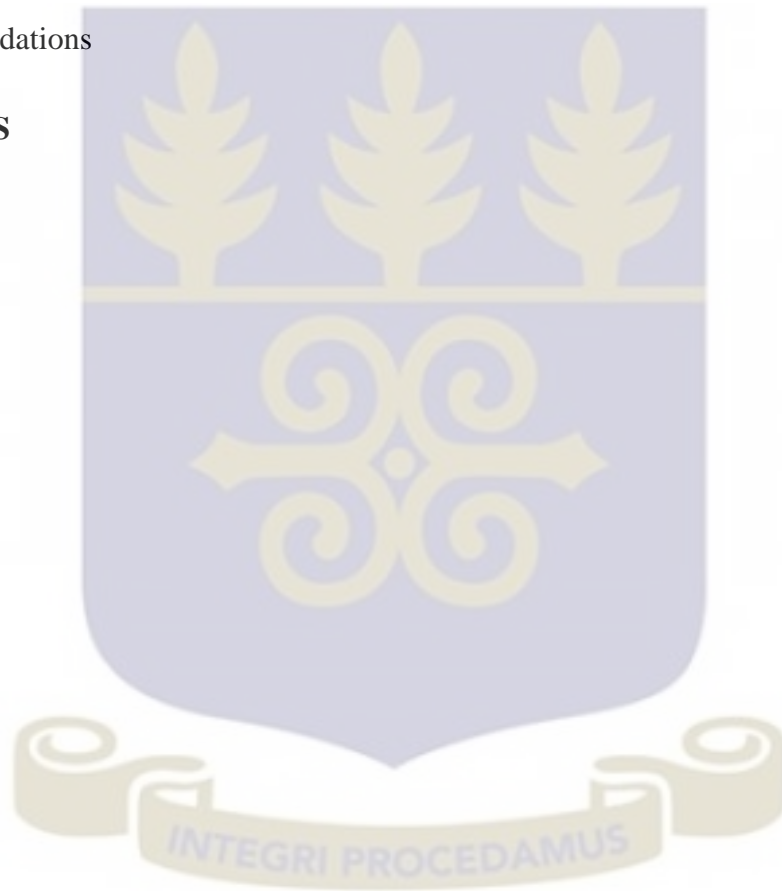
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## GLOSSARY

Adondo - Hour-glass drum.

Ɔuga – Master drum of the borbobor ensemble

Ɔuvi – Small drum (supporting drum)

Ampe5o5o — A traditional game for girls.

Evedada — A traditional game played by boys.

Atondo5o5o — A traditional game played by men during yam festival celebration.

Bakabake – This is pulverised yam slice. A kind of yam dish prepared during yam festivals

Kaba – Ghana traditional dress for females worn over a slit

Heneba / henema – Ghanaian traditional foot wear worn on important occasions

Akoge – Local castanet

Akaye – Rattle

Mamprobi one of the suburb towns in the city of Accra

Hadzibale – Ewe word for hymnbook

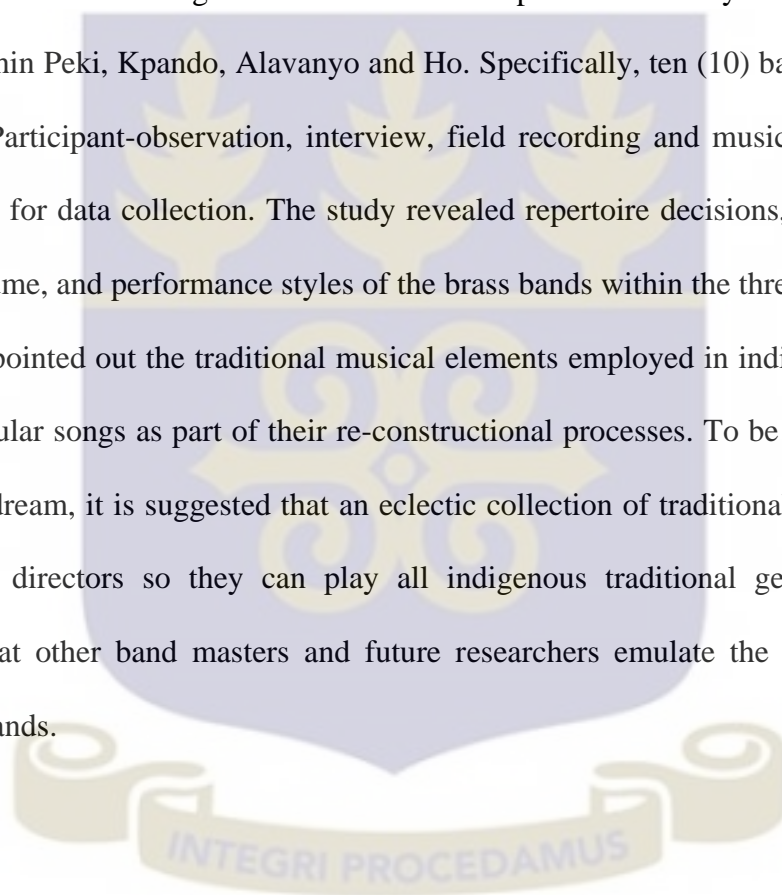
Agbadza – A traditional musical type found in the Volta Region.

*Akpledze* – traditional food prepared from roasted maize flour and palm nut soup



## ABSTRACT

Brass band music forms a very important part of the musical culture of the Volta Region of Ghana. As a legacy of the activities from post-colonial Ghana, brass bands generally include European brass and percussion instruments with occasional addition of local drums and other exotic instruments of the tradition as a result of indigenization. The purpose of the study is to investigate the contextual use of brass bands in funerals, festivals and state functions in the Mid-Eweland of the Volta Region of Ghana. The sample for the study comprised selected brass bands within Peki, Kpando, Alavanyo and Ho. Specifically, ten (10) bands were visited for the study. Participant-observation, interview, field recording and musical transcriptions were tools used for data collection. The study revealed repertoire decisions, instrumentation templates, costume, and performance styles of the brass bands within the three contexts under review. It also pointed out the traditional musical elements employed in indigenizing funeral hymns and popular songs as part of their re-constructual processes. To be able to fulfil the indigenization dream, it is suggested that an eclectic collection of traditional instruments are made by band directors so they can play all indigenous traditional genres. Finally, it recommends that other band masters and future researchers emulate the examples of the Volta Region bands.



## CHAPTER 1

### INTRODUCTION

The practice of brass band music stands tall among the musical genres in Ghana as it has its unique features and characteristics that identifies it from the other existing musical genres as choral music, dance band music, and other traditional genres including *agbadza*, *adowa*, *kpalongo*, and *b4b4b4*, just to mention a few. Public response to performances by brass bands can however not be overemphasized judging from the audience and dancers it attracts compared to other musical genres. Factors responsible for this sensation range among others, from performance practice and style, instrumental resources and timbre. Costume and general attractive potency and ability to adapt other musical types and improvise as a way of indigenization are equally potent drives that pull crowd during brass band performance and cannot be lost sight of.

No doubt, the National Commission on Culture has promoted the genre by organizing National Brass Band Festivals. The first, organized at Agona Swedru in 1991 was attended by brass bands from the Volta Region, Greater Accra, Eastern and Central Regions. The second was also organized as a Kasapreko Competition at the same Agona Swedru Sports Stadium in 2008. I held an interview conversation with Prof. CWK Mereku, the chief adjudicator of this competition. He indicated that the competition was keenly contested by the bands in attendance. (Mereku, 2015) He also stated the participating band were from the regions stated above and further provided a list of the bands in attendance as in table 1 below:

Table 1 Brass Band Competition (2008)-Table of participating Brass Bands

1	Skyy Power	Takoradi	9	God's Gift	Accra
2	Agyapaye	Winneba	10	St. Peters' Catholic	Takoradi
3	Unity	Abakrampa	11	Brass Construction	Takoradi
4	Agona Swedru	Swedru	12	Bringle Brass Band	Accra
5	Super Sonic	Takoradi	13	Mighty Brass Band	Winneba
6	Christ Prince of Peace	Ho	14	Kwanyako Brass band	Kwanyako
7	Unity Brassband	Aflao	15	Keta Roman Catholic	Keta
8	Western Show Boys	Takoradi			

Isaac Tandoh, was the leader of the band that placed second in the competition. In a personal interview with him he disclosed that the verdict was fair in his opinion, judging from the comments made by the chief adjudicator after the context before the announcement of the results. He actually took note of the technical points his band lacked, hence their position. (Tandoh I. , 2015)

The first point of contact in the Volta Region by the Bremen Missionaries during colonial Ghana was Peki where the Evangelical Presbyterian Church was established in 1847 (Agordoh, 2011). The musical input in the course of the missionary activities included the introduction of brass instruments into worship and in the schools they established. Unfortunately documented evidence on brass band activities in the region is very scant or entirely non-existent. This study seeks to address this problem and document activities of brass bands in the region.

### **Background of the Study**

The origin of Brass bands in Ghana can be traced back to the West African Frontier Force, one of the units in the Ghana Armed Forces (Collins J. , 2005). Brass bands emerged in Ghana during precolonial times with the activities of the missionaries who introduced brass instruments in churches to accompany hymns and in schools for use at parade grounds and

other school musical activities. Brass bands have sprang all over the country in schools, churches and at the community levels. They perform at functions such as festivals of various kinds, worship, funerals, awareness campaigns, political campaigns as in street procession and floats, just to mention but a few. Notable brass bands in the Volta Region can be found at places like Alavanyo, Peki, Ho, Kpandu and Aflao where they even had an all-female brass band. The scope of this study embraces careful selection of brass bands chosen from the Peki-Kpando area of mid-Volta region of Ghana.

A large number of brass band repertoire is choral. This stems out of the fact that brass band and choral music developed alongside with art music. (Nketia J. , 2004), refers to the term, art music, as:

Music designed for intent listening or presentation as concert music, music in which expression of feeling is combined with a high level of craftsmanship and a sense of beauty (Nketia 2004:5).

Amuah (2012) also refers to the Ghanaian choral music idiom since the 1930s as that which can be described as interaction of traditional African music and Western art music. This is similar to brass band music which shares a lot in common with choral music. The 1920s and '30s marked the path-finding efforts of Ephraim Amu (1899-1995) and his contemporaries including Nketia (since 1921) and Nayo. Dor throws more light on this and said:

Ghanaian choral composers have sought not only to situate their songs in the broader social, cultural, and political landscapes of their nation, but also to use indigenous materials and creative procedures that redefine their identity as African composers. (Dor, 2005).

This assertion holds not only for choral music but also for other musical types of western origin. Brass bands, in order to meet the demand of society, play local tunes which are

highly indigenous to societies in which they find themselves. Hymns are often indigenised by rhythmic alterations and accompanied by percussive instruments of various indigenous forms in the style of popular musical genres that are endemic in the society.

Today, the contemporary Ghanaian brass band owes such forbears a great debt of gratitude for such bold initiatives taken. It has become the norm for a few, to use traditional musical elements as pre-compositional resources as the basis of their composition. (Amuah J. , 2012). Composers and arrangers for brass bands are no exception. Brass bands move along with the tide as their activities lead them to perform local tunes and musical types including <sup>1</sup>*Agbadza*, *B4b44b4*, *Kinka*, *Egbanegba*, *Adowa*, *Kpanlogo* and *Kpatsa* tunes and rhythms just to mention a few. All these go a long way to bring brass band music to the door steps of the Ghanaian public making the musical type more localized and meaningful to the consuming public.

According to the Harvard Dictionary of Music, (Apel, 1972), a brass band is an ensemble made up of brass instruments with percussion accompaniment. These brass instruments are made up of four (4) sections according to the soprano, alto, tenor and bass parts if they are to perform choral works, which is most often the case since the repertoire of these bands is mostly choral in arrangement (Amissah, 2014), and (Quainoo, 2015.), presented illustrations with pictures of some of these brass and percussive instruments used in the brass bands. While Amissah (pp 14-25) dwelt on the Kwanyako Brass Band of Agona Kwanyako in the Central Region of Ghana, Quainoo's focus (pp 45-55) was more on the Mfantipim Senior

---

<sup>1</sup> *Agbadza* and *Kinka* are traditional Ewe musical type of the Southern (Anl4) and Northern (t4`u) Ewe origin. *B4b44b4* and *Egbanegba* are traditional musical types of Mid-Eweland. *Adowa*, *Kpanlogo* traditional musical types of the Ga of Accra, while *Kpatsa* and *Takai* are those of the Eastern and Northern region origins respectively.

High School Brass Band and at least one selected “local street brass band”, in Cape Coast also in the Central Region.

It is still however worthy to make brief mention of these instruments in this project. The instruments involved as a general list include the Trumpet, Cornet, Flugelhorn, Trombone, Baritone, Euphonium, Tuba and Sousaphone. These are the instruments commonly found in brass bands in the selected area of the Volta Region even though common in other parts of the country.

### **The Trumpet, Cornet and Flugelhorn**

The trumpets and cornets which play in two groups, thus first and second respectively for soprano and alto. The trumpet and cornet have similar range and playing technique, and are used interchangeably. They are the highest pitched among the brass instruments and play the first and second parts. The cornet is rather more mellow in tone hence in common practice assigned to play the second parts even though it has the same range and playing techniques as the trumpet. The flugelhorn is much deeper in tone than the trumpet and the cornet. It is however appropriately used to play the second voices in the brass ensemble. These three instruments are tuned in the B flat key, and play a full tone lower the concert pitch.

### **The Trombone, Baritone and Mellow Phone**

The trombones, which are tuned to the concert pitch, play in two groups and to cater to the male voices, again when being likened to voice parts. Most commonly found in our Ghanaian brass bands is the tenor trombone. It is also worthy of note that some of these tenor trombones come with valves for manipulating the keys while a greater majority identified in the bands are slide trombones as the bass. The bass trombone which is normally used to play

the bass part is much bigger in size and deeper in tone than the tenor trombone. Also common among our brass bands is the baritone and mellophone which enhance both alto and tenor parts even though is being used predominantly for the tenor part.

### **The Euphonium, Tuba and the Sousaphone**

Even though basically a tenor instrument, the euphonium is most often used as a bass instrument and performs in the ensemble as such especially with the heavy presence of tenor trombone. The tuba is a bass instrument and plays the main part of the bass. Because it is much deeper in tone than the euphonium and the bass trombone, the tuba normally gives a good colouring when it plays an octave lower than the main bass line in the ensemble. The sousaphone is another bass instrument that joins the bass family in performances with the ensemble.

### **The Horn**

The Horn has a very wide range of pitch and can play as high as the trumpet and as low as the euphonium. In the brass band setting however, it is common to find it playing with the inner parts (alto and tenor) because of its mellow tone colouring. Horns are normally tuned in F but current smaller horns are designed and tuned in the B flat key.

All these brass instruments have mouthpieces and bells at the extreme ends; the mouth piece through which sound is produced into the instrument by means of techniques of action caused by vibration between the lips and the mouthpiece. The bell however serves as the exit point of the sound produced into the instrument. The size of the mouthpiece and bell depends largely on the size of the instrument and its intended function in the band. The implication here is that the higher-pitched instruments like the trumpet and cornet will have much smaller

mouthpieces and bells than those of the lowest pitched instruments like the tuba and sousaphone which have bigger and wider mouthpieces and bells.

### **Saxophones**

Even though not classified as brass instruments, saxophones, which use reeds instead of mouthpieces find themselves into brass bands by virtue of the sounds they make. These are very close to the tone colours of the brass instruments and, in fact, they are also made of brass and silver materials. A lot more investigations will however be made in this study as to how that actually came into being. These woodwind instruments, the saxophones, are of three types; the soprano, alto and tenor saxophones. As their names suggest, the soprano and alto saxophones play as such while the tenor saxophone is often used to play the tenor part even though occasionally used to play some of the bass lines because it has a wider range that makes it capable of doing so. The definition of the term brass band however cease to limit itself to solely, brass instruments but also embraces saxophone in its instrumentation.

### **The Percussion**

The percussion section of the brass band consists of all those drums and percussive instruments played by striking in one way or the other and basically includes the bass drum, side drum, snare drum, cymbal and triangle which are all western instruments. Most of these are however locally made. It is however very common of late to find Ghanaian traditional instruments made by local expert carvers and blacksmiths used in the brass bands. Some of these instruments include *Asiui* (*Uuga* and *Uuvi*) thus local drums (big drum and small drum), castanets, *Akaye/Axatse* (rattle), conga, clappers and of course, hand clapping forming the percussion section of the brass band.

### **Statement of the Problem**

(Reily S. A. and K. Brucher, 2013), identified the little attention being given in the scholarly field for brass bands. This account comes as a valuable one as it provides information on brass bands just at this time that they are beginning to attain some level of recognition in the field of academia, which hitherto was not visited. Reily and Brucher edited nine articles by different contributors from varying parts of the world—Britain, Japan, South Korea, New Orleans, Brazil, and South Africa. The rest are Portugal, Ireland and Mexico.

In recent times, popular music in Ghana including brass band music has begun gaining enormous recognition among scholars. Brass band music has contributed vastly the socio-cultural and political life of our people, which is at the full glare of both the academic and non-academic practitioners. It is surprising, however to note the scant space it occupies in academia.

The researcher recognizes that Ghanaian brass bands have received little research attention. Scholars have virtually lost sight of the existence of brass bands, which are used all around us in our day-to-day activities. This reluctance which might be debatable though, is said to be because people opine that brass bands seem to be dominated by the semi-literate class. This notion is still wrong since the membership and composition of brass bands today is extremely of highly literate class.

There exist a host of researchers that have looked at the subject in Africa though. (Olatunji, 2012), wrote about military bands in Nigeria and how they have influenced local brass bands in that country. (Ebonyi, 2002), and (Hukporti F. K., 2014), on the other hand, have written extensively on Ghanaian military bands. Although (Dordzro, 2012.), and (Flaes R. B., Brass

Unbound, 1999), did some work on brass bands in Ghana, the former touched on only brass bands in schools in the Greater Accra region whilst the latter also covered only brass bands in the Central and Greater Accra Regions. Obviously, no one has dared the Volta Region even though it has a rich history of brass band music. In view of this, the main problem of this study is to fill the information gap by researching brass band music in the Volta Region of Ghana.

### **Purpose of the Study**

The purpose of the study is to investigate the contextual use of brass bands in funerals, festivals and state functions in the Volta Region of Ghana.

### **Objectives of the Study**

Specifically, the following objectives were designed to guide the study. To:

- document the history and development of brass band music in Ghana.
- investigate the contextual use of brass bands in Funerals.
- explore the contextual use of brass bands in traditional Festival.
- examine the role of brass bands in the context of National Day celebration.
- discover types of Repertoire in the three contexts.

### **Research Questions**

The following broad questions were formulated to guide the study:

1. What is the history and development of brass band music in Ghana?
2. What are the contextual uses of brass bands in Funerals in the Volta Region of Ghana?

3. What are the contextual uses of brass bands in traditional Festivals in the Volta Region of Ghana?
4. What role does the brass band play in the context of National Day celebration?
5. What types of Repertoire are used in the three contexts?

### **Significance of the Study**

There is the need to explore the performance culture of brass bands in the Volta Region of Ghana and present a musical analysis hence this study cannot be overemphasized. This comes in view of current trend of discourse advanced in line with the study. The project intends to make a formal effort to address the peculiar trend of performance practice, instrumental resources and derived use of musical elements in the repertoire of brass bands in the Volta Region of Ghana. In so doing the study will continue towards a more far reaching attempts that analysts of today may make.

- The results of the study can bring to the fore a clearer understanding and direction to brass band practitioners, as in composers, arrangers, and performers alike, the validity of the current move towards the use of more indigenous materials which are increasingly in use.
- Ghanaian communities see the brass band as a favorite and most reliable choice for their programmes in the spate of rampant power outages, processions and other outdoor programmes. Musicians in the brass band fraternity and beyond will therefore see the need to work at identifying traditional musical elements and incorporating these in their very environments to satisfy the demands of their audience.
- This project will no doubt become a study material for schools, colleges and in fact all music institutions of higher learning as a reference point in issues pertaining to the brass band.

- The study will also be a guide to band directors to re-examine their teaching methods and guide their instrumentalist to develop appropriate techniques in playing



### **Scope and Limitation**

The study focused on selected brass bands within the Peki-Kpando area of the Volta Region of Ghana even though bands from surrounding areas including Ho, and Alavanyo would also be looked at during the fieldwork. The selection of this region and hence selected bands is as a result of the fact that the region had had a long standing tradition of brass band activities dating back to the colonial days in both the church and schools. The selected region is also that in which the researcher had stayed and personally had encounters with some of the brass bands borne in mind to study.

To make the topic more understandable, the study would throw some light on few historical and socio-cultural factors. This would be done through library materials and by oral culture although the main focus is analytical in its approach and theoretical and philosophical in its orientation, thereby bringing to bare performance practice and musical elements worthy of note in brass band music. A critical analysis of the music and performance culture of these selected brass bands as the project seeks to embark on shall focus on unearthing the peculiar strategies, repertoire and performance style in which these selected bands operate. It is assumed that peculiar and similar traits are embedded in the selected bands. This expectation of the present researcher will be on the lookout for to guide in compiling the generalizations in the concluding sections of the work.

### **Layout of the Study**

The study is organised in seven chapters. The first chapter looks at the background of the study, the statement of the problem, purpose and layout of the study, research questions, significance of the study and delimitations. Chapter two discusses literature review and related research. Chapter three is concerned with methodology and data collection. This

includes the research design, study population, sampling and sample procedures, instrumentation, data collection procedure and data analysis procedures. Chapters four, five and six discuss the analysis of the three contexts of brass band music in the Volta Region of Ghana. Finally, the seventh and final chapter summarises the research findings and presents the implications for further research, recommendations and conclusion.



## CHAPTER II

### LITERATURE REVIEW

The review considers views of various scholars on the development of brass bands worldwide and zooms onto the West African sub-region looking at the impact of indigenous and traditional music on brass bands. The related literature was reviewed under the following sub-headings:

1. Definition of Brass Band
2. Status of Brass Bands Worldwide
3. Adoption of Elements of African Music and Dance Genres
4. Impact of indigenous and neo-traditional Musical Genres
5. Influence of Art Music on Brass Bands

#### **Definition of Brass Band**

Brass Band is classified as a musical sphere that is durable and distinct as a performance domain (Herbert, 2013). Herbert argues that brass bands in Britain emerged around the last quarter of the nineteenth century virtually as a complete entity that had remained basically as such since. Herbert asserts that several factors including cultural shift, economic changes, military growth, rising nationalistic power, and technological advancement among others have been responsible factors that had made both military and civil brass bands to grow, an assertion which is undisputable. He also highlights the distinctive features among the bands and ends with a compilation of the features these bands share in common. These assertions are true but need an investigation in a typical non-western cultural environment like Ghana as against Britain because of the vast difference in culture.

### **Status of Brass Bands Worldwide**

The world is becoming a global village and all efforts need to be made to bring the remotest community into the limelight of academia, and this is another focus of this project. The field, according to them, even though had chocked some successes by doing recordings, is still not prominent within the popular music cycles and that there is a greater awareness of this neglect. Scholars, including this research project are gradually expanding their ethnomusicological dimensions to cover hybridity and colonial legacy, so to speak. In this perspective, this research identifies the influence of colonial legacy and indigenization on brass band music of today. (Reily S. A., 2013), again stated, “this blurring of boundaries has also increased the dialogue between music scholars and sociologists, anthropologists and cultural geographers interested in music research.” This expansion has also been driven by globalization and its related themes as localization, colonialism, post-colonialism, and socialization among others. These concepts all relate to the operational definition of contextual as applied in this study. Cross cultural research is gradually opening opportunities for brass band music to flourish in the field of academia. As a result this review extends beyond the boundaries of Ghana and draws information from neighbouring African and western cultures where activities of brass bands are spotted.

### ***Western World Brass Bands***

(Ramsey G. , 2013), addresses the North Irish Protestant parading culture of bands in his article. He points out that the flute band is an important historical source from whom many community-based amateur ensembles take inspiration. The ensembles share a common European military lineage even though the instrumentation departs from that of brass bands. As a result of the annual touring activities members were able to enjoy a long-lasting emotional experience of socialization. Addressing the issue with Portuguese amateur wind

bands, (Brucher K. , 2013) observed that even though members of the bands receive formal music lesson in the band's school a lot more learning takes place outside the school setting and also in the course of performances and interactions with colleagues and the community.

In another account, (Mammaing, Nov., 1971), in his article discusses British brass bands, in line with their dexterity as a result of the numerous annual competitions constantly held that sees more than a 100 brass bands participating. Mammaing provides highlights on the competition as to participation, categorization, formalities, and instrumentation. He further draws distinction between British and American brass bands in light of their use of terminologies, instrumentation and performance style.

Similarly, (Sakakeeny M. , 2013) also reveals what happened in the streets of New Orleans. He presents a first-hand account of the risky lives of brass band musicians in New Orleans. These young men are celebrated as cultural icons for upholding the proud traditions of the jazz funeral and the second line parade. They unfortunately remained subject to the perils of racial marginalization, urban violence that characterize life for many black Americans, and of course, poverty. The narrative follows that members of the Rebirth, Soul Rebels, and Hot 8 brass bands from back street to backstage, before and after Hurricane Katrina, were always in step with the tap of the snare drum, the thud of the bass drum, and the boom of the tuba.

In the Western Cape, South Africa, (Bruinders, 2013) focused on the bands of the coloured community of South Africa who visited homes of community members as well as competitions as part of their activities and with their joyful repertoire reminded themselves of their vibrant past and other good memories.

### ***Southern-American Brass Bands***

In her, “*From Processions to Encontros: The Performance Niches of the Community Brass Bands of Minas Gerais, Brazil*”, (Reily S. A., 2013), also makes her contribution to making music in the community to determine and being determined by the nature of the place and context of performance. She argues, brass bands may not have contributed to only dissemination of their versatility but also help explain their durability. Tracing the activities of brass bands from the mid-nineteenth century in Brazil to the present, she tells of how the bands have adapted to changing circumstances and that of the gradual extinction of traditional practices of *banda*.

Simonett (2013) provides a thorough account of the historical development of the *banda* tradition of Sinaloa, Mexico. In her presentation, she reports that this case study, represents a fundamental state of professional music making. These high class bands within the last century began to face the challenges associated with the economic changes, technological advancement and the violence of drug-trafficking. Some bands achieved some level of success by recordings in the 1950s. During the 1960s, however, most *bandas* were becoming marginalize because of the accessibility of amplification systems. Most *bandas* then started limiting their activities to the villages. The 1990s, according to her, saw the introduction of the *technobandas* in which *banda* performances were transferred to the practice of performing with electrical instruments and drum kits as a result of the insurgence in technology.

### ***Eastern-Asia and Southern Pacific***

Brinner (2008) in his article, *Music in Central Java, Experiencing Music, Expressing Culture*, gives an exposition of what Gamelan is and Gamelan performance contexts. It provides a

vivid exposure on the Javanese traditional musical culture pointing out various drums and other musical instruments with reference to their construction and tuning systems. Even though of a distance, there is a cultural relationship in the construction of instruments and performance culture of traditional music performance of the Javanese and Ghana. However no brass elements and playing techniques for that matter which this project seeks to address are not highlighted.

On Japan military bands, (McClimon, 2013) presents an overview of the development of military bands in Japan. By careful analysis of repertoire she identifies how military bands articulated tensions derived from the power to modernize and westernise their performances while trying to maintain the Japanese ancient identity. Japanese composers started composing marches and fusing western and Japanese musical elements while they kept inviting directors from the west to train their people.

Additionally, (Kim, 2013) reports an example of the adoption of the military band model from the west. The Korean brass bands according to her were initially Japan-modelled in the western styles. The invasion by the Japanese however strengthened their nationalism and transnationalism. The South Korean alliance with the United States caused American military marches to dominate during wartime while nationalists inspired marches with Korean flavours. Contact with American soldiers also got Korean bandsmen exposed to popular music, a legacy of musical hybridity.

### ***Africa Brass Bands***

Olatunji (2012) looked at the military band culture in Nigeria, pointing out the gradual digression from western dominance of the repertoire to the current situation where traditional

tunes are being arranged by various composers and arrangers for the military band. Findings of this study showed that though the military band tradition is a European phenomenon, indigenous African instruments can coexist with the application of Ghanaian folk materials. For that matter, instrumentation, musical traditions and repertoire were also looked at. It also revealed that many Band Directors do not know the musical heritage of the bands they conduct, let alone the history, and its musical cultures. The work also took note of the fact that Bandmasters who are mostly regarded as ‘insiders’ and know the inside out of their profession, take little or no interest at all in documenting the tradition they have inherited over the years. The focus on performance and improvisational skills was however, not addressed in this work coupled with the fact that focus of this project was more on military bands to the neglect of community and ad-hoc brass bands, this project seeks to embrace. This assertion about military band music of Nigeria holds in many respects with what pertain in Ghana where repertoire is a fusion of western and traditional musical elements as exemplified in the melody, harmony and style.

Rumbolz (2000), in his PhD dissertation, “A Vessel for Many Things: Brass Bands in Ghana” looked at brass band music in Ghana in some selected communities. His focus was more on bands in the Central and Greater Accra Regions including Swedru No. 1 Brass Band and Kwanyako Brass Band. Rumbolz indicates that brass bands music in Ghana constitute a dynamic African tradition that continues to develop. He make reference to the Kwanyako Brass Band in the Central Region of Ghana as that which draws his attention and focus. Mention has also been made of a brass band competition in which various bands featured. The gradual shift from the western culture of brass band to indigenization is however on the ascendancy. This could however be noticed in both the instrumentation in which locally make

traditional musical instruments are being incorporated in the brass band set up. The use of indigenous folk and popular tunes by the military and police bands is also on the increase.

Hukporti (2014) in his PhD dissertation, looks at “Military band in Ghana: A Historical Inquiry”, in which he examined the introduction of Military Band by the British during the Gold Coast era (1821-1965). These bands, according to him, are now institutionalised in the security services such as the Police, Army, Navy, Air Force, Prisons, Immigrations, and Fire Brigade. The research investigated four major component parts of the existence of military band in present day Ghana. These component parts include: i) the historical development, ii) its musical traditions (as in repertoire) including acculturative influences, iii) costume and insignia, and iv), the contributions of early European Missionaries.

### **Impact of indigenous and neo-traditional Musical Genres**

Ruth Stone (2005) presents fundamental stylistic concepts of West African music using a focused case study of performance in Liberia, among the Kpelle people. She discusses the diversity, motifs, and structure of West African music within the larger patterns of the region's culture, highlighting those aspects of Kpelle music that are common to many other West African traditions. Likewise, she explores fascinating parallels to these analytic themes in the textiles and masks of related arts and in broader cultural practices such as the sequences of greeting. She finally describes how music and dance in West Africa are tied to the fabric of everyday social and political life.

Similarly, (Younge, 2011) identifies the dance and musical traditions of Ghana's four dominant ethnic groups. His discussions are not only concepts of music, dance and performance in general, but also cultural perspectives, performance practices, and the form

and structure of twenty-two musical genres of dance drumming ceremonies. Historical, geographical, cultural and social backgrounds of the groups are included, as well as orthographies of each language with their unique pronunciation guides. As a result of indigenization these elements described by the authors above are not far from being associated with brass band music.

Equally importantly, (Collins J. , 1976) gave a general overview of highlife music and describes it as a fusion of African and Western music and Islamic influence. He also made references to some popular musical styles found in South Africa, Zimbabwe, Kenya, the East African coast, Central and North Africa. Looking at the development of brass band music in Ghana, the paper takes a further describes how band masters have incorporated palm-wine and guitar band style highlife, *Adaha* and *Konisomba* highlife into their repertoire.

### **Influence of Art Music on Brass Bands**

Nketia (1993), in his introductory note on the historical and stylistic background of the music of Ephraim Amu, in *Amu Choral Works*, gives an overview of the African Art choral composer, Amu. He highlights Amu's exploits and achievements as in his great contribution to the development of African Art composition. Nketia also highlights Amu's compositional style as exhibited in the compilation, some of which the brass bands play. Nketia (1998) points out various stages of the development of African music as in both schools and community levels. Challenges and policy issues have also not been left out. This musical development cuts across all musical genres including brass band music.

Dor (1990) gives a vivid account of the musical tradition of the Alavanyo town and the influence the Alavanyo orchestras have had on the people over the years. He identified the

two orchestras in Alavanyo, the Liberty Orchestra in Kpeme and The Unity Orchestra at Wudidi, an orchestra founded by his father and an environment in which he grew up as a cellist. His survey brought to bear instrumental resources and repertoire of these orchestras and also the numerous personalities that had been influenced by the existence of these orchestras and general musical culture of the entire Alavanyo Township and surrounding areas. It is imperative that the Alavanyo orchestras must have influenced performances of brass bands in the surrounding areas and beyond.

Amuah, (2012) looks at the works of three distinguished choral music composers from Ghana – George W. Dor, Nicholas K. Badu and Newlove K. Annan – in which he focused on their use of traditional musical idioms as compositional resources, viz., rhythm, melody, harmony, tonal inflection of speech and its influences on music were among other factors he explored. The choral forms described by the authors above, Nketia, Dor and Amuah are the type of popular forms which are not uncommon with brass bands of Ghana today.

Furthermore, attention is finally being drawn to the influence of trained military band directors who have impacted the local brass bands a lot. Ebonyi (2002) arranged indigenous Ghanaian tunes for the Central Band of the Armed Forces which are performed by all other Security Service bands including the Police band, Air Force band, Prisons band and the Immigration Service bands. It is common practice to hear these works performed during important national events like Independence Day parades, and passing out and inaugural parades of the security forces.

## **Theoretical Framework**

Three theories were employed to underpin this research project. They include i) Culture as a Dynamic Force; ii) Music as Social Life, and iii) Cultural Context.

### ***Culture as a dynamic Force (2004)***

Culture is a dynamic phenomenon. This is established by our concept of sank4fa, which establishes linkages with the positive aspect of our past and present. The concept affirms the co-existence of the past and the future in the present. It therefore, embodies the attitude of our people to the interaction between traditional values and the demands of modern technology within the contemporary international cultural milieu. Ghana Cultural Policy (2004).

“Sank4fa”, an Akan expression meaning “go back and retrieve it”, implies the revitalization of traditional practices which were suppressed or abandoned during colonial times. This area of brass band music seems to have been overlooked by scholars over the years and needs to be revisited. The study therefore seeks to address various Ghanaian societies be it ethnic, religious, and social class to see how musical elements of our traditional culture has been used and suggest ways of improving upon them. Amuah (ibid) states that Ephraim Amu’s composition, *Tete w4 bi ka, tete w4 bi kyerl*, (The past has something to say and to teach) articulates more clearly, this resurrection of the past. In line with this assertion, the use of traditional music in Ghanaian brass band genres is certainly in the right direction. This is well articulated in the activities of brass bands as they indigenize the bands in several forms including use of traditional drums in their instrumental resources and performing traditional musical genres in as part of their repertoire, to mention a few. This, so to speak, is a conscious effort at reactivating the past.

***Turino's theory of Music as Social Life (2008).***

By this theory, (Turino, 2008, p. 59) advocates the developing of tools to think about the special properties of music and dance that make them fundamental resources for connecting with our own lives, our communities, and the environment. Musical activities are identified in our day to day activities and various functions. Music is used at funerals to mourn the dead, at various festivals to express joy, during worship, and at work and even on the battlefield. Music is used to depict the mood of life as in expressing sadness, joy, violence, authority and dignity, just to mention a few.

There is the need to be conscious of how various elements play out in music to address and satisfy these dynamic of life. Elements of music – rhythm, pitch, melody, harmony, dynamics, text, form and structure, etc. – are artistically and judiciously blended to connect with our everyday lives. Selection of a piece of music is however determined by the type of function and its embodiment. The dynamics of life are equally depicted by brass bands and various musical genres be it choral, dance band or any other traditional musical genre. The underlying fact is that, each one of them draws on various considerations in selecting what to perform on any given occasion.

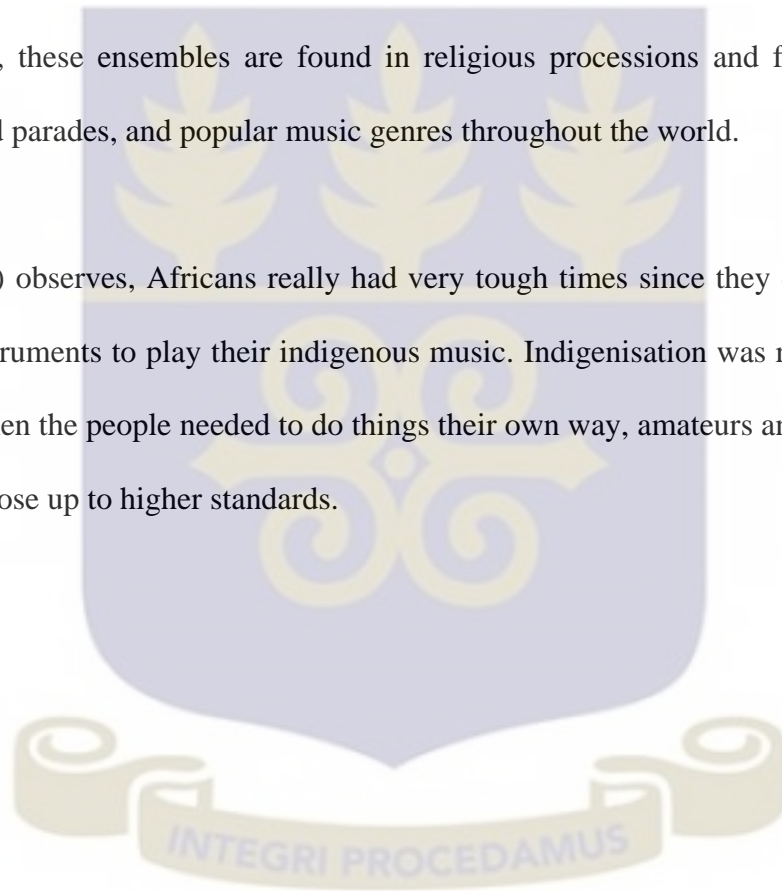
***Theory of Cultural Context (1964)***

Merriam's (1964) provides a comprehensive approach to music from the point of view of anthropology. It maintains that ethnomusicology, by definition, must not divorce the sound-analysis of music from its cultural context of people's thinking, acting, and creating. The brass band performance practices can indeed not be separated from the cultural practices and impulse of the society. Repertoire and style of performances is always in accordance with the cultural dictates of the society.

### **Summary of Literature Review**

In putting together a material that will be of interest to readers on brass bands the chapter discussed bands which are structured around western wind instruments and are among the most widespread instrumental ensembles in the world. Although these ensembles draw upon European military traditions that spread globally through colonialism, militarism and missionary work, local musicians have adapted the brass band prototype to their home settings. Today, these ensembles are found in religious processions and funerals, military manoeuvres and parades, and popular music genres throughout the world.

As Flaes (1999) observes, Africans really had very tough times since they could hardly use the western instruments to play their indigenous music. Indigenisation was revolutionary but gradual, and when the people needed to do things their own way, amateurs and indigenization of brass bands rose up to higher standards.



## CHAPTER III

### METHODOLOGY

#### Introduction

This chapter takes a look at the set of methods the researcher used to obtain the data needed for the research. These include design, population, sample, sampling techniques, instruments for data collection, when data were collected and how data were analysed.

#### Research Design

Research design according to Burns and Grove (2003) is a blueprint for conducting a study with maximum control over factors that may interfere with the validity of the findings made. (Parahoo, 1997) also describes research design as a plan that describe the “how”, “when” and “where” data are to be collected and analysed. A research design is the overall answering of research questions (Polit, et al. 2001). (K., 2005), opines that descriptive research seeks to elicit participants’ experiences and perspectives on a specific subject matter.

For the purpose of this study, descriptive method in qualitative research will be adopted. Descriptive research design, according to (Burns, 2003), is designed to provide a picture of a situation as it naturally happens. It can also be utilized to justify current practices and make judgments, and to develop theories when deemed necessary. More specifically, the research will adopt an ethnographic approach called fieldwork in ethnomusicology. In her definition of fieldwork, Stone (2008) states that:

Fieldwork employs close and sustained interaction—often face-to-face—with the people whose music is the focus of the study. Fieldwork implies immersion into the everyday life, musical performances, and other aspects of the society in which they live. Following the immersion experience, a

fieldworker produces written accounts—field notes—of the experience, which then serve as data for later analyses. Sometimes that same fieldworker also becomes adept at performance and teaching settings.

Stone (2008)

The purpose of the study is investigate the contextual use of brass bands in funerals, festivals and state functions in the Volta Region of Ghana, my ultimate choice of design became the fieldwork.

### Population

It is the larger group from which individuals are selected to participate in a study which consists of all the subjects you want to study. A population comprises all the possible individuals that constitute a whole (Gay, 1987). The population that was involved in this study includes all brass bands in the Volta regions of Ghana. The sample for the study comprised selected brass bands within the Peki-Kpando area of the Volta Region of Ghana. Bands from surrounding areas including Ho and Alavanyo were also looked at. Specifically, the following ten (10) bands were visited for the study:

S/N	NAME OF BAND	LOCATION	TOTAL MEMBERSHIP
1.	Blessed Brass Band	Woadze	15
2.	Teres Brass Band	Kpando Aziavi	18
3.	Norvisi Brass Band	Kpando	16
4.	E. P. Brass Band	Wudome	15
5.	Peki Brass Band	Blengo	25
6.	Tsame E. P. Church Brass Band	Tsame	16

7. BlacFox Brass Band	Anfoega	24
8. Prince of Peace Brass Band	Ho	25
9. Liberty Orchestra	Alavanyo	23
10. Unity Brass Band	Todome	16
11. Masterpiece Brass Band	Anfoega	16

The selection of this region with these bands is as a result of the fact that the region had had a long standing tradition of brass band activities dating back to colonial times in both churches and in schools.

### **Sample and Sampling Technique**

The process to be used in selecting a number of individuals for a study in such a way that the individuals represent the larger group from which they were selected is sampling and the representative portion of the population is the sample. (Gay, 1987).

The purposive sampling technique, also called “judgment” was used to select the brass bands. According to Bernard (2002), purposive sampling is the deliberate choice of an informant due to the qualities the informant possesses. The researcher decides what needs to be known and sets out to find people who can and are willing to provide the information by virtue of knowledge and experience (Lewis & Sheppard 2006).

The sample size was 100 made up of band leaders, instrumentalists, elderly brass band enthusiasts, church elders and opinion leaders in the community who were the key informants of the study. The breakdown of informants is indicated in Table 2 below:

Table 2: Informants

Category of informant	Number
Band Leaders	11
Instrumentalists	55
Church Elders	22
Elderly Brass Band Enthusiasts	5
Opinion Leaders In The Community	7
<b>Total</b>	<b>100</b>

### **Instruments for Data Collection**

The instruments used for data collection were participant-observation, interviews, field recordings and musical transcriptions.

### ***Interviews***

During the interview, the interviewer asks questions of a participant, who then answers. Interviews may not have questions that gather basic factual data on participant's age and gender, but usually they focus more on the participant's thoughts, feelings, experiences, knowledge, skills, ideas and preferences (Avoke, 2005). An interview guide was designed for all the categories of informants for the data collection.

### ***Participant Observation***

As an insider, the researcher embarked on a participant-observation in which he immersed himself into the everyday life, musical performances, and other aspects of the society in

which the data were collected. The immersion experience as a fieldworker produced written accounts—field notes—of the experiences, which later served as data for analyses.

### ***Field Recording***

Some researchers have found photography and video a useful supplement (Fretz, Shaw & Emerson, 1995; Mehan, 1992) for data collection. Field notes include both descriptive accounts of settings, individuals, events, and dialogue, as well as researcher reflections regarding analytical methods were employed by the researcher. For this study the researcher used his Samsung S4 phone for the audio and video recordings as well as a Sanyo voice recorder.

### **Data Collection Period**

#### ***Pilot Testing of Instruments***

The interview guide and participant-observation checklist were designed in October 2011 and pilot tested in the same month on the Lakeside E.P. Church Brass Band at Adenta Housing Down and that of Lashibie E.P. Church Brass Band all in Accra. The results of the pilot test were successful and indicated that the instruments were both valid and reliable.

In her explanation on validity and reliability, (Roberts, 2010) has this to say:

*Validity* is the degree to which your instrument truly measures what it purports to measure. In other words, can you trust that findings from your instrument are true?

*Reliability* is the degree to which your instrument consistently measures something from one time to another. If you measure the same thing again, would you find the same results? (ibid. p. 151).

Consequently, the interview guide and participant-observation checklist were duplicated for the data collection processes.

### ***Funeral Data Collection***

The researcher planned to visit the informants to carry out his interview between February and December 2012. During the first visit we agreed on the recording schedule with the band leaders, taking cognisance of their pending engagements and performances. In consistency with the dates I attended funerals of prominent personalities at Woadze and Anfoega in the last weekends of April and June, 2012. This gave me the opportunity to watch and perform with the Blessed Brass Band Academy of Woadze and the Masterpiece Brass Band of Anfoega.

I visited home, Peki on a number of occasions to attend funerals of departed relatives and key personalities in the community. Here again, I observed and performed with most of the brass bands that were in attendance at these funeral. I also attended a funeral at Dzolokpuita in May 2015 where I met the Prince of Peace Brass Band in attendance. Having watched the same band perform during the funeral of the late former president of the Republic of Ghana, it served as a way of triangulating my first interaction with them.

### ***Traditional Festivals Data Collection***

Aside information received in my earlier interview with the band leaders and musicians at Peki, I attended the Yam Festival celebration of the chiefs and people of Peki including those held in September 2012 and 2015. The 2014 Gbiza Festival jointly celebrated by the chiefs

and people of Peki and Hohoe served as an opportunity to encounter with the Peki brass bands perform at Traditional festivals.

### ***National Day Celebrations Data Collection***

A recall of my basic school days where I always played on the Independence Day Celebration with my school band—the Avetile E.P. School Brass Band— are memories I never missed. Again, aside the information I had during my first round of interviews I consciously went to Ho to experience the Prince of Peace Academy Brass band as they performed on the 2013 Independence Day Parade.

Other relevant information received from informants about all three contexts of performance were through phone calls, text messages, whatsapp messages, and videos. All these information gathered as data collected were transcribed and used in the analyses.

### **Data Analysis**

The data collected with the instruments—participant-observation, interview, field recording and musical transcriptions—were analysed when the researcher had the opportunity to be in the United State of America as part of a split-study programme at the Indiana State University between August 2014 and May 2015.

### ***Formal Analysis***

The data from participant-observation, interview and field recording were transcribed and reported using Donald F. Tovey's descriptive communicative type of formal analysis (Bent 1988, 88-90).

### ***Musical transcription***

The musical data collected were transcribed by the researcher from memory using his aural culture skills (rhythmic and tonal) after which he processed them with the 2010 version of the finale music notation software. No comprehensive analysis can be conducted on all the repertoire of the target brass bands to select for this project simultaneously. There will however be the need to sample out for repertoire that contain the diverse features that have the needed musical and cultural attention to be taken note of in order to achieve the desired goals of the research project under review. Since the research seeks to be analytical, historical and to some extent comparative, interviews will be conducted with much focus on oral tradition.

The Head offices of the EP Church both at Ho and Accra were contacted for information on the Bremen missionary activities in the Volta Region. Other stakeholders interviewed included pastors, brass band leaders and performers in selected brass bands in the region under focus. Other educationists and brass band enthusiasts were also interviewed to solicit their views on the topic. This interview procedure went along with recording gadgets including tape recorders, audio and video cameras to capture proceedings that facilitated the post-field data collection period involving a desk work for playing back and transcription of data collected during the interview sessions. Coupled with this interview, my research activities on the topic involved library work to read from books, articles and other relevant materials available for information on this topic. Internet resources were equally very important in sourcing information related to this topic. Online books and journals for articles, and youtube videos were all sources that informed the success of this project.

The corpus of the work included transcribing some of the music scores which are non-existent and were needed for analysis. Obviously, I resorted to the use of both audio and video recordings of live performances aside the recorded brass band works already existent on the market shelves. The finale music software was used in transcribing selected repertoire for analysis. Note was taken during interview sessions together with audio recording and these were transcribed later for analysis. The transcriptions were also needed to do comparative work with existing scores as against improvisational skills of the bands' performances. The researcher had an appreciably good background and exposure in the area of this study and the personalities involved and currently is himself still involved in performing, organizing and training brass bands. This position greatly went a long way to facilitate the success of this project.

I had earlier made personal approaches to colleagues in the brass band fraternity, lecturers, students, composers and band directors for brief interactions on the intended study. This did not only serve as an end in itself, but also as a means to providing a clearer understanding of the stylistic features of the focus of the project.



## CHAPTER IV

### THE CONTEXT OF FUNERAL

#### **Overview of the Funeral Event**

Funerals are very important ceremonies in Africa and Ghanaian communities are no exception. Like other communities, the Volta Region of Ghana also marks funeral celebrations with series of activities. Funerals are a set of activities organised for the dead in the society. In a bid to give the dead a befitting burial various activities are organised right from the time of death to the day of burial. The actual funeral is a three-day celebration that starts with keeping wake on Friday to the burial service followed by a procession to the cemetery for internment on Saturday. The last day of the celebration is on Sunday at church where the memorial and thanksgiving service is held.

The most important time of the funeral activities that attract the most of musical activities is the actual day of burial. Customarily, it is a tradition to have the body of the dead laid in state for public viewing. In the past, it was the practice to keep wake the night before the burial day. This practice used to be very functional till the mid-1990s when patronage declined for reasons being attributed to cost effectiveness of these elaborate funerals. This was the practice the late pioneer of Ghanaian Art Music composer, Dr. Ephraim Amu, had stood against single-handedly over the years. Amu had mentioned to me in the 1980s and at other gatherings he had the opportunity to address and he deemed it appropriate to do so. Abolishing the practice of keeping wake actually came into force when Amu died: he actually made a written will that wake should not be kept as part of his funeral celebration.

Keeping wake was a vigil night devoted to mourning the dead. This gathering involved the bereaved family members and the general community of people from all walks of life who come to show sympathy by joining the bereaved family members. It is a time the religious leaders use to console the bereaved families with preaching, words of exhortation, and singing of hymns and dirges. Musical performances of various forms – choral and instrumental are used to intersperse with speeches.

The practice of keeping wake gradually died away. People over the times began to come to terms with the hardship and hazards associated with tradition of keeping vigil over a dead body. Vigil was no more kept throughout the night. Church leaders made it a policy to keep wake up to midnight so they could go prepare for the burial service the next morning. Family members and other distant relations continued in their own ways till day break.

It was around mid 1990s when the churches in Peki completely ruled out the practice of keeping wake during funerals. This significant position was taken after the funeral of Ephraim Amu. Bereaved families were to ensure that no formal gatherings were made in the name of church of any sort. Church elders were also to decline invitations from bereaved families to lead such sessions. Offending church elders were also to face some form of sanction from the church authorities. Stringent measures were put in place to dissuade members of the Christian community from continuing this practice. Some of these measures included rejection of the family in terms of non-participation and hosting of the funeral service the next day and subsequent memorial and thanksgiving service on Sunday. The defaulting bereaved families were also to be sanctioned if they went contrary to the measures put in place by the church to curb this practice of keeping vigil as part of the funeral celebrations.

The current state of funeral celebration is stable. The body is laid in state late night of Friday or the dawn of Saturday for public filing past and viewing. The body is conveyed in the casket to the church on Saturday morning for the burial service. At Peki, occasionally, the burial service is held at the residence of the departed. From the burial service the casket containing the deceased body is carried on this procession from the chapel to the cemetery for burial. This procession involves all sympathizers in attendance at the burial service who file up in specific order normally announced at the church before the casket is carried.

Cremation is not a common practice in Ghana. Even though this practice is being frowned upon within the communities as a non-Ghanaian culture, it is being carried out in some of the city centres including the capital, Accra. The practice of cremation, a ritual which involves burning the dead body to ashes is not a normal practice of the region under study. I have personally not witnessed this ritual before, otherwise wish to state that, all the various stages of the funeral ceremony require the performance of some form of music.

### **Colours and their Significance**

The Ghanaian traditional culture considers the colour black and red for funerals. Black connoting darkness and death for that matter. The red on the other hand represents blood and love. The black and red therefore are used during funerals for the purpose of mourning within Ghanaian communities and most parts of Africa (Agyekum, 2014). However, on the passing away of the aged, it is believed that the deceased has come to complete the task assigned to him on earth. Death in this case is seen as retiring home, thereby, avoiding the hardship and hazards of this world. Bidding farewell at such times is therefore to be celebrating the departed.

The colour, white, is used at the funeral to denote victory and joy. The use of any attire in white or with a white background is most ideal and commonly practiced. Some families who want to make the funeral ground more colourful, still as a means of showing their last respect to the beloved departed decide on specially designed fabrics to sew towards the funeral. All immediate and extended members of the family are encouraged to purchase and sew this towards the funeral even though other mourners not necessarily close to the family are also at liberty to sew the same fabric towards the funeral.

It is also a common practice to have the pictures of the departed embossed in the fabric that is agreed to be worn during the funeral. This is very common with T-shirts of black or red backgrounds meant for use at the funeral. Rich families will also have the picture of the deceased embossed in whole bails of fabric agreed upon or make special orders for such designed fabrics before making them available for family members to acquire for use at the funeral ground. The picture embossment, again may go with some short messages expressing condolence. *Hede Nyuie* (Rest in Peace), *Babaa*, (Sorry), or simply, RIP, etc. in the Peki traditional area and many other parts of Ghana.

### ***Male and Funeral Variations***

It is worthy of note that family members and other sympathisers who come to mourn in the funeral cloth have the liberty to sew their fabric in any style for the funeral. The women will normally want to be in their best and diverse styles of *Kaba* and slit or straight dresses of various styles. Younger girls can as well dress as their adult relatives, friends or parents or skirt and top. All these will go with a nice shoe colour to match or the traditional *heneba* sandals. The male counterparts will be in their big shorts and top *jumpa* with cloth over it.

Many, however, would make do with the cloth without the jumpa under it, a practice which is rather more prevalent in the Akan communities of Ghana. This goes with a sandals or the traditional “henema” sandals. Long and short sleeves shirts and T-shirts with black trousers are otherwise a common funeral outfit for males. Figure 1 (a & b) below shows a funeral print of Togbe Ayim Ameyibor, the Adontenhene of the Peki traditional area, and a male “jumpa” sewn out of this.



*Figure 1: Funeral print of T4gbe Ayim*



*Figure 2: T4gbe Ayim's funeral pint sewn into men's jompa*

As stated earlier, the funeral of the aged is viewed as a relief from the hazards of this world. The funeral wear is normally of a white background. Figure 3 below shows a cross-section of the women Bible Class performing at the funeral of a 98-year old woman in the Volta Region of Ghana.



*Figure 3: White background costume for funeral of a 98-year old woman.*

### **Brass Band Uniforms**

The costume for performing groups including brass bands are also selected accordingly to match with the occasion. In some cases the band members only agree within themselves to put on any dress to match the funeral occasion – An all-black or red T-shirts with little or no designs or spots, seem to be dominant scenes. Black shirts; short and long sleeved shirts are also a common feature. It is also not uncommon that within rich families T-shirts specially designed for the funeral are provided for members of the invited brass band to use as costume at the funeral ground. Brass bands will normally avoid the use of cloth or heavier outfit for performance since they need some amount of flexibility to move around as they hold their instruments to play and also for the purposes of processions in which brass bands play prominent roles.

Some well-established brass bands have special costumes for funerals. Figures 4 and 5 below show the Prince of Peace Brass Band from Ho in their funeral costume. In Figure 4, it is significant to note that the funeral colours of red and black were used in designing both the top and bottom wears. The uniform is an all-black, with strips of the red fabric used for decorations. It is also worthy of note that, those who are not in the designed uniform wore black shirts and T-shirts to much. The drum-major is the director when the marching band is on the parade ground. By virtue of the leadership role he plays, his uniform is designed as a long sleeve. The mace is his instrument that he throws and makes his “displays”. The mace in the military bands is normally of gold or silver colour. This band designed a black colour mace to use during funerals, again to satisfy the colour dictates of funerals. Tandoh (2015).



Figure 4 - Prince of Peace Brass Band in funeral costume - Picture from Isaac Tandoh

The entire band, as could be seen in the picture in Figure 5 wears a red long-sleeved top over a black trousers.



Figure 5- Prince of Peace Brass Band performing in their funeral costume – Picture from Isaac Tandoh

It is also a common sight to see brass bands performing in mufti. Anything regarded as decent in their views are allowed for performance. Figures 6 and 7 is an unknown brass band that made a stopover to wait for their colleague to join them at the Kpeve Market. I met them of my rounds on data collection and stopped to take pictures.



Figure 6: Brass band in mufti for funerals, performs while waiting for their colleague



Figure 7: Brass band in mufti, performs at Kpeve.

### **The Role of Brass bands in the funeral ceremony**

Brass bands within the Volta Region of Ghana feature prominently in all stages of the funeral ceremony. A case in point is the funeral of the late E. K. Aggor which was held at the Avetile EP Church at Peki. E. K. Aggor was a teacher for a number of years and served as catechist for the same church well after he even went on retirement. He was a musician of no mean repute and had composed several songs for the schools, communities and churches he served. His compositions include that for choirs and solo works for voice and guitar which he performed by singing and accompanying himself on the guitar. The funeral which was held from Friday, September 3 to Sunday, September 5, 1999 was well attended by mourners from all walks of life especially on the burial day, Saturday September 4. I was then the choirmaster for the church choir and with my personal trumpet, I joined by performing with the brass band in attendance.

### **Vigil Night**

The brass band in attendance was the Celebration Brass Band from the EP Church Seminary located at Peki Avetile. The band was part of the Friday evening's gathering at the residence of the deceased who had a good affiliation with the members of the band. The band's performance was interspersed with brief speeches, words of encouragement and other musical performances; solos, duets, trios, quartets and choral groups including "Hadzihayeye", a choral group that the deceased himself founded and led in its performances in the church and other functions they were invited to. This session took place from 7pm, at which time the body of the deceased had already been laid in state in a spacious room in his own house. The band performed music ranging from solemn hymns and anthems, to highlife and calypsos style tunes. They also incorporated some b4b44b4 and agbadza tunes in their repertoire while people sang and danced around as the band performed. The gathering dispersed at 11:45 pm to rest and prepare for the next day's activities.

### **Burial Service**

Burial services normally take place on Saturdays. These services used to be held in the family house of the deceased and spacious enough to accommodate large gathering of mourner. Otherwise a house put up by the deceased is more appropriate. It has however turned out to be the norm now to hold burial services in the chapel within the Christian communities. The next day, Saturday September 4, 1999 was the main funeral day. There was a procession of family members from the family house to the Avetile EP Church at 9 am. This procession was led by the same brass band that was in attendance for the previous night's activity. It is worthy of note that this brass-band-led procession from the family house to the chapel is not a common practice in all cases where the bands are hired. This one happened to be so at the request of the son of the deceased who equally had very strong affiliation with the band like

the father and was able to draw the players along to do so. On arrival at the chapel the casket was mounted on a stand in-between the front pews in the chapel and the stage where the clergy sits. Between the hour of 8:00 and 9:30 am, the casket was opened for new arrivals of mourners to file past to view the body of the deceased as a way of paying their last respect. This event takes place amidst singing of mournful songs. In this case the brass band in attendance played series of funeral hymns and short compositions which were within the domain of funeral repertoire. The casket, as has been the norm, was then closed at 9:30 am to end filing past for public viewing.

### **The Order of Service**

Burial service officially started at 9:30 am. As has always been the case, the procession into the chapel by the clergy was led by the church choir. Since the processional song was a popular processional hymn among the church choirs in the Peki valley, some members of the brass band in exception of the percussionists joined the organist to play together in accompaniment as the choir sang and led the procession. The choristers themselves played their local percussion instruments to accompany their singing during the procession. These local percussion instruments include a pair of castanets (akoge), two drums, one small and the other bigger (3uga and 3uvi), the rattle (akaye) and the hour glass drum (adondo). Depending on the size of the choir, and for that matter, the length of the procession, and also the length of the processional song, it is sung repeatedly till all the parties in the procession get settled at their various positions in the chapel. There was another visiting choir from Mamprobi in Accra also in attendance and joined the host church choir in the procession. This made the procession a little longer than normal because of their numbers.

When the procession ended with the choir and clergy all taking their respective positions in the chapel, the choir went ahead and sung the introit / invocation song, hymn #17 from the Hadzibale, ‘Yehowa le e5e k4k4e5e’. This is always sung solemnly and prayerfully with no percussions, the organist introduces the song by playing the introductory opening four bars or otherwise playing from any section that in the end the choir is able to identify the song to be sung. The choir then sings with the organist accompanying. The text of this introit as in normal service is centered around a call to worship in which members of the congregation are reminded that they are at a holy place before God to worship Him hence the need to be silent and prepare their hearts and minds to worship Him.

A Call to Worship is a brief statement by the liturgist to draw the attention of members of the congregation to the start of service. The opening hymn is then introduced. At this funeral the opening hymn was ‘@e lu34 si wo bu’ (Rescue the perishing). The organist in the Avetile EP Church will normally introduce the hymn by playing the introductory phrase or sometimes the entire hymn (if the hymn is not long). This is just the practice in most churches. Where there has been a prior rehearsal with the band, the band may otherwise join the organ to introduce the hymn before the choir and entire congregation joins in singing. There was no prior rehearsal with organist and brass band at this funeral as the case seems to have been most of the time. The organist went ahead and introduced the hymn and the brass band, choir and congregation joined.

### **Introductory Rhythmic Cues**

The concept of indigenization has become a global phenomenon. Olatunji (2000:17?) enumerated some of the factors that have affected the performance practices of military

musicians tremendously in Nigeria as increase in number of indigenized music arrangements, arrangement of tunes from other African countries, the injection of African musical devices

and the introduction of vocal music medium among others. It has become a common practice in almost, if not all orthodox churches in Ghana resorting to accompanying all hymns with percussion instruments so to make it lively and danceable. Kidula (1998:3) reiterates religion as historically been a keeper of people's tradition and a stronghold to easily respond to change, and agrees with the accession that religion and music are inseparable entities. This points out the fact that changes are bound to occur in musical expressions, should there be alterations in people's belief systems.

Consequently, churches turn to restructure their modes of worship to win the youth into the church. Resorting to the interests and aspirations of the youth and incorporating this into the church structures has become the order the day. As society is dynamic situations need change with the changing tide.

The dancing instinctive tendency of a typical African and Ghanaian for that matter has found full placement in the church of today. Decision is then made as to which musical style (rhythmic pattern) appropriately fits into each hymn. This decision on which rhythmic pattern fits the hymn must be complete by the time the organist finishes with playing the introductory tune. Popular among local musical styles experienced in the church include *agbadza*, otherwise described as African blues, calypso and the popular favourite Ghanaian highlife.

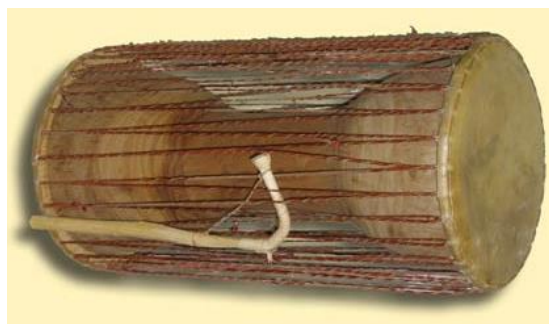
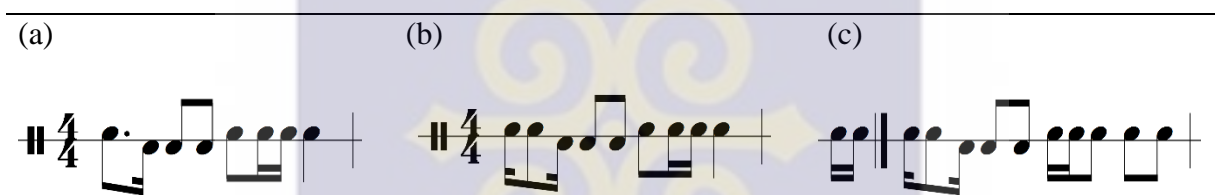


Figure 8: The double-headed drum, Adondo

The adondo, or hour-glass drum (see Figure 8 above) sets the tone by playing a rhythmic signal depicting the style to which the hymn was to be sung. This one measure of rhythmic introduction comes immediately after the keyboard introduction or towards the tail end of it. This is to alert the choir, and congregation to join in singing in the next bar. This rhythmic figure spans a total of one or two bars. Example 1: a), b) & c) and 2: a) and b), below show the basics of introductory rhythmic figures for highlife and agbadza musical styles respectively as is normally played by the adondo to set the tone for the style to sing a typical hymn appropriate for these styles.



Example 1: Rhythmic introduction of adondo to hymns in the highlife style



Example 2: Variation on Rhythmic introduction in  $\frac{6}{8}$

In the notation above the note heads above the line are played as the high pitches on the adondo while those below are played as low pitches. In Example 1, b) and c) are only variations of the basic rhythmic pattern in a). These are all commonly used by the drummers of adondo even though other variations are also sometimes heard from different drummers.

Highlife style goes well with hymns and songs in simple duple and quadruple times. In simple duple ( $\frac{2}{4}$ ) time, however, the adondo introduction as indicated in Example 1 above will only have to stretch and span over two (2) measures instead of one (1) measure in the simple quadruple ( $\frac{4}{4}$ ) time indicated in the illustration.

Some popular hymns from the Hadzibale of the EP Church that are accompanied by the highlife style can be found in the table below:

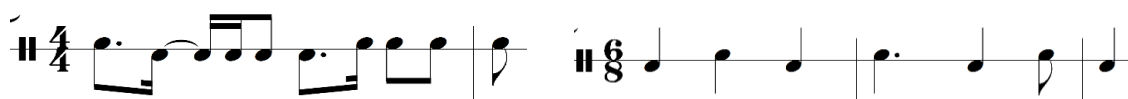
Table 3: Popular hymns accompanied with highlife.

Vernacular Title of Hymns	English Translation
@e Lu34 si wo bu	Rescue the perishing
Va wo 211a gb4, va 'gb4 egbe	Come to you Lord, Come to Him today
Miakafu anyigba k4k4e ma	Praise to that holy land
Nye x4x4 5e kpegbadza	Rock of ages cleft for me
Mawu nan4 kplimi miaga kpe	God be with us till we meet again
Dzudz4 vava	Worthwhile rest
@e mayi asi5u5lu?	Do I go empty handed?
Agbemav4 yome mati	I shall seek eternal life
Anyigba nyuie vava 2e li	There is a worthwhile land of hope

Similarly, in Example 3, which represents the adondo introduction to hymns for the agbadza style, b) is a variation on a) with the two commonly heard from adondo players and again, occasionally with other variations. It is also worth to note that in the absence of the adondo, the 3uga, (big drum) otherwise known as the master drum, is used to play the same role and same introductory cue. This rhythmic call (cue) is done at the beginning of all verses serving as interludes depending on the number of verses of a particular hymn to be sung.

In the case of the brass band which also plays similar roles, the rhythmic introductory cue is heard in the snare drum and sometimes in the side drum. This takes the form of a roll across the entire span of measures according to the time signature of the hymn with the basic beats of the bars accented with the drum sticks. Variations in the rhythmic rolling could equally be found depending on the skills of the player. It is not uncommon to hear the bass drummer doubling up along with the snare or side drum to play these “fill-ins” of and “intro” and interlude. The bass drum rhythms are different from that of the side drum though. Various drummers have their own ways of playing their introductory cues (intros) and fill-ins. Signals for the entire band to play after these intros or interludes are also commonly indicated by the band director or lead trumpeter who normally positions himself at the side or in front of the band where all members of the band can view and respond to his signals.

As a reminder to the choir and congregation of the last verse to be sung, it is a common practice for the organist to play from an appropriate section of the hymn as a refrain to the end of the hymn before the last verse is sung. Many a time the brass band does not play this refrain with the organist. Where there is a prior rehearsal or signalled agreement the lead trumpeter and or supported by one second trumpet part player may join the organist to play the refrain that leads into the final verse. The end of the last verse, and for that matter the end of most songs are slowed down in tempo to signify the end of the singing. On the contrary however, in the case where the hymns are accompanied with these percussion instruments the endings are most of the time never slowed down but rather, strict tempo is maintained to the end. Again the same drummers play their own signal rhythmic figures that determine the beat on which the last chord of the hymn is to be ended. In the brass band this is rather determined by the bass drummer as in the cut-off cue illustrated in Example 3 a) and b) below. The *adondo* and *3uga* will likewise play the same rhythm illustrated.



Example 3: a) Highlife (in  $\frac{4}{4}$  or  $\frac{2}{4}$  time)

b) Agbadza (in  $\frac{8}{8}$  time)

This rhythm is normally started on the strong beat of the last bar. That naturally necessitates the chord to be sustained to cover the full span of the drum rhythm and observed by all parties; brass band, choir and entire congregation.

### Alterations Imposed by Rhythms

The spirit of accompanying every hymn with the percussion comes with its resultant effect of causing some level of alteration in its performance and general rendition. These alterations can be perceived in three categories. First, alteration in the rhythm at certain sections of the hymn as it is being performed, and second, the entire hymn registering a differently perceived metre. A third category is where the tempo of the hymn would otherwise change, becoming slower or faster because of the dictates of the style set to it. In the first category the actual rhythmic representation of the hymns at certain points gets altered so as to fit into the style being set to the performance of almost every hymn. This is as a result of the natural rhythmic appeal in sensitivity within the musical culture of the community.

Typical illustration is made here in Example 4 below with the hymn *@e Lu34 si wo bu*, (Rescue the perishing). The extract is from bar number 17 and 18 of the said hymn from the *Hadzigbale* (hymnbook) used by the Evangelical Presbyterian, and the Global Evangelical Churches. This is typically a hymn that could appropriately be set both to highlife and *agbadza* style as normally performed by choirs and brass bands. Setting this hymn to the

highlife style, the rhythm in the second bar [a] remains the same as in the score. The rhythm in [b] however replaces that in [a] when the same hymn is set to the *agbadza* style as a result of the natural cultural feel and tendency that the style suggests.

Example 4: Rhythmic Alteration

### Meter Deception

The second category in which the hymn turns to be perceived in a different metre when accompanied is illustrated with the hymn, ‘*Nye x4x4 5e kpe gbadza*’, (Rock of age cleft for me). Accompanied with the *agbadza* style presents it differently in another perceived meter when it is performed. The extract below, (Example 5) is the opening phrase to illustrate this alteration. A triple-metered hymn as in Example 5 sounds differently in a quadruple time as in Example 6 when accompanied with the *agbadza* rhythm.

Example 5: Extract of ‘*Nye x4x4 5e kpe gbadza*’ -Original music in the hymnbook

Example 6: Extract of ‘*Nye x4x4 5e kpe gbadza*’ - Perceived music when accompanied with *agbadza*

This in effect also renders it slower in tempo (as stated in the third category) than otherwise would have been in its original metre.

The highlife style of accompaniment also comes with its style of natural dictate of rhythm that manifests in the performance. The hymn, *Ne Mawu 5e`uifafa* (When piece like a river), is another victim of this kind of alteration which ends up as beautiful rhythmic colouring. The extract in Example 7, 8 and 9 below represent bars 14 to 20. In the popular vein this music would normally be played in the concert key of B flat or E flat by the brass bands in which case the B flat instruments would consequently be playing in C or F respectively. In light of this the illustration below is written in C for easy identification. Example 7 is the original notation while 8 is the syncopated alteration resulting from the introduction of the dotted note followed by the anticipated notes which is then tied to the actual notes in the next bar, thereby displacing the accent positions. This is typical of Ghanaian highlife style rhythmic timeline.

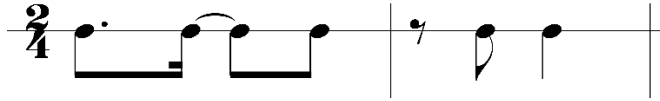


Example 7: *Ne Mawu 5e`uifafa* - Transcription in key C

b)



Example 8: Syncopated alteration



Example 9: Highlife Timeline

### Burial Procession

Another very important role the brass band plays during funerals is what Kidula (2010), refers to as burial procession. Jean Kidula comments on burial procession among Christian practitioners in Kenya as that time when mourners sing “functional march-styled songs”. The story is no different in the funeral celebrations in Ghana and the Volta Region for that matter. Brass band music is a very important component of the procession to the cemetery that drives and keeps the funeral procession alive from the chapel after the burial service to the burial ground. The repertoire and style played by the brass band is normally selected so mourners could sing along as they join the procession. The style is typically a march even though some highlife elements might show up depending on the brass band represented. I recall my teenage days in the school brass band when we played all the quick marches throughout the streets in a burial procession from the chapel towards the cemetery. A few meters to the cemetery we changed to slow marches. Our school band those days never got close to the graveyard but had our last stop where we stayed and continued the slow march till the procession to the graveyard was completed. Table 4 below provides titles of common repertoire that is used during funeral processions to the cemetery.

**Table 4: Funeral Procession Songs**

	<b>Vernacular Title of Song</b>	<b>English Translation</b>
1	Gam1 su, 6eyiyia de,	It’s time. The time is up
2	Amama wodzim amama maga	Naked I come, Naked I will go
3	Se5o5o nyuiewo s-- miakp4 le dzi5o	Good flowers we shall find in heaven
4	^eyiyia de	The time has come

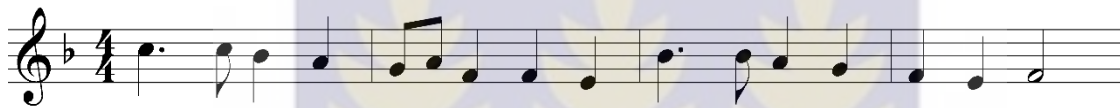
5	Maw4 d4 na Yesu (E. Amu)	I shall work for Jesus
6	Dzifo tovovo s77 (E.D. Avedzida)	Heaven is totally different
7	Mele af4 dem abe m4z4la ene	I take steps as a traveller
8	Tso 'labe za dodo ge	Work for the night is coming
9	Yae nye Fiawodzifia	He is King of Kings
10	Agbemav4 yome mati	I will seek eternity
11	Woado dza nawo	They will be welcomed
12	Afika nye luw4 ado ta?	Where will my spirit head towards?
13	Lead kindly light	Lead kindly light
14	~utifafa	Peace, Perfect Peace
15	Kue 2ia menu loo	Death is a nuisance
16	Wole lalam be wodo dzaa na mi	They are waiting to welcome you
17	Ga5o5o 6eyiyia 2o	The time has come
18	Ekla be yeyi yiagbor.	He said he was going and to return
19	Mia n4vi, heyi na dzudzor	Our beloved, go and rest
20	Wole y4 wo, dabla kaba nava	You are being called, hurry and come.

### At the Grave Side

Burial took place at the Avetile cemetery. This was a short ceremony that followed the normal church liturgy for such events. The band and choir stood adjacent to each other, having located themselves close to the grave and faced the clergy who stood at the opposite side of the grave. The four hymns sang there were led by the brass band and choir. These songs include, *Nenye 2e miaku g- h7 la* (If even we have to die), *Agbemav4 yome mati* (I will seek eternity) and *Mial4l4t4* (Our beloved). After the concluding prayer led by the officiating minister, the closing hymn *Mawu nan4 kplimi miaga kpe* (God be with you till we meet again) was sung, led by the brass band. Mourners then departed and moved away from the grave and left the cemetery, and headed back to town to finally congregate at the family house for the funeral rites. The brass band stayed back at the grave side and played rather

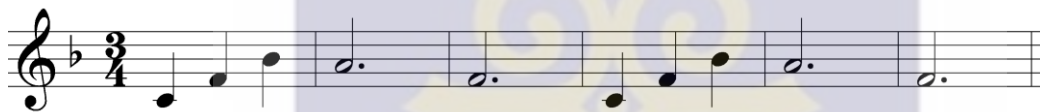
more solemn tunes while the ossuary/tomb was covered with sand by the youth among the mourners who will normally get themselves dedicated to do so. Among the repertoire performed at the tomb side was, *Kpl4m dedie mad'a5e*, (Lead me safely home). This song has three different tunes that the band was very familiar with and performed all as a medley. Examples 10, 11 and 12 below present the opening of the tunes. Other songs include, *Ne Mawu fe `uifafa y4 nye dzime*, (When the Peace of God fills my heart) and *Nyame ye kese* (Akan), (God is great).

a)



Example 10: Alternative tunes A) to the song Kpl4m dedie

b)



Example 11: Alternative tune (B) to the song Kpl4m dedie

c)



Example 12: Alternative tunes (C) to the song Kpl4m dedie

From the grave yard the band walked out of the cemetery to pack their instruments into, and join a minivan that was waiting to pick them up to the family house where they were to perform during the funeral rites.

### **Funeral Rites in the Family House**

Funeral rites started in the family house right after return from the cemetery. The elders met with the gathering and first of all, welcomed mourners back from the cemetery. Traditional

prayers were offered to thank the Almighty God for having led them in the funeral activities right from the time the news broke up about the death of their departed soul till the body then put to rest. The elders also use this same opportunity to thank mourners from all walks of life for a great work done and wished them safety in their journeys back to their respective destinations. Food and drinks of various forms were served amid announcements of donations from individuals and organizations.

Music at the background while these went on was provided by the brass band and one other choir in attendance. The brass band dominated the performance at this ground as they played mostly danceable tunes with most agility to drill the gathering who danced to various musical genres of the time and specifically those identified with the community; b4b44b4, agbadza, kenka, and highlife music among the Ghanaian genres. Jamaican Reggae beats and other foreign gospel and calypso rhythms were also played. This medley of a performance was only broken into when an announcement was to be made through the microphone. The band was only signalled to go down on the intensity of their sound to the levels that enabled announcements to be heard through the speakers. Considering the fact that the occasion was funeral, tunes from the Christian and funeral domain will normally be the selected repertoire of the band and other performing groups that showed up at such functions.

The bands are also provided with their share of refreshment in the form of food and drinks at the same gathering. They may have a break to eat their food and take their drinks during a break in their performance when other performing groups take over. Kpekata (2013), of the Tsame E.P. Brass Band, Dzogolo (2013) of the Wudome E.P. Band and Hosu (2013) of the Teres Brass Band from Aziavi all share the same view that the bandmen took their refreshments towards the end of their performance, then rest for a while. This arrangement,

they argue, would enable the bandsmen to gather more energy to play their hearts out when they resumed performance till the gathering began to disperse. Figures 5, 6 and 7 show the Wudome Brass Band at a funeral reception of the late Mrs Seline Simpri at Peki Avetile in August 2013. The uniform for the band was provided by the church. This is what they use for all occasions except they decide to put on anything else.



Figure 4: Wudome E. P. Brass Band at a funeral reception



Figure 5: Mr. Edward Dzogolo, leader, plays with his band on red cornet



Fig. 6: Wudome E. P. Brass Band refreshed

### **Performance Space**

According to the numerical strength and size of their instruments the band only needs an amount of space that can accommodate them at their performance grounds. Both at the chapel and at the family house where they set up for performance the band needs seats since they have to settle and perform for a longer period and have to be seated as the programme rolls-on. In the church, consent of the leadership is sort. The leadership of the church will normally provide space for the brass band to set-up. This set-up will normally be where the musical instruments are, should there be enough space there. Otherwise conscious attempts are made to create space for all musical instruments to be together. In the chapel of the Peki Avetile Evangelical Presbyterian Church for instance, brass bands will normally be positioned near the organ.

According to (Hunu, 2013), who doubles up as the Music master of the Government Training College, Peki, (Govco), now College of Education, and organist of the Avetile EP Church, positioning the brass band close to the organist and the church choir was to facilitate synchronisation in terms of tempo, key and tuning during performance of hymns and other local choruses with which the organist plays with them. Mr. Kenneth Koku Bonsu also one

time a teacher in the Avetile EP Junior Secondary School and choirmaster of the Avetile EP Church Choir agrees with Mr. Hunu's point and adds that setting up the brass band close to the choir and organist also fosters communication between the organist and the band in deciding on a more convenient key in which to play some hymns other than their original keys which sometimes might not be comfortable to play in either by the band or the organist.

Certain unfamiliar keys like D flat major involving five (5) flats is not comfortable for all organists and bands. They could agree to read the same music and play rather in D major which involves two (2) sharps, a more manageable key for both sides. The keys A and E major also involving three (3) and four (4) sharps respectively are also not very familiar and could be agreed to be performed in A flat and E flat respectively. It is a common practice to arrive at decisions like these since in most of the cases both organists and brass bands never have ideas of what hymns are selected for use at the funerals, hence, never had time or any opportunity to practice or do any form of rehearsal together prior to the funeral service.

Robert Wuaku, one time chorister in the same choir and teacher in the Local Authority JSS and Peki Secondary-Technical currently carries his own violin along to play in accompaniment with the hymns and any other song that turns out to be congregational in character any time there is a big programme in the church that is connected to him. Contributing to the same discussion, also added that this closeness to the choir and organist by the brass band was necessary, again in cases where the band sometimes play along with the choir during the processional and recessional songs. Making his point clearer he explained that the bands normally dropped their percussion set-up and relied on the choir's local drums or the in-built percussion of the keyboard so they can listen to the choir and play along with them during the procession and recession.

During big programmes as in church harvests for fund raising or big funerals where the chapel is packed to capacity the brass band is normally asked to set up at the upper gallery of the chapel at the Avetile EP Church at Peki. This is so as to make room and spaces for especially visitors from afar to be provided with seats in the main chapel. It was for the same reason that during the funeral service of the late renowned art musician and composer, Dr Ephraim Amu, the choir was placed at the same gallery.

### **Dzake Brass Band**

The Peki Dzake EP Church had its own brass band. This is the band in which I started playing hymns from music scores in the hymnbook in the 1979 to the early 1990s. This brass band belonged to the church and therefore featured regularly at every Sunday service and funeral programmes involving the church. A permanent place, for that matter, was created for the band just next to the organist then followed by the church choir. The band was not large. It was rather made up of 3 trumpets, 1 flugelhorn, 1 mellow-phone, 2 trombones, 1 euphonium and a tuba. The fact that they were not using the percussion instruments to accompany the hymns at the time, the otherwise small space provided there was just enough to accommodate the whole band.

### **Seminary Brass**

The Peki Seminary Brass Band is a frequent band in the Avetile EP church and most of the orthodox churches in the valley of Peki. The seminary primarily meant for training pastors and catechists for the EP Church has a department for training church musicians too for the church although other churches also take advantage of the system to train their musicians there. Musicians in the school are assigned to, and do their practical attachment in the

churches in and around the campus, situated East between Avetile and A5eviwo5e which are both suburbs of Peki and adjacent to each other. The band is however familiar with most of the choirs' repertory in the valley and the region as a whole, and except for the choirs' anthems and other special renditions the band will normally accompany any such songs they are familiar with. .

### **Funeral Repertoire**

Nana Theresa Hosu (February, 2011), leader of the Teres Brass Band at Aziavi near Kpando, mentioned during an interview session that her band had enough repertory that they hardly repeat performing any song at any function except it came as a special request from an individual or popular call from their audience to do so. Similar thoughts and agreements were expressed by Adza (2011), of BlacFox Brass Band at Anfoega and Tandoh (2011) of his Prince of Peace Brass Band at Ho.

The funeral repertoire is made up of solemn funeral hymns and short songs with mournful text. There are several of the repertory that really cut across all contexts and performed as such by giving it the twist that depicts the mood or context. This may have to do with tempo, dynamics, and style of percussive accompaniment. The hymns in the *Hadzibale* have been well categorized making it easier to locate songs for variety of occasions. The EP Church had formed a *Hadzibale* Committee to work on a new hymnbook. This Committee was to revisit the old *hadzibale*, the current one, and the revised version with the inclusion of new hymns and what Dor (1990) describes as short songs, referring to short compositions by local Ghanaian composers. This new edition of the *hadzibale* was published jointly by the *Hadzibale* Society of Ghana and Togo in 2002 with a second print in 2008 and the latest print in 2013. It now stands as the official hymnbook used by the EP Church both in Ghana

and Togo with 678 hymn as against the old edition with 481 hymns. The Global Evangelical Churches which had broken up from the E.P. Church since 1992 had used this old hymnbook since and currently adopts it for now as its official hymnbook for worship.

Funeral repertoire performed by brass bands are mostly selections from these hymnbooks. Apart from hymns selected by the clergy and printed in the funeral brochures, Ananga (2013) stated that his band selects its own hymns to play at the funeral during the offertory session and other opportunities the band may have to perform aside the funeral service. About ten (10) of the hymns may be used during the burial service and at the grave side as official hymns stated on the funeral brochure. The number of hymns will also depend on the nature of activities and the officiating clergy in attendance. It is during the offertory that the band most of the time is able to go all out to play danceable tunes.

There are several other short compositions that are commonly performed in our societies at funerals. Brass bands, accordingly, make collections of these songs and include in their repertory which they rehearse towards funerals. Some of these short songs are listed in Table 5 below:

*Table 5: Funeral Short Compositions with Vernacular Titles*

SN	Vernacular Title	English Translation	Possible Style
1	Maw4 d4 na Yesu,	I will serve Christ	Highlife
2	N4viwo migav4 oo,	My kinsfolk be not afraid	Highlife
3	Agbemaw4 yome mati	I will seek eternal life	Highlife
4	Yesu wo ko nu meku do	Jesus, I hinge on you only	Highlife
5	Le efe awala te	Under His wings	Highlife
6	Ne yesu ava fetuge	If God comes to reward us	Highlife/Agbadza

7	Amambae	Citizens	Highlife
8	Kekeli vana	Light comes after night / darkness	Highlife
9	Agbesi nyale	Life holds a message	Highlife

Table 6: Funeral Short Compositions with English Titles

1	Hark, hark my soul,	Hark, hark my soul,	Highlife
2	I have another world	I have another world	Highlife
3	Oh Lord hear my prayer	Oh Lord hear my prayer	Agbadza/Calypso
4	Peace perfect peace	Peace perfect peace	Agbadza/Calypso
5	When we walk with the Lord	When we walk with the Lord	Agbadza/Calypso
6	Jesus keep me near the cross	Jesus keep me near the cross	Agbadza
7	When peace like a river	When peace like a river	Highlife/Agbadza



## **Improvisation**

Performance sessions are always characterised by lots of improvisations when it comes to playing these dance tunes. Improvisation is not only limited to the context of a funeral but cuts across all contexts when it comes to the popular music domain that calls for more dance type of performances. Performance is always characterised by dancing from the audience. The bands are usually motivated to perform more when the audience troupe in heavily to dance to their thrilling performance. Dancers, however, express some level of disappointment when the bands stops performing for a different event or activity on the programme to continue.

An outline of some improvisational skills or techniques exhibited by brass players, especially when soloists take turns to exhibit their playing skills.

1. **Running Passages:** Use of smallest possible notes to play rapid passages. Most of the time these are conjunct in motion involving ascending or descending scale passages which may be chromatic or diatonic. It could also be arpeggiated.
2. **Articulation technicalities:** Artistically alternating slurred phrases/passages with tongued phrases can be much thrilling. Tonguing articulations involving staccatos, single, double and triple tonguing effects are much desired coupled with their rapidity in executing the fast notes involved.
3. **Pitches in extreme instrumental range:** (Playing in higher or lower octaves, out of range): Playing passages octaves higher and managing to sound notes beyond the normal playing range of the instruments is another improvisational material and skill displayed. The tone colour of the instrument beyond its normal range changes the tone colour, proving a different effect. Coupled with a good execution of rapidity of notes, artistic variance of articulation and the dexterity of the player, and effect is achieved.

4. Filling in with running notes.
5. Rhythmic manipulations
6. Modulation
7. Modals
8. Sequence
9. Creating Weird sounds (rolling tongue, squeaking sound, yelling sound, etc.)

Improvisation is also achieved by specially arranging the piece of music for the entire band to play in some particular arrangement. Some of these arrangements are outlined below.

### **Arrangements**

The vibrant Peki Brass Band, (1970s) had a chorus section that rehearses and go on performance trips and engagements with the band. The brass band therefore performs by alternating playing with the chorus. Below are some of the techniques used:

- Band introduces song by playing the end section. Chorus picks it up and sings the entire song, then the band also plays entire song.
- The band identified hymns and other songs with alternative tunes. They uses this opportunity to draw the attention of the public to alternative tunes to various text for hymns and other popular songs in the community. The chorus section of the band makes this style easily identifiable and enjoyed by the audience. Series of alternative tunes are collected and rehearsed by the band towards performance when they go on engagements.

## Summary

The context of a funeral demands that brass bands use attires with black and red background while well-established bands sew special costume for funerals to conform to the occasion.

The selection of pieces for funeral are categorized under hymns which are normally played during the burial service in the church or funeral ground where the service is held. Aside the funeral hymns on the programme the brass band always makes its selection of pieces to be played during offering time and as interlude to events when they are called to perform.

Selection of pieces is also done with cognisance to performance at the bedside when the body is laid in state, and before the start of burial service when mourners file past the body to pay their last respect before the casket is closed. Provision is also made to select songs to be played during the funeral procession to the cemetery, and at the grave side, then back to the family house where the funeral rites are held. The Sunday that follows the actual funeral day is for thanksgiving. Except where the band is based in the church, hired brass bands do not show up on the thanksgiving Sunday. Notable among compositional devices the bands use including, introductory cues and cut-off cues. Improvisational devices such as the use of alternative tunes, and individual solo skills on instruments also enhance performance.



## CHAPTER V

### THE CONTEXT OF TRADITIONAL FESTIVALS

#### **Introduction**

This chapter explores the activities and the roles of brass bands in festivals with special focus on the traditional yam festival celebration within mid-Eweland of the Volta Region of Ghana. Brief references are however made to other festivals on sister-city relationships in the area which have some common features with the yam festival celebrated among the people of Peki and its surrounding areas. Issues on the importance of the celebration and a run through of a line-up of pre and post festival activities are addressed. The musical activities with much focus on the role of brass bands and their repertory in the celebration are also highlighted.

Festivals form very important part of the social life of every society. These festivals range from national festivals, religious festivals, social and traditional among others. National festivals have to do with the entire state. Because of the great importance attached to their celebration they are normally and remarkably declared statutory public holidays and a call for all to observe them as such. Should such a day fall on a weekend, Monday, the first week day is normally declared a public holiday in Ghana. Religious festivals are normally limited to the various religions who celebrate to mark whatever event it is associated with on its calendar. Traditional festivals on the other hand are celebrated by the chiefs and people of individual communities.

#### **National Festivals**

The first to mention in Ghana's major festivals celebrated at the national level is the Independence Day Celebration that marks its independence from colonial rule effective from

the 6<sup>th</sup> of March 1957 under the leadership of its first president, Dr Kwame Nkrumah. In connection with the independence of Ghana, Salm and Falola (2002:24) observed that on March 6, 1957, Ghana became an independent country, the first sub-Saharan African country to shed the chains of European colonialism. They indicated it was amidst great hopes for the African continent as a whole. This victory has since been celebrated over the years with parades of school children and Service personnel of the military band police all over the regions and districts to commemorate the occasion. This chapter addresses this celebration and the musical roles played by brass bands with focus on the practice in the Volta Region of Ghana. Other national festivals include May Day Celebration, held every 1<sup>st</sup> of May to mark workers day and also Farmers and Teachers' Day celebrations among few others to award hard-working farmers and teachers respectively for their hard work towards the promotion of quality and efficiency in their various labour services they render to the nation.

Religious festivals on the other hand are those celebrated by divergent religious bodies. Some of these assume national characters since they are even celebrated the world over. Odoitei (2002) recalls Christmas and Easter as very important Christian religious festivals and Eid Ul Fitr and Eid Ul Adha as that on the Moslem calendar which are all celebrated in Ghana with a national accent. The Christmas and Easter celebrations among Christians are celebrated to mark the birth and death of Christ. According to (Tsetse, 2015), the Islamic Eid-Ul-Adha:

is to commemorate Prophet Ibrahim's willingness to sacrifice his young firstborn and only son, Ishmael in obedience to a command from Allah, God, and marks the end of the annual Hajj to Mecca.

He also indicated that, Eid-al-Fitr is celebrated to mark the end of Ramadan, the Islamic holy month of fasting. Both Christianity and Islam which are the two dominant religious

denominations in Ghana have one of their festivals celebrated towards the end of the year which always comes with its attendant merry-making, pomp and pageantry associated with them and declared nationally as public holidays. Series of festive activities take place in one community or the other.

### **Traditional of Festivals**

Several other traditional festivals are celebrated within the numerous societies in the regions and districts. All these festivals have their social, religious/spiritual twists to them and every community has its own line up of activities and customs to be performed even though there may be lots of similarities. Celebration of festivals, as stated earlier form very vital event of every society. Accenting the vital roles festivals play in the socio-cultural life of the people of Ghana, Odoitei (2002:1) cited Lentz: 2001, Clarke-Ekong: 1997, McCaskie: 1995, Agovi: 1990, Arilin: 1985, Nketia: 1975, and Opoku: 1970, all as having confirmed this fact. (Odoitei, 2014) reiterates this fact in reference to the November 19, 2013 SASADU festival celebration at Alavanyo, that the festival is celebrated in support of raising funds for development projects apart from showcasing the common and rich traditional customs and cultural values of the people of traditional area.

Leaving no stone unturned it is worthy to note that as a social function, festivals are a strong unifying force of societies and its members. People take advantage of these festive seasons to settle family and clan disputes and work consciously towards reuniting families and clans. Traditional leaders also use the opportunity at durbar grounds to appeal to political leaders and practitioners to be euphemistic in their utterances against their opponents and in addition appeal to governments to intervene in resolving ethnic conflicts in the country. These

assertions are re-echoed in comments on the Homow4 festival of the Ga people of Ghana by Odoitei (2002).

Festivals are also opportunities for people leaving outside their native communities to visit home regularly to socialise and get accustomed to their family roots and engage in healthy dialogue and interaction with their people. In light of this, community members from all walks of life – far and near – make conscious attempts to converge at home during such festivals. Family members at home are also in constant reminders to the relatives outside home to make conscious attempts to show up at home during the festivals.

Traditional festivals are celebrated to thank the gods and ancestors in the community. One other very important reason why traditional festivals are celebrated is for the spiritual cleansing where traditional prayers are offered to the gods and ancestor to thank them and ask for their protection throughout the ensuing years ahead. This is done through pouring of libation in part of the line-up of activities prior to, and in course of the celebration.

The economic and political functions of traditional festival cannot be overlooked. Communities like Peki, Kpando and their surrounding areas in the Volta Region who celebrate Yam festivals, also take this opportunity to during their celebrations to carry out fund raising activities in aid of developmental projects in the communities. This is aimed at improving upon standard of living in the societies. Social amenities including electrification project, schools and educational facilities, portable water, market, healthcare, industries, and recreational centres are usually common on the agenda of facilities needed in every community. Appeal for funds are therefore very important issues to address in all forms of planning towards the celebration of these festivals. It has become common practice where

these appeal for funds are launched well ahead of the festival and various committees set to start working on these right after the previous celebration. The climax of the fund raising appeal is climaxed during the grand closing durbar of traditional leaders, elders and the entire populace of members of the community.

### **Peki Yam Festival**

**Et1** in Peki dialect is yam; **2u** means eat or celebrate; **2u2u** is eating or celebration; **aza** is festival. Therefore **Et12u2uza**, literarily translates as yam eating festival, yam feasting or yam celebration festival. The yam festival celebration among the inhabitants of Peki – Kpando and its surrounding areas might be enormously similar in several ways in structures, but for location and personalities involved. The festival used to be celebrated by most of the towns and communities in the Ewe traditional areas located the central part of the Volta Region, otherwise known as E31dome. This catchment area located in the tropical rain forest zone involves town including Alavanyo, Kpando, Anfoega, Vakpo, Have and Hohoe, then Peki, Sokode, Anyrawase, Awudome, and Ho. This chapter focuses on the Et12u2uza as practiced in Peki and the activities of brass bands during this festival. Akyea (2008) reports vividly on the Te2udu (Yam festival) of Peki and points that the Et12u2uza is normally a week-long celebration.

The people of Peki have always been distinguished as great farmers that grow cocoa, coffee and cola. (ibid). They also cultivated cereal crops such as maize, rice and millet even though the last two can hardly be found in present day Peki-land. Akyea also discloses that a variety of beans and groundnuts were also produced and that the hard-working farmers also cultivated the tropical fruits like oranges, pear, tangerines, mangoes, then, bananas, plantains, and vegetables as well as roots and tubers including various cocoyam varieties, cassava and sweet potatoes. The most important of the crops cultivated in the area, however, is the

uncountable yam varieties, the calendar of activities in the lives of the people of which, to a large extent is determined by its planting and harvesting. That apart, there is unusual demand on the processes involved in producing the crop right from the clearing and preparation of the land, the organization of the yams, making of the mounds, staking and handling the germinating sprouts which all need some level of expertise and tact. Above all, the cultural practices involved after planting to arrive at a having appropriate development of the tubers to have a good harvest is a lot more cumbersome.

Akyea (2008) really dilates further on the process and observed that the yam crop assumes even greater significance in the domain of its usage as it is the most preferred crop of others cultivated in the area. He states:

None of the crops cultivated by the people has greater and endearing social value like yam. It is the best crop for food: a farmers good harvest for it underscores his economic well-being, ability to feed his family, both nuclear and extended and his credibility as a successful farmer:.. (Akyea 2008: 32).

He also referred to Achebe as labelling yam as the “King” of the crops in his ‘Things fall Apart’, since it is the crop most hailed and used prominently in all social and religious festivities especially for performing rituals to the gods. Because of the importance attached to the yam crop by the people who celebrate its festival there are strict ceremonies connected to its cultivation, harvest and use, the totality of which comprise the yam festival.

The annual Et12u2uza in Peki usually takes place in September which marks harvesting time of the crop. The yam festival is a week-long celebration with a line-up of activities set out for

each day of the week. Table ..... below presents an outline of structured daily activities for the Yam Festival in the Peki traditional area.



Table 7: Line-up of activities for yam festival celebration in the Peki traditional area

Day	Activity	Implementer(s)
Monday	Arrivals and Home clean-ups	Individual homes
Tuesday	Clean-ups and Spiritual Cleansing	Traditional Priests
Wednesday	Civic Education: e.g. Health, Sanitation	Resource persons
Thursday	Harvesting	Farmers and families
Friday	Celebration, Merry-making Traditional games	Entire Community
Saturday	Grand Durbar	Chiefs and people
Sunday	Thanksgiving Service	Various local churches

The main festival day, involving feasting and merry-making falls on Friday. This day is preceded by a week-long of communal preparatory activities as spelt out in the table above. In my interview with resident and non-resident citizens from Peki between February and March 2015 (Melody Aku Ansah, Lucy A. Addipah and Robert Wuaku) who were all regular part-takers in the yam festival celebration, very useful information of varying degrees were revealed. Michael Adzablatu forwarded to me a recorded interview with Mensah (2015) who dilated extensively on the various stages involved in the yam farming practices leading to the **Et12u2uza** among the people of the Peki traditional area. This recording also served as a useful source of information.

### **Monday: Arrival and House Clean-up Activities**

From Monday citizens of the area start arriving from their various settlements to join their families in the various suburbs of the town for the celebration. The suburbs of the Peki town are geographically a stretch of towns adjacent to each other and include Dzake, Avetile, A5eviwo5e, Tsame, Blengo, Dzogbati and Wudome. Agbate, another suburb is a town

established for industrial farming. Bonsu (2014) recalls that it has now developed into a big town with massive settlement of people from other suburbs”. Amu Korsi confirmed this in my March 2015 interview with him and explained that Agbate is currently under Wudome when it comes to chieftaincy matters and that the Wudome chief rules over that settlement even though there is an assemblyman who sees to the day-to-day administration of affairs of the area. Yam festival celebrations and practices in the area is however under the customary practices of the Wudome paramouncy. Individuals do massive clean-ups in their homes in anticipation of receiving visitors from all walks of life including their own relatives.

### **Tuesday – Clean-up and Spiritual Cleansing**

Tuesdays are normally assigned to community clean-up activities and formal cleansing of the entire community. During the day, clean-up activities are organised both in various homes and at the community level. Environmental cleaning including sweeping, weeding, scrubbing gutters and burning of rubbish are more common clean-up activities carried out. The significance of this exercise is:

- To provide a generally clean environment for the celebration
- In anticipation of the arrival of the new yam and
- To ritually discard all forms of evil deeds of the past year.

Customarily, the spiritual leaders perform the specialised rites of cleansing the town. Both Addipah and Ansah (2015) confirmed that this traditional ceremony of a rite is always performed at night. Ashes are collected from various homes and discharged together with tied-up sticks and or broom and sometimes dead chicks. These are some of the evidences normally found signifying that the town has been cleansed of all form of evil and dirt.

This exercise is carried out at the early part of the night around 7:00pm. There is another patrol team that move round the entire length and breadth of the streets. At around 10:00pm every household is to ensure all lights on the streets and in all rooms are put off. Failure to comply with this law causes the traditional patrol team to throw stones and other objects at doors and windows and keep banging till one complies. This exercise might also last for at most an hour or less so long as they are able to finish their rounds in town. This completes the town cleansing ritual.

### **Wednesday: Civic Education**

Wednesday is normally meant for carrying out civic education in the various suburbs on topics related to healthcare, environmental sanitation and personal hygiene, citizenship and patriotism, and education among others. The theme for the celebration and for that matter topics to be addressed during these sessions will be selected from issues lingering on contemporary concerns in the community. These themes are selected according to the situation in town and in consideration of national aspirations as a whole. Resource persons in the various fields, normally natives of the town or otherwise, are invited to speak to various topics in their fields of operation and this takes place in the various suburbs concurrently.

### **Thursday: Yam Harvesting Day**

Thursday marks yet another very important day in the pre-celebration of the yam festival at Peki and its surrounding areas. This is so since it is the final day that precedes the appearance of new yam in town. Addipah (2015) accounts on the festival that on Thursday farmers go to their various farms to harvest their yams and bring them to the outskirts of the town. This is in preparation to have easy access to them the next dawn. This same view was expressed and confirmed by Ansah (2015), in a similar interview. In his commentary on the same issue of

keeping new yam in a hide-out, Akyea (2008) has this to say: “...harvest the produce, i.e. the yam, but these are not brought home, they are kept at the outskirts of the house until all the rituals are concluded.”

Fire is normally set and *akpledze*, a traditional food prepared by mixing roasted maize flour and palm-nut soup, is cooked. This takes place in the open on the street at a central part in town so to attract a lot of people. The food, so cooked, is shared among all especially children whose delicacy it is. People also spent the evening playing various indoor games and make merry in anticipation of a “glorious next day” to come.

#### **Friday: Yam Feasting**

On Friday, the actual celebration day, people take-off at dawn and go for their harvested yam crops that were left at the outskirts of town. This is brought to town amidst jubilation and its possible accompanying great fanfare and jollity. An interview session with Rev. Prof. G. Ansre in March 2015 unravelled this fact that Ephraim Amu, in 1931, composed the song, *Odiewoe*, to commemorate the yam festival celebration at Peki. This song has since been sung during the festivals. It was however revised in 1982 by the composer for SATB. Ablorde (2015) confirms the revision date as September 24 – 29, 1982. Figure 7 overleaf is the opening page of Amu’s own original manuscript of the 1982 revised copy of *Odiewoe*. (Amu E. , 1982)

A finale notation software processed score of the transcription of the full work can be found in *Appendix B*. Both school and community choirs in Peki had used this song as their selected compulsory songs at choral competitions and festivals in the past.

Rewritten and revised.  
 24. 27. 9. 1982. E. Amu. **Odiewoe!**

*mf* subdued voice.  
 1-ye! ye, i-ye! 1-ye! ye, i-ye! O-yoo-woe!

O-yoo-woe! Kyenu yae gya, kyenu yae gya, E-gyi tso-ke mia-  
 gya le za?

*mf* Joyfully  
 Mi-ba kpo te-yee da loo! - Enunyii do a-fe, do ks. mia-tso-  
 gya le za?

O-die-woe...  
 woe! Miwu-lu te-yee misea! O-die woe...  
 O-diewoe...! O-kuu...

Figure 7: Amu's 1982 revised copy of *Odiewoe!* (Misonu collections)

The text of Amu's composition fulcrums the arrival and celebration of new yam and invites all to come witness and make fanfare in celebration of the triumphant arrival to town of this new yam, an occasion which also marks the end of famine.

Rev. E.Y. Tawiah also wrote Apreku Nutsu Yehe, another Yam Festival song in connection with the celebration in Peki. This song which is estimated by (Ansre, 2015) to have been composed before 1941, seems to be a reaction to Amu's composition and serves as an appropriate prelude to Amu's Odiewoe. The text is rather a personification of the farmer who tells his story of daily routine toils he goes through so as to provide food.

### **Interview with Margaret Tawiah**

For the sake of this research I needed to authenticate the words and music of this song which I used to hear when I was much younger in teens. I visited and interviewed Margaret Tawiah, the daughter of late Rev. Tawiah who was attributed to have composed this song. This interview was held in her residence at Peki Tsame in the morning of July 22, 2015. As she prepared for her 81<sup>st</sup> birthday in September (the next month) Auntie Margie, as she was popularly called, had a very healthy memory and voice with which she granted me the interview and sung. She also referred me to Dr. & Mrs Ofori, of Tsame and Mrs Menka of Blengo and said:

Dr. & Mrs Ofori and Mrs Menka were my seniors and might be in position to remember the song and sing better than me since they were in the class to which my father taught the song in the early 1940s". (Tawiah, 2015).

She was however quick to add that, to the best of her knowledge, her father had put these words of the song together and given to Amu to compose with these words. She can't be sure if the final composition was done by the father or Amu. Her seniors to whom she referred me all confirmed that the song was composed by the father. The recordings I made during my interaction with these three category of persons provided me with a reliable material which I later transcribed. Example 13 below is my transcription of Yaw Apreku.

Apreku Ɔutsu Yehe

Rev. E. Y. Tawiah

Nyee nye a-gble-de-la-xo nkɔ la A-pre-ku n-tsu ye-he me dɔa me d'a -  
 ma-de-ke te o e-sia ta me xo ŋkɔ \_\_\_\_\_ dɔ Me-foɔna n-di \_\_\_\_\_ nya  
 he \_\_\_\_\_ nya \_\_\_\_\_ nyee e - sia me-tra-na dɔ nyaa-wu-vu - vu - wo \_\_\_\_\_ kla -  
 yaa kpla nyee tsi - goc kplɛ a - ha - ti kplɛ dze-ba - blɛ kplɛ lã - ba -  
 blɛ \_\_\_\_\_ la-dza-dza c-nya - ba nam sam - pii be ma he nu-duɔdu ve \_\_\_\_\_ na - wo kplɛ  
 nye be ma - he nu - du ɔ du ve \_\_\_\_\_ na \_\_\_\_\_ wo kpa - kplɛ nye

Example 13: Yam festival song of Peki

Table 8 made up of the text of the song with Kenneth Bonsu’s English translation.

Table 8: The text of Apreku translated

<b>Apreku Ntsu Yehe</b>	<b>Apreku, the Great Man</b>
<b>Ewe Text</b>	<b>English Translation</b>
Nyee nye agbedela x4 `k4 la .....	I am the farmer of great name
Apreku `tsu yehe .....	Apreku, the great man
Nyeedoa me l’ama2eke te o .....	My job is not under anybody’s control
Esia ta mex4 `k4 2o .....	(Am self-employed)
Mef4na ndikanyaa, henyrea nye yi sia ...	That is why I am famous
Metra na 2e nyee awuvuvu wome klaya..	I wake up early morning to sharpen my
Kpla nyee tsgoe .....	cutlass
Kple akorti .....	Put on my tatted clothes that make me
Kple la bable .....	look unkempt
Kple dze bable.....	Carry my water gourd / container
La adzadza enyeba nam sampii .....	And fire band (fire stock)
Be mahe nu2u2u ve nawo kple nye .....	And wrapped (parcelled) meat/fish
Be mahe nu2u2u ve nawo kpakple nye sia	And wrapped (parcelled) salt
	So drenched in the morning dew
	So as to bring food for you and me
	So as to bring food for both you and me

These two songs, Odiewoe and Yaw Apreku, used to be popular well at the time of their inception until recent years when activities of brass bands in the schools have gone in the decline. They were popular among school and community choral repertory in the valley until

the early 1990s and used to be sung during such processions to town while new yam is being carried in the open on heads and shoulders. This processions ended in individual homes where cooking of a variety of yam foods begins. It is worth reviving this spirit and getting choirs and brass bands to use this Tawiah-Amu compositions annually or otherwise for the youth of today to get accustomed to the song.

Below in Figure 8, is a heap of new yam. The picture was taken from *Anivisime* (Anivi Market) at Peki Avetile after the 2014 Yam festival.



Fig.8: Heap of new yam for sale at Anivisime (Anivi Market).

According to (Akyea, 2008), in the past, awards were presented by the Chiefs of the towns to farmers with the best yam crops. People demonstrate some level of kindness by sharing their new yam from their farms with friends and relations who did not have the opportunity to harvest or farm. This is so as to encourage all to have some yam to eat that day which was meant to feast on new yam. Proceedings normally started with the cooking of the traditional food prepared from yam called, bakabake. This is boiled yam slice which is pulverised in the earthen dish. The earthen dish is made from clay and piston, from wood. It is a very

important cooking utensil found in most Ghanaian communities and other parts of Africa and used for grinding or mashing all manner of ingredients in the preparation of stews and soups of various kinds. (See Figure 9 below)



Figure: 9: Earthen dish and pestle for mashing yam in the preparation of bakabake

Most of the time the bakabake is preferred when mixed with palm oil. It is ready to eat and now, with the palm of the hand, it is shaped round like a tennis ball and served especially to children in their palms to eat that early morning, the same food is also used and sprinkled all over in the house, apparently signifying abundance of food and also to thank the ancestors and inviting them to partake. (Ansah, 2014). Ansah also narrated that children smeared in their palms that substance *amake* that which turns the colour of their palms to look black. It is really exciting to see this colour combination in the palm of children against the red colour of the *bakabake*.

### **Yam Food Varieties**

Various kinds of yam foods are prepared in various homes and everybody invited to partake in the eating. These foods range from Bakabake, (pulverised yam), Etek4, (Yam slice) with

stew, Ete fufu (Yam fufu) with soup, Tsiimenuk4e (yam prepared in soup), Ete t4t4e/Koliko (Fried Yam) Ete @atrek4 (Unpeeled yam slice) with stew – not common though, Etememe (Roasted Yam) with or without stew, and Mp4t4e (Mashed yam) with light soup. It is not uncommon to see people eating strange combinations of other food with yam all in the name of celebration just to showcase the abundance of food. This was a common practice among peers when we were children.

### **Traditional Games and Music:**

The whole day is characterised by eating and merry-making. Later in the day various traditional games including ampe5o5o, evedada, atondo5o5o and activities are organized usually on competitive basis among the clans of the Peki suburbs towns. These days as the traditional games gradually fade off, soccer matches are commonly organised among the clubs in and around the valley. The evening is also characterised by dance performances both on the streets and the community centres as in traditional and contemporary dance forms respectively, most of which travels late into the night.

### **Saturday: Durbar of Chiefs and People**

Traditional festivals are always crowned with a durbar of chiefs and people of the community. This is when the beauty of pomp and pageantry of the chiefs is displayed. In reference to this (Akyea, 2008) asserts that this is an occasion when the chief sits in state to receive his subjects, friends and well-wishers. It is the time that the chief delivers his address on the state of the community and uses the same opportunity to spell out the vision for the next year. Various high profile dignitaries both from the traditional, religious, political and national government levels are invited to this very important function to grace the occasion.

Political leaders and or their delegates in attendance have slots to address the gathering. Fund-raising is the ultimate goal of the durbar where appeal for funds is launched in aid of executing development projects in the community. This is however done amidst brass band music which serves as background music for people to dance around to make their offerings. The ensuing section dilates more on the activities of the brass bands in light of this and the other roles and repertory of brass bands in the yam festival celebration in the area. Even though the focus is on Peki, the story is not any much different from other communities in the Volta Region where yam is celebrated as a festival.

### **Sunday – Thanksgiving Service**

Thanksgiving services are organised by individuals and organizations to thank God for granting them success after a remarkable event. Successfully celebrating another year of a festival also calls for thanksgiving to God. Traditional and national festivals involve celebrations by an entire community and nationals of diverse religious beliefs of which Yam festival is no exception. The Volta region is a predominantly Christian religious community even though few traces of Islam can be found in certain area of towns where there is a gathering/settlement involving several Muslims. Such communities are labelled Zongos. Even though this zongo community can be found in Kpando, which falls under the area covered by this study, no such zongo community exists in Peki. Christian religious sects in Peki and other areas in the catchment area under study include the E. P. Church, Methodist church, the Lord's Pentecostal Church, the Roman Catholic and Assemblies of God, to mention a few. Church services are held in all these churches on Sunday of the Yam Festival. Time is always created so say words of prayer to thank God for a successful celebration. It is a common feature that on such occasions some chiefs and their elders show up at church to be part of the thanksgiving ceremonies.

### **Musical Components of the Celebration**

Other musical groups involved in the celebration include traditional musical groups like Egbanegba, Ay4y4, Totoeme Hab4b4, Ven4n4nyo B4b44b4 group and Brass bands. These traditional groups parade themselves to perform on the streets and other convenient spaces available to perform during the Thursday evening pre-festival evening/night activities as mentioned earlier. While the traditional court (palace) ensembles lead the chiefs and their elders to and fro the durbar ground, all other groups are also invited to perform at the Saturday grand durbar to fill in the speeches.

### **Role of Brass Bands in the Celebration**

Brass bands will normally be invited to perform at the grand durbar ground on Saturday to keep the atmosphere ebullient before, during and after the activities at the function. Brass bands, before the commencement of activities at the durbar ground which is normally around noon parade themselves in a street procession through all the suburbs of the town. This is to create awareness and reminder of the durbar to take place at noon and entice the people to attend. Providing this fanfare of awareness sometimes takes the form of a float because of the distance between successive suburbs and the fact that they have very long distance to cover which can be tiring in a procession.

The afternoon scene can be likened to the celebration of Masquerading festival at Winneba in the Central Region of Ghana. Amuah (2015) writes about the pomp and pageantry associated with brass band music during this festival and competition on the first of January every year. The beautiful carnival colouring associated with the Winneba festival has always been a

pointer to the band directors. Brass bands in the Volta Region will always create the ebullient and interestingly attractive scenes to win the towns folk to the durbar ground.

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## FINDINGS

### **Audibility Brass Bands as Preferred Choices**

It is worthy of note that brass bands are the preferred choices among other musical groups during occasions like this. Lawrence Adza, leader of BlacFox Brass Band at Anfoega near Kpando and Nana Theresa Hosu of Terres Brass Band of Aziavi which is further closer to Kpando all confirmed this in an interview. With regards to the sound of brass instruments reference could be made to the biblical tale of Jericho in which the sound of trumpet is at least, in part, symbolic to the use of trumpet to break down the walls of Jericho. (Joshua 6:5 & 20) The sound of brass bands is audible enough to travel far and therefore can make greater impact. It is for the same reason that the bands used by the military, police and other security and para-military organizations use brass and wind bands for their outdoor and parade ground related activities. The next chapter of this study looks closely at brass bands during the Independence Day celebrations and highlights the audibility factor which makes it the more preferred choice.

### **Mobility / Power**

Another reason for which the brass band is always a good choice on occasions as this is their mobile capability. Brass bands are capable of taking active part in route marches, walks, rallies, processions and floats unlike their counterpart performing groups like the dance bands and cultural troupes. Moreover, with this rampant electricity power outages in the country which governments have chronically been battling with to have solution to for the past two

decades does not affect the performances of brass bands. Except performances held in the night that really call for the bands to read from scores no electricity is needed.

The power needed for the band to play is that which is in relation to the good health and energy level of players. In light of this, the bands make request for, and organisers do well to provide food and drinks to the bands to be able to store enough energy to perform since the engagement fee, if even they charged at all is very minimal and geared more towards the repairs and maintenance of their equipment.

### **Repertoire**

One other very important factor that makes a brass band a preferable choice for occasions is their range of repertory which generally covers all manner of occasions. Brass bands are capable of re-arranging and rendering pieces to suit the popular domain and public interest.

### **Musical Activities at the Durbar ground**

Arrival at the durbar ground is always greeted with the conglomeration of simultaneous musical sounds from various musical groups in attendance. These groups, on arriving on the durbar ground, keep performing until all is about set for the arrival of the paramount chief to commence proceedings at the function. Unlike the traditional musical groups that are not at their best until they settle to perform, brass bands, as stated earlier, are able to pull a lot of crowd along with them for their mobility and audibility advantage coupled with their dressing and choice of repertory to attract a lot of following.

The last group of arrivals to the durbar ground is the procession of chiefs and their elders.

The procession to the durbar ground by chiefs is characterised by some level of pomp and

pageantry as they appear in their beautiful traditional regalia of kente cloths, possible golden crown and beads to match with heneba sandals and their decorations. Chiefs and queen-mothers, so dressed in a classy manner in their regalia, always go with their attendant paraphernalia including the palanquin in which the paramount chief is carried, decorative sward and walking sticks, their colourful umbrellas, linguist staff, traditional stools on which they sit, fans and pans of beautiful and decorative cloths carried by girls during such processions.

The significant visit of the German Ambassador to Ghana, His Excellency Peter Linder, to the 2004 SASADU rotational celebration is a case in point of a celebration scene characterised by such a colourful durbar ground. (Wülfing, 2012). This is a sister-city unity festival between four towns, Saviefe, Akrofu, Sovie and Alavanyo (Dor (1996) hosted by the paramount chief, Togbega Tsedze Atakora and queen mother, Mama Akosua I, all of Alavanyo traditional area, gives a perfect description of the splendour around the arrival to durbar grounds by chiefs and most important dignitaries to such functions in the Volta Region of Ghana.

This elegant procession of chiefs is so majestic and comes with no rush of any kind. Traditional musicians of the chiefs' courts however lead this procession with their songs and instruments. At the durbar ground itself, the bands play to entertain the gathering as the dignitaries and general public of the community troupe in to take their seats. Secondly the band plays to entertain the gathering during the durbar as interludes to intersperse speeches. This is done in consideration of the other musical groups invited to feature at the function so all such groups take turns to perform. Brass bands, like in the church, also perform to accompany dance during fund raising.

### **Costume and Instrumentation**

As stated earlier in the previous chapter on funerals where brass bands decide to be in an outfit that portrays the occasion of a funeral, festival as Ete12uza is rather a joyous occasion for which bands will otherwise prefer any outfit to match. Colour combinations aside red and black can be found for the purpose. As stated earlier the colour white, signifies victory or joy. Any white top matches well with anything black down. And again, a brass band with any colourful uniform looks good and attractive on such occasion.

Instrumentation of brass bands is not any different from that in context. Sometimes conscious efforts are made by some brass bands to perform some more traditional musical genres like b4b44b4, agbadza and egbanegba. In such cases they try to incorporate in their instrumentation, some traditional percussive instruments like the local drums, rattle and bells. This way they could produce an appreciable rhythmic effects to depict the traditional genre they are performing.

### **Repertory and Style:**

Unlike funerals, brass band repertoire at functions as the yam festival celebration are not mournful. There is rather a sharp contrast in taste for joyous mood. Music that heighten the spirit for jubilation is that which is expected from the bands. The repertoire of bands is however wide spread stretching beyond hymns and short songs with religious text to secular and traditional in the popular domains that draws more on the participation of the youth of today. Some songs have however attained some level of national character and have been learnt and performed by most brass bands as and when requested to do so. The National Anthem of Ghana, composed by Philip Gbeho is known by all and forms a very important

part of the repertoire of brass bands who might be required to perform this at functions that assume nationalistic character. (See Example 14 below for the opening phrase).

## Ghana National Anthem

Philip Gheho

The image shows a musical score for the Ghana National Anthem. It is written in 12/8 time and G major. The score consists of two staves: a treble clef staff for the melody and a bass clef staff for the accompaniment. The lyrics are: "God bless our home-land Gha - na an make our na - tion great and strong". The melody is a simple, rhythmic line with a mix of eighth and quarter notes. The accompaniment consists of a steady eighth-note bass line with chords.

Example 14: Ghana National Anthem by Philip Gheho

Even though the original score is in the major key of G most military band arrangements are scored in the major key of A flat. This higher pitch makes it sound brighter especially with outdoor programmes like durbar and parade grounds.

“Yen ara Asaase ni” has long come to stay as a very important national song in the history of Ghana. This song was originally composed by E. Amu in his native Peki dialect. “Amewo Dzi5e Yigba” and later translated into the Akwapim Twi by Amu himself. In a conversation with him, Mereku (2015) clarified that it was during the PNDC era, that the song, having assumed this national popularity was translated into the various Ghanaian languages making it accessible to be sung in a number of Ghanaian languages nationwide. See Example 15 below for the opening phrase.

**Amewo Dzife Yigba**

Ephraim Amu

A - me - wo — dzi - fe yi - gba e - nu no — foa sie - ye kpa

*Figure 10: Amewo Dzife Yigba by E. Amu*

In her recent delivery at an invitation to her father's 115<sup>th</sup> birthday fund raising choral concert, and subsequent delivery at the programme at the National Theatre of Ghana on September 16, 2015, (Amu M. , 2015) stated:

He was a composer par excellence and his most famous song is Yen ara asase ni, originally composed in the Peki dialect of the Ewe language, *Amewo dzife yigba*, which has pretty much become a national song. (Amu, 2015)

These patriotic songs would normally be on the printed programme for the durbar. The national Anthem led by the brass band will normally be sung if the president of the nation is invited and attends the durbar. The National song on the other hand would be reserved to be sung at the tail end of proceedings. Other patriotic songs like Ghana Nyigba by Kojo Tibu, Ghana Young Patriots' March by GMT Dosoo, Munsom by M. Ammisah, Dzigb42i and Nye Kple Fofonye Li, by Dey and Doe-Williams are all possible songs listed and performed by brass bands.

The musical styles discussed in the previous chapter on Funeral also hold here. Being a traditional festival indigenous Ewe musical styles would be emphasised while de-

emphasising the imported tunes. Traditional Ewe styles including B4b44b4, Agbadza, Kinka, Egbanegba /Gabada and Asafo are more commonly performed

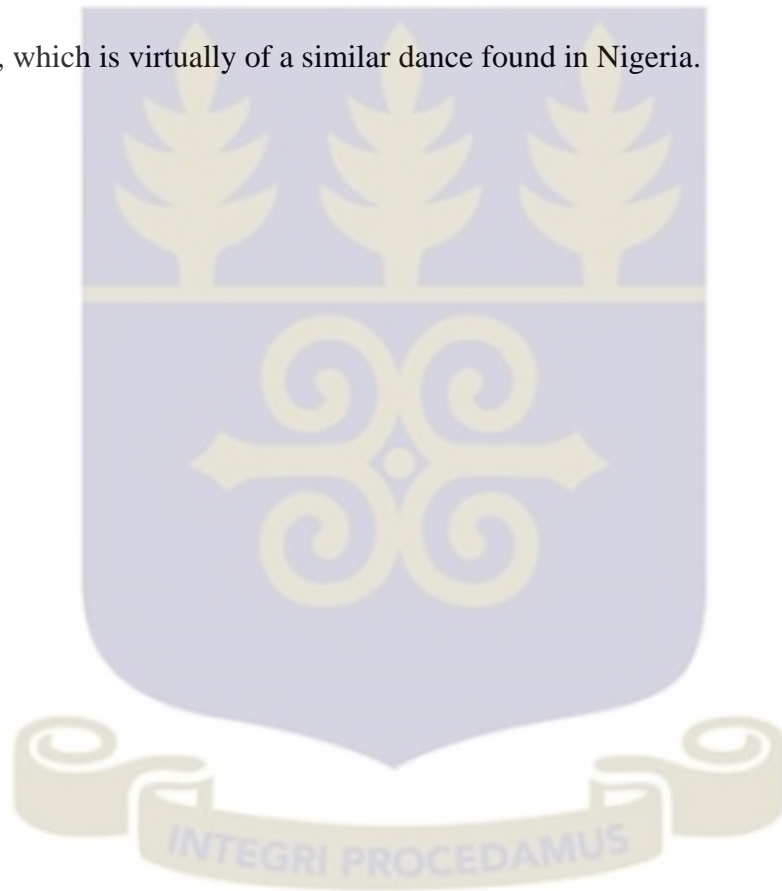
Tandoh (2012) in an interview revealed that selected songs for the appeal for funds section during the durbar was normally religious and church-based. This spirituals, praises, or gospel songs are considered to “touch the hearts” of people to duly donate. Consequently these songs are carefully selected for the band to be performed at such times. Popular among those songs are ‘*Winner eeee winner*’, ‘*Hark, hark my soul*’, ‘*It’s a miracle-working God*’ and *Haleluya*, to mention a few. The secular songs are more appropriate at the end of the durbar when proceedings are getting over. The band stays on to play and entertain the gathering while dignitaries depart from the durbar ground. That seem to be the most enjoyable moment where the bands play all these highlife secular tunes for people to dance around till they get worn out. Some of these songs include ‘Yefri Tuobodom’, (highlife) ‘Sansan Kroma’, (traditional Akan folk-highlife) and Desr4 l’a5e negbe (traditional Ewe folk - agbadza).

Other more works solely composed for the brass band are also performed – marches, western classical pieces, etc. I refers to those pieces as brass band specific songs. Such repertoire are non-textual and so are not sung. Typical of such a piece is Bus Collector.

### **Bus Collector**

Ghanaian brass band repertoire is generally characterised by popular songs with text when copyright protection is in the general public domain including hymns, anthems, church “choruses” and other choral compositions and traditional folk songs that brass bands adopt and adapt to suite their style of performance. Bus Collector is a popular brass band tune that could be heard country-wide among brass bands. Bus Collector on the other hand is one song

that seem to have no specifically known text. It is typically associated with brass bands as a highlife tune. Information gathered has is that the tune, Bus Collector has a name Soloku which is a Ga language derivative from Solonku, actually meaning “Staggered walk” apparently in this case applied to gleeful walk through the streets in singing for keep-fit by the military. Reports also have it that the brass band tune, Soloku, is typically a vigorous dance tune that displays high profanity by the opposite sexes by the nature of waist twisting depicted in the cause of dancing akin to the waist movements exhibited in performing the Ga kpanlogo dance, which is virtually of a similar dance found in Nigeria.



Example 16 is a transcription of the main theme along which various performing groups do their variations. It is therefore a common feature to hear various variations and arrangements of the same piece as many brass bands as will perform it. This 4-bar piece, transcribed in simple quadruple time is in binary form. The first two bars forming the A section with the last two bars forming the B section.

### Bus Collector

The musical score for 'Bus Collector' is presented in a multi-staff format. The instruments listed on the left are: Horn in F, Mellophone, Trumpet in B $\flat$  1, Trumpet in B $\flat$  2, Trumpet in B $\flat$  3, Cornet, Flugelhorn, Trombone, Baritone (T.C.), Euphonium, Tuba, and Sousaphone. The time signature is 4/4. The key signature is one flat (B $\flat$ ). The score is divided into two sections: Section A (bars 1-2) and Section B (bars 3-4). Section A features a melodic line in the Trumpet in B $\flat$  1 part, while the other instruments play a harmonic accompaniment. Section B is an improvisational section where the lead trumpeter (Trumpet in B $\flat$  1) has a solo, and the other instruments provide a steady accompaniment.

Example 15: Bus Collector, a highlife tune for improvisation and multi-purpose use

The section A is repeated as written in the transcription. The second section, B, which is the improvisational section is repeated severally with the solo or lead trumpeter up to improvise for as long as he has the capacity and techniques not exhausted. The lead trumpeter however signals and returns to the A repeated section to end the piece.

### Other Uses of “Bus Collector”

Note needs to be taken of the fact that the term Soloku is not common if even known at all in the Volta Region of Ghana. This brass band piece is more known as Bus collector. (Ananga, 2013) and (Ananga (2013) and Bansah (June, 2014 ) share the same views that apart from using this tune for dance, it is also introduced into a performance to signify a change-over to another song, thus ending the previous song being performed. In this case however it is only the first section A, which is used. Again, the decision to repeat that section is dependent on the band and their style of performance which stems out of their rehearsals. As a link between succeeding repertory, the lead trumpeter introduces it immediately at the end of the pieces it was to end, without any break. The break is then introduced with the percussion alone to continuously improvise a fill-in.

A lot of things happen during this short break. First, it creates room for percussion section to come up in volume of sound and also, improvise around their line. This improvisation in the percussion is more often effected in the bass drum and side/snare drums. As discussed in the introductory chapter, (Olando, 2011) of the Kpando Norvisi Brass Band uses entirely local *b4b44b4* drums. The ensemble is however referred to as a “*B4b44b4* Brass Band”. In this case the sogo, which is the master drum of a typical *b4b44b4* set does the improvisational thrills associated with *b4b44b4* style. Example 17 below shows some of the rhythmic improvisations provided by the master drum of *b4b44b4*. It is worthy of note that the sogo drum serves also as speech surrogate. These are effectively used when the brass band uses an entirely *b4b44b4* percussion set. These rhythmic improvisational figures below (Example 17) all have their textual meanings which are a common feature with the *b4b44b4* musical genre.

a.

a.

b.

c.

d.

Example 16: Sogo Rhythmic Improvisations

Secondly, if the change-over is that which calls for a shift in style from the highlife to any other style, this is the point at which the percussion section effects this change. This is done skilfully so as to create a smooth transition from the previous into the new style.

Thirdly this little break creates room for the players to have some form of breather. This is the point in time where performers could get their instruments in order by removing saliva that might have collected in their instruments as they played. The same time is also available for them to take sips of water that might be just around them as they performed. Importantly however, the break is also an opportunity for the leader/lead trumpeter to introduce the next song to be performed. He gives necessary signals for key changes or otherwise, tempo, namics and style, and any other needed instructions before gesticulating again for the beginning of the next song by which time the percussion goes down on their intensity.

## **Fanfares**

Playing fanfares to herald events, before or after speech, pronouncement of project commissioning/dedications etc. are other set of functions the brass bands perform at durbar grounds. Musical fanfares are short musical phrases characterised by their loudness, shortness and sharpness. It should have the ability to give a wake-up call, draw attention and evoke some spirit of alertness and brilliancy. It is seen as a trumpet blast for that matter. It is commonly used by the military, police and other forces and para-military organisations to herald events. Brass bands arm themselves with fanfare tunes against any such eventualities at durbar grounds so they are able to fit in appropriately.

Some fanfares are purposely composed and meant to be played during such times. It is also common to have fragments or sections of existing music adapted for such purposes. The short and catchy nature of Buss Collector makes some brass bands use it as a fanfare. In this case it is played just as it stand in the score without any improvisation. Most of the tunes used by brass bands in the area are however derived from the military and police band. A greater adaptation of military band techniques by brass bands will be discussed in the next chapter on National Day Celebrations in the region.

## CHAPTER VI

### THE CONTEXT OF NATIONAL DAY CELEBRATIONS

#### Introduction

As noted in the earlier chapter on festivals, National Day celebrations are observed at the national level. Even though a festival, I treat this as a separate entity of a context since it is characterized by national parade activities which are held country-wide – regional, district, towns and villages. This treatment as a separate entity is also because of the fact that it massively involves the activities of school children who are themselves most of the time responsible for performing on these brass instruments on such a day. Most importantly, taking a look at this festival as a separate context is for the fact that brass band activities form the driving force for the activities on these parade grounds throughout the country. In the capital city, Accra, the Independence Day parade is led by the combined military/martial bands from the Army, Air Force, Navy bands and Fire Service bands. The Immigration, Prisons and Police Central Bands are also never left out in this exercise.

Contingents that parade themselves in the Independence Day celebration activities, especially in the districts within the various regions, include professional associations such as association of traders (market women), bakers, farmers, fisher-folks, tailors and seamstresses, hunters and health workers to mention a few. It is always an interesting scene when these organised marching groups dress in their ‘working gears’, to march. There is a display of some of the products and working tools and implements of their professions as they march to the dais to take their salute. All these take place in the midst of brass band music on the parade grounds. Figure 14 below is the Mawuli School brass band that dressed up in readiness for parade activities and posed for a picture..



Figure 11: Ho Mawuli School Brass Band ready for parade ground (2007). Picture from Isaac Tandoh

Figure 11 below is a cross section of the Avetile Methodist Brass Band performing at the 2015 Independence Day celebration at the usual Peki Blengo E. P. Park where such events always take place. Unlike what used to pertain in the past, canopies are now erected under which the bands perform to avoid the hazards associated with keeping school children under the scorching sun.



Figure 12: Avetile Methodist Brass Band -2015 Independence Parade

### **Ghana Military Marching Bands**

These bands also present contingents that take part in the marching parades with school children as well as other civilian organizations. The various regional capitals also have military and police bands that play on parade to lead the marching activities on these special occasions. Hukporti (2014) outlines the various Army and Police Depots in the country where the various bands are located, and identified a number of band and their location in the country. Some of these include, the Brigade Army Band, Air Force Band, Ghana Navy Band, Central Regional Police Band, Winneba, Eastern Regional Police Band, Koforidua and the Volta Regional Police Band, Ho. Others are the Upper East Regional Police Band, Bolgatanga, Ghana Prisons Band, Ghana National Fire Service Band, Flame Fighters Band, and Immigration Band. In the communities where the police and army bands are not available, the services of community and church-based brass bands are the main sources of providing martial music for parades.

### **JHS-Based Brass Bands**

The vibrant Peki Brass Band was based at Blengo and led by Tsiami 'Koto. Even though they existed, the Independence Day celebration parades had always been led by brass bands from the various schools in the valley. These school bands included the Blengo EP Middle School, the Avetile EP Middle School, the Tsame LA Middle School and the Wudome Middle School bands. Activities of these bands were quite vibrant in the late 1960s till the mid-1980s. For lack of infrastructure, investments and maintenance coupled with the fact that these instruments have become old and outlived their usefulness with no strategic arrangements to have them replaced, the brass band activities among the schools are gradually dying away.

### **SHS-Based Brass Bands**

It is worthy to note that school children are the future leaders of our nations hence very beneficial to have school children involved in brass playing in the schools. In the first place students in their youthful ages as this, learn faster than their adult counterparts. They are capable of learning a lot more skill when they are young. Brass instrument playing needs some level of energy which is present in the children to start and grow with. The saying that goes, “Catch them young”, comes to focus at this point. Of recent times brass band activities in schools seem to be taking more focus in various Senior High Schools in the country as a whole as against the Basic schools that used to be the focus. This, I suspect is stemming out of the fact that the subject, music, is beginning to take more root and gaining recognition in the Senior High Schools. This is as a result of the subject being now studied and externally examined as an elective course after having been left out in the school curriculum of examinable subjects over a number of years.

Secondly, music teachers, after their Bachelors and Masters’ degrees are posted to teach in the Senior High and Colleges of Education. Most of these teachers are doing well and able to impress upon their school authorities to acquire these instruments for their schools. The proliferation of brass bands in the Senior High Schools of recent times is also as a result of the rise in the formation of cadet corps in the schools. The activities of the cadet corps and the brass band are inseparable, otherwise hiring the services of other bands to play for the cadet corps. Figure 13 is a Secondary-Technical High School with their cadet corps.



Figure 13: STHS Brass band with their cadet corps on parade

Formation of Army cadets are rather on the increase compared to the other cadet corps like the Air force, Police and Naval cadet corps. This is attributed to the fact that the public is more informed and exposed to the Army and societal perception on the dignity and discipline associated with the Army. Some also allude to the fact that it is easier to acquire the Army uniform than the rest. (Nketia D. , 2015)

It is of concern to note that second cycle schools in the Region under study are patronizing the formation of brass bands in their schools. Table 9 below shows some of the Second Cycle institutions in the Volta Region that have brass bands in their schools.

**Table 9: List of SHS with Brass Bands in the region**

	<b>School</b>	<b>Location</b>
1	Mawuko Girls Senior High School	Ho
2	Mawuli High Schools	Ho
3	St Paul Senior High School	Denu
4	Kadjebi Asato Senior High School	Kadjebi

	<b>School</b>	<b>Location</b>
5	Krachi Senior High School	Kete Krachi
6	Dzodze Senior High School	Dzodze
7	Keta Senior High School	Keta
8	Keta Business College	Keta
9	Anlo Senior High School	Anloga
10	Zion Senior High School	Anloga
11	Bueman Senior High School	Jasikan
12	Kpando Senior High School	Kpando
13	Three-Town Senior High School	Adafianu
14	St Francis College of Education	Hohoe
15	Jasikan College of Education	Jasikan
16	OLA Girls Senior High School	Ho

Brass Bands need to develop a good posture and consistent habit of practicing. This is a key issue Isaac Tandoh emphasises as he assists in training most of the SHS brass bands in Ho. Figure 14 below shows students of OLA Girls SHS, Ho practicing on their newly acquired instruments. This picture was taken by Isaac Tandoh, their trainer)

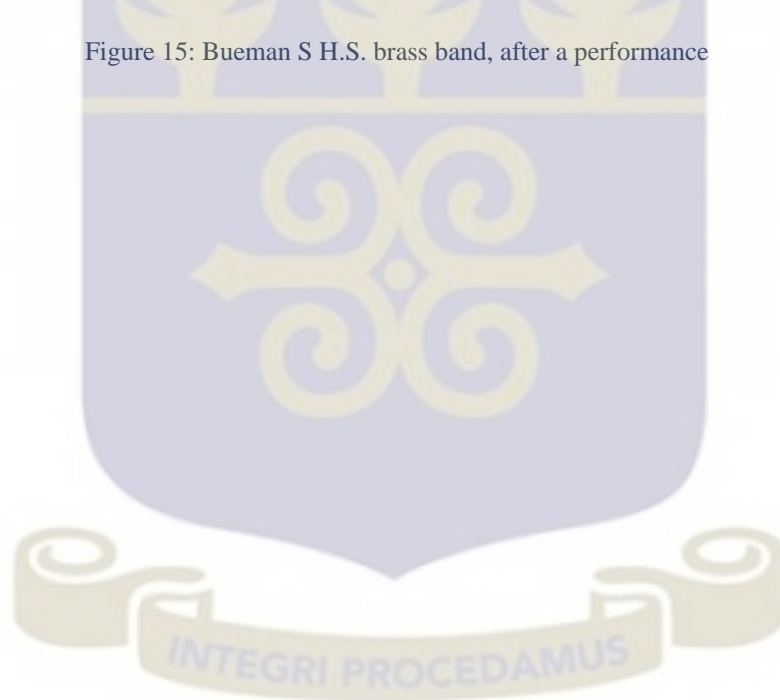


Figure 14 OLA Girls SHS practices on their new brass instruments - Picture from Isaac Tandoh:

The picture in Figure 15 below shows the Bueman Senior High School Brass Band after performing at a programme.



Figure 15: Bueman S H.S. brass band, after a performance



### **School Brass Bands for Education, Entertainment and Carrier Building**

The introduction of brass instrument playing in the schools aids in teaching and learning in the schools not only in the teaching of music but also in other related fields of study especially in sound related topics in Science such as acoustics, frequency and pitch of sound. Also, brass bands serve as source of enhancing socialization of students during entertainment and sports at which time they play to cheer up their colleagues. Playing in the school brass band can certainly be a carrier training activity for students. There are records to show the numerous school brass band players who end up taking that as permanent career occupations. A number of them play and hold very important positions in the Army, Navy, Prisons, Air Force, Immigration and Police bands dotted all over the country. Some are music teachers across all levels to the tertiary levels where they teach brass instruments. There are quite a number who are also choir and band directors of various churches and organisations throughout the country and beyond.

### **Patriotism and Moral Up-Bringing Roles of School Brass Bands**

On the societal and national front however, the use of brass bands in schools helps to inculcate the national spirit of patriotism in the young as they learn to play these national and patriotic songs. This does not address the “band-boys” (bandsmen) alone but the totality of the students and school community as a whole that listen to and watch their performances. As stated earlier patriotic songs go a long way to inculcate the nationalistic spirit in the people especially these young ones who learn to sing and play in the school bands and on parade. Brass band activities call for a lot of the spirit of teamwork, cooperation and socialization. Moral training and friendship is built alongside the main musical training that students go through. For most of the students in the Mawuko Girls SHS, being in the band is a lot of fun. See Fig.18 and 19 below.



Figure. 16: Mawuko Girls SHS Brass Band in their new uniforms



Figure 17: Mawuko Girls SHS Brass Band with their trainer, Isaac Tandoh

### **Repertoire and Style**

As indicated by (Hukporti F. K., 2014) it was the British colonial masters who first introduced military band in the Gold Coast. In the Trans-Volta-Togoland as the Volta Region used to be called, military bands were introduced by the Germans. Repertory was made up

entirely of European classical music and bands were restricted to play just that since the colonial masters abhorred any music African. The story is different this time around as a result of indigenization. The table below provides a list of pieces performed in the 2015 Independence Day celebration at selected parade grounds in within the Peki-Kpando stretch of the Volta Region. The pieces are categorised under Quick Marches, Slow Marches, Anthems and Dance Tunes

### **The Anthems**

Anthems are those pieces that require standing still or motionless while the pieces are played by the band and sung by the gathering. Of these, the national anthems – God Bless Our Homeland Ghana and Yen Ara Asase Ni – require the entire gathering at the parade ground to be upstanding and still. Other anthems might also be songs performed by the band while the gathering sits to listen, sing along or hum with possible light body movements according to individuals' emotions. The table of repertoire below, Table 7, indicates some of these anthems.

### **The Quick March**

Quick marches are the actual normal martial pieces that puts various contingents onto the parade ground to march. The troupes get to the daises and salute the National Flag. This type of marching calls for a full swing of the arms, steady and consistent steps of footwork to the basic quarter note strokes (crotchet beats) in the bass drum. See picture in Fig. 21



Fig. 18: School children on Quick March- 2015 Independence parade at Peki

These pieces are normally in common time of simple quadruple or duple time ( $\frac{4}{4}$  or  $\frac{2}{4}$ ) and played only by the bands. The bass drum is a very important instrument here since it provides the basic beat and rhythm which the marching contingents depend on in taking their steps. In common time ( $\frac{4}{4}$ ) the bass drum is required to strike each of the beats in the measure. Example 18 below is a representation of the basic rhythmic patterns played by the percussions section. Even though there might be various extemporisations by the various instruments the bass drum patterns basically remain the same. Muting the strokes in alternating measures is possible depending on the player.

Example 17 Basic Quick March rhythmic patterns in the percussion section

### The Slow March

The music provided for this slow march is in simple triple time,  $\frac{3}{4}$ . See Example 19. This is typical of the song, “*Land of our birth*” The bass drum of the percussion emphasises every other downbeat of the triple style and mutes the inner down beats. The footwork in marching to this style is only on the down beats with the right foot taking off on the emphasised bass drum beats and the left on the muted beats. The foot work is always on the down beat of each measure.

Example 18: Slow March in  $\frac{3}{4}$  - Percussive transcription

Example 19: Slow March in  $\frac{6}{8}$  - Percussive transcription

Slow marches can also be accompanied by the Agbadza style in compound duple time,  $\frac{6}{8}$  or compound quadruple time,  $\frac{12}{8}$  style which typically goes with the song, “*Ghana Nyigba*”(The Land of Ghana) composed by Kojo Tibu. (See Appendix No. 4).

### **Marching of Brass bands:**

Brass bands also take their turn to march after all other contingents finish marching during the parade. Figures 19 and 20 below show pictures of Teres Brass Band marching on different occasions.



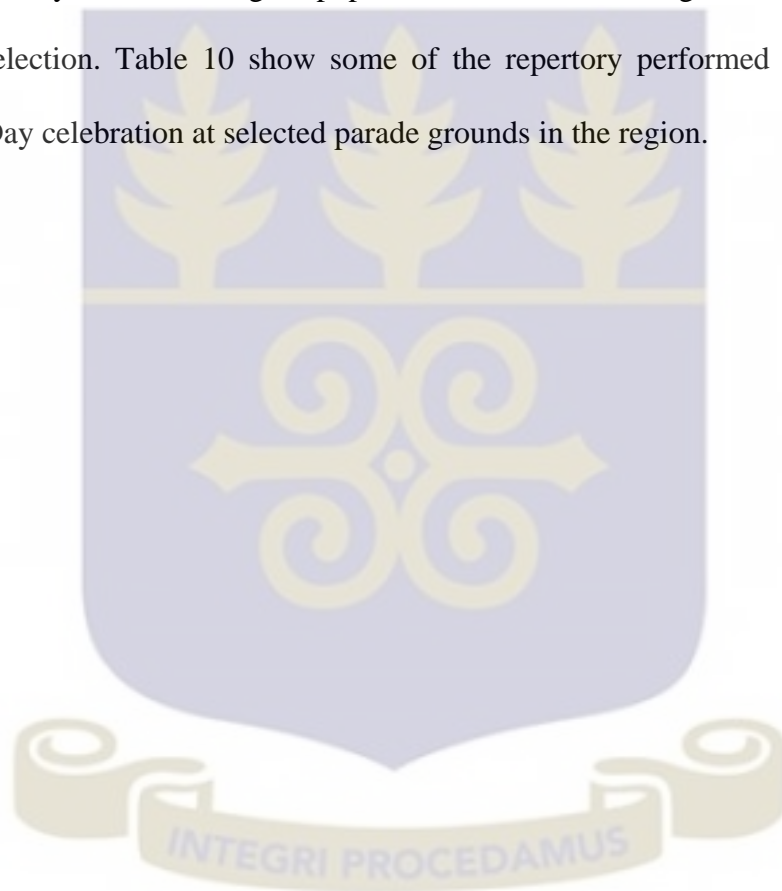
*Figure 19: Teres Brass from Kpando Aziavi marches on parade ground*



*Figure 20: Teres Brass Band towards parade ground (2003)*

### **Danceable Tunes:**

The end of every parade is characterized by some form of relaxation, entertainment and enjoyment. Like the funeral and traditional festivals Brass bands always play this role by holding on to the parade ground after the end of proceedings to entertain the crowd with tunes to dance around while the gathering disperse. This unofficial session turns out to be equally important for both the bands and the public to interact. Repertoire are not different from the two contexts already discussed. Again popular tunes and musical genres of the day is the focus of this selection. Table 10 show some of the repertory performed during the 2015 Independence Day celebration at selected parade grounds in the region.



**Table 10: Repertoire for 2015 Independence Day within Peki –Kpandu**

<b>Title</b>	<b>Translation/ First Line</b>	<b>Composer</b>	<b>Style / March</b>
Ghana National Anthem	God Bless our Homeland	P. Gbeho	Anthem in $\frac{12}{8}$ time
Amewodzi5e Nyigba	Land of our birth	E. Amu	Anthem in $\frac{2}{4}$ time
Ghana Young Patriots’	Arise Ghana youth	Dosoo	Quick in $\frac{4}{4}$ time
Ghana Nyigba	The Land of Ghana	Kojo Tibu	Agbadza slow in $\frac{6}{8}$
Land of or Birth	Land of or Birth	Hymn	Slow march in $\frac{3}{4}$
Arise and Shine	Arise and Shine	J. K. Affel	Quick in $\frac{4}{4}$ time
Stand up for Jesus	Stand up for Jesus	Hymn	Quick in $\frac{4}{4}$ time
Will your anchor hold	Will your anchor hold	Hymn	Quick in $\frac{4}{4}$ time
And can it be	And can it be( $\frac{4}{4}$ or $\frac{2}{4}$ ) and	Hymn	Quick in $\frac{4}{4}$ time
Onward Christian	Onward Christian	Hymn	Quick in $\frac{4}{4}$ time
Ghana my happy home	Ghana my happy home	Hymn	Agbadza slow in $\frac{6}{8}$
Asem yi Dika	A Message to carry	E. Amu	Anthem in ( $\frac{2}{4}$ )( $\frac{6}{8}$ )
Meb4 me sanku	Will al play my organ	M. Amissah	Agbadza slow in $\frac{6}{8}$
Amenuveve s44	Abundant grace	Praises	Quick in $\frac{4}{4}$ time
Your will be done	Your will be done oe	Hymn	Quick in $\frac{4}{4}$ time
Ghana L4m	Ghana Loves me	V. Agbenu	Agbadza slow in $\frac{6}{8}$
Africa Tso	Africa, Wake up	Kojo Tibu	Agbadza slow in $\frac{6}{8}$

### Other National Day Celebrations

There are other celebrations in the country that are handled at the national level with participation in all regional capitals and various districts. Even though equally important and celebrated annually, they involve less participation of brass bands as compared to the Independence Day celebrations. Brass bands may be involved to lead the singing by playing the National anthems and other patriotic songs on the programme. The bands on these occasions will be expected to provide music for appeal for funds sections as stated earlier in the festival chapter, and also play fanfares to herald events that take place during the function as in Commissioning projects, Cutting sod for projects, Dedication of projects etc. Some of these celebrations are listed in Table 11 below.

**Table 11: Other National Day Celebrations in Ghana**

<b>Celebration</b>	<b>Date</b>	<b>Holiday Status</b>
Independence Day Celebration	March 6	Public Holiday
Workers Day (May Day)	May 1st	Public Holiday
African Union (AU) Day	May 25	Public Holiday
Republic Day Celebration	July 1	Public Holiday
Founders Day Celebration	September 21	Public Holiday
World Teacher's Day	October 5	Not Captured as Public
Farmers Day Celebration	1 <sup>st</sup> Friday in December	Public Holiday

## CHAPTER VII

### SUMMARY AND CONCLUSION

#### Summary

The purpose of the study is to investigate the contextual use of brass bands in funerals, festivals and state functions in the Mid-Eweland of the Volta Region of Ghana. The sample for the study comprised selected brass bands within Peki, Kpando, Alavanyo and Ho. Specifically, ten (10) bands below were visited for the study.

S/N	NAME OF BAND	LOCATION
1.	Blessed Brass Band	Woadze
2.	Teres Brass Band	Kpando Aziavi
3.	Norvisi Brass Band	Kpando
4.	E. P. Brass Band	Wudome
5.	Peki Brass Band	Blengo
6.	Tsame E. P. Church Brass Band	Tsame
7.	BlacFox Brass Band	Anfoega
8.	Prince of Peace Brass Band	Ho
9.	Liberty Orchestra	Alavanyo
10.	Unity Brass Band	Todome
11.	Masterpiece Brass Band	Anfoega

A sample size was 100, made up of 11 band leaders, 55 instrumentalists, 22 church elders, 5 elderly brass band enthusiasts and 7 opinion leaders in the community became the key informants of the study. Participant-observation, interview, field recording and musical transcriptions were tools used for data collection.

The interview guide and participant-observation checklist were designed in October 2011 and pilot tested in the same month on the Lakeside E.P. Church Brass Band at Adenta Housing Down and that of Lashibie E.P. Church Brass Band all in Accra. The results of the pilot test were successful and indicated that the instruments were both valid and reliable.

The researcher planned to visit the informants to carry out his interview between February and December 2012. During the first visit we agreed on the recording schedule with the band leaders, taking cognisance of their pending engagements and performances. In consistency with the dates I attended funerals of prominent personalities at Woadze and Anfoega in the last weekends of April and June, 2012. This gave me the opportunity to watch and perform with the Blessed Brass Band Academy of Woadze and the Masterpiece Brass Band of Anfoega.

I visited home, Peki on a number of occasions to attend funerals of departed relatives and key personalities in the community. Here again, I observed and performed with most of the brass bands that were in attendance at these funeral. I also attended a funeral at Dzolokpuita in May 2015 where I met the Prince of Peace Brass Band in attendance. Having watched the same band perform during the funeral of the late former president of the Republic of Ghana, it served as a way of triangulating my first interaction with them.

Aside information received in my earlier interview with the band leaders and musicians at Peki, I attended the Yam Festival celebration of the chiefs and people of Peki including those held in September 2012 and 2015. The 2014 Gbiza Festival jointly celebrated by the chiefs and people of Peki and Hohoe served as an opportunity to encounter with the Peki brass bands perform at Traditional festivals.

A recall of my basic school days where I always played on the Independence Day Celebration with my school band—the Avetile E.P. School Brass Band— are memories I never missed. Again, aside the information I had during my first round of interview I consciously went to Ho to experience the Prince of Peace Academy Brass band as they performed on the 2013 Independence Day Parade.

Other relevant information received from informants about all three contexts of performance was through phone calls, text and whatsapp messages, and videos. All these information

## **Conclusions**

### **Funerals**

Funerals are very important ceremonies in Africa and Ghanaian communities are no exception. Like other communities, the Volta Region of Ghana also marks funeral celebrations with series of activities. Funerals are a set of activities organized for the dead in the society. In a bid to give the dead a befitting burial various activities are organized right from the time of death to the day of burial. The actual funeral is a three-day celebration that starts with keeping wake on Friday to the burial service followed by a procession to the cemetery for internment on Saturday. The last day of the celebration is on Sunday at church where the memorial and thanksgiving service is held.

The practice of keeping wake gradually died away when people over the times began to come to terms with the hardship and hazards associated with tradition of keeping vigil. This was completely abolished after the funeral of Ephraim Amu.

Funeral costume is traditionally black and red. Black connoting darkness and death for that with red represents blood and love.

Well-endowed brass bands have costumes purposes for funerals. However the costume for the aged is white, on the passing on of the aged. Death in this case is seen as retiring home, thereby avoiding hardship and hazards of this earth hence they need to be celebrated. It is now a norm for families to sew special cloths towards the funeral with pictures of the departed embossed in the fabric.

Brass bands feature prominently in all stages of the funeral ceremony from the funeral home to the chapel for the burial service and process to the burial ground since all these stages call for musical performances of some sort.

Repertory for funerals is predominantly funeral hymns. Brass bands make their choice of repertoire carefully to suite satisfy all these stages.—burial service, burial procession and interment ground.

Brass bands are in the bid of accompanying all songs with percussive instruments. The result is the alteration of rhythms to fix into the style of accompaniment. Musical styles familiar to the region—agbadza, b4b44b4 and highlife are commonly performed.

The musical style adapted to go with the hymn results in the meter perceived differently.

Another innovation in of arrangement in style of performance is the performance of alternating tunes to the same text

## **Traditional Festivals**

Traditional festivals are celebrated by the chiefs and people of individual communities. They are very important in the life of societies since they are opportunities to reunite the community and to plan towards development projects in the area.

Yam festival is a very common traditional festival celebrated by most of the communities in the area under focus. The celebration is normally a week-long celebration that is crowned with a grand durbar on Saturday with thanksgiving Services on Sunday.

Unlike funerals brass bands feature mainly during the grand durbar of the celebration where they perform to entertain dignitaries and also to accompany fund raising activities. Costume for both the brass band and celebrants at large is predominantly white which signify victory and joy. Repertory is more

## **National Day Celebrations**

National Day celebrations are observed at the national level with activities country-wide. With massive participation of school children who are themselves most of the time responsible for performing on these brass instruments on such a celebration at parade grounds. A lot of schools are currently forming brass bands so with the upsurge of cadet corps activities in the schools. Institutional bands including the Army, Air Force, Police Central Bands, Navy and Fire Service bands play in the regional capitals with community and school brass bands leading the parade activities in the districts.

These bands also present contingents that take part in the marching parades with school children as well as other civilian organizations. The various regional capitals also have military and police bands that play on parade to lead the marching activities on these special occasions.

Repertory is basically patriotic and martial - The Quick March, The Slow Marches anthems and danceable tunes:

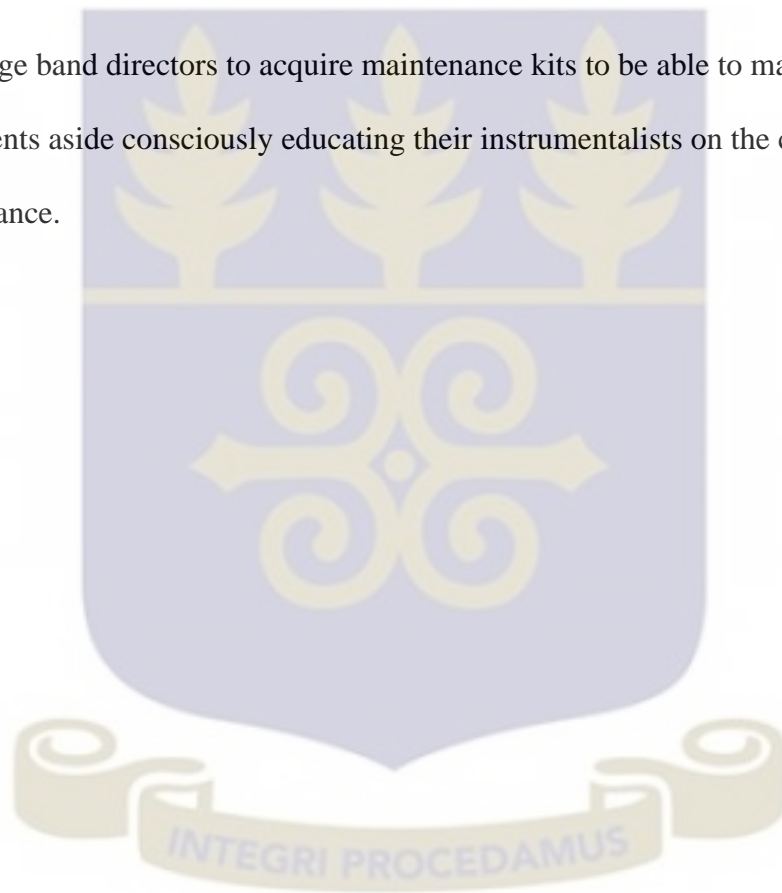
Specifically, ten (10) bands were visited for the study. Participant-observation, interview, field recording and musical transcriptions were tools used for data collection and analysis. The study revealed repertoire decisions, instrumentation templates, costume, and performance styles of the brass bands within the three contexts under review. It also pointed out the traditional musical elements employed in indigenizing funeral hymns and popular songs as part of their re-constructural processes and recommends that other band masters and future researchers emulate their example.

### **Recommendations**

Having looked at brass band music within the Volta Region under the contexts of funeral, traditional festivals and national day celebration, I wish to make the following recommendation:

1. To be able to fulfill the indigenization dream, I suggest an eclectic collection of traditional instruments are made by band directors so they can play all indigenous traditional genres.
2. Encourage bandsmen to memorize pieces they learn so they could function more effectively during all three identified contexts.

3. Conscious attempt be made to do training and retraining of band directors to enhance their skills in managing their bands.
4. Policy on music education should focus on introducing music reading at an earlier stage in the basic schools.
5. Encourage the formation of brass bands in schools to feed the community and church bands for effective performance.
6. Encourage band directors to acquire maintenance kits to be able to maintain their instruments aside consciously educating their instrumentalists on the culture of maintenance.



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APPENDICES

Appendix A: Scores of Some Selected Repertoire

YIn Ara Asaase Ni

Ephraim Amu

Yen a-ra a - saa-se ni, E-yea-boo - den nne ma yen.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (Bb) and the time signature is 2/4. The melody is written in the upper staff with lyrics underneath. The accompaniment is written in the lower staff.

Mo-gya na - na - na-nom hwie gui nya de-too ho maa yen

The second system continues the musical score with two staves. The melody and accompaniment follow the same pattern as the first system.

A-du me ne wo nso so, Se ye-be ye bia toa so.

The third system continues the musical score with two staves. The melody and accompaniment follow the same pattern as the first system.

Nim dee tra - so nko-to kran-ne ne a-pe seme - nko mi-nya.

The fourth system continues the musical score with two staves. The melody and accompaniment follow the same pattern as the first system.

A-di yen bra mu dem ma yena saa-se ho - do a-tom see.

The fifth system continues the musical score with two staves. The melody and accompaniment follow the same pattern as the first system.



Oman Be Ye Yie

Michael K. Amissah

♩ man be ye yie, a be ye yie, a be ye yieoo —

The first system of music features a piano accompaniment with a treble and bass clef. The melody is written in the treble clef, and the lyrics are placed below the notes. The key signature has two flats, and the time signature is 4/4.

♩ man be ye yie a o - fir a man - fo no - kwar - dzi do. —

The second system continues the piano accompaniment and melody. The lyrics are placed below the notes. The key signature and time signature remain the same.

♩ — — — — —

♩ man be ye yie a, a be ye yie a, a be ye yie oo

The third system shows a piano accompaniment with a treble and bass clef. The treble clef staff contains whole rests, while the bass clef staff has a melody. The lyrics are placed below the notes. The key signature and time signature remain the same.

♩ man be ye yie a o - fir a - man — - fo e - dwu - ma - ye do

The fourth system continues the piano accompaniment and melody. The lyrics are placed below the notes. The key signature and time signature remain the same.

Som - pa na no - kwar - dzi, E - dwu - ma - dzen, na a 'ho - fa - ma

I - yi - nom na ɔ man yi ro - hwe - hweoo.

N tsi hommfa som - pa nyɛ, N - tsi hommfa no - kwar nyɛ

N - tsi hommfa 'dwuma - dzen nyɛ na ɔ man yie 'tum 'pon oo.

# Ghana Nyigba

Kojo Tibu

Lively

Gha - na, Gha - na nyi - gba - Gha - na, Gha - na

Gha - na nyi - gba; Ya - yra - toe - ne - nye Ya - yra - toe - ne - nye; Gha - na

A - blo - de tu wo va - va - Gha - na nyi - gba - A - blo - de

Ma - wu na - kplo wo de - dee - Gha - na nyi - gba - Gha - na

Ma-wu na-kplo wo de - dee - Gha - na nyigba

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (one sharp). The melody is written in a simple, rhythmic style with eighth and quarter notes. The lyrics are placed below the notes.

Ma-wu na-kplo wo de - dee - Gha-na nyigba nyi - gbaGha-na

Gha - na nyigba - Gha - na

The second system continues the melody. It features a repeat sign at the beginning of the second measure. The lyrics are: "Ma-wu na-kplo wo de - dee - Gha-na nyigba nyi - gbaGha-na" on the top line and "Gha - na nyigba - Gha - na" on the bottom line.

nyi - gba - - - Gha - na nyi - gba -

nyi - gba - - Gha - na nyi - gba - .

The third system concludes the piece. It features a double bar line at the end of the first measure of the top staff. The lyrics are: "nyi - gba - - - Gha - na nyi - gba -" on the top line and "nyi - gba - - Gha - na nyi - gba - ." on the bottom line.

Edited and Processed by  
Dr. C.W.K. Mereku 27/12/2004

INTIGRI PROCEDAMUS

Ghana National Anthem (Piano Score)

With Spirit

Philip Gbeho

The piano score for the Ghana National Anthem is presented in four systems. Each system consists of a treble clef staff and a bass clef staff, both in the key of G major (one sharp) and 2/4 time. The tempo/mood is indicated as 'With Spirit'. The score begins with a series of chords in the right hand and a steady bass line in the left hand. The melody in the right hand is characterized by eighth and sixteenth notes, often beamed together. The piece concludes with a final chord in the right hand and a sustained bass note in the left hand.

LYRICS

1. God bless our homeland Ghana,  
And make our nation great and strong,  
Bold to defend forever  
The cause of freedom and of right.  
Fill our hearts with true humility  
Make us cherish fearless honesty,  
And help us to resist oppressors' rule  
With all our will and might for evermore.
2. Hail to thy name, O Ghana  
To thee we make our solemn vow;  
Steadfast to build together  
A nation strong in unity;  
With our gifts of mind and strength of arm,  
Whether night or day, in the midst of storm,  
In every need whate'er the call may be,  
To serve thee, Ghana, now and evermore.
3. Raise high the flag of Ghana,  
And one with Africa advance;  
Black star of hope and honour,  
To all who thirst for liberty;  
Where the banner of Ghana freely flies,  
May the way to freedom truly lie.  
Arise, arise, O sons of Ghanaland,  
And under God march on for evermore.

### The State Pledge

Moderately Fast

Moses Kinnah

I pro-mise on my hon-our to be faith - ful and loyal *mf* to

The first system of musical notation for 'The State Pledge'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is common time (C). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics 'I pro-mise on my hon-our to be faith - ful and loyal' are written below the treble staff, with a dynamic marking of *mf* at the end of the phrase.

land  
Gha - na my mo - ther (my mo - ther - land) *ff* I pledge my - self to the

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics 'land' are written above the treble staff, and 'Gha - na my mo - ther (my mo - ther - land)' are written below it. A dynamic marking of *ff* is placed above the treble staff. The phrase 'I pledge my - self to the' is written below the treble staff.

ser - vice of Gha-na With all my strength and with all - my heart. *mf*

The third system of musical notation. The lyrics 'ser - vice of Gha-na With all my strength and with all - my heart.' are written below the treble staff, with a dynamic marking of *mf* at the end of the phrase.

promise to hold in high es - teem *p* Our he - ri-tage won for

The fourth system of musical notation. The lyrics 'promise to hold in high es - teem' are written below the treble staff, with a dynamic marking of *p* above the treble staff. The phrase 'Our he - ri-tage won for' is written below the treble staff.

us through the blood and *mp* toil of our fa-thers; *mf* And I

pledge-my self in all things to uphold and de-fend the good name of

Gha-na. So help-me God *mf* I God *mp*

*mf* 2nd Time

2nd Time

I promise on my honour  
 To be faithful and loyal to Ghana, my motherland  
 I pledge myself to the service of Ghana  
 With all my strength, and with all my heart  
 I promise to hold in high esteem our heritage  
 Won for us through the blood and toil of our fathers  
 And I pledge myself in all things  
 To uphold and defend the good name of Ghana  
 So help me God.

National Pledge 2nd Version

**State Pledge**  
GBC Version

Transcribed by  
C.W.K. Mereku  
3rd June, 2012

Composer:  
Anonymous

**Moderato** (♩ = c. 108)

I promise on my hon-our To be faith-ful and lo-yal. to Gha-na my mo-ther -  
land. I pledge my-self; to the ser-vice of Gha-na. With all my strength and with  
all my heart. I promise to hold in high es-teem; Our he-ri-tage -  
won for us: Our he-ri-tage won for us, through the blood and toil of our  
fa-thers. And I pledge my-self in all things: To up-hold and de-fend the  
good name of Gha-na. So help me God!

I promise on my honour  
To be faithful and loyal to Ghana, my motherland  
I pledge myself to the service of Ghana  
With all my strength, and with all my heart  
I promise to hold in high esteem our heritage  
Won for us through the blood and toil of our fathers  
And I pledge myself in all things  
To uphold and defend the good name of Ghana  
So help me God.

### Ghana Young Patriot March

J. M. T. Dosoo

Lively

A - rise Gha - nayouth for your coun - try. Your

na-tion de-mands your de - vo - tion; Let us all unite to up-

hold her, And make her great and strong. A - strong. We are

2nd Time

all (we are all) in - volved; We are all in - volved; We are

2nd Time.

(we are all) (we are all) (we are all)

The image shows a musical score for a song. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff has a melody with lyrics underneath: "all in - volved; In building our fa - ther - land. We are land." The bass staff has a bass line. There are two "2nd Time" markings at the end of each staff. Below the bass staff, the text "(we are all)" is written.

1. Arise Ghana youth for your country,  
Your nation demands your devotion,  
Let us all unite to uphold her  
And make her great and strong.

*Refrain:*

*We are all involved,  
We are all involved,  
We are all involved,  
In building our Fatherland.*

2. Go back to the land then Ghanaians  
Exploit to the full her resources,  
No nation thrives on empty stomach,  
So help to feed yourselves.

*Refrain*

3. Arise, you leaders of tomorrow,  
Let no vain ambition divide you.  
One nation, one people, one destiny,  
One charter is our guide.

# Arise and Shine

Lively

J. K. Affel

A - rise and shine, A - rise and shine Gha -

The first system of musical notation for the song 'Arise and Shine'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#) and the time signature is common time (C). The lyrics 'A - rise and shine, A - rise and shine Gha -' are written below the treble staff.

na - ian youth a - rise and shine; the fu - ture of our

The second system of musical notation. The lyrics 'na - ian youth a - rise and shine; the fu - ture of our' are written below the treble staff.

mo - ther - land lies on Gha - na - ian youth A -

The third system of musical notation. The lyrics 'mo - ther - land lies on Gha - na - ian youth A -' are written below the treble staff.

rise and shine, A - rise and shine, a -

The fourth system of musical notation. The lyrics 'rise and shine, A - rise and shine, a -' are written below the treble staff.

A - rise and shine for Gha-na. A - rise and shine for Gha-na.

rise and shine Ghanaian youth arise and shine. arise and shine.

2nd Time

Edited and Processed by  
Dr. C.W.K. Mereku 28/12/2004

1. Arise and shine  
Arise and shine Ghanaian youth  
Arise and shine  
The future of our motherland  
Lies on Ghanaian youth

*Refrain*

Arise and shine (for Ghana)  
Arise and shine (and shine)  
Arise and shine Ghanaian youth  
Arise and shine

2. Arise and shine  
Arise and shine Ghanaian youth  
Arise and shine  
Make known your good deeds to all men  
Whether at work or play

*Refrain*

3. Arise and shine  
Arise, You Star of Africa  
Shine brightly like the stars in heaven  
We have our Hopes in Thee

*Refrain*

4. Arise and shine  
You are the star to make your nation  
Great and strong  
God never created you "the Less"  
Arise and out-shine all.

*Refrain*

5. Arise and shine  
Arise and shine for his-to-ry  
Has proved us right  
That Blacks are indeed and can  
Shine bright all o'er the world

*Refrain*

**Awanwa D4 B1n Ni**

Awanwa do ben ni A-nwa-nwa do ben ni A-nwa-nwa do ben ni O do ben ni

5 ni A-nwanwa do benni A-nwanwa do ben ni A-nwanwa do ben ni O do ben ni

9 ni - Me ne Ye-sua-tena, Me nen - 'a-nan-tew Ma fa Ye-su se m'a-

13 dam-fo pa A-nwa-nwa do ben ni O do ben ni ni A-nwa-nwa

Awanwa do ben ni (3x); Odo ben ni *(All repeated)*

Me ne Yesu a tena. Me ne no a nantew, Ma fa Yesu se m'adamfo pa  
 Awanwa do ben ni, Odo ben ni (Awanwa)

### Da N'a Se, Da N'a Ase

Da n'a - se, da n'a - se; Da wo Nya-me a - se.

Da n'a - se, da n'a - se; Da wo Nya-me a - se. E - fi -

se, O - ye, na n'a - dæ, dæ - so;

Da n'a-se, da n'a - se; Da wo Nya-me a - se. E - fi - se, Last Time

### Me Tia \$bonsam So

The image displays a musical score for the song 'Me Tia \$bonsam So'. It consists of three systems of music, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal lines. The first system contains the lyrics: 'Me tia-<sup>o</sup>-bon-sam so — me<sup>o</sup>ia-<sup>o</sup>bonsam so — Me huru ma k<sup>o</sup> so-ro me tia-<sup>o</sup>'. The second system contains: 'bon-sam so — Me<sup>o</sup>ia-<sup>o</sup>bon-sam so — Me<sup>o</sup>ia-<sup>o</sup>bon-sam so —'. The third system contains: 'Me huru ma k<sup>o</sup> so-ro k<sup>o</sup> so-ro k<sup>o</sup> so-ro ma-tia-<sup>o</sup>bon-sam so —'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Me tia <sup>o</sup>bonsam so (2x)

Me huru ma k<sup>o</sup> soro

Me tia <sup>o</sup>bonsam so

Me tia <sup>o</sup>bonsam so (2x)

Me huru ma k<sup>o</sup> soro, k<sup>o</sup> soro, k<sup>o</sup> soro

Me tia <sup>o</sup>bonsam so.

**Halleluyah! Soro Ab4fo Tow Dwom**

Transcribed & Harmonised by  
C.W.K. Mereku

Hal - le - lu - yah! So - roa-'bɔ-fo to dwom

Wɔ to - dwom sɛ Hal - le - lu - yah!

E - wi - a ne a na - dwo

Halleluyah!  
Soroabɔfo to dwom  
Wɔ to dwom sɛ  
Halleluyah!  
Ewia ne anadwo  
Wɔ to dwom sɛ  
Halleluyah!

### Appendix B: Score Template

#### a. Brass Score

#### b. Percussion Score

The image displays a musical score template for a brass and percussion ensemble. It is organized into two main sections: 'a. Brass Score' and 'b. Percussion Score'. Section 'a' contains ten staves for brass instruments: Horn in F, Mellophone, Trumpet in B $\flat$ , Cornet, Flugelhorn, Trombone, Bass Trombone, Baritone (B.C.), Euphonium, and Tuba. Section 'b' contains five staves for percussion: Triangle, Cymbals, Tamtam, Snare Drum, and Bass Drum. Each staff begins with a treble clef (for brass) or bass clef (for percussion), a key signature of one sharp (F#), and a 4/4 time signature. The percussion staves use a simplified notation with vertical bar lines and stems. A large, semi-transparent watermark of the University of Ghana crest is centered over the score, with the motto 'VERITAS PROCEEDAMUS' visible on a banner at the bottom.

**Appendix D: A couple of pictures during the data collection period**



**Beass Band Sign Board at Woadze**



**Brass Instruments Stored in their cases**



**Interview Session at Woadze**



**Other Informants**



**SODA makes his own mute for his trumpet**



**Set of B4b44b4 drums used to accompany the brass instruments**



**Locally made set of Western drums for sale**

Appendix C: Full Score of Odiewoe

# Odiewoe!

E. Amu

Rewritten and revised: 24-29/9/1982

The musical score is written in 2/4 time and consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The lyrics are in a Ghanaian language, likely Twi, and are written below the vocal line. The score includes various musical notations such as treble and bass clefs, time signatures, notes, rests, and triplets. A large watermark of the University of Ghana crest is visible in the background of the score.

1 - ye! ye, I - ye! I ye! i - ye! O-yoo woe!

6 o-yoo - woe! Ky[ nu yae gy], ky[nu yae gy] [- gyi tsa - [ mia -

11 gy]]<sup>3</sup> l[ za Mi-ba kpo t[ - y[[ da loo! { nu nyii do a - f[, d] k[ mia t]]

16 woe! Mi wy - lu t[ y[[ mi s[ a! O - die woe! O die woe!

21

O - kuu O gyo kpo a - sia la O die woe O die woe

27

O gyo kpo, a - sia la Na k[ kpe kpe Na k[ kpe kpe [

33

v[ ye na - tua ts]o { yee nya ts]] na woe y[.

37

{ - t[ m[ kpodoe oa? A m[ noa f[ t[ m[ kaa si o lo! { b] - b] go dzoe m[.

42

dui t[ woa? O die woe! O - die woe! O - die - woe!

48

O - ku o - gya kpo A - sia la Na k[ kpe kpee[ -

53

v[ ye na tua ts] ] { - yee nya ts]] na woe y[!

57

{ - t[ m[ kpo-doe oa? A m[ n]a f[ t[ m[ kao 3 si o 3lo! { -

61

b] - b] go dzoe m[ dui t[ woa? O - die woe!



## Appendix D: Interview Guide

### INTERVIEW GUIDE

INTERVIEWEE: \_\_\_\_\_ CUR. PROFESSION: \_\_\_\_\_

PREV. PROFESSION: \_\_\_\_\_ DATE: \_\_\_\_\_ TIME: \_\_\_\_\_ VENUE: \_\_\_\_\_

1. Name of group / band \_\_\_\_\_
2. Date Established \_\_\_\_\_
3. Founder \_\_\_\_\_
4. Motivation for establishment \_\_\_\_\_
5. Initial numbers \_\_\_\_\_
6. Current numbers \_\_\_\_\_
7. Mode of Recruitment \_\_\_\_\_
8. Any Females in the Band \_\_\_\_\_? Yes / No
9. Reasons for your response \_\_\_\_\_
10. Any special gender role? Female Roles vrs. Male Roles \_\_\_\_\_
11. How about Training / Retraining of members \_\_\_\_\_
12. Initial instrumental resources \_\_\_\_\_
13. Current instrumental resources \_\_\_\_\_
14. Sources of acquisition of instruments \_\_\_\_\_
15. Repair work on damaged / spoilt instruments \_\_\_\_\_
16. Type of engagements \_\_\_\_\_
17. Procedures for accepting or rejecting engagements \_\_\_\_\_
18. Repertoire Size and Types \_\_\_\_\_
19. Routine / Regular performances \_\_\_\_\_
20. Remarkable Performances held \_\_\_\_\_

21. Audience sizes \_\_\_\_\_
22. Describe the reaction of your Audience during or after performance? \_\_\_\_\_
23. What made them remarkable \_\_\_\_\_
24. Improvisational styles \_\_\_\_\_
25. Motivation to keep performing for long \_\_\_\_\_
26. What do you say about Drinking \_\_\_\_\_
27. Anything about Food? \_\_\_\_\_
28. Any Constitution /Bye Laws \_\_\_\_\_
29. Any Patrons / Sponsors \_\_\_\_\_
30. Regular sources of funding \_\_\_\_\_
31. Causes of downwards trend of events \_\_\_\_\_
32. Other sources of funding \_\_\_\_\_
33. Any Suggestions to for improvements? \_\_\_\_\_

