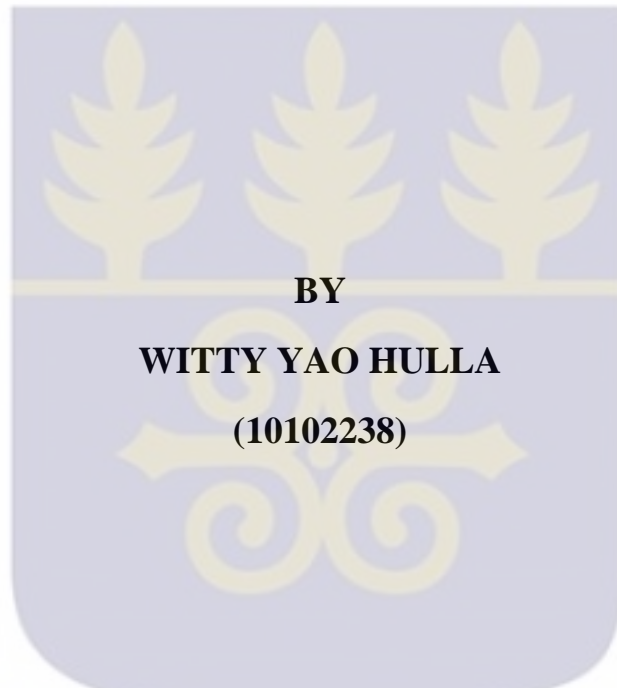


# **UNIVERSITY OF GHANA, LEGON**

**DEPARTMENT OF MUSIC  
SCHOOL OF PERFORMANCE**

**CHANGE AND CONTINUITY OF EDZOXOXO LINYIMEWAVU OF  
THE PEOPLE OF DZOGBEFEME – AVATIME**



**BY**

**WITTY YAO HULLA**

**(10102238)**

**DISSERTATION SUBMITTED TO THE DEPARTMENT OF MUSIC,  
SCHOOL OF PERFORMING ARTS, UNIVERSITY OF GHANA, LEGON,  
IN PARTIAL FULFILMENT OF REQUIREMENT OF MASTER OF  
PHILOSOPHY DEGREE IN MUSIC**

2015

DECLARATION

This is to certify that this thesis is my own original work and that, wherever source has been quoted or used, full acknowledgement has been made.

Signed.....

WITTY YAO HULLA  
(Candidate)

SUPERVISOR 1, Signed.....

PROF. DANIEL AVORGBEDOR  
Lecturer,, Music Department.  
University of Ghana, Legon

SUPERVISOR 2, Signed.....

DR. JOSHUA ALFRED AMUAH  
Lecturer, Music Department  
University of Ghana, Legon

EXTERNAL EXAMINER, Signed.....



## **DEDICATION**

I dedicate this piece of work to God Almighty.



## ACKNOWLEDGEMENTS

I am grateful to God Almighty for this wonderful breakthrough that did not come easily except by God's grace and favour.

I deem it a great honour to be associated with distinguished array of scholars and friends who have contributed in various ways to the successful accomplishment of the aims and objectives of this project. This thesis is a testimony of the counsel and cooperation of several people from the lecture stage to the field work. This thesis was also made possible by the help of the Head of Music Department of the University of Ghana, Legon in the person of Dr. Joshua Alfred *Amuah*, and Prof. Daniel *Avorgbedor* who are both my supervisors.

I am indebted to Prof. John Collins, Mr Kenn Kafui, and the late Head of Department Dr. E. *Boamah*, Prof. Willie *Anku*, Dr. *Asante Dakwa* Dr Congo all of the Music Department.

I am also grateful to Madam Faustine *Afamaki* for typing the *Akan* translations and the Headmaster of my teaching staff, Mr Francis *Gafa* for his tolerance and cooperation, and my dear wife Mrs. *Sefako Salome Hulla* for her spiritual and financial support.

My acknowledgements will not be completed without saluting the people of *Dzogbefem-Avatime* especially the *Odikro of Dzobgefeme*, the Mankrado, Mr. Ben Nyaku, my father Manase Hulla, Anyomi Asare the god father of *Dzogbefeme*, my aunt Juliana *Hulahula* and *Hans Hulla Akuffo*. I also extend my gratitude to *Viu Aganu* and all the cantors for the collection of songs and to *Etsofia Tsai* who interpreted the *Akan* version of the songs into *Eve*. I unreservedly acknowledge Mr. *Dzade Koku* who is the youth leader, the Asafoatse, Yao *Boat Amedze* and all the elders of *Kava* community for permitting the *Edzoxoxo* musical group to perform for recordings for this project.

## ABSTRACT

This study offers a theoretical perspective for understanding music as a concept and cultural process of medium of musical change. By reviewing the existing theories of change scholarly and contextualizing it within the African context. The researcher identifies musical change in *Edzɔxoxo* warrior music of the people of *Dzobgefeme- Avatime* for critical examination through the theories of change.

To be able the researcher achieve the set goals, this research is anchored around the following objectives: The research traces the ethnography and historical background of *Avatime* people, and traces the Historical aspect of *Edzɔxoxo* as a musical type of *Dzobgefeme – Avatime*, also to identify the types and sources of change in *Edzɔxoxo Linyimewavu*, to compile and transcribe as many of *Edzɔxoxo* songs as much as possible for analysis and for recording purposes, again to explain why changes or modifications have been encouraged and the impact of these changes on the continuity of music and culture among the people. To identify and clarify the non-musical sources or forces that support and explain the various adjustments and innovations in the music and dance area.

To be able to achieve these objectives, the researcher moves from house to house to interview forty people including chiefs and elders and gathers data on the historical facts of the people of *Avatime*. The various settlements they made on their journey from *Dɔtsie* under the cruel King *Agɔkɔli* in the Republic of Togo and the possible reasons for their departure from the various places. For the findings be comprehensive, facts would be collected from an *Avatime* in the Diaspora group who settled in present day *Togo-Gafe* for their side of the history of *Avatime*. Data has been collected from the elderly people who witness and experience the formation of some changes in the *Edzɔxoxo* musical group: Its composition, mode of

performance, drum set, playing techniques, tuning and others. The researcher then visits some of the cantors to record both old and new songs which facilitate the objectives of the work and forty- five songs were recorded from the cantors. Some of the drummers will also be interviewed to gather some knowledge from the old and new styles of rhythmic structure. A full performance to be organized and recorded with audiovisual cameras and systems which helps the researcher to play it over and over to enable him transcribe with the finale software for the musical analysis. The *Akan* songs will be translated to enable the researcher understands the lyrics and categorize the song text into the role, importance and magnitude in which each song is use and perform in the *Edzoxoxo* musical performance.

This research identifies some characteristic changes in the continuity of the *Edzoxoxo* music over time. It is evident that, the master drum of the *Davatram* music was replaced with a smaller and handy one which is hanged on the shoulders to make for easy mobility during processions.

In 1946, a young group of drummers from *Afram* Plains introduce the bell adapted from the *asafo* company ensemble of the *Akans* into the *Edzoxoxo* ensemble. The bell time line pattern was originally played by two supporting drums by hocket technique in complement to one another.

The young group from *Afram* plains also influenced the rhythmic patterns with the introduction of triplets in the time line play by the bell and the change of the rhythm of some melodies by the introduction of triplets.

Customarily, women are not allowed to perform warrior music but eventually because women are allowed to go to war to play specific special roles, they are now allowed to perform eventually.

The new membership of the *Edzoxoxo* music composition of the ensemble in terms of gender also brought along singing in harmonic thirds and occasionally fifth intervals and the octave.

*Akan* songs were introduced, and added to the *Eve* repertoire.

Previously, the music was slow, but it is now relatively fast and stable due to the introduction of the bell which was not introduced from the onset.

Despite the various numerous characteristic changes, the *linyimewavu* (warrior music) is one of the indigenous music that survive the Western pressures of Christian religion music, perceptions and technology probably due to the high sense of traditional security system and the recurrence of funerals of members and royals that necessitate the performance of the group from time to time, couple with annual festive occasions.

This study has been undertaken fundamentally to salvage the situation of extinction of certain vulnerable African musical genres having no documentation, *Edzoxoxo* music is no exception. Even membership is by performance, if one is identified once or more he or she becomes a member. No register registration fee for members but at least there is a story that can be told and read about, after this project.

The young scholars need encouragement to study music and support the few in the universities, research into the indigenous music in the hinterlands, to dig out the large volumes of untapped musical types and revive some important musical types that are extinct in the African society. The researcher faces a lot of problems travelling to the villages and paying drinks (foreign gin) and other form of charges for purification for invoking some powers and the spirits of the ancestors become burdensome and scary for the young researchers to carry. The traditional authorities should have a second look at collecting money and other materials from students seeking help for their projects.

TABLE OF CONTENT

<b>CONTENT</b>	<b>PAGE</b>
Title Page	
Declaration	
DEDICATION	i
ACKNOWLEDGEMENTS	ii
ABSTRACT	iii
TABLE OF CONTENT	vi
Map of Ho West	1
<b>CHAPTER ONE INTRODUCTION</b>	
1.1. Background of the study	2
1.2. Statement of the problem	4
1. 3. Objectives	5
1. 4. Significance of study	6
1.5. Scope of study	7
1. 6. Theoretical framework	8
1. 7. Methodology	14
1. 8. Data collection	15
1. 9. Literature review	15
 <b>CHAPTER TWO</b>	
2.1. Ethnography and Historical Background of the <i>Avatime</i>	26
2. 2. Geographical Location	31
2. 3. Economic Background	34
2. 4. Hunting	37

2. 5. Cotton Spinning	38
2. 6. Religious Background	38
2. 7. Political Background	40
2. 8. Musical Types of <i>Avatime</i>	41
2. 9. <i>Avatime</i> Court music	43
2. 10. Religious Music	46
2.11. Ceremonial Music	47
2. 12. Recreational Music	49
2. 13. Incidental Music	51
CHAPTER THREE	
THE NATURE OF <i>EDZOXOXO</i> MUSIC	
3. 1. Background of <i>Edzoxoxo</i>	54
3. 2. The Collection of <i>Edzoxoxo</i> Music	56
3. 3. Lyrics of songs	57
CHAPTER FOUR	
DISCUSSION OF THE CHANGE AND CONTINUITY IN <i>EDZOXOXO</i> MUSIC	
4.1. The source of <i>Edzoxoxo</i> Music	63
4.2. Analysis of Change and Continuity in some <i>Edzoxoxo</i> Music	64
4. 3. Composers and Cantors	68
4. 4. Themes and Text Analysis of <i>Edzoxoxo</i> Music	69
4. 5. Inspirational songs	69
4. 6. Songs showing Bravery	70
4.7. Warning and Caution Songs	70
4. 8. Songs of Consequences	71

4. 9. Dirges	72
4.10. Interludes	72
4.11. Lamentations	73
4.12. Melodic Range	73
4. 13. Intervals	73
4. 14. Voice Separation	74
4. 15. Melodic Structure	74
4. 16. Harmonic Structure	75
4. 17. The Form of <i>Edzɔxoxo</i> Music	76
4. 18. Rhythmic Structure	77
4.19. Overlapping and Crossing of parts	77
4.20. Changes in the Rhythmic Structure	77
4.21. The Category of people who appreciated the Musical change	79
4.22. Membership and Hierarchy in <i>Edzɔxoxo</i>	80
4. 23. The Context of <i>Edzɔxoxo</i> Performance	80
4. 24. The Organization and Performance Mode	82
4. 25. Performance Area	82
4. 26. The Drum Set and Drumming Procedures	85
4. 27. Drumming Techniques	91

## CHAPTER FIVE

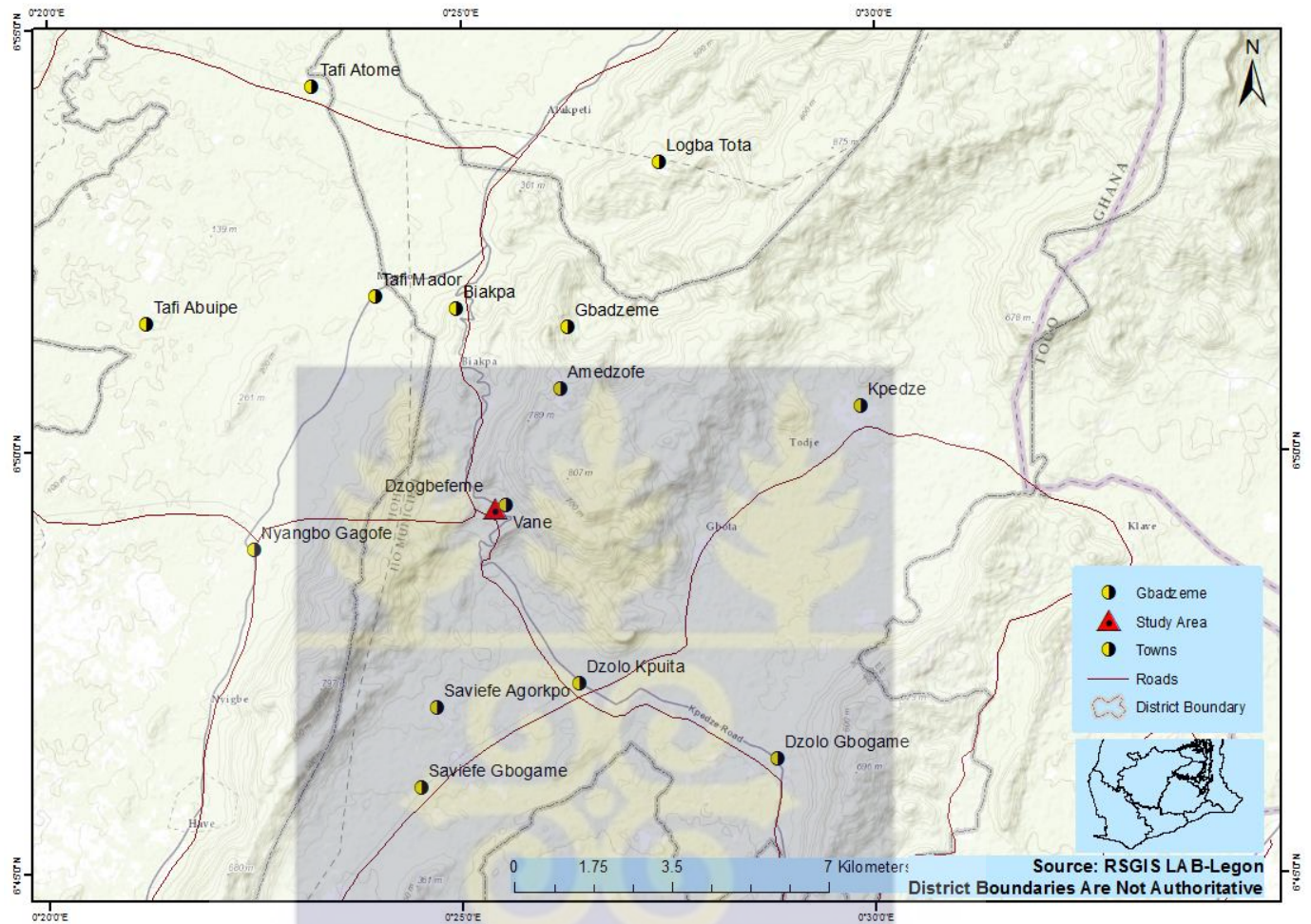
### SUMMARY AND CONCLUSION

5.1. Ethnography	93
5. 2. The Evident Changes	94
5. 3. Continuity	97

5. 4. The Nature of Change and Continuity in <i>Edzɔxoxo</i> Music	98
5.5. Conclusion	100
5. 6. Recommendation	101
BIBLIOGRAPHY	102
APPENDIX	105



### Map of Ho West showing *Avatime* and its surroundings towns



## CHAPTER ONE

### INTRODUCTION

#### 1.1 BACKGROUND OF THE STUDY

*Edzɔxoxo Linyimewavu* is warrior dance-music of the people of *Dzogbefeme, Avatime* in the northern portion of the Volta region of Ghana. The Volta region is populated mostly by the Eve-speaking people, but the north-eastern part of the region is interspersed with *Guan* speaking communities, one of which is *Avatime* traditional area. *Avatime* has its own language called *Sideme*, which is spoken in its eight towns that surround the *Amedzofe* Mountain, popularly called *Mount Gemi*. This traditional area shares boundary with *Logba*, at the East, *Tafi* and *Nyangbo* at the West, *Saviefe* at the North, and *Akɔme* at the South. Among these surrounding ethnic groups—i.e., *Logba, Tafi and Nyangbo*--are also *Guan* communities with languages different from that of *Avatime* language. The *Guan* people are settlers in Volta region who speak various *Guan* languages apart from the *Eve* language, the dominant language spoken in the region.<sup>1</sup>

In the past, every community or ethnic group fought wars to establish themselves. The chiefs organized their own army for war in order to expand territories, capture slaves and amass wealth. As music is an integral part of all activities in Africa, (Kafui, 2002, p. 29), the traditional military organization was no different. Such a situation resulted in the *Edzɔxoxo Linyimewavu* music. The influences and contexts that encouraged the innovation of *Edzɔxoxo Linyimewavu* music must thus be understood in the light of the above interrelationship among the arts and sociocultural contexts in African settings. For example, according to Nketia,

In the traditional African society, music making is generally organized as a social event. Public performances, therefore take place on social occasions—that is on occasions when

---

<sup>1</sup> The *Eve* language is a lingua franca for many of the settlements that speak their own dialects or language variations.

members of a group or a community come together for the enjoyment of leisure, for recreational activities, or for the  $\text{c}$ , or any kind of collective activity such as building bridges, clearing paths, going on a search party, or putting out fires-activities that, in industrialized society might be assigned to specialized agencies. (Nketia, 1974, p. 21)

Kenn Kafui also reiterates this in his dissertation that:

Music forms an integral part of the life of the Northern Ewe people. There are different musical types performed by different groups of people on different occasions.  
(Kafui, 2002, p. 29)

In the *Avatime* language, *Onyimewa* means valiant or warrior while *livu* means music or dance. So the whole word *Linyimewavu* means music for the valiant or warriors. *Edzoxoxo* is an *Eve* word which literally means “it has already happened”. It means that before the emergence of this musical genre there can be traced to the warriors’ dance. This study of change and continuity of warrior music thus requires formal investigation of the original form and types of changes have occurred over the years.

In this research, *Avatime* and *Ahanta* will be used interchangeably because, it is believed that, the people migrated from *Ahanta* in the Western region to this present location after they had previously migrated with the *Eves* from *Dotsie*, they first settled at *Ahanta* before *Avatime*. On settling at the current location, a youthful generation has migrated further back to *Dotsie* to claim their land because of the uncomfortable mountainous nature of *Avatime*, but they ended up settling at *Gafe* near *Tsevie* when they heard that king *Agokli* and his *Glime* kingdom at *Dotse* had collapsed. For this cause, the paramount chief of *Avatime* goes to *Gafe* near *Tsevie* in the Republic of Togo to install their chief according to *Avatime* customary rites to this present day. This research investigates the cultural and historical background of *Avatime* tracing their routes from *Dotsie* (located in the present Togo) to *Ahanta* land and some important settlements to their

present destination. The thesis will also examine why they set off from *Ahanta*, while the great exodus was from the East to West, and why they moved from West to East.

## 1.2 STATEMENT OF PROBLEM

The influence of western culture, governance and the setting up of the central military force and police force have almost completely collapsed the traditional military force of the local chiefs, which was set up in the past to police and defend the people. This has led to the decline, patronage and performance of certain indigenous traditional music and dance types in their original contexts and stylistic prescriptions. There is therefore the need to investigate the traditional forms such as *Adabatram* and how and why it has been reorganized and performed today as *Edzoxoxo*.

Much scholarly work has been done on musical types in *Avatime*, but none was set up to investigate whether there is change and continuity of any kind in any musical type in the past. Even those who attempted could not use any theory of change in their studies. This research, therefore, focuses on “change and continuity” with special attention to *Edzoxoxo* warrior music. The theoretical framework of change is supported by additional concepts and processes such as diffusion, innovation, and revival, including those that focus on non-musical sources that induce Change in music.

Nettl states that:

A variety of patterns, directions and regularities: While I have been speaking of music as if it were an independent organism, it is important to be clear that I am talking about change in behavior and practice of humans.

Blacking reminds us that:

We are dealing with decision made by individuals about music-making and music on the basis of their experiences of music and attitudes to it in different social contexts Blacking (1978, p. 12)

Merian supports Bruno that:

No two people behave in exactly the same way in any given situation and thus there always exists an almost infinite series of deviations from the norms of society (Bruno, 2005, p. 286)  
(Marian 1964, p. 308)

Formal Education and rural urban drift leading to cross-cultural practices, the use of radio, and the modern use of public address system, globalization and influences from Christianity and Islam are among the forces that are reconfiguring African culture and musical traditions, including *Edzɔxoxo*. Even at the funerals of some traditional rulers, where traditional music is supposed to be the stock of music performed, it is nonexistent. Even if it is performed there are often significant modifications. In addition, the population size of those who patronize the music is dweling.

### **1.3 OBJECTIVES:**

This research is anchored around the following:

1. To trace the ethnography and historical background of *Avatime* Traditional Area.
2. To trace the History of *Edzɔxoxo* as a musical type of *Dzogbefeme - Avatime*.
3. To identify the types and sources of change in *Edzɔxoxo Linyimewavu*.
4. To compile and transcribe as many of *Edzɔxoxo* songs as possible for analysis and record purposes.
5. To explain why changes or modifications have been encouraged and the impact of these changes on the continuity of music and culture among...
6. To identify and clarify the non-musical sources or forces that support and explain the various adjustments and innovations in the music and dance area.

#### 1.4 SIGNIFICANCE OF STUDY

The research shall focus on the historical background of the *Avatime* traditional area, and *Edzɔxoxo of Dzogbefeme – Avatime*. Even though there have been some studies on aspects of the traditions and culture of the Avatime people, this not all the music of the people have been documented. This study shall contribute to the songs and lyrics of the music in the area: Some of the songs previously and presently used will be transcribed.

Information on all the drums used by the people will also be listed in addition to the transcription of their individual drum patterns of old and at present. The research shall also focus on the functions of each drum in the ensemble and their rhythmic structure in relationship with the other members of the ensemble to enable the scholarly younger generation who would be interested in performing the music to read from the transcribed material.

The detailed analysis will reveal the processes and types of change, both in the music and in general sociocultural system.

Some people especially Christians look at culture as devilish and as work for illiterates; and people who still hold on to culture are seen to be backward, uncivilized, paedomorphic and devilish. There are many traditions of Christianity in the African experience; many are identified with innovative tendencies, including musical traditions. However, these newer musical traditions seem to overwhelm or overshadow several aspects of indigenous performance practices.

For example in some communities cultural performance has reduced and some have completely died out. This study and the future publication of the outcome will diffuse this mentality to some extent to curb the disregard for cultural heritage. For example, *Davatram* war music at *Dzogbefeme* has completely died out because of its numerous customary rites and sacrifices which are regarded as fetish and uncivilized. This prompted the modification of these musical groups far from the way and reasons for which they were established. *Edzɔxoxo* and other

musical types like *Apesumaka at Vane and Gbadzeme, Ehe at Fume, Gbedegbleme Ewɔnugbleme at Biakpa* are no exemptions.

Anku states:

The need for a theoretical approach to the study of African Music has long been felt by many. Concurrently, the search for theoretical foundations of African drumming has already begun in works of scholars like Jones, Nketia, Koetting, Pantaleoni, Pressing, Locke and others. In his book of 1975, Ekwueme endorses an analytical approach to African musicological research as a means of explaining the music, rather than overemphasis on anthropological and sociological information. (Anku, 1999, p. 167)

This statement affirms the need of such analytical study of the *Edzɔxoxo* music from its inception to date for a better understanding of its gradual social, cultural and historical change till date.

## **1.5 SCOPE OF THE STUDY**

The study will focus only on the traditional warrior music performances in *Dzɔgbefeme* among the musical traditions of the *Avatime* traditional area. In the *Avatime* traditional area, there is various warrior music performed in the royal strongholds. However, this study shall investigate changes that have occurred in the *Edzɔxoxo* warrior music performed by the people of *Kava* in *Dzɔgbefeme* as a case study. The research shall therefore look out for the historical transformations of the *Edzɔxoxo* music in terms of performance practice, song lyrics, language and idioms used, occasions of performance and gender issues. All the drums used previously and at present will also be investigated.

The research shall also focus on the special functions of each drum in the ensemble, and the modifications of their role in the ensemble, and also their rhythmic structures in relationship with the other members of the ensemble.

## 1.6 THEORETICAL FRAMEWORK

In order to achieve the set objectives, the subject matter, change and continuity of *Edzoxoxo* music, the theories of change by Bruno Nettl, Giovanni Giuriati and John Blacking will be verified. I will also support the analysis of change with the theory of diffusion, and the theory of revival by Juniper Hill and Caroline Bithell.

Blacking (1986) in identifying processes of musical change states:

One does not have to be a vitalist to reject the idea that there can be mechanisms of change in music. It is possible to take the mechanistic view that the workings of the universe can be explained by physics and chemistry and that natural phenomena obey laws that relate cause to effect, and even that such mechanisms may influence the biological bases of musical composition and appreciation. But that is as far as "mechanism" can be invoked to explain cultural change. Patterns of musical change and of the social changes that precede and follow it cannot be described as mechanisms, because they neither resemble the workings of a machine nor work mechanically as structures of interacting parts. Musical change, like all aspects of cultural change, is neither subject to laws nor the inevitable consequence of happenings. Musical and cultural changes are not caused by culture contact, population movements, or changes in technology and in means and modes of production: they are the results of decisions made by individuals about music-making and music or about social and cultural practice, on the basis of their experiences of music and social life and their attitudes to them in different social contexts. Blacking (1986)

The changes in the *Edzoxoxo* music may be verified and analysed whether it can be termed as mechanical since it was the result of a collective decision taken by *Kava* people of *Dzogbefeme-Avatime* to eliminate the unbearable and the boredom from the start of its performance. Blacking (1986) defines musical change as changes of ideas from within musical systems. This has given a special status in studies of social and cultural change, because music's role as mediator between the nature and the culture in humans combines cognitive and affective elements in a unique way. The other comparable activities are dance and ritual. Music is the best-

equipped of the performing arts to express both the changing realities of biological and social life and the continuity of the concepts on which human societies depend for their existence.

Blacking's definition of musical change may correspond to the changes in *Edzoxoxo* music as the changes were necessitated by replacing the masterdrum of old warrior music and maintain the supporting drums and their rhythmic patterns and later introduced women and the youth into the performance which again introduced parallel thirds harmony instead of singing in baritone.

Blacking (1977) in his theory of music, music-making, and musical change states that:

The main purpose of this paper is to draw attention to the need for a comprehensive theory of Music and music-making, for studies that seek to distinguish musical change analytically from other kinds of change, and radical change from variation and innovation within a flexible system. The chief problem in developing a theory of music is to find out if it is possible to identify an area of "musical" behaviour that differs qualitatively from other kinds of social behaviour. The common-sense view in many different societies is that music-making is a special kind of behaviour, and that it is more likely to be emotionally rewarding, and even transcendental McAllester (1971), than many other social activities. Ethnomusicological method requires that all "ethnic" perceptions be taken seriously in defining the parameters of music in any theory of music making, and so the special qualities assigned to music-making and musical experience make its symbol systems sociologically and anthropologically problematic. It is therefore inappropriate either to analyse musical structures independently of the fact that some sets of musical symbols are more emotionally effective than others, or to analyse their use in society without attention to the patterns of the symbols chosen in the course of social interaction. Analysis of the social situations in which music is effective or not is crucial for understanding the properties of musical symbols, because it is in these contexts that the non-musical elements of creation and appreciation can be separated from the essentially musical; and an adequate theory of music and music-making must be based on data that cannot be reduced beyond the '-musical'. Although there is not yet conclusive proof that there are special kinds of behaviour that are "musical" Blacking (1977, p.1)

This is a useful statement to adopt in examining musical change. In studying the Vendas music, Blacking found out that there were changes in the Venda social system, but no radical changes in their musical system, when they adopted girls' and boys' initiation schools and possession dance cults from their neighbours.

According to Blacking:

... There were musical changes when some Venda adopted Christianity: drums and sounds associated with traditional religion became taboo to a section of the population, who adopted a new musical system. Imported European music was regarded as different and was not fully incorporated in the same way as earlier styles. As result of this, there has been a significant musical change in Venda society resulting in the production of at least three concurrent musical traditions, which might be called "traditional", "syncretic", and "modern". Any analysis of musical change in Venda society must consider all three traditions together, because the lives of their practitioners overlap in many respects, both within and outside the context of music-making.

Blacking (1977, p. 2)

The changes in *Edzoxoxo* warrior music may correspond with the changes in the Vendas music as the adoption of Christian drums and sounds associated with them in the Vendas music. In the same way, the master drum of the only warrior music (*davutram*) was replaced to have a new form *Edzoxoxo* with only a change with the master drum. After a while, the bell was introduced and the tempo and the rhythmic patterns changed for the first and the second supporting drums while the third supporting drum maintains its rhythmic pattern. The introduction of women who were prohibited from performing warrior music brought a significant change in *Edzoxoxo* music as the use of parallel third harmony was introduced and even women were allowed to dance which was a great innovation to suit the modern way of doing things in our societies.

A crucial problem in the study of musical change, therefore, and one that reinforces its claim to be a special category of action, is that changes in music do not necessarily accompany the changes of mind that affect institutions related to music-making. Truly musical change should

signify a change of heart as well as mind, since music is a "metaphorical expression of feeling" Ferguson, (1960 p. 88)

Secondly, according to Netl (2005 p. 277), radical change in system of music whose new form can definitively still be traced in some way to the old is more easily illustrated. There is not only a constant population but also at least some stable element of the music to establish the continuity. Parallel illustration from other cultures might include the change from traditional West African to Hispanic influenced Caribbean music among black population in the New World.

Thirdly, Netl continues that while the juxtaposition of "continuity and change" is still around, it is clear that any musical system is likely to contain, require, a certain amount of change as part of its essential character. Most societies expect of their artists a minimum of innovation and some demand a great deal.

Fourthly, Netl says for musical artifacts such as songs, or in song types groups, repertoire a certain amount of allowable individual variation may not even be perceived as change. A folk song may be sung differently by a singer on various occasions, each performance representing change from the past, but the artefact remains an unchanged unit of musical thought. Netl (2005, p. 277)

In his first theory where there was complete change and the community, abandons a type of musical piece may not be merited the change in the *Edzoxoxo* warrior music, while the second where there was a radical change in the system and there were traces of the old can be found in the *Edzoxoxo* warrior music. The third theory where the society expects of their artists to show a minimum of innovations of a change and the fourth, where a song may be sung differently as change from the past but the artifacts remains the same may be linked to the change in *Edzoxoxo* music. The changes and innovations in the warrior music in *Avatime* started when the only

warrior music, *Davatram* warrior music was becoming unbearable due to the numerous rites, the various towns in the traditional area of *Avatime* started looking for options in which *Edzoxoxo* was formed at *Dzogbefeme* by changing the master drum and the songs, maintaining supporting drums, the playing techniques and varying the rhythmic patterns for a new musical type, *Edzoxoxo*.

Malinowski (1961) also states:

“Theory of culture change, edited by Phyllis M. Kaberry Yale University”: The nature of culture change is integral whole since in any particular case we have African, Englishmen, Indian and Mediteranean immigrants working together within the same habitat.on joint cultural tasks. It is generally agreed that the European influence, interest, good intentions drives must become part of the study of African change. This point of view has become a common place when it is suggested that the missionary, administrstors, traders and labour be regarded as factors of change. Contact agents can be treated as integrally part of the community. To look for solution in existing ethnological theory for evidence on culture change we should turn to the doctrine of diffusion and historical relations of the past cultures. The comparative studies on the use of bow and arrow between the Melanesian and West African culture, also the Southeast Asia historical influence through the Sunda Archipelago into Oceania. The reconstruction work sought to establish the proof of archaic culture of Egypt left its mark throughout the world across the ancient Orient Indian, Chaina, the island of the pacific and the New World. Malinowski (1961 p. 14- 26)

The subject matter “change” as supported by the theory of **culture diffusion** by Nettl, Malinowski, Titiev and Windrop will be verified.

Malinowski (1961, p.18) states that, if we look for a ready solution in existing ethnological theory for the handling of evidence on culture change, we should naturally turn to that doctrine of diffusion and historical relations of past cultures elaborated by the school of which Ratzel is the ancestor, but to which many German and American anthropologists have made notable

contributions. These schools conceived of diffusion as a migration of elements or traits from one culture to another. They are supposed to be adopted in solution or compounded into complexes, of which the component elements are not naturally related to one another. The product of diffusion is conceived of a mixture of cultural elements or of complexes, so loosely knit together as new product for a particular society.

Titiev defines cultural diffusion as follows: “The spread of cultural practices including music performance, from one location to another often over long distance.” (Titiev, 1959, p. 446)

Windrop also defines cultural diffusion as transfer of cultural traits from one society to the other:

Windrop (1991)

Bethell and Hill, (2013) explained that:

To revive means to bring back to life, and clearly this is not what we’re talking about. In the first place, I don’t think expressive culture really dies; you’d have to think of culture as a straight-line evolution to believe that, and I don’t. I think of it more as a spiral, changing, but dipping back along the way. (Bethell and Hill, 2013, p. 37)

While in many cases “revival” may be an inappropriate descriptor in its literal sense of “resuscitation” or “resurrection,” the concept nonetheless places an important emphasis on revivalists’ perceptions and their desire to engage with the past. In this volume, then, we employ the term as a type of shorthand to encompass a range of more nuanced processes, some of which were suggested by Slobin (1983), namely regeneration, renaissance, revitalization, rediscovery, reshaping, re-interpretation, re-focusing, re-assessment, and re-articulation. To these we might add reclamation, recovery, rescue, recuperation, restitution, restoration, renovation, re-invention, re-implementation, re-activation, re-traditionalization, re-indigenization, re-appropriation, resumption, resurgence, recycling, reproduction, revision, and re-creation. As the ubiquitous “re” prefix suggests, what these processes share is a fundamental motivation to draw upon the past,

and/or to intensify some aspect of the present. Ralph Linton's earlier definition of a nativistic movement as "any conscious, organized attempt on the part of a society's members to revive *or perpetuate* selected aspects of its culture" (1943, p. 230, emphasis added) offers another way of sidestepping an overly literal focus on revival.

I deem both theories appropriate for hypothesis because it directly deals with the subject matter under investigation.

## 1.7 METHODOLOGY

Considering change and continuity of *Edzoxoxo Linyimewavu at Dzogbefeme– Avatime*, the researcher has some knowledge about the said *Edzoxoxo* music and performance because he is an insider; a long time drummer and member of the ensemble even as he grew up as a full member and participant of the said ensemble, is also a son of parents who are the custodians of the culture. Collection of first hand information should not be a problem.

The researcher moved from house to house and interviewed forty people including chiefs and elders and gathered data on the historical facts of the people of *Avatime*. The various settlements they made on their journey from *Dzotsie* under the cruel King *Agokoli* in the Republic of Togo and the reasons for their departure from these places. Interview was granted to an *Avatime* in the diaspora group who settled in present day Togo for their side of the history of *Avatime*.

Data was collected from the elderly people who witness the formation and witnessed some changes in the *Edzoxoxo* musical group: Its composition, mode of performance, drum set, playing techniques, tuning and others. The researcher then went to the cantors and recorded both old and the new songs which facilitated the objectives of the work and forty-five songs were recorded from ten cantors. The drummers were also interviewed to gather some knowledge from the old and new styles of play. After which a full performance was organized and recorded with

odivisual camera and systems which helped the researcher to play it over and over to enable him transcribed with the fenale software for the musical analysis. The *Akan* songs were translated for the researcher and helped him understood the lyrics and cartegorized the song text in their importance and magnitude in which each song is used in the *Edzɔxoxo* musical performance.

## 1.8 DATA COLLECTION

The researcher has adopted purposive and snowball sampling techniques to collect the data from *Dzogbefeme –Avatime Edzɔxoxo* group. This technique of data collection is justifiable due to the fact that the informants are the custodians of the tradition and they are privy to other primary sources and can suggest and lead the researcher to those other primary sources. Permissions have been sort for the interviews to be conducted with the members of the group; both former (old) members of the ensemble, elderly members of the chief’s palace and known custodians of the *Dzogbefeme –Avatime* culture and the current younger practitioners. The researcher himself is a master drummer and a custodian of the culture. Therefore as an insider, he was given audience and granted permission from elderly people who witnessed some events and have experienced some changes in the culture at *Avatime* and *Dzogbefeme* as a whole, especially people who witnessed the establishment of *Edzɔxoxo* and narration of the changes from the beginning.

## 1.9 LITERATURE REVIEW

It is indisputable that certain types of change may have occurred in *Edzɔxoxo* music. Different kinds of scholarly study were conducted on music in the *Avatime* traditional area but none of these examined the concept of change in the type of the music they have studied. Though, in *Avatime* traditional area, the only warrior music was the *Davatram* music before the proliferation

of other warrior music in the individual towns today. This alone is a change enough to be examined but the realization of the possible changes was not conspicuous to many people. The change in the *Edzoxoxo* music may rather be more radical than we may assume since there are some obvious traces from the old to the new.

Giuriati (2005, p. 22) referring to quotation from Blacking, states that the traditional musicians live in our contemporary society and listen to any kind of music that may influence their own music making, without boundaries imposed by genre or tradition. He goes on to say that: we can witness a dramatic change in musical repertoires as a reaction to being exposed to different genres of contemporary music, but this change in repertoire does not seem to affect the function of the music in relation to the feast. He was referring to the music for the 'Festa dei Gigli' at Nola.

Another crucial issue that Blacking emphasises in his paper is that change 'must be concerned ultimately with significant innovation in musical sound' (Blacking 1977, p. 2) He also states that the uniqueness of musical change, and why music can offer a privileged perspective on cultural change is that music is able to combine cognitive and affective elements. With *Edzoxoxo* music, the traditional musician gathers his repertoire in *Eve* and in *Akan* languages though his medium of expression is in his own language *Sideme*. All songs performed in *Edzoxoxo* music are gathered from either *Eve* communities around *Avatime* Traditional area but the rhythmic structure was altered with an *Akan* version of warrior music that has given rise to a change in *Edzoxoxo* music, hence, the perspective cultural change and innovations in *Edzoxoxo* music. Obviously the master drum of *Davatram* music was replaced that may have given rise to the other type of warrior music like the *Edzoxoxo*. The songs, rhythmic and the dance patterns of the *Edzoxoxo* music give the performers and spectators a chance to ponder over to get real meaning since all movements during the performance are proverbial.

According to Mclean (1977) change emanates from certain factors including continuous unconscious repetition of mistakes, omissions, interpolations, alterations, embellishments and improvisations. He explained how the transition of traditional Maori singing or Waiata style and outlined some of the evidence for this, and indicates ways in which accuracy of transmission was attained from inaccuracies and anomalies in practice. He states that:

... Anomalies presented by such phenomena traditionally approved reworkings of Waiata texts, the undoubted existence of melodic variants of particular songs, and an evident current trend towards accelerated change in waiata singing style itself.

There can be no doubt that, total accuracy was and is the aim in recited esoteric songs or incantations (karakia). Instruction is stated to have taken place under conditions of intense tapu (sacredness) in special schools of learning known as whare waananga where the object was to hand on knowledge “free of any alteration, omission, interpolation or deterioration. (Best 1959, p. 6)

Mistakes were fraught with supernatural consequences. Not only the efficacy of karakai depends on “the absolute fidelity with which the formula was pronounced” but the mistake of word was believed to be fatal (Smith, 1899, p. 265).

Mistakes in waiata singing, are a complete breakdown, are looked upon with dismay and regarded as omens of disaster. Another link with karakai is that, in both karakai and waiata, performance has to be continuous, with no breaks for breathing. Disregard of this rule is considered to be a mistake with consequences similar to those resulting from omission of words. Although, waiata were commonly learned incidentally, by simple participation and without formal instruction, the existence of rehearsal techniques underlines the importance attached to accurate rendition. Mclean (1977)

The changes in *Edzoxoxo* music may be incidental, but may not be by mistakes and of omission as it was in the case of karakai and waiata music. Although *Edzoxoxo* music is learnt incidentally without formal instruction like the music of karakai and waiata, membership of *Edzoxoxo* ensemble is by participation but not through any formal registration.

The Kujamaat possess a fairly large and diverse repertoire of song genres, with each song having its place in the fabric of social life. Most genres are sung either by men only or by women only, and in those cases where both sexes participate, each sex has its designated role. Many of the genres are rigidly restricted to particular events, such as funerals and wrestling matches. The repertoire includes men's songs for rice and upland field cultivation, funerals, and wrestling matches; women's songs for funeral dances and women's complaints for various occasions; and mixed songs for secular dances and circumcision parades. This paper considers the following genres where informants drew clear contrast between "old" and "new" styles. Sooi-Beng Tan, (1989, p. 229-274)

1. Bugaiur. The bugddr is a secular dance performed by a drummer who plays on three (sometimes four) large skin drums of descending pitch. The drummer wears iron wrist rattles. He is accompanied by a male chorus and several male solo singers. The soloists take turns and sing extemporaneously. The choral verse, which alternates with the solos, is invariant. Facing the drummers and male singers is a group of women who beat wooden clappers.

Traditionally each village kept its own set of drums which were played on appropriate occasions by local drummers and singers. Lately, however, particularly competent drummers have begun to circulate throughout the Kujamaat area. During the dry season they are in high demand and have tended to replace the local talent.

2. Siling. The siling are communal ricefield songs sung by men ranged in two antiphonal choruses. Versification is invariant for any one song. Each community has its own restricted set of songs that remains fairly constant, though new songs are added from time to time. In certain areas siling are also sung by men at funerals.
3. Communal upland field songs (for peanut and millet cultivation). There are three types: a) the most common, solo-chorus songs modeled after and sometimes directly borrowed from the bugddir; b) an older and more set type of solo-chorus song, also related to the bugadir, but less directly; c) antiphonal songs. These last, which were considered by informants to be the oldest type, are sung exclusively by unmarried youths. The

- verses of the older solo-chorus type (b) are generally humorous and insulting, as are the antiphonal songs which are licentious
4. Esimben (or, furaaka). The term esimben refers to a guitar-like instrument of the general shape of the Manding kora, but with only four strings. As a singer strums the esimben a second party will tap the calabash sound box in a steady beat with two sticks. Again, the solo singer alternates with a choral verse. The two singers considered here performed together for a single recording session in 1965. (Sooi-Beng Tan, 1989, p. 229-)

As the Bangsawan of Malaysia was owned and kept by each village with its own set of drums which were played on appropriate occasions by local drummers and singers, *Edzoxoxo* music is owned by the *Kava* community only of *Dzogbefeme-Avetime*, but is now performed by all the wings of Avatime. Bangsawan was described as being performed by men only or women only and mixed songs were secular. *Edzoxoxo* music was performed by men only with the songs in baritone in the past, as custom demanded; is it still so today? What necessitated the change if it should be so today? What role do women play in the music if they have become part of the ensemble?

The repertoire of Bangsawan was by gender and according to the activities in social life such as funerals, wrestling, rice and upland field cultivation and circumcision etc. while in *Edzoxoxo* music songs of inspiration, songs showing bravery and dirges or lamentations are performed. In *Edzoxoxo* music, the cantor alternates the chorus in a call and response manner like the Bugaiur music where the chorus and the verses alternate with the solo. Where as *Edzoxoxo* music is typically African traditional warrior music, both *Edzoxoxo* and Bangsawan music were viewed in old and new traditions. All the above statements will be subjected to investigation in this study.

Malinowski (1961, p. 18) stated that, if we look for a ready solution in existing ethnological theory for the handling of evidence on culture change, we should naturally turn to that doctrine of diffusion and historical relations of past cultures elaborated by the school of which Ratzel is

the ancestor, but to which many German and American anthropologists have made notable contributions. These schools conceived of diffusion as a migration of elements or traits from one culture to another. They are supposed to be adopted in solution or compounded into complexes, of which the component elements are not naturally related to one another. The product of diffusion is conceived of a mixture of cultural elements or of complexes, so loosely knit together that the main theoretical task of cultural analysis into cultural strata. This theoretical framework will be the basis of this research.

The changes in *Edzɔxoxo* music will be examined as to whether it was by migration of elements or traits from one culture to another which was finally adopted in solution or compounded into complexes of other or any other form of change.

The songs of *Edzɔxoxo* are in *Eve* and *Akan* which are normally sung interchangeably to one another. There should be a reason for such occurrence and there should be an original language in which the music started. Basically the Avatimes are not known to be because of the language identity they have; neither are they known to be Akans *Eve* but rather Guans. So what necessitated this phenomenon?

Laura Risk (2013) studied “The Chop” the diffusion of an instrumental technique across the Atlantic fiddling tradition, and stated: The “chop” is a percussive string instrument technique pioneered by bluegrass fiddler Richard Greene in the 1960s and adopted into contemporary string styles by Darol Anger in the 1980s. This article traces the diffusion of the chop through a number of North Atlantic fiddling traditions in the 1990s and 2000s. It also considers the circumstances and implications of musicians’ decisions to adopt, adapt, or reject the chop.

The chop playing technique of fiddling seems to oppose the playing techniques in *Edzɔxoxo* warrior music which is a set of membranophones. Playing of membranophones involve with

playing sticks that provide percussive sound as “the chop,” which has a percussive bowing playing technique. My interest here is to find out whether there may be any relation between the diffusion of innovation of the “chop” as a form of “change” pertaining to the change in *Edzɔxoxo* warrior music. The theory may be applicable since the “chop” technique was fused into the existed string bands across the North Atlantic, which may merit the innovation of *Edzɔxoxo* which was carried from the *Akan* culture set and fused into an *Eve* culture set as a diffusion of innovation to form a new mixed and accepted culture of *Eve* and *Akan*.

Bethell and Hill (2013) in their quest to some of the ethnomusicological theories on change in the perspectives for understanding music revival stated that: Fresh theoretical perspectives for understanding music revival as concept, cultural process, and medium of change. As they reviewed revival scholarship and contextualized nineteenth and twentieth-century intellectual history, they identify new territories (social political, geographical, and ontological) that were ready for critical examination through the revival lens. The key arguments were advanced through a set of six inter-related themes: (1) activism and the desire for change; (2) the valuation and reinterpretation of history; (3) recontextualization and transformation; (4) legitimacy and authenticity; (5) musical transmission and dissemination; and (6) post-revival outgrowths and ramifications. Viewing the project of reclaiming, reimagining, and transforming the past as a recurring universal phenomenon and revealing the extent to which the legacy of revivalist visions continues to shape our musical and social worlds, the authors argue for the potential of revival as a productive analytical tool in contemporary, global contexts.

The context in which *Edzɔxoxo* warrior music was formed may be viewed as political and transformation as stated by Caroline and Juniper in the above statement. Fresh ideas and new

ways of doing things in our societies prompted changes, innovations, renewals and revival such as *Edzoxoxo* warrior music of the people of *Dzogbefeme*. According to my informants, the formation of new warrior musical groups started when the performance of the only warrior music (*Davatram*) in the Avatime traditional area has become unbearable by a lot of performing rites, sacrifices and the fatigue that was involved in its performance.

People started looking for other options, hence the people of *Kava of Dzogbefeme* decided to institute their own warrior music which can be used to accompany their chiefs to any social gathering. So the master drum of the *Davatram* was replaced by a small one, the bell was introduced and the rhythmic pattern of the supporting drums were imitated, and Akan songs were introduced to give a new *Edzoxoxo* taste.

Adzanku (1983 thesis) studied *Apesemaka*; A warrior musical organization of *Gbadzeme*. Though *Apesemaka* is one of the valiant music in *Avatime*, it pertains only to *Gbadzeme* and *Vane* townships only. Secondly, the organizational structures might not be the same as that of *Edzoxoxo* warrior music. The rhythmic structures, the songs, the dancing mode may also be different. This study is mainly for change and continuity of *Edzoxoxo* music, its survival and the possible innovations that prevailed in its performance over the years rather than its organizational structure.

Adipa (1993 thesis) “Debrunner in his book *The Growth of the church in Togo* recorded the origin of Avatimes from Ada across the Volta to Togo. According to him *Avatimes* moved from Ada then they migrated to their present settlement due to the Akwamu wars” The authenticity of this assertion shall be verified under the historical background.

Lopes (1999) compared and identify connections between West African rhythms and Haitian rhythm on the developments of the syncopation in musical composition (1791 to 1900) and to determine connection between African and Haitian rhythms and Cuban, Habanera, Brazilian

Tango and American Ragtime. This study is focused on how *Edzɔxoxo* music was, when it was introduced as warrior music and how it is today as warrior music. That is to compare the songs and the rhythmic structure before and after the change of *Edzɔxoxo* music.

Anku (1988) described Anlo *Eve* drums as cylindrically shaped shells and made of wooden strips bounded together with metal hoops, bearing close resemblance to a wine barrel. He stated again that, the Anlo once used drums made from clay pots and the present drums have replaced them. The drum set of *Edzɔxoxo* are cylindrically shaped shells made of hollow wood covered with animal skin. Both *Anlo* and *Edzɔxoxo* drums are membranophones. The only difference may be the techniques in their construction and the style of play. The original kind of drums of the *Edzɔxoxo* ensemble shall also be investigated.

Nukunya (2003) in his book “Tradition and Change In Ghana, An Introduction to Sociology” stated the changes that occurred in Ghana in the last hundred years. These changes included Marriage and Family, Religion, Colonialism, Social Change, Urbanization, and Political Changes etc. These sociological changes brought a corresponding change in music, in which *Edzɔxoxo* is no exception. The change in *Edzɔxoxo* music came about the Plebiciet in (1946) when the people of *Avatime* had a talk with a United Nations Diplomat, Espinoza at *Biakpa* one of the towns in *Avatime*.

According to Anku (2010 Chpt. 1 Where is the beat? (Unpublish): In search of meter in African music. He was able to determine that, though African music is polyphonic, it has an agreed point which he termed as the Regulative Time Point. Mathematically, he was able to find out that African music is in sets by using the Set Theory.

Ocran, (2006 thesis) researched into Continuity and Change in the Liturgy of Cape Coast Wesley Methodist Cathedral. He said, the advent of European missionaries and the introduction of Western Liturgy at Cape Coast Wesley Cathedral chants, hymns, anthems, pieces and responses

in English language, though enhanced worship effectively, had resulted to some unexpected problems. He further explained that English Liturgy did not favour the mass for illiterates on the coast of Ghana, hence Akan sacred lyric (*Abibindwom*) became part of the formal liturgy. That is the first change in the history of Methodism in Ghana. Singing of *Abibindwom* is no more admired by the youth of today. Though the change concerned the translation of lyrics from English into Akan, the meaning of both languages is the same. The change in the *Edzɔxoxo* may be similar to that of the Liturgy in the Cape Coast Methodist Church because *Edzɔxoxo* music is now a mixture of *Ewe and* Akan language. This calls for investigation.

Tina K. Ramnarine (2003) looked at the Nationalism, Globalization and the changing sound scopes of Finnish folk music, Chicago studies in Ethnomusicology. She explores creative processes and critical role that music has played in Finnish nationalism by focusing on Finnish ‘‘new folk music’’ in the shifting spaces between the national imagination and the Global market place. She looked at how new folk musicians talk about the past and present folk music practices, the folk musician in the presentation of national identity, and the interactions of folk musicians with performances from around the globe. She focused on international successful groups like J P P that plays fiddle dance music and Vertina an ensemble that highlights women tradition. I focused on how *Edzɔxoxo* music started and the changes in the music and the factors that brought the change. Also *Edzɔxoxo* is perceived as a uniting force or a national symbol of the people of Avatime.

Moloney (1992): University of Pennsylvania; Folk Tradition of Nepal studied Irish music in America on Continuity life and factors that influence continuity and change in the genres of Irish music in America. Some of the genres have cross fertilized others, and some exhibited various degrees of acculturation. Some marginalized ones have disappeared; others also faced resistance to acculturative influence. His study set out to investigate continuity and change in a particular

ethnic culture in America. *Edzoxoxo* music was set out to be investigated with only the people of *Dzogbefeme- Avatime*: The changes that were brought through acculturation with other languages like the Akan language and the musical life itself.

It is evident that, African music went through some changes especially during the advent of colonial era when foreign military forces introduced their form of culture into Africa. Collins (1994) This has acculturated and given new direction into the African political, religious, the type of food we eat, type of dress we wear, type of work we do and the type of music we listen to, have influence on the lives of the African greatly. People like Nettl, Blacking, Locke, Koetien and many ethnomusicologists made the effort to study the changes and their effects on the African society and the indigenous lives.

Of late some African ethnomusicologists such as Nketia, Agawu, Anku and many others have taken the mantle to delve into the African music theories to seek for these changes which has paved the way for the young African scholars to go and search for the indigenous music following in our villages and communities before they get consumed by the powerful amplified electronic media of today. *Edzoxoxo Linyimewavu* is only one among a lot in the localities which the young scholar musicians may take advantage to explore.



## CHAPTER TWO

### 2.1 ETHNOGRAPHY AND HISTORICAL BACKGROUND OF THE PEOPLE OF AVATIME

A lot of information on some musical types of the people of *Avatime* has been examined in the studies of Brydon (1976), Adipa (1993 Adipa (1996), Adzanku (1983), Kwame (1994) and Adom (2002). They all revealed that the people of *Avatime* are a small group in the Northern Eve of the Volta Region in Ghana. They call themselves *Kedane* in their language called *Sideme*. The *Kedane* are linked with the *Akan* especially, the Ahanta of Ghana in the Western Region. (In this study *Ahanta*, *Kedane* and *Avatime* will be used interchangeably.) The people of *Dzogbefeme* called themselves *Tɔɣuine* hence *Tɔɣuie* in *Avatime* and *Dzogbefeme* as they are called by their neighbours will be used in some cases, some words and names will be written in *Sideme*, *Eve*, *Akan* and explained in English language.

In a rapid changing society such as ours, where everyone is reaching out for new forms of expression in social life as well as in music, literature and art, the study, of the African heritage of folk music is of particular importance, for it is this idiom that African musical values developed over the ages are enshrined, they are by no means songs of a forgotten past.

Considering musical change and continuity, Blacking explained that musical change occurs by people's freedom of choice and by their desire to share and communicate with others:

Appropriate "mechanical" models for understanding musical change might seem to be provided by examples from language and culture: the processes of enculturation and of learning grammatical speech, and systematic phonemic and syntactic shifts from one dialect or language to another, can be depicted as having a force of their own which overrides the variety of the individuals who subscribe to a cultural system or belong to a speech community. There is no doubt that people's freedom of choice is constrained by their desire to share and communicate with others; but they do not acquire cultural identity in some automatic, quasi-mystical way and their actions are not determined by the cultural environment in which they are reared. Cultures are "floating resources" which

people invoke and re-invent in the course of social interaction and, similarly, different language are manipulated, even by young children, with remarkable flexibility of response to different social situations. (Blacking, 1985, p. 64-67)

The people of *Avatime* are said to have migrated from *Ahanta* area in the Western Region of present Ghana. Some people attributed their migration from the Western Region to their present settlement, to the pressure from a number of wars that characterized the Western region area at that time. According to my informants, the *Avatimes* moved from West to East while other ethnic groups like the *Eve*, *Ada*, and *Ga* moved from East to West, with the aim to go and fight the tyranny of the terrible chief *Agɔkɔli at Dɔtsie Glime* in the present day *Togo*. This reason was clear when the *Ahanta* moved without women and children but only young and energetic warriors. By the time they reached the present Volta Region, *Glime* Kingdom at *Togo* had already collapsed; hence returning to *Ahanta* land in the Western Region was impossible. They therefore had no option than to get a place to settle. Most of the land was already occupied by the *Eve*.

The *Avatime* moved from *Ahanta* and first settled at *Gbomgbam* currently called *Prampram* near *Ada*. The *Ahanta* were forced to move on because of war with the local people according to *Sherry* (1993 thesis). The *Avatime* moved ahead and met a group of *Shais* in a town known as *Lemkpo* again in the *Ada* area. The two groups, the *Shai* and the *Ahanta* moved together and crossed River Volta and entered the *Tɔɔnu* land. Because of floods in the rainy season, the two groups decided to settle at *Adaklu* land for some time. After consultation with the *Adaklu* people, they were allowed to settle at two different areas to avoid unnecessary confrontations. The *Ahantas* were asked to settle in the forest area which in *Eve* language referred to as *Avetiwome* and the *Shai* to settle in the fan palm trees which means *Agɔtiwome* in *Eve* language.

The two groups therefore assumed new names. The *Ahanta* were called *Avatimeawo* which means the people at the forest area while the *Shai* were called *Agotiwome* the people in the fan palm trees respectively. The *Avatime* decided to move after the rains subsided while the *Agotime* remained there and some of them currently speak *Ga-Adamgbe* especially the people of *Agotime Afegame* till today.

When the rivers and other water bodies subsided, the *Avatime* moved ahead to accomplish their aims of fighting *Togbi Agokoli at Dotsie Glime*. They then moved to *Tanyigbe* near Ghana – Togo border. They stayed there for a while, crossed the mountain ranges and settled again at *Matse* near Ho, the capital of Volta Region, led by *Adza Okago*. The *Eve* were eager to know their leader, so the *Avatime* would point at *Adza Okago* as *Adzaninie*. Then the *Eves* would responded; *Adza, ete kpɔ lo* hence the leader of the *Avatime* became *Adza Tekpɔ* the paramount chief of the *Avatime* by the *Eves* is *Adza Tekpɔ* until the present day, which means *Adza* has tried in *Eve* language.

At *Matse*, the *Avatime* settled at *Sasamito* (*Sasami* Mountain). Over here, the people of *Avatime* committed two set of crimes: They bisected a pregnant woman opened after they had argued over her to give birth to a baby boy, while some argued that it would be a girl. This brought a terrible war between the *Matse* people and the people of *Avatime*. When the pressure was mounting, the *Avatime* decided to move. Before they did, they went and blocked river *Dede* which supplies domestic water to the people of *Matse* till today.

The *Avatime* were said to be very powerful in local magical powers for that matter, whenever they moved there was a thick forest covering behind them making it difficult for their enemies to trace or follow them.

Before the *Avatime* reached their present settlement, the place was already occupied by the *Akpafu*, *Gbefi*, *Baya*, *Bamakli*, *Ve-Deme*, and *Tafi*. Apart from the *Baya* who were said to be

warlike, the other groups were driven away fairly and easily. The *Avatime* then moved and settled at *Ohulosu* a mountain range near *Biakpa*.

The *Avatime* whose plan was to move further into Togo to fight *Tɔgbui Agɔkɔli*, had to stay on the Togo – Akwapim mountain ranges because, the *Glime* Kingdom had collapsed and secondly, the first day of their stay at *Ohulosu*, their leader slept on a huge snake unharmed. According to custom, this was a good omen for settlement at a particular place. According to my informants, there were only thirty-seven men who survived this journey to their present location and the residing places of the thirty seven men are still visible today behind the mountain shown below called *Ohulosu*. (*Ohu* means mountain and *losu* means beside the mountain in *Avatime* language.)



Ohulosu mountain: Picture taken from Dzogbefeme-Avatime

Since the *Baya* were physically stronger, the *Avatime* decided to adopt gorilla tactics to eliminate the Bayas. So they infiltrated the company of the *Baya* and stocked the bowl of the smoking pipe

of the Baya's chief with gunpowder and when he was smoking, the pipe exploded and killed him instantly.

The second move was to poison palm wine for a drinking spree between the *Baya* and the *Avatime*. According to customs, the producer of the wine should drink first before others will follow. This prompted one of the *Avatime* people to sacrifice himself to drink the poisoned wine. This lured most of the *Baya* people to drink the poisoned wine and they were killed in cold blood. The rest of the *Baya* people could not match the people of *Avatime* any more because of their reduction in numerical strength and horror, so most of them were taken captives and forced into slavery. Their women were forced to marry the *Avatime* men. When the *Baya* ladies started giving birth, they started speaking their language *Siya* to the young ones. From this point, the *Nzema* spoken by the *Ahanta* got mixed up with *Baya* language *Siya*. The language *Avatime* speak at present is called "Sideme" which is multilingual made up of *Eve*, *Akan*, *Nzema*, *Ga* and *Baya* language *siya*. In *Baya* language *Ohu* means mountain, but in *Sidemi Lito* means mountain which is derived from *Eve* language *TO*. Only few *Ahanta* words can be noted in *Sideme* the official language of *Avatime*, like *Katukpa* a Billy goat, *kuni* water, *odzani* meat and soup can also be noticed in *Ahanta* and *Avatime* as stated by my informants. Adipa [1993] also mentioned only *kuni* as *Ahanta* which means water as the same as *Avatime*. The *Nzema* which the *Avatime* speak was completely lost.

As the hunters go for their games, they take notice of the entry points against their suspicion of attack. Till today Asare's family is *Odikro* and landlords at *Dzogbefeme*, and they have *Baya* among their family as the *Baya* were given to all leaders who are chiefs of the present settlements of *Avatime*. A younger group still pursued the agenda by going to fight *Togbi Agokoli* at *Togo Glime* moved to *Togo* but because of their number and the collapse of *Glime* Kingdom, they settled at *Gafe* near *Tsevie* in present day *Togo*. This was confirmed when I met Mr. *Soga*

at Wovenu Senior High School. He called me *monemie* in *Sideme* the language of *Avatime* which means my brother of that historical bond. I responded ‘papa’ though I did not know him. He went on to tell me the history of the people of *Gafe* being the *Avatime* who moved to Togo and he, in particular was brought from Togo *Gafe* to stay at *Vane* because of that historical bond. I further asked what the people of *Gafe*, *Avatime* in the diaspora believe about the people of *Avatime* as a whole. He said that after the *Glime* kingdom collapsed, the *Eve* resettled at *Tsevie* and started moving in groups. By this, most groups moved away from one another. The *Avatime* had decided to move to *Ahanta* area in the Western Region and settled there. After a while, they decided to trace their brothers, the rest of the *Eve* groups. By the time they reached where the *Eve* settled, the whole area was occupied. They wondered a while and settled at their present abode. Because of the topography, a younger group decided to go and fight back for their place and position at *Dɔtsie*. The group was led by a warrior called *Ga*. By the time they got to Togo, *Glime* Kingdom collapsed so they were compelled to settle at *Gafe* near *Tsevie*. Since their leader was *Tɔgbi Ga* the place was named *Gafe* meaning’s village. As the people of *Tsevie* were there before they arrived, *Gafe* chiefs have to serve under their chief *Tɔgbi Pasa* of *Tsevie*. Till today, the chief of *Gafe* is enstooled by *Tɔgbi Adza Tekpɔ* the paramount chief of *Avatime* under the customary rites of *Avatime* Traditional Area.

## 2.2 GEOGRAPHICAL LOCATION

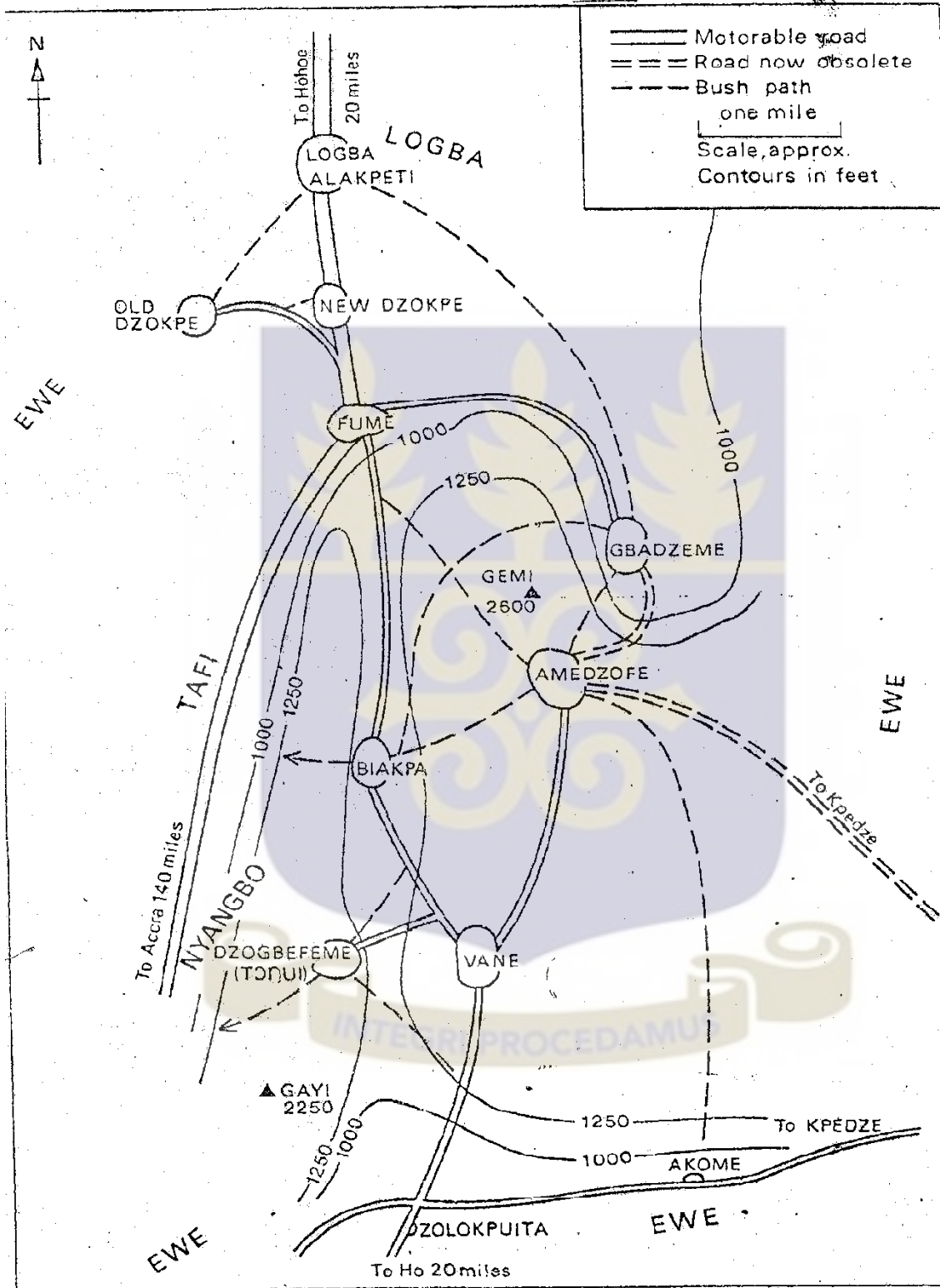
Geographically, *Avatime* is located on the Akwapim – Togo mountain ranges at the eastern boarder of Ghana – Togo boarder. *Avatime* traditional area is about thirty eight kilometers from its District Capital Ho. *Avatime* is surrounded by some *Eve* speaking tribes. At the eastern part is the *Akɔme* and *Kpedze*, the *Dzolo* and *Saviefe Agɔkpo* are at the Southern side. At the western side, the *Nyagbo* and the *Tafi* and at the northern are the *Logba* tribes. The people at the western

and the northern sides are also *Guan* speaking people as the *Avatime* and they are said to settle first before the *Avatime* arrived hence the name the *Avatime* called themselves *Kedane* which means the last people or the last to arrived.



# THE LOCATION AND ROADS LEADING TO ALL AVATIME TOWNS

Map 2

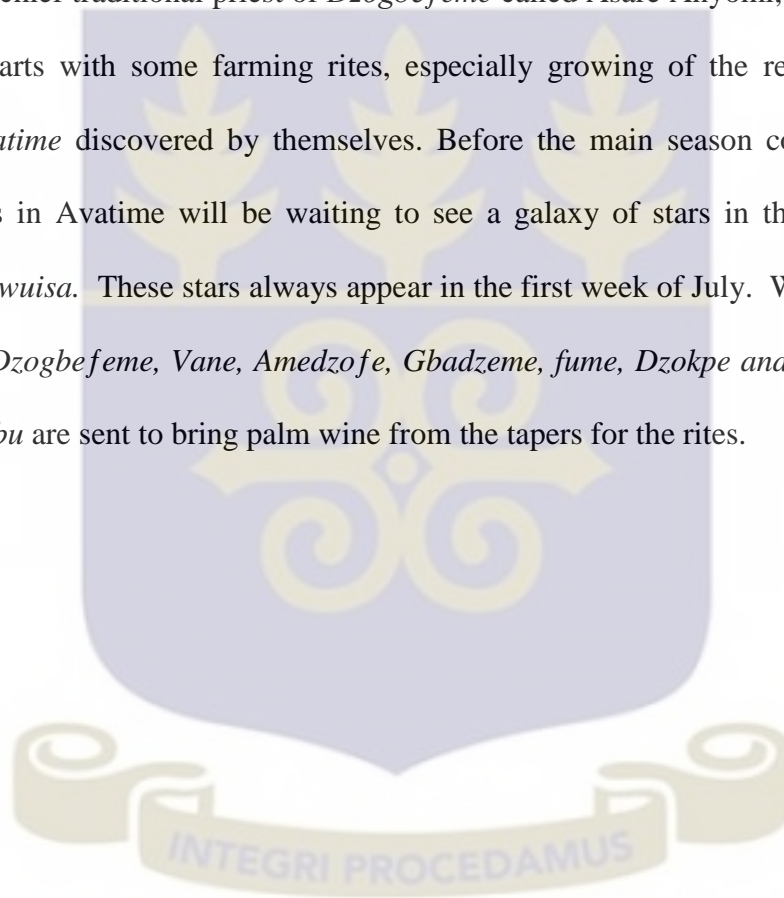


Brydon (1976 p9)

### 2.3 ECONOMIC BACKGROUND OF THE AVATIME

Avatime people are predominantly farmers and petty traders. There are however other professions like blacksmithing, hunting, animal rearing, sewing and others but on a low scale. The farm products cultivated are mainly cassava, yam, cocoyam, as the main tubers, plantain, bananas, orange, pear, avocado, pineapples and local apple called “*ato*,” palm fruits are some of the fruits, millet, maize and rice are the cereals.

According to the chief traditional priest of *Dzogbefeme* called Asare Anyomi, the major farming season always starts with some farming rites, especially growing of the red rice which was believed, the *Avatime* discovered by themselves. Before the main season commences, all the traditional priests in Avatime will be waiting to see a galaxy of stars in the skies which the Avatimes call *Kawuisa*. These stars always appear in the first week of July. Whenever it is seen the priests from *Dzogbefeme*, *Vane*, *Amedzofe*, *Gbadzeme*, *fume*, *Dzokpe* and *Biakpa* with their servants called *Abu* are sent to bring palm wine from the tapers for the rites.





Mr. Asare Anyomi: The Chief Traditional Priest of Dzogbefeme - Ovodze shrine

All the wine will be sent to the shrine at *Biakpa* on the first Sunday in July. After the rites are performed all the priests will then inform their subjects not to dig the soil with hoe or cutlass, and a lot of noise and drumming is also prohibited at this period. This activity is called *Kesebabukpekpe* in *Avatime* and it ends in the first week in August.

Asare also said before the *Kesebabukpekpe* rites end in the first week of August, another rite is performed. This rite is called *Gbɔkpɔkplɔ* in *Eve* which literally means sweeping of the town. The *Avatime* call it *Omamegbagba*. It signifies the sweeping or the cleansing and sacking of the bad spirits from the town and it always falls on the first Tuesday in August, then immediately the

*Omamegbagba* blocking of all entry points to the town spiritually to prevent sicknesses as chorela, murder cases etc follows.

The farming period is marked by performance of *Osoblisoe* music for the head god *Ayamapɔ*, at *Biakpa* after which the chief priest will enter the farm land before any other farmer is allowed into it in the following week. *Osoblisoe* “*Eseblu, se ve*” literally means he understands both Ewe and Akan.

*Osoblisoe* is made up of three drums set. The smallest is brought from the female god *Gadze* from *Gbadzeme*. This small drum starts sounding from *Gbadzeme* by the carrier until he reaches *Biakpa* where the male god is situated before the other drums are brought together for the performance. Then in a procession, the chief priest at *Biakpa* will lead the way in front, followed by *Ovodze* of *Dzogbefeme*, the *Okyeame* (linguist) for the head god *Ayamapɔ* followed by the priests of *Vane*, *Gbadzeme*, *Fume*, *Amedzofe* and *Dzokpe* respectively according to their ranks.

Bringing the drum from *Gbadzeme* signifies that, the wife of the head god *Ayamapɔ* called *Gadze* has come to the husband. The performance of *Osoblisoe* music signifies lifting the ban on digging the soil and for farm activities and playing of drums and noise making; it marks the beginning of the farming season especially the rice farming season. This music is performed on the first Sunday in August and the following day Monday. The chief priest at *Biakpa* starts weeding or clearing his farm for rice farming. Then the other farmers will enter their farms for the land preparation the following week. In the first week in December, the chief priest at *Biakpa* again is expected to harvest his rice and send to the shrine and deposit it on the roof of the head god *Ayamapɔ* for the necessary rites to be made before other farmers would bring their rice home as custom demands. This signifies that the head god who has given life and strength and has blessed the land for successful harvest, hence the first harvest is and should be taken to the shrine

as thanks giving before other farmers are allowed to bring their product to the town and home. Rites are called “*egoyi*” so the above mentioned harvesting rites was developed and gave rise to the rice festival in *Avatime* which is supposed to be celebrated in December, but because of convenience, it was shifted to November. The rice festival signifies thanksgiving to God for good health and successful farming season. The lyrics of *Osoblisoe* music is always in the official language of the *Avatime* people called *Sideme*. *Soblisoe Oyalo, Soblisoe Oyalo* (*Osoblisoe* God’s own son)

After a successful harvest the *Avatime* have a locally made silo called *Iwle* to store their padi rice called *amu* in the *Avatime* language. These silos were made from clay and covered or roofed with elephant grass called *kewloto* to prevent water from entering the stored rice to prevent post harvest loss and foster effective method of preventing post harvest loss.

## 2.4 HUNTING

In the olden days hunting especially group hunting was an economic venture. The hunters were in two groups. The first group was regarded as professional hunters. They are allowed to hunt with guns since group hunting needed special skills and hunters who can be very accurate on target as human life is involved in hunting expedition.

The second group is regarded as learners. In *Avatime* all adolescent boys are provided with guns and trained to hunt and battle during war. These groups at the initial stage are not allowed to use guns. They would chase and direct the animals to the professionals to kill until they are matured, and experienced before they are allowed to use the guns during the hunting spree. There is music and shouts during hunting itself. After hunting, *Adevu* hunters’ music is performed for the hunters to display and portray their hunting skills for a successful game. (Adanua1990).

Today, there is hunting in Avatime as compared to the past but many people took to trap setting, though, some hunters use guns but not group hunting any more as buying guns for the adolescent boys faded away and there is no war as compared to the past to compel fathers to equip their wards with guns.

## 2.5 COTTON SPINNING AND WEAVING

Cottons spinning and weaving form another economic venture in *Avatime* traditional area, and Volta Region as a whole. In *Avatime*, though cotton farming was not on large scale, cotton was inter-cropped with other crops like ground nut. This is so because in *Kusakɔkɔ* puberty rites for the young *Avatime* ladies in their initiation from puberty into adulthood, *Avatimes'* own made cloth which forms an important aspect of the *kusakɔkɔ* was produced by the local weavers. For this matter, the elderly women were engaged in this cotton spinning for economic use, also, some of the women do so to support their young daughters who are about to perform the *kusakɔkɔ* puberty rites." This edged some women to grow and spin the cotton into yang for the production of *kugosa (kente)*. The making of this important cloth gave the opportunity to buy the cotton yarns for weaving other locally made cloths known in *Avatime kente*. The *Avatimes* own version of *Kente* was weaved on small looms. Though weaving has reduced drastically especially the small looms, the broad or commercial looms are being used in the area and surrounding villages today.

## 2.6 RELIGIOUS BACKGROUND

The *Avatime* knows and believe in the Supreme God of the Universe that they call *Aya*. He is referred to as the most high the uncreated by God. They instituted their own gods which they named after the Almighty God *Ayapɔ* meaning God Almighty has given birth, and this is the

head god of the people of *Avatime* which is situated at *ohulosu at Biakpa*. This concept of God is also reflected in some of the names in *Sideme* such as *Ayape*, God is good, *Ayane*, Gods own, *Menie*, meaning God is with me, *Ayakime*, Gods gift, *Ayaekeme*, God is great, these and others show the *Avatime* knowledge and concept about God as the Supreme Being.

Currently in *Avatime*, religious activities can be put into two main categories: The Traditional worship and Christian worship. Christianity in *Avatime* was brought during the colonial regime in the history of Ghana. The colonial masters and their missionaries in *Avatime* Traditional Area were the Germans from Bremen who first colonized *Avatime*, settled on mount *Gemi* where the weather is extremely cold and favourable to them and they set up churches and schools all around which have remained up till today. Adom (2002)

The Bremen mission established the Evangelical Presbyterian Church, Ghana; that belongs to the churches of the reformed tradition which emphasized the singing of hymns and Psalms on biblical context. Since most people wanted their wards to be educated, they agreed to be converted into Christianity, as education moved concurrently with Christianity and civilization. Agordo (1997)

Almost all the people were converted into Christianity because it became the order of the day and also provided a convenient and simpler way of living. Eventually churches sprang up in the 19<sup>th</sup> century with schools attached to most of them in most towns and villages in *Avatime*. Most churches and schools were established by the Evangelical Presbyterian missionaries from Bremen in Germany. Though the Roman Catholic missionaries from Rome also came later followed by other churches the Evangelical Presbyterian Church is the dominant in *Avatime* area. In recent times, a lot of charismatic churches have also spread their wings to all parts of the country with a modern fashion of Christian worship, and *Avatime* area is not left out.

The people of *Avatime* on the other hand have belief in stools, rivers, mountains, trees and ancestral spirits. Hence they instituted their own god *AyamaƆ* God's own son. *AyapaƆ* the male god situated at *Biakpa* and its physical object is made up of coastal sand in two pots filled with water. This object is believed to be a man that manifests to people in vision and sometimes in the physical. Everybody in *Avatime* Traditional Area no matter their faith is expected to worship this god, with the belief that it is the giver of life and strength. *Obuie Papa* the god father they claim resides at *Biakpa* at *Ohulosu* the first settlement place of the people of *Avatime*. The female god *Gadze* is situated at *Gbadzeme*, *AyapaƆ* the male god and *Gadze* the female god are for all the people of *Avatime* but the various towns have their own deities and customary rites. All these gods seems in the various towns do not work in isolation; they are affiliated and work under the god father *AyapaƆ* at *Biakpa*. The other gods in the various towns are: *Ovodze* at *Dzogbefeme* which serves as the *okyeame* (linguist) for *AyapaƆ*, the head god of *Dzogbefeme*. Under *Ovodze* are sub gods like *Dadiga*, *Likpetsu*, and *Bewlikanga* at *Dzogbefeme*. *Gayito* and *Amukloat Amedzofe*, *Opremi*, *Onimie*, *Katatabui* are deities at *Vane*. There were *Tigari* and *Dzabom* deities in almost all towns in *Avatime*. There is another deity called *Danii* at *Dzogbefeme* which belongs to all the people of *Avatime* for purification in terms of people who contaminated themselves during war, and caused atrocities against nature.

## 2.7 THE POLITICAL BACKGROUND OF AVATIME PEOPLE

Politically, the people of *Avatime* were brought together under the paramountcy of *Tɔgbe Adza Tekpa Dɔɔabia*, the great oath of *Avatime*. The content and significance of this oath is that, no *Avatime* town or village should use arms against one another, so the whole Traditional Area is united under the paramountcy of *Osei Adza Tekpa* with the capital at *Vane*, *Okusie Dzapraka* at *Dzogbefeme* with *Okusie Dzagbatete* as *Odikro*, *Okusie Takyi* at *Biakpa*, *Okusie Atsomfoli* at

*Amedzofe, Okusie Adzima at Gbadzeme, Okusie Adzesi at Fume, Okusie Kponuglo at Dzokpe, and Okusie Akoto at Vane.*

*Osei Adza Tekpo* was once a powerful warlord who commanded a large army successfully during war. The *Adza Tekpo* paramountcy has three wing tactics similar to that of the *Asantes*. Since the *Avatime* are related to the *Akans*, their type of chieftaincy and war tactics are similar. The centre position is taken by the *Dzogbefeme* and *Vane* towns led by their chiefs. This group is called in *Avatime* as *Kelepe (Adontehene in Akan)*. The people of *Dzogbefeme* are always at the front in times of war, followed by the war Lord himself and his wing from where guns and bullets are supplied, and behind him is a blockade to prevent the enemy from penetrating from behind by *Okusie Akoto* of *Vane*.

The right wing consists of *Amedzofe* and *Gbadzeme*. They are called in *Avatime* as *Bayava*. They block the right wing to prevent enemy penetration. The last group is the left wing; called in *Avatime* as *Kenipe*. They are made up of *Biakpa, Fume* and *Dzokpe* people of *Avatime*.

This research found out that, all domestic water fetching points are guarded in all the *Avatime* towns to prevent water poisoning by their enemies during war. Women and children are also hidden and guarded by the villain and spiritually powerful strong men. This is so because children were considered as the future soldiers, so proper and special care is given them during difficult times as war and famine.

## **2.8 THE MUSICAL TYPES OF AVATIME PEOPLE**

As most African Societies, *Avatime* Traditional Area is endowed with several musical types. The musical instruments include all the four categories of musical instruments used in Africa. These include the membranophone, chordophone, aerophone but the most widely used are the idiophones, aerophones and the membranophone, and the least used are the chordophones.

There are songs without accompaniment and also instrumental music without lyrics. Most of the instruments however were got through the interaction with their neighbours especially the *Eves*, some through trade and others were captured through war. Other instruments were incorporated into *Avatime* by the advent of Colonialization through the Western military bands and Christianity, especially the brass band and church music with its musical instruments: hymns and organ music which became the order of the day since the acceptance of Christian worship until now. The musical traditions may be viewed in two major groups such as secular music and sacred music.

In *Avatime* there was store of different type of secular music, ranging from *Sekyi, Amuzo, Gome, Tontos, Alaka, Gbolo, Totoeme, Ositi, Sanukoko, Jolly, Konkoma, and Tuidzi*. Today's changing world in terms of Western civilization, Christianity and modernization has caused most of these musical types to die out. Only few of them are performed when the need arise, but are seen as archaic, obsolete and generally termed "colo." The most performed entertainment music in *Avatime* is *Bɔbɔbɔ* music. All villages have it for entertainment purposes. Though *totoeme, gabada, Kusakɔkɔ Idzi* (puberty rites songs) are performed occasionally, the brass band music (*sanukoko*), public address system with recorded music popularly known as *spinning* are wide spread in the area, but *bɔbɔbɔ* still forms a major entertainment music featured along the modern popular recorded music and even used in many churches. The musical types mentioned are performed occasionally on Sundays in the evening and also to entertain the people on festive occasion. In the olden days, there were work songs that remove boredom and urged people to work hard during farming and communal labour activities. Before a young man was allowed to marry, he was expected to organize people and friends to work and put up his own building to house the newly married wife. Such times called for music that carried the message of love and

advice to entertain the couple. There was music for pounding, floor stumping and grinding, in general, music for passage of life.

## 2.9 THE AVATIME COURT MUSIC

Court music usually exposes musical instruments and royal regalia of expensive jewelry, gold and beads and crowns of legacy from the ancestors to the state. In *Avatime* Traditional area, a chief on that occasion of his outdooing or any celebration which he attends has to be in state. He dresses in full regalia to show his glory and authority of office. He holds the state sword of office and performs the customary rites of figuristic dance, reaffirmation of his oath and commitment to his duty as the ruler. The chief is led in procession by his *Agoroba* a single headed cylindrical drum played with two curved sticks called in *Eve agbloti*. This *Agoroba* plays the chief's appellations and always hung on the shoulder of the player.

There are several schools of thought behind the *Avatime* people's court music being Akan in nature. Some people said the *Avatime* originated from *Ahanta*, an *Akan* community. Some also said *Akan* was not common as it is today so *Avatime* singing in *Akan* cannot be attributed to the *Avatime* migrating from *Ahanta*. Others attributed it to war captives from the *Asante* wars with the *Eves* and *Avatimes* in the early 19<sup>th</sup> century when musical instruments with their players were captured. The last statement may be more reliably true because according to my informants, the events of war have affected the people in naming, musical instruments and their vocables and drum language all in *Akan*. For example some vocables of *Agoroba* in *Avatime* are: *Katamantu* by *Dzapraka* the chief of *Dzogbefeme*, *Merepe merepe* by the paramount chief of *Avatime*, *Dandjramampam misrobribi*, *mepe abɔfragoro* and many others. These revealed that during the *Asante* war, the *Asante* invaded the *Avatime* so the *Avatime* especially the people of *Dzogbefeme*, *Vane* and *Biakpa* were forced to climb the mountain at *Amedzofe*. This resulted in

the settlement towns surrounding, *Avatime* called by *Akan* names up till today. The *Akan*-named towns include, *Asante-Kpoeta* and *Kpetoe-Denkyira* in the same environment. This gave the chance to the *Avatime* people to witness how the *Asante* performed the funeral of their dead soldiers. How they wailed and mourned in the *Akan* songs *me gyae me fie me koku ma ba, amanie o*. The villains of the *Avatime* hid so close and listened to these songs and returned home to sing and imitated what they saw. When the *Asante* decided to leave, not all could go. They left behind some people with musical instruments and some *Akan* culture especially the dirges and court music which formed the bases of *Avatime* court music today especially in the use of the talking drums, *agoroba* and *Afetu* or *odzasi* as court music in *Avatime* are all in *Akan*.

In the court music similar to that of the *Asantes*, the *Agasia* (animal horns) made from antelope horns, elephant tusk and sea shells are played to exhort and escort chiefs with their appellations. These horns are referred to as *Ladzo* in Ewe language meaning animal horn and *avakpe* meaning war trumpets. Sam J. Obianim (1990). An example of the appellation of the chief of *Gbadzeme Okusie Adzima* is *Agyeman Katekyie se wope ɔkɔa wobɛnya ɔkopapa*.

Another musical type which is widely used is *Evuwidi* talking drums. *Evuwidi* is used in *Avatime* Traditional Area as court music and they are owned by only chiefs. The vocables of the talking drums are also in *Akan*. Though those who can speak *Akan* stand a better chance of playing *Evuwidi* but it is not a prerequisite for playing. The researcher cannot speak *Akan* but he is a very good drummer (*Akyrema*) of the talking drums. *Evuwidi* as called in *Avatime* is a miniature form of *fontomfontom* in *Akan* court music. We learnt to play by imitating what the elders played and what someone asked to be played for him.

*Afetu* is a short vocal songs raised by a cantor and the response by the group. *Afetu* always accompanies the chiefs in procession. The *Afetu* or *ɔgyasi* court music is also in *Akan*, though

some are translated in *Avatime* language *Sidem*. *Afetu* which is an *Eve* word, sung in *Akan*, alternating *agoroba* drum, then *Agasia* animal horn followed and *Agoroba* would finish the cycle this is done in a rotational manner. The song comes first, followed by Animal horns then *Agoroba* talking drums ends the cycle, until the chiefs reach their destination.

Both *Agoroba* and *Evuvidi* (talking drums) are used to call the whole community since its sound travels far whenever there is any emergency or inversion by enemies. In *Avatime*, if the talking drums sound, *Avatimefu kotoko mmbra temtemtem* is sounded, everybody would converge at where it sounds. Without arms, that is just to listen or received a message. On the other hand, when it sounds, *Avatime fu kotoko muketuo mmbra temtemtem* all men will come, fully armed, ready for war, or will be ready for any emergency. The talking drums do not only call people but also sing for people to dance. Just as *Fontonfrom* music of the *Akans*. *Afetu* is used only when chiefs are in procession and when an elderly person dies, *Afetu* is used by elders to pray and give their last respect to their beloved departed one. Some of the dirge lyrics read:

- |   |   |
|---|---|
| 1. Me gyae me fie<br>Me kɔ kon m'aba<br>Amanie o  | I left my home that<br>I was going to fight and return.<br>It is difficult issue.   |
| 2. YIn nyinaa yIsum dae o<br>Avatime fu, kotoko ye sum dae<br>YOn nyinaa ye sum dae o<br>Dae o.   | All had dreamt<br>Avatime-people "kotoko," we dreamt<br>All of us dreamt.<br>Dream  |
| 3. Call: Wɔa sane o<br>Obi awu<br>Agya aba o<br>Ne sanea no ye bone<br>Call: Yasum dae ene<br>Nana asum dae ene<br>Obi awu o<br>Agya aba o<br>Response: Woa sane o<br>Obi awu<br>Agya aba o<br>Woa wu o | He is back to life<br>Somebody is dead<br>The elderly is here<br>His returned is bad<br>We dreamt today<br>Elderly dreamt today<br>Someone is dead<br>is here<br>He returned<br>Somebody is dead<br>The elderly is here<br>He is dead |

- |    |  |  |
|----|--|--|
| 4. | Yε bibi yε bibi<br>Asafo yε bibi<br>Aye<br>Asafo yε bibi<br>Asem biara mu                            | Do something do something<br>Elder do something<br>Aye<br>Elder do something<br>In all matters                                       |
| 5. | Dompe Dompe<br>Aboabi dompe  | Bone bone<br>Some animals bone   |
| 6. | Yε wɔ gya<br>Yε wɔ gya<br>Agya wɔ gya<br>Agyanum monnsuro<br>Eyeden o<br>Yee<br>Obi akae me o<br>Paa | We have fire<br>We have fire<br>The elder have fire<br>Elders shouldn't fear<br>It is difficult<br>Yee<br>Someone remember me<br>Paa |
| 7. | Ye nyira<br>Ye boashiri<br>Ashiri o<br>Avatime fu kotoko<br>Ye boa shiri ne                          | Blɔpete<br>Kikpe kibo<br>Kibo o<br>Avatimefu kotoko<br>Kikpe kibo  |

Refer to music in appendix six.

## 2.10 RELIGIOUS MUSIC

The religious music known in Avatime as *Abuvu* plural *libuvu* singular, music for traditional worship is performed in all villages in Avatime. The most important is the *Osobliso* music (*ese blu se ve*) he hears *Akan* and *Eve*, music for *Ayapɔ* and *Gadze* gods for all the people of Avatime. *Osobliso* is used as worship music at Biakpa, the custodians of *Ayamapɔ* and its music. *Osobliso* music is used to commence the main rice season in the first week in every July after the rites of *Kesebabukpekpe* the period that no one is allowed to make noise and dig the soil. The *Osobliso* music marks the end of this rite. It is therefore played on the first Sunday in August and on Monday *Obuie papa* the gods' father commences the rice farming. The following week before the public is allowed to start clearing their rice farms.

*Osoblisoe* music is also played to honour the ancestors for strength, good health, and successful delivery of young ones. The words are always in Avatime: *Soblisoe Oyalar Soblisoe Oyalar yalar Soblisoe* Gods gift, *soblisoe* Gods gift, God's gift, the literal meaning in English. This music is performed by all fetish Priests in the seven villages in *Avatime*.

There is music for individual gods *babu* in all villages that are performed on special days depending on the fetish priest in question in a particular town. That is, music for *Ovodze* diety at *Dzogbefeme*, *Gayito* and *muklo* deities at *Amedzoe*; *Opremi*, *Katatabui* at *Vane*. Music for stool cleansing and others like *Tigare* music.

## 2.11 CEREMONIAL MUSIC

Ceremonial music is organized for social groups such as *Livevevu* Hunters music. Adanua (1990) indicated that various music organized by *Kuyu* people of French Equitorial Africa; the Pygmies of the Ituri forest, the *Akans* of Ghana, the *Marakwets* and *Keiyo* of Kenya organize types of hunting music before and after hunting expedition. The Avatimes also have similar type of music. In the olden days, there was organized group hunting in the sub-region. Professional hunters used guns, while learners surrounded the bush and the animals for the Hunters to shoot. Since this involved weapons, there was the need for patience and accuracy. During this time *Hatsoe* a type of music and shouts are used. After the hunting activity, *Livevevu* hunter's music is organized for all hunters to display their skills used in hunting. This musical type did not involve women and learners because at times, live bullets are again used to shoot at replica of an animal.

Another type of *Livevevu* is *Etemgble* music, is only located at *Dzogbefeme*, in the whole Avatime towns. It is performed for hunters who killed elephants, ring deer, rhynoes, gorillas, and other big animals, and danced by those types of hunters and twins. It is made up of seven

variations and performed for seven days. Before the start of each performance, the elders have to move round the whole town and put off all fires and no one is expected to use fire at the time of performance. By this, everybody is expected to go and witness the performance of *Etemble* hunters' music. Apart from hunter's music, the people of *Avatime* have war or music for the vilian. From the beginning the people of *Avatime* have only one organized war dance *Davatram* or *Lipatram*. This musical type is said to be instituted by *Osiana* family who are the landlords of *Dzogbefeme* but owned by all the traditional area. Before this music is performed, it requires a lot of customary rites. In the olden days *Davatram* was sent to war front or the battle field with the view that it has magical powers. Its rhythms were used to charm their enemies at war, anybody hearing the rhythms may want to dance to it and eventually they will be captured by the performers.

Malm (1994), explains that:

Beliefs, myths and rituals were great sources of strength, and weapons for victory. As "adevu" possesss the hunter to frenzy and displays the powers and skills of hunting, so "Adavatram" has become the instrument for advancing the course of victory in wars. It was to be mystified, made sacred with exoteric powers so that its throbbing sound alone with sacred belief shows frenzy, possession, wrath, hatred, valour, daring, hardening and morale booster for an army to fight and defeat the enemy. Malm (1994 p 24).

Before it was performed, all *Avatime* chiefs must be in state at *Dzogbefeme*. The master drum is usually carried and the carrier is always in a trance from the time it is planned to be played until it was eventually performed. Nobody controls him; he roams from place to place, wherever he wanted to go. It was usually played once in a year or at the funeral of a chief especially the paramount chief or any elderly chiefs in *Avatime* Traditional Area.

Because of this numerous customary rites, the various towns set up their own replica of this *Davatram* adopting some songs and rhythms or slightly changed. This started the *Edzoxoxo* music at *Dzogbefeme* which I would discuss fully in the next chapter. *Apesemaka* at *Vane* and

*Gbadzeme, Gbedegbleme ewɔnu gbleme at Biakpa, Asafo at Amedzofe, and Ehe at Fume.* Those are all war dance where war tactics is displayed. Also a lot of magical powers are displayed during their performance, and people who are inclined in such powers do dance. Here, women who feel they can dance are also given chance to do so. Unlike in the olden days where only men are allowed to perform war dances. Now, there is no more war so, these musical types are used at festivals, funerals and other social gatherings for entertainment purposes.

The *Avatime* people are also noted for a particular music which is used to destroy their enemies spiritually whenever this music is performed at any place. The name of this music is *Atsikpli* which is a variation of *Osobliso* music performed to honour the god father *Ayamapɔ* the son of the most high. *Atsikpli* music was used whenever the people of *Avatime* do not want to use war or physical confrontation with their enemies or any town they would like to deal with spiritually. They always sent all the spiritual heads and some elders who are spiritually inclined to perform the *Atsikpli* music. The song of this music *Atsikpli* is in *Avatime* and it goes *Avatime Amale then* they will mention the enemies name and stomp on it with their poles on the ground on the last word “*Omadzo*” e.g. *Avatime amale, amale, Kulipe Omadzo* they would dance for seven rounds and leave as a joke. By the seventh day, a calamity will befall that community, until the people have vacated the place.

## 2.12 RECREATIONAL MUSIC

The recreational musical types included secular music for entertainment purposes. There were a lot in the past which came through the interaction of the *Avatime* with their neighbours and trade interactions. Some of this past music is *Sekyi, Amuzo, Gome, Alaka, Ositi, Sanukoko, and Dzɔle*. Unlike *Tontos* music which was made up of Banjo which is one string instrument and conga drums with its *boogaloo* dance and with *Afro hairdo*. It seems to be Caribbean type of music

and generational music, by the youth. Banjo was the only string instrument used by the people in *Avatime* in the performance of popular music. Violin and organ were noticed in the church music.

*Sanukoko* music brass band music still persist in some Avatime towns like *Vane*, *Gbadzeme* and *Amedzofe* Evangelical Presbyterian Schools, Collins (1994) stated that the brass band music was brought by colonial military bands which developed to *Akan Konkoma*, to *Eve Bobobo* which forms the bulk of entertainment music and also adopted by churches of all kinds to accompany, hymns, and organ music.

*Gbolo*, Dowoeh (1980) states that *gbolo* is one of the earliest musical types which literally mean “loved one” is misleading if one looks at its literal meaning. People say that it is a musical type for harlots. But when one studies the song texts, one would see that the songs centered on many subjects like death, might, lofty deeds, social life styles in the society. In *Avatime* *gbolo* and *totoeme* seems to be love making type of music since it is most performed by women and the drummers are men. But the song texts cut across all spheres of life not only for love making. In the olden days, *gbolo* and *totoeme* were used to choose husbands and wives during their performance.

Togbede (1991) states that: *Totoeme* was one of the most ubiquitous recreational musical among the Northern *Eves* of Ghana. There has not been any existing written record about the *Totoeme* musical type. Historically, it was among the earliest musical types that were carried from Dotsie in Togo. Togbede (1991 p 30)

Young men and women were arranged for people to choose their prospective wives. This does not mean that *gbolo* music type was meant for people who want to get married. Its mode of dressing and dancing was used to entertain audiences at festive occasions. Of late, *Gbolo* music is performed at the funeral of the old members as it is becoming a function of the past.

*Gabada* (Negbanegba) recreational music: This was a generational music perform by the youth in the past for entertainment purposes. Waku (2004) put *gabada*, *gbolo*, and *totoeme* as the *negbanegba* musical group performed by the youth with undesirable behaviour which started at *Nsuta* in the Volta Region. Today, *gabada* music is performing at funerals, festive occasions, at church and at wedding ceremonies by the elderly in our societies.

### 2.13 INCIDENTAL MUSIC

It is the type of music that comes by chance and performed only on certain days or certain time, like *Ibemidzi* dirges, *Inuvɔdzi* Cradle songs, *Kadzidzidzi* story telling songs, *Iwayiwayidzi* play songs, *Ablabe ni Kusakɔkɔdzi* puberty rites songs, *Okusidududzi* when a new chief is installed and he is confined indoors and there are songs that women perform early in the morning to express their happiness and hope for the newly installed chief. Because of technology, rural and urban drift, this type of incidental music is being affected in various ways. People shifted to modern mass media, watching video and tele-vision to the detriment of rural folk storytelling and children plays music.

*Ibemidzi* dirges are women musical type which is used to mourn and sympathize with the dead and the family as well. The women sing and dance to the music and move side by side roam the streets and then move to the bereaved family. The music is mostly accompanied with double gong and rattles. It is common in all *Avatime* towns as an institution for mourning.

Besides, the *ibemidzi*, we have *Inuvɔdzi* cradle songs, Bertha (2002) *inuvɔdzi* may be acquired from one's mother, grandmother or mistress of a house help (baby nurse) or any female relation. The women compose some of the songs on the spot for the baby, depending on the circumstance;

it can be sad, happy moment. Men are not ruled out of cradle songs, as some are even instant composers of some of these cradle songs use to play with their babies.

These songs cover a variety of themes, ranging from the development of the child, motivation of the child, and training of the child cultural and morally, teasing and insulting especially if there is a woman who is in search of a baby especially polygamous marriage, women compose to tease one another in these cradle songs. Some give birth to a baby boy and the other a baby girl, and if the husband needs the boy most, the women with the boy sings to show favour for their child as the most important in the family.

*Iwayiwayidzi*, children play songs. This is where children play in the evenings especially when the moon become bright. The children may be in play groups, sing and dance to these songs. The girls especially play *ampe* with similar songs.

*Kadzidzidzi*, story telling songs. These songs are common in *Avatime* when children gather at the fireside and listen to stories either by themselves or with the elderly people. These songs fall into two categories. In the first category the songs that act as interlude to the story. That is when the storyteller reaches a point that tallies with a song then the song will be tuned up or raised for the listeners to sing, after which the story continues.

The second category is when the storyteller tunes up a song as part of the story. At the appropriate time, the storyteller tunes up the song and if known to other people they help in singing it, after which the story continues.

In *Avatime* we have *Okusiduidzi*. These songs are used when a newly installed chief is confined prior to his outdoor. Generally, women early in the morning will converge and march through the streets amid music to show appreciation and support for the new chief. This continues until the chief is outdoored.

*Ablabekpekpe and Kusakɔkɔdzi Ablabekpekpe* is the first puberty rite in *Avatime* Traditional Area. This involved putting the girl through some customary rites before her first menstrual period to signify her maturity for marriage. This served as a social control factor since no man is expected to propose marriage to the girl before this time. *Ablabekpekpe* involved sitting the girls on a black stone at *Ovodze* shrine and smearing *Side* a locally made herbal powder made from a tree called *Iidegu* with the view that the girl's temperament should be calm. The people believed that the tree *Iidegu* has the tendency and potency to calm down the heart of young girls who did not want to marry some men. The power of this herb in most cases can soften the woman's heart to accept the man's proposal. These customary rites *Ablabekpekpe* was usually accompanied with music of advice, womanhood, are sung during the rites. During this customary rites, if any man wants to marry the girl, then he can join the girl with using the locally made powder *Side* with the believe that, the girls love will be developed for the man. Because of *Ablabe* numerous customary rites, the Christian groups in *Avatime* called for its modification. Through this action by the Christian groups, the local authorities, the chiefs thought it wise to modify *Ablabe* customary rites to *Kusakɔkɔ* in present day Avatim Kwami (1994): It is obligatory for every female in *Avatime* to go through these initiations, because failure to do it will bring disgrace especially to the mother. Kwami (1994 p 40).

The initiation is suppose to equip the young woman to aquire the basic materials needed at her marrital home, like cooking pots, shoes, clothes etc. to aneble her go out as a married *Avatime* woman.

## CHAPTER THREE

### THE NATURE OF *EDZOXOXO* MUSIC

#### 3.1 BACKGROUND OF *EDZOXOXO* MUSIC

The *Edzoxoxo* music of *Dzogbefeme Avatime* is a uniting force of the people of *Avatime*, the determiner of putting the youth on physical, spiritual and psychological alert for any emergency and security of the people of *Dzogbefeme* and its ally towns. The youth are trained to be ever ready to sacrifice their lives to defend the people at all course and it serves as a traditional institution in *Avatime*.

Tsukada (1988) referred to a traditional institution of boys' institution *mukanda* amongst the Luvale people of Zambia as one of the African educational institutions that entail, circumcision and seclusion in the bush. This is an institution that trains the adolescent boys so that they will be well informed about the adulthood since adolescent can be described as a transition from boyhood to manhood. Such institutions are common in Ghana especially for adolescent girls. In *Krobo* we have *dipo*, in *Avatime*-Traditional Area, we have *Kusakokɔ*, with the *Eves* they have *gbɔtowɔwɔ* all these institutions train the adolescent girl to be well informed about adulthood.

In the olden days, the adolescent boy in *Avatime* traditional Area, was equipped with gun and helped to build his own house where he was expected to put up with his wife or family. He was trained to hunt and fight during war. Though this training was not structured like that of *mukanda* among the Luvale people in Zambia, it was very important in *Avatime* to be trained as a warrior. In the past if any man should die without possessing a gun, the sound of the barrel of a gun will never be heard at his funeral. Much recognition was accorded with men who had guns. Moreover, if a man was not a warrior or a hunter before he died, no valiants' music would be played, during his funeral, not even the *atupani* (the twin talking drums will be used in the traditional court). A warrior is one who is ever ready to lay his life to defend his people; such

people are called *onyimewa*. So *onyimewavu* is the singular noun while *enyimewavu* plural refer to plural for the valiants. This type of music is also called *Adevu* (the hunters' music) in Ewe, and *Asafo* music in Akan, so it is prevalent in all the sub-Saharan African cultures.

Anku pointed out that this type of African music belong to the cross set category in the Structural set theory. He explained in his book as follows:

***Cross-grid***: The effect of the cross-grid set is quite unsettling creating a lot of tension and anxiety, and is often associated with trance state in 'cult' or traditional religious music that invokes spiritual consciousness. Such examples include *Yeve*, *Akom*, and *Trovu* in Ghana and in their counterparts in the Diaspora, the *Santaria*, *Vodu* and *Candomlé*. There are others that also express the invocation of prowess such as hunter's music, music of warrior organizations as well as executioner's music - music that challenges the African to be brave. Examples include *Kundum*, *Adevu*, *Fontomfrom* and *Agbadza*, and the like in Ghana. These utilize cross elements from the duple and the triple types. (Anku, 2011, p. 70-71)

It is a war dance performed with guns, cutlasses, clubs, knives or any form of local ammunition used in battle with a lot of magical powers. In the music and dance performances, the dancers cut them to no avail to show how spiritually protected, they are from ammunition or physical attack of their war opponent. Sometimes, they challenge one another spiritually to determine which warrior has the super power than the other, and this could result accidentally in bloodshed even though not common. This music and dance depicts the true war event that took place in the past. In this case songs that rouse the spiritual influence are used. For that matter, songs of *onyimewa* music in this study are arranged in three categories. For example, songs that rouses the spirit to fight during war, songs that show bravery, songs that show victory or commonly sung in *enyimewavu*.

### 3.2 THE COLLECTION OF *EDZOXOXO* MUSIC

Several recordings of the *Edzoxoxo* music were made after contacting the three popular singers of the music and interacting with them. In the process, the researcher collected and scored a number of the *Edzoxoxo* music as much as they were able to provide after several recordings of the performance. Songs are grouped in old and new categories, and the new songs are in the *Eve* Language while a few are in Akan while the old songs are almost in extinction.

In all, 45 songs were collected. Ten old songs and 35 new ones. With the new songs, seven are in the *Akan* language and the rest 28 are in the *Eve* language. Surprisingly none of the songs are in *Avatime* language. It is remarkable to note that the songs are folk songs that have been in the system for a very long time and their composers are not known. This confirms Giovanni's statement the researcher made earlier in the Literature review under the subtopic "Change in repertoires. Music for the 'Gigli' in Nola" he stated that:

Referring to another quotation from Blacking mentioned above, in which he stated that the traditional musicians live in our contemporary society and listen to any kind of music that may influence their own music making, without boundaries imposed by genre or tradition the example of my most recent research in Nola comes to my mind. In this case, we can witness a dramatic change in musical repertoires as a reaction to being exposed to different genres of contemporary music, but this change in repertoire does not seem to affect the function of the music in relation to the feast. (Giovanni Giuriati, 2009, p. 27)

According to the custodians of the culture, the songs are borrowed from other warrior groups thus *asafo* companies and *adevu* groups of all the traditional states around them. The songs are the same ones that other warrior groups in the towns outside the *Avatime* traditional area also use for their occasions. Probably only a few words could be different in some of the songs.

### 3.3 LYRICS OF THE SONGS

The lyrics of the songs portray issues of bravery and pose challenge to members to be brave. They also entail commands caution and sometimes threat but urge the warrior to be quick on his feet. Some of the statements are proverbial and paradoxical while others are in simple terms.

#### OLD SONGS:

- |  |   |
|--|---|
| 1. <u>AGADU</u>  | <u>THE SLOPE SIDE</u>   |
| Agaṇua do le basa.<br>Agaṇua do le basa.<br>Dditsie le dza'gbe loo<br>Agaṇua do le basa.                       | The slope side is bleak.<br>The slope side is bleak.<br>Its a day for early morning rain<br>The slope side is bleak.  |
| 2. <u>WOME SEE O.</u>  | <u>THEY DID NOT HEAR IT.</u>  |
| Yee, wome see oa?<br>Yee, wome see oa?<br>Tɔ tsi nawo,<br>Wome see o,<br>Nɔ, tsi nawo ne gbe.<br>Akpɔegbe tsa. | Yee, did they not hear it?<br>Yee, did they not hear it?<br>Father, do tell them.<br>They did not hear it,<br>Mother, do tell them you refuse<br>You will see it today. |
| 3. <u>ZIKPO</u>  | <u>BE STILL</u>   |
| Zikpo ne mi yie<br>Natsi kɔ dɔdɔ<br>Zikpo ne mi yie  | Be still, let us go<br>Stop, describing lineages<br>Be still, let us go   |
| 4. <u>ALE DZIVINYO</u>   | <u>THE SHEEP HAS GIVEN BIRTH WELL</u>   |
| Ale dzivi nyo lo<br>Ale dzivi nyo<br>Dzivi dahe  | The sheep has given birth well<br>The sheep has given birth well<br>To a poor young one   |
| 5. <u>DZI WODOA</u>  | <u>THE BATTLE FIELD REQUIRES ENDURANCE</u>  |
| Dzi wodoa le ava:<br>Dzitsi le dzadza gbe,<br>Dzi wodoa le ava:  | We endure on the battle field:<br>When its going to rain<br>We endure on the battle field:  |

6. KANGA ĐUNU

Kanga đunuee!  
Aɔa si ame:  
Kanga đunuee!

THE VULTURES HAS GOT FOOD

The vulture has food!  
When one dies at the battle:  
The vulture is has food!

7. AME DADA BI

Ame dada bi lo, bi lo, bi lo  
Ame dada bi du la me leo  
Ame dada bi lo, bi lo, bi lo

HUMAN FLESH IS READY

Human flesh is ready  
Human flesh is ready but no one to eat it  
Human flesh is ready

8. ME LE NU GBLEGE

Me le nu gblege  
Dzi de le kuma  
Me le nu gblege

I WOULD DESTROY THINGS

I would destroy things  
If I am angry  
I would destroy things

9. DZITŌ NEVA KUI NO

DzitŌ neva kui no  
Ye ye dzitŌ neva  
Kui no, kui no, kui no

THE BRAVE SHOULD DRINK

The brave should come and drink  
Yeye the brave should come and  
Drink, drink, drink

10. AMOAKO

Amoakoe oseye, aye  
Amoakoe, oseye, aye  
Amoakoe oseyara

Amoakoe oseye, aye  
Amoakoe, oseye, aye  
Amoakoe oseyara

NEW SONGS

AKAN SONGS

1. YEN TEM YEN KŌE

Yen tem yen kŌe,  
Agya awu o, Nana abao,  
Yen ten yen kŌe

ENGLISH TRANSLATION

HURRY UP LETS GO

Hurry up lets go,  
The elder is dead, the chief is here  
Hurry up lets go.

2. AGYA AFRE ME

Nana afre me:  
Me kŌo kon m'aba,  
Yentem yen kŌe.

THE CHIEF HAS CALLED ME

The chief has called me,  
I'm going to fight and come.  
Hurry up lets go

- |  |   |
|--|---|
| 3. <u>AMLIMA AGYE OBIARA</u>   | <u>“AMILIMA” IS UPON US ALL</u>   |
| Amlima gyae o,<br>Amlima yee,<br>Amlima yee, amlima gye obiara.                | Amlima stop,<br>Amlima yee,<br>Amlima yee, Aamlima is upon us all.  |
| 4. <u>GYAE</u>   | <u>STOP</u>   |
| Gyae o, gyae o,<br>Wo seɛ mmere kwa.<br>Gyae o, gyae o,                        | Stop, stop,<br>You are wasting time.<br>Stop, stop,   |
| 5. <u>NKWA N’ABA</u>   | <u>POWER HAS COME</u>   |
| Yee, nkwan n’aba,<br>Yee, nkwan n’aba.<br>Sanbra, sanbra,                      | Yee, the power has come,<br>Yee, the power has come,<br>Come again, come again,                                     |
| 6. <u>SEI O, SEI O,</u>  | <u>DESTROY, DESTROY.</u>  |
| Sei o, Sei! Ampaa,<br>Sei o, Sei! Agya,  | Destroy, destroy! Indeed,<br>Destroy, destroy! Master,  |
| EUE SONGS  | ENGLISH TRANSLATION   |
| 7. <u>AGAጒU</u>  | <u>THE SLOPE SIDE</u>   |
| Agaጒua do le basa.<br>Agaጒua do le basa.                                       | The slope side is bleak.<br>The slope side is bleak.  |
| 8. <u>NUWɔ LE ZAME</u>   | <u>THE NIGHT AND ITS MYSTERY</u>  |
| Nuwɔ le zâme le basaa,<br>Nuwɔ le zame le nyamaa;<br>E`ua ke lo;<br>Afevie lo! | Night deeds are mysterious,<br>Night deeds are destructive,<br>Alas! it is day break;<br>Alas! it is our own child! |
| 9. <u>AKUTSAXOXOE</u>  | <u>THE OLD SPONGE</u>   |
| Akutsaxoxoe lo,<br>Devi melena1 o.<br>Akutsaxoxoe lo.                          | This is the old sponge,<br>Children never used it.<br>It is the old sponge  |

10. ADELA MELE O

Adela mele o,  
Elafɔe bɔ lea!

THE HUNTER IS NOT THERE

The hunter is not there,  
Animals have a field day!

11. ASI MIA LE WO

Ne mie nya kpe ko,  
Asi mia le woe.

WE WILL CAPTURE THEM EASILY

If only we meet  
We will capture them easily

12. TɔGBUI ME LE O

Tɔgbui me le o,  
Tɔgbui yi ama me.

THE CHIEF IS NOT THERE; “DEAD”

The chief is not there; (dead).  
The chief is gone into the mysterious home.

13. AMLIMA

Amlima do mele lo!  
Amlima yee  
Amlima do mele lo!  
Amlima yee.

MIRACLE

I mean, Miracle!  
Miracle has happend  
I mean, Miracle!  
Miracle has happend.

14. AME KO WOYɔ NE

Ameko woyɔ ne.  
Etsio, me tsi o;  
Ameta woyɔ ne,

HE IS A HUMAN BEING

It is a human being.  
Whether old or young,  
It is a human head.

15. EHE YEE

Ehe yee!  
Ehe be ya ɔnu egbe.  
Ehe yee!

IT IS KNIFE

Knife yee!  
The knife says he will devour today.  
Knife yee!

16. DAMSA

Damsa metro megbe, damsa  
Etu, akpo  
Damsa metro megbe, damsa

MISS YOUR TARGET AT ME

Miss your target at me, I've turned my back.  
Gun “akpo” (spiritual incantation)  
Miss your target at me, I've turned my back.

17. ETUA GBE DZO

Elɔ o, mel- o,  
Etua gbe dzo;  
Hê, la va tsa.

THE GUN FAILED

Whether you like it or not,  
The gun failed.  
The knife will surely follow.

18. NE EVE DOGO

‘Me eve melo o, ne wodo go,  
Deka nemlo gbadza dzi.  
Yee! ‘Mel o, mel o, ne wodo go,  
Deka nemlo gbadza dzi.

WHEN TWO ENEMIES CLASH

When two enemies clash,  
One should fall.  
When two enemies clash,  
One should fall.

19. SI AME

Si ame, Si ame, Si ame  
Si ame melba be  
Wo nesi ye o, loo.

THE OFFENDER

The offender, offender, offender,  
The offender, doesn't like  
To be offended.

22. DADI ME VO NAO

Dadi mevo na o,  
Afi to loglo o  
Dadi mevo na o,

THE CAT DOES NOT FEAR

The cat does not fear,  
Behold a mouse with beard.  
The cat does not fear,

23. GBEDZI

Kale wofe enye gbedzie  
Kale wofe enye gbedzie

THE BATTLE FIELD

The battle field is for bravery.  
The battle field is for bravery.

24. BABA

Baba lo, ametsitsie.  
Dze anyi, baba lo.

SORRY

Sorry, elderly one.  
You fell, sorry.

25 YAWO

Yawoe, Yawoe, Yawoe  
Yawoe, Yawoe, Yawoe

YAWO

Yawoe, Yawoe, Yawoe  
Yawoe, Yawoe, Yawoe

26. BADA LE KO GBO

Baba, baba le kogbo  
Baba, baba le kogbo

TERMITES BY THE MOUND

Termites by the mound  
Termites by the mound

27. GAMESU

Yee! Amoakoe game su.  
“Agya” Amoakoe!

ITS TIME.

Yee! Amoakoe, it is time.  
“Agya” Amoakoe!

28. ASI DI XOXO

Asi di xoxo.  
Asi me di na  
Gbedzrogbe o.

THE MARKET HAS FLOURISHED

The market has boomed already.  
Market does not flourish  
On everyday

29. BADA MIYI AFE

Bada, bada, bada,  
Miyi afe, yee!  
Amedzro menye.  
Amenovio loo.

DESTROY LETS GO HOME

Destroy, destroy, destroy,  
Let's go home, yee!  
A stranger is never  
A brother.

30. DE MI DLCE BE

Gbemagbe loo,  
De mi dlce be.

WE JUST FORGOT

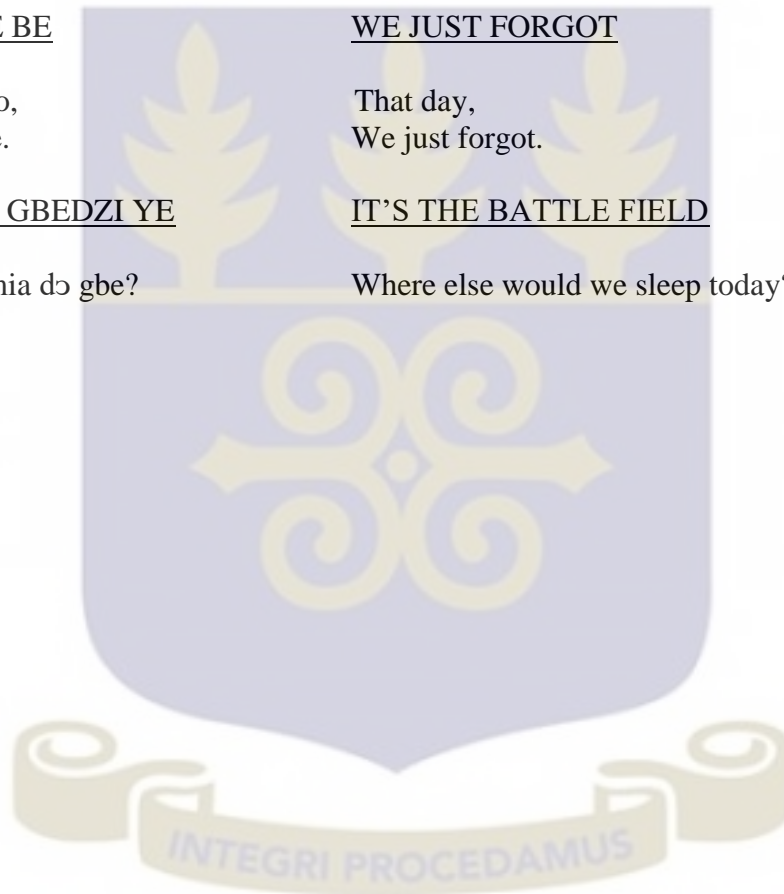
That day,  
We just forgot.

31. GBEDZI YE, GBEDZI YE

Fine mo dzi mia do gbe?

IT'S THE BATTLE FIELD

Where else would we sleep today?



## CHAPTER FOUR

### DISCUSSION OF THE CHANGE AND CONTINUITY IN EDZOXOXO MUSIC

#### 4.1 THE SOURCE OF EDZOXOXO MUSIC

Before the *Edzoxoxo* music came into existence, the *Davatram* music was the music of the valliants in *Avatime* Traditional Area. All the villages and towns came together to perform *Davatram* as the only warrior music. The custodians were the *Osiana* family who were also warriors from the *Odikro* of *Dzogbefeme*. The people of *Avatime* performed *Davatram* warrior music when all *Avatime* Chiefs were in state. This *Davatram* music performance was acustommed with a lot of rites and sacrifices. According to the *Odikro* and his subjects, the performance was made with a lot of spiritual activity including sacrifices and brought about fatigue. Because of this, many *Avatime* towns like *Dzogbefeme* started their own warrior musical groups which were a replica of the *Davatram* music.

Literally, the word *Davatram* is a statement in the *Eve* language which means, Madness has taken over me. *Dava* is the word for madness and *tra* means to stray or move away from normalcy because of the numerous customary rites, scarifies and invocation of spirits, there was crave for a simplier form of warrior music in the various towns of *Avatime*. The *Davatram* music was spiritually infeccious in the form of spiritual epidemic. During the performance, many people go into trance including ordinary dancers. To the effect that people in their homes far away who were just listening to the music from far were possessed and rushed to the performance ground for passification called in *Eve* language *afla* so it was very difficult to control hence it was no longer suitable for peaceful festive occasions.

Eventually isolated new brand of the *Davvratram* started emerging from the various *Avatime* towns and this gave rise to the *Edzoxoxo* music at *Dzogbefeme*, and named *Apesemaka* at *Vane* and *Gbadzeme*, *Ehe* at *Fume*, *Asafo* at *Amedzofe*. The *Biakpa* people named it *Gbedegbleme ewo nu, gbleme*” and this statement is played by the master drum as part of the drum vocable pattern. This subsequent development as it was devoid of many rites that characterized the performance of *Davvratram* music and was much used during festive occasions. Ceremonially, guns, cutlasses and clubs were used to portray the historical war activities.

This newly developed *Edzoxoxo* warrior musical group was first started by the *Kava*-people of *Dzogbefeme* to accompany their chiefs to any public function. The Master drum which was like the *Fortonfrom* drum was changed to a smaller master drum. New rhythms, styles and songs were introduced which were welcomed by the people hence the change and continuity in the *Edzoxoxo* music as Giovanni referred from Blacking.

A crucial issue that Blacking emphasises in his paper is that change ‘must be concerned ultimately with significant innovation in musical sound’ Blacking (1977, p. 2) implying that there is something specific to music (and musicmaking) for us to deal with, and indicating that it is properly our task as ethnomusicologists to find out, and to define, the musically specific ingredient in cultural change. Blacking (1977, p. 5–6).of culture, and so through bodily experiences enables man to come to terms with the natural and cultural grounds of its being: it is a kind of adaptive ritual behaviour that by the special nature of its means of production combines the creative conditions of objectives. (Giovanni 2009, p. 15-16)

#### **4.2 ANALYSIS OF CHANGE AND CONTINUITY IN SOME EDZOXOXO MUSIC**

*Edzoxoxo* literally means it has already happened. By this definition, *Edzoxoxo* was perceived as a replica of *Davvratram* music. The master drum of the *Davvratram* was very bulky like the *fontorfrom* drum, but it was being carried on the head. According to the custodians, the

supporting drums of the *Edzɔxoxo* music were the same as that of the Davatram drum set until 1946 when there was change in some of the songs and the drum set which continued till today.

According to my informants, in 1946, prior to the plebiscite on Trans Volta –Togoland, there was a convocation at Biakpa a sub town of Avatime attended by a United Nations’ delegate Espinoza, and musical groups from various parts of the country including an ensemble of Avatime people then living in Afram plains called *Amoako Aƒaƒu*, *Afrika Asare*, *Atitsogbe Kofi* and *Etsiagbetse*. This group of drummers and their singers played the *asafo* warrior music copied from the *Akans* in Afram plains and sang in *Akan* language. They settled back in Avatime and influenced the *Edzɔxoxo* music with their style and the Akan language songs. That is how come Akan language has become part of the *Edzɔxoxo* music as seen in chapter three. Though I was looking for the immediate changes in *Edzɔxoxo* music, the study revealed that there was change in the performance in warrior music which gave rise to the various valiant groups in Avatime. Giovanni states that:

I have been studying and participating in this Carnival for a little over thirty years by now (see Figure 1.4), and I was able to observe and detect continuity and change, that go even beyond that span of time, and that can be traced back at least to World War II Giuriati (2003). The traditional shawm (*ciaramella*, Figure 1.5), was replaced by a clarinet introduced by a musician of the local marching band, Domenico Ambrosini. This change apparently occurred at the end of the 1940s, and was beneficial to the continuity of the tradition – this is my point – without altering those who were the main principles of that Carnival music. (Giovanni, 1977, p. 26)

Titiev (1959) defined “change” in the cultural context and stated that, it is the spread of a cultural item from its place of origin to other places.

Windrop (1991) also stated that, it is the transfer of discrete culture traits from one society to another, in the theory of Diffusion.

Blacking John in his book “Identifying Processes of Musical Change P4:

As a metaphorical expression of feeling and the deep structures of the human mind, music can help people to explore the state of the corporate life on which culture depends, and to express values that transcend and inform the passing scene of social events. Since affects are the primary motives of human beings, musical composition and performance can be intricately linked to motivation and patterns of decision-making. Thus musical change can epitomize the changing conditions and concerns of social groups, perhaps even before they are crystallized and articulated in words and corporate action. Changes in the cognitive and social organization of music-making, and in the ways people make sense of music, may signal far-reaching changes in society that could surpass the significance of the musical changes. Musical change is important to watch because it may precede and forecast other changes in a society. It can express stages of feeling towards a new order of things. It may reveal not only how people have changed their music but also how, through the medium of musical thought, people can change them in unexpected ways. (Blacking, 1977, p. 4)

Some of the changes are the introduction of triplets in the *Edzoxoxo* music which was not in the same music or song from the beginning. One of the examples of change in the song is the *Aganu* illustrated below:

1. As *Aganu* was sung formerly in *Edzoxoxo* music.



2. “Aganu” as it is being sung in Edzoxoxo music today.

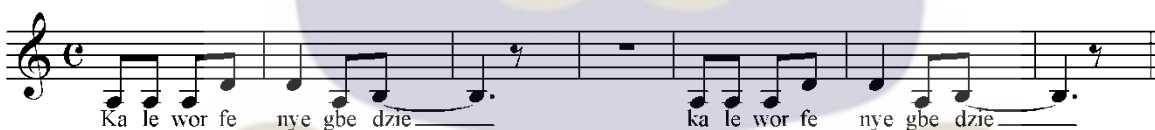


According to the traditional sources, the music was performed with a slower tempo but not so much briskness in the music giving rise to a fast tempo.

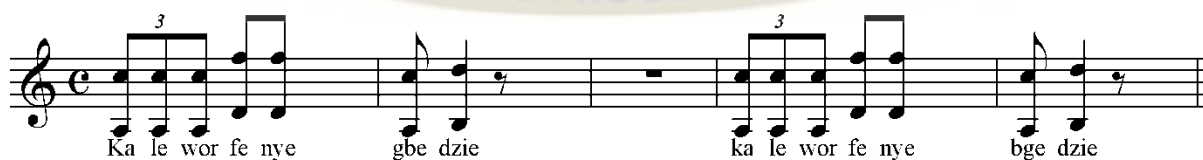
The music also was started with only men singing in baritone, but women were incorporated into the ensemble and they sing an octave high above the voice of the men in parallel as shown below.

There was also the change in the gender composition of the ensemble as a men-only chorus became a mix gender chorus as illustrated below.

- i. Men only singing baritone at the beginning of Edzoxoxo music.



- ii. Men and women singing in parallel octave apart in current Edzoxoxo music.

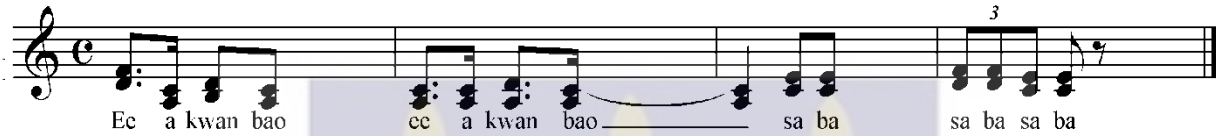


The songs were sung in unison at the beginning but as time went by, harmony was introduced at the interval of thirds and fifths but the parallel thirds dominate. See the next example.

- i. An example of a song sung in unison



- ii. A song sung in parallel 3<sup>rd</sup> interval



Long notes like crochets and minims were found in the earlier *Edzoxoxo* music rather than notes smaller than the crotchet.

The old songs were characterized with long musical phrases while recent ones have short musical phrases.

#### 4.3 COMPOSERS AND CANTORS

The cantors of *Edzoxoxo* are people who have control and are well vested in the Ewe language and understand proverbs and idioms, since most of these songs are proverbial. Two or more cantors are used in a performance interchanging one another sing each of them has a verse to sing or compose spontaneously during performance to enrich the music textually. Some of the songs are tuned and sung through a number of times by the cantor before the chorus responds. Well experience cantors know when a particular song should be tuned up.

#### 4.4 THEMES AND TEXT ANALYSIS, OF *EDZOXOXO LINYIMEWAVU*

(Adom 2002 Thesis University of Ghana) analyzed and categorized *Inuvɔdzi* Cradle songs in *Biakpa* and *Madina* women group. The researcher analyzed and put *Edzoxoxo* songs into the various categories according to their meaning and significance since the music text is sometimes proverbial and need a lot of analysis before it is well understood. These categories include inspirational songs, songs showing bravery, songs that dare the enemies, songs that show victory, songs of consequences of war, dirges and interlude.

#### 4.5 INSPIRATIONAL SONGS

Inspirational songs are the types that arouse the morale of warriors and ‘charge’ them psychologically, physically and spiritually. These songs ranged from *Akan* to *Eve*. For example, the *Akan* song *Yen tem yen kɔ Agya awu o Nana aba o Yen tem yen kɔ* Hurry up lets go, the elderly is dead and the chief has come, Hurry up lets go. These type of songs erdge warriors not to entertain fear but to fight on. *Dadi mevɔ na, Afi ɔo loglo o* which means that a cat never fear a mouse putting on bear literally, but the indepth meaning is that, a brave man never fears the enemy because of his *juju*, sophisticated weapons, position, wealth, does not deterred a warrior, from attacking his enemies.

Another is *Kale wɔfe nye gbe dzi*. The battle field is where warriors show their strength or bravery. This song puts the warrior to test their might at the battle front to see who is who. *Game su* is another inspirational song. The meaning which says “it is time” in our culture, when it is said, it is time then one knows that, there is no mercy or no delay any more. The warrior must move to destroy.

#### 4.6 SONGS SHOWING BRAVERY

Songs of bravery usually show a sort of resilience, putting off fear and giving a sort of courage to the warrior in most difficult situations. A song like *Damsa metro megbe damsa, Tu akpo, He akpo; Etu la lulu, Ehe la lulu* which means “Throw it, I have turn my back, throw it, I turn, gun will not fire, cutlass will not work, club will not work it will break, throw it, I turn my back” enbravens the warrior by psyching him up to feel that he is invincible. This song incites bravery and eliminates fear. *Bada, bada le ko gbɔ* which means “It was terrible at the hill side” or “Something bad happens at the hill side and only the brave or the villains that can do such things” and “Kill, kill him at the hill side only the villaint can commit such acts” including *Bada bada, bada miyi afe*, also meaning “destroy, destroy, let us go home” urges the warrior to do the unthinkable to show bravery.

#### 4.7 WARNING AND CAUTION SONGS

These are songs that warn the enemies on the possibilities of danger that may befall as consequences of the fight. Most of these cautions or warnings songs are proverbial in statement. These include songs like *Akutsaxoxoe, devi mele nl o* which means “It is an old song, children do not sing it” is warning that some activities like war is not for everyone but only the valliants and if you do not have guts, do not search for war and others like *Asi mia lewo ne mie nya kpe ko* which means “We will capture them easily” warns the enemy of danger. It sends signal textually that one is prepared for war and that the opponent will not have things easy and should therefore not dare. *Yee wo me se o, to tsi nawo wome se o, no tsi nawo wo me seo akpoe egbe tsa.* This song says that, “Yee they did not hear the caution, you did not heed to your fatherly advice and motherly caution, you but you did not listen, you will see today”. This means that one did not pay heed to caution and so should expect something terrible to happen between the two. Other

ones include *Ehe be ya ɖu nu gbe, ehee, De mi ɲɔ be gbemagbe loo; De mi ɲɔe be, gbetɔ la tsi me, koklo la tsi me, gbɔ la tsime, all la tsi me.*

These are songs that spell out or suggest the outcome of war; whether one is victorious or not: because in war there are casualties on sides. The victors and losers alike loose life of some soldiers. Some are wounded, some are taken captives and time and money are spent or lost on both sides including some level of farm destruction and sometimes famine. Songs like *Gbe dzie mie dɔ, fine mɔdzi mie dɔ Gbe, gbe dzie.* This means that during war, warriors never have sleeping or eating pleasure. Some include *Kanga ɖu nue, Ava si ame Kanga ɖu nu* this sends clear signals to both parties that during war, whether one wins or loses; warriors will die and feed the Vultures with carcass. The last song to be discussed in this category is: *De mi ɲɔe be gbemagbe loo' gbetɔ la tsi me, koklo la tsi me. Gbɔ la tsi me.* It means “Have you forgotten that, that day, people will die, fowls will die, and goats will die?” This shows the outcome of war, and what will happen if one should engaged in war. These songs send clear messages to their opponents before they attempted to start any misunderstanding.

#### **4.8 SONG OF CONSEQUENCES OF WAR**

There are songs that spelt out the full consequences of war whether one is victorious or not. So far as it is war, there are casualties from both sides. The victors and losers by all means will loose some soldiers, some may be wounded, some may be captured as captives, time and money is involved from both sides at the war front. Songs like *Gbe dzie mie dɔ, fine mɔdzi mie dɔ gbe, gbe dzie.* This means that during war, warrious never have a sleeping, eating or pleasure time. Wherever they have sleep, eat or rest. This song splelt out the quesequences before one thinks of war. Again, *Kanga ɖunue, ava si ame Kanga ɖunu,* this sends clear signal to both parties that during war, whether one wins or loses, warrious will die and vultures will feed on their cacas.

The last song to be discussed in this category is: *De mi ɲlɔe be gbemagbe loo, gbeto la tsi me, koklo la tsime, gbɔ la tsi me*. Have you forgotten that day, people will die, fowls will die, goats will die. This showed the outcome of war, and what happens if one should engage in a war situation. These songs send clear messages to their audiences before they attempt to do something which may result to misunderstanding. Refer to appendix four songs numbered 29-31.

#### 4.9 DIRGES

Dirges are songs that are used to mourn the dead. As stated by Adipa (1994) dirges (*Ibemidzi*) as Avatimes call it are mostly performed by women groups in Avatime. In performing *Edzɔxoxo* music, songs to mourn their members who passed away are also noticed in the activities. Songs like *Tɔgbɛ mele o, Tɔgbɛ yi amame*. Which means: The elder is not around; he is gone to the medical herbs. Literally, in our localities, we never say the chief is dead in plain words. So we coined the word, “dead” the chief is dead, is replaced by “the chief is gone to the village, he is gone to the herbs, he had kicked the bucket. So in *Edzɔxoxo* music especially during funerals, such proverbial thoughts are expressed. Another song is *Baba lo, ametsitsie dze anyi baba loo*. Which means sorry, the elderly had fallen down sorry. In this case, the elderly had fallen means, the elderly is dead.

#### 4.10 INTERLUDES

This category; interludes are songs that come in between the actual performance. They are used to break boredom, and are used as a point of rest pertaining to *Edzɔxoxo* music performance. When interludes are sung, the actual performance comes to a halt. No movement and even instrument is played, apart from the bell. The interlude in *Edzɔxoxo* linyimewavu really breaks the performance; this allows the performers to rest a while. Songs like *Amoako, Amoako Oseyee*

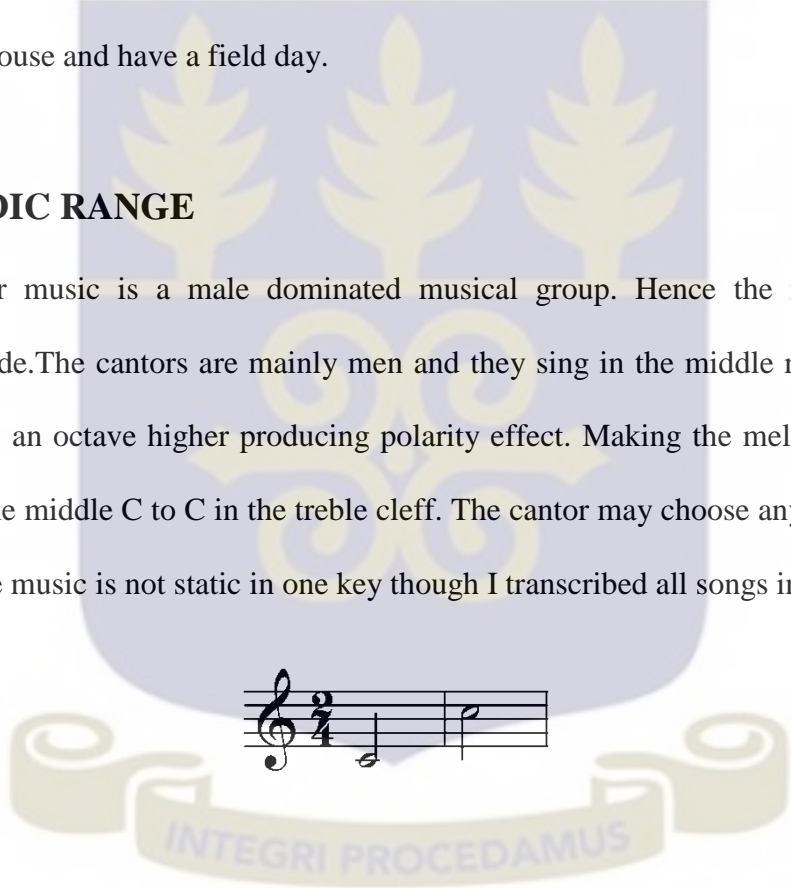
*aye, Amoakoe Oseyee aye Amoakoe Oseyara* are interludes. Whenever this song is tuned up, the whole performance comes to a stand still, for some few minutes before the actual performance starts again.

#### 4.11 LAMENTATION SONGS

There are songs of larmmentation. They are songs that talk about the absence or fall of valliants. Songs like, *lafɔe bɔ alea? Adela me le o, lafɔe bɔ alea?* The hunter is not around; the animals had invaded his house and have a field day.

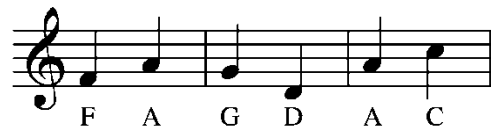
#### 4.12 MELODIC RANGE

*Edzɔxoxo* warrior music is a male dominated musical group. Hence the melodic range is normally very wide. The cantors are mainly men and they sing in the middle range, doubled by the female voices an octave higher producing polarity effect. Making the melodic range wider, stretching from the middle C to C in the treble cleff. The cantor may choose any key that is more convenient as the music is not static in one key though I transcribed all songs in key C only.



#### 4.13 INTERVALS

The melodic intervals used in *Edzɔxoxo* musical group range between major seconds, thirds, perfect fourths and fifths and octaves. Minor intervals and keys are not detected in the music.



#### 4.14 VOICE SEPERATION

Songs in *Edzoxoxo* music is purely traditional in 2/4 time, full of triplets and pallarel thirds. Crossing of paths are not clear, compared to the other musical groups like *Gabada* and *totoame* where a group of singers singing below the cantor suddenly would raise their part a third above at the end of the music. In *Edzoxoxo* music an individual may choose to do so but since it is not a group of singers its effect is minimal. The cantors are usually more than one depending on the type of song to be tuned. Two or three cantors are noted in *Edzoxoxo* music especially in singing the interludes. One cantor may raise the song, another would tune it up again before a third or the first cantor would give the response for the group to respond.

Women also double the cantor an octave higher to give polarity effect.

VOICE SEPARATION

de mi nloe be gbe ma gbe lo de mi nloe be

gbe mi gbe lo de mi nloe be gbe ma gbe lo de mi nloe be.

#### 4.15 MELODIC STRUCTURE AND RANGE

There is a close relationship between the lyrics of *Edzoxoxo* songs and the language in which the music is performed. The language is tonal hence any stress put on the same word gives a

different meaning. *Edzoxoxo* has very short melodic structure most of which are made by three, four and five words, with irregular bars. Some of the songs begin with the tonic, supertonic, and the dominant. The melodies are rather very short and sung repeatedly, rotating from the cantor and the group for some time before being changed to another song. The melodies are always in two, four time, full of triplets. The melodies and the rhythmic structures are all in call and response form.



#### 4.16 HARMONIC STRUCTURE

Harmonically, *Edzoxoxo* music does not adhere strictly to Western harmony laws. A group of individual singers or an individual may choose to add a second part either a third below or above the cantor's pitch. The norm where music would be in parts does not apply here. Anybody at anytime may choose to sing any part that he thinks is pleasant for him at any point. Elijah (1999) stated, when he studied Anlo songs tried to figure out exact harmony but he could not get a definite answer. In *Edzoxoxo* music too, there is no definite harmony for the music. People may choose to add a third to that of the cantor, making it parallel thirds at random. This practice is contrary to Western harmony.



subdominant

Yen tem yen koe    yen tem yen koe    na na fre me me ku ma bao    yen tem yen koe

4

gbe mi gbe lo    de mi nloe be    gbe ma gbe lo    de mi nloe be.

#### 4.17 THE FORM OF EDZOXOXO MUSIC

Most of the songs are short in form and structure, and melodies are in call and response style, pertaining to the rhythmic and melodic structures. Most of the songs have the same music, songs like *lafœ bɔ alea* and *ameko wo yone* while *akutsaxoxoe*, *gbedzimie dɔ*, have the same music with little imitations. With the real performance, one cantor may tune and give the response at the same time.

Irregular melody bars

De mi nloe be    gbe ma gbe lo    de mi nloe be    gbe ma gbe lo    de mi nloe be

#### 4.18 RHYTHMIC STRUCTURE

Rhythmically, *Edzoxoxo* plays in strict two, four time. The bell and the first supporting drum play ostinato through out the performance while the second supporting drum varies his rhythm depending on the competence of the player. The third supporting drum also varies the rhythm especially whenever he becomes tired. He uses one hand masking technique to relieve him a little bit. The master drummer is called to perform whenever someone wants to dance.

#### 4.19 OVERLAPPING AND CROSSING OF PARTS

Overlapping is the situation when cantor crossed the bar line backwards to give a tune before the chorus ended their part also the cantor is supposed to be the first part but in *Edzoxoxo* music the supporting parts are rather higher than the leading part creating the effect of overlapping. This technique formed the bases of *Edzoxoxo* songs.

Crossing of part is the system where a lower voice may raise to sing above the concert pitch at a certain point. This technique is not common in *Edzoxoxo* music though some individual cross part, since it is not a group, its effect is not felt as other forms of musical groups like “*Gabada*” where a group of singers may end a piece of music higher than the concert pitch.

Ee a kwan bao ee a kwan bao ee a kwan bao ee a kwan bao

#### 4.20 CHANGES IN THE RHYTHMIC STRUCTURE

In the first place, *Edzoxoxo* music went through change in tempo; from slow to fast tempo. Also initially *Edzoxoxo* music ensemble did not comprise of the bell to give the strict time line but a slow time line pattern given by the first supporting drum. The entire performance was slow and it

fluctuated sometimes perhaps with the climax and the anti climax. The bell was introduced later with triplets in the simple time giving rise to cross rhythm.

## DRUM PATTERNS

### HULLA YAO WITTY

The musical score is written in 2/4 time and consists of five staves. The top staff is labeled 'Bell' and features a repeating triplet pattern of eighth notes. The second staff is labeled '1st supporting' and has a similar triplet pattern. The third staff is labeled '2nd supporting' and features a pattern of eighth notes with some beamed sixteenth notes. The fourth staff is labeled '3rd supporting' and has a pattern of eighth notes with some beamed sixteenth notes. The bottom staff is labeled 'Master drum' and features a pattern of eighth notes with some beamed sixteenth notes. The score is divided into two systems, with the first system ending at measure 4 and the second system starting at measure 5. A large watermark of the University of Ghana crest is visible in the background.

#### 4.21 THE CATEGORY OF PEOPLE WHO APPRECIATED THE MUSICAL CHANGE

*Edzoxoxo* started with only men and the change brought women and the youth into play. The women and the youth appreciated the change and continuity in the music since they were not allowed to participate from the start. The women sing and double the male voices at an octave high which also gave the chance for some women to dance with gestures which was prohibited in the past. But still, women are prevented from getting to the end that is the finition point of the performmance. The youth was also brought in to dance due to the change in four, four time to faster two, four times. The dance became vigrous the elderly with less ernegy cannot cope with it. Everyone appreciated to the fact that, the inclusion of women and the youth brought beautiful harmony in the music by pallarel thirds, and it was seen that, the dance became attractive.

Singing in baritone as a men became monotonous, so the people were craving for a change to break the monotony by the introduction of pallarel thirds. Small group of old men was tiresome, so introducing the youth, gave relieve and improve the music quality and the performance to the admiration of the spectators.

The music was in a marching mode and there was the need to change to a faster mode, hence the change was appreciated by everybody especially the youth who are energetic to dance to the fast rhythmic music. The long notes were replaced with short and faster notes. The elder men could not stand the test of long hour to performance leading to intermitent rest, boring the spectators during the activities. This has affected the sound quality by faded voices hence the music as a whole. The sacrefices and fatigue involved in the *Davatram* music called for altanative simple form music hence the revolusion of warrior musical types in *Avatime* as a whole.

#### 4.22 MEMBERSHIP AND HIERARCHY IN EDZOXOXO

In this modern world of computer age, all groups and activities are being registered for recognition. Musical groups, radio and television stations, churches are being recognized through registration of their members. Pieces of music are being protected by copy right laws but that cannot be said with regards to *Edzoxoxo Linyimewavu* at *Dzogbefeme*. The first question I asked was, is there any membership at all? The answer was in the affirmative, but membership is opened to people who wished to dance at a particular time. No registration of members but one is recognized as a member if only one participates in the activities of the group. Membership is opened to *Kava* community, that is *Liklikpava*, and *Ayegafome* clans, in the past but at present, membership is opened to all people of *Dzogbefeme* and *Avatime* who wished to dance to *Edzoxoxo Linyimewavu*.

Since *Edzoxoxo Linyimewavu* was instituted by *Kava* people of *Dzogbefeme*, the first person to be recognized is the *Odikro* of *Dzogbefeme* and *Osiana* family. He is followed by *Asafo* and the youth leader *Etsofia* families of *Dzogbefeme* who are much concerned with matters of *Edzoxoxo* music. Before *Edzoxoxo* sets out for any performance, these executive members must be in the known and approve to it and what the group would demand is determined by these people. Besides these Executive members, *livuneka* the leader of the group, the cantors, the drummers and some elders also form another set of hierarchy that advice and see to all matters during performance.

#### 4.23 THE CONTEXT OF EDZOXOXO PERFORMANCE

*Edzoxoxo* is a cultural media that provides expression of experiences for its performers and listeners to reason and understand since the music and the dance are proverbial. Mostly, a place that the local people relax when one goes beyond music for entertainment. Music that provided

information and messages meant for listeners to ponder over. The rhythms and songs of *Edzoxoxo* music provide listeners of information about themselves and their societies as a whole. *Edzoxoxo* which is a warrior musical type, since there are no more wars as it was in the past, the context in which *Edzoxoxo* is performed today included: funerals of chiefs and elderly people who were members of the group, political activities, and festive occasions.

*Edzoxoxo* is performed on special funerals of their members and on invitation to perform on some funerals of other chiefs where our chiefs are invited to attend. For example the Paramount chief of *Avatime* had invited *Edzoxoxo* warrior group to accompany him to the funeral of *Agbogbomefia Togbui Afede Asɔ* the late paramount chief of Ho Traditional Area, the funeral of the past *Ashantehene Opoku Ware* in *Kumasi* and the funeral of the late paramount chief of *Akwamufie* were all attended by *Edzoxoxo linyimewavu*. Today, *Edzoxoxo* musical group is well accepted to accompany *Dzogbefeme* and *Avatime* chiefs to places that required villain men.

In terms of political activities, the changes in *Edzoxoxo* music was said to be brought during the 1946, when there was political agitations for the British mandated Trans Volta Togoland to join the French mandated Volta or the Gold Coast in the great plebiscite in 1946. Whenever political figures are visiting the area, *Edzoxoxo* warrior group is invited as another platform for performance. Since *Edzoxoxo* is a war musical group and there are no wars, the elders have instituted Easter Mondays, for the performance of *Edzoxoxo* music, once a year. Though, gestures of dancers depict how to battle and fight, *Edzoxoxo* is use to recreate and entertain the people on Easter festive occasions. Also occasions like rice and other festivals, *Edzoxoxo* performs on invitation at such ocations.

#### 4.24 THE ORGANIZATION AND PERFORMANCE MODE

The musical organization of the ensemble of *Edzoxoxo* performance of *Dzogbefeme-Avatime* consists of elders or patrons who are experienced and spiritually efficient. There are permanent patrons who include, *Odikro*, *Asafoatse* and the youth leader of *Liklikpɔava* clan of *Dzogbefeme*. They are expected to advise on what to do at a particular time. Whether the group is expected to move or not is determined by these patrons due to their experience. Beside the patrons, there is a set of leaders consisted of the *livune ɔke* father of the group, the cantors and the drummers. They take to the immediate actions during performance, especially when there is something to be done immediately before it is reported to the elders for action to be taken.

*Edzoxoxo Linyimewavu* originally performs on Easter Monday, just to grease the festivities, and it is performed once in the year. Besides, it is performed during the funerals of its departed members and through *ɔdzagbatete* of *Dzogbefeme* always provides a pot of palm wine on Easter Mondays. When the invitation is from outside, the price paid, is different depending on where they are to perform.

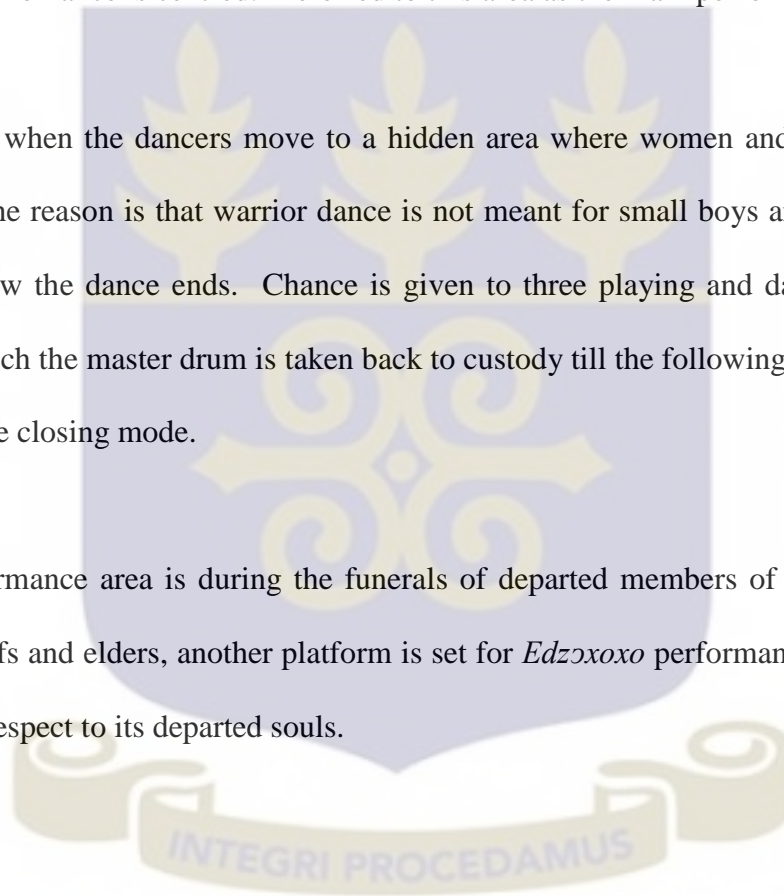
#### 4.25 PERFORMANCE AREA

*Edzoxoxo Linyimewavu* may be performed at any place like any other type of musical group where there is enough space. It is generally instituted to accompany chiefs and their elders hence it is for procession purposes. During the processions, chance is given to the dancers to display their dancing skills portrayed as warriors. Through the journey of *Edzoxoxo* performance, there are always two men loaded with guns at the front of the performers to avert any possible attack from any angle and two men with loaded guns at the back to block any attack from the rear, this alone show that *Edzoxoxo* is a warrior musical group. There are four main types of performance areas of *Edzoxoxo*.

The first area is when the performers are marching the streets in the town, chance is given to individual dancers to display their dancing skills. Here, platform is created in a circular form for the dancer to get enough space. This is what I refer to as the marching mode. The second area is done at where the chiefs and the elders are seated in state for the young and energetic dancers to portray their dancing skills. Also, one of the chiefs is given the chance to dance to show his experience to the young ones. In all, seven playing and dancing rounds and sections are played since the main performance is centred. I referred to this area as the main performance mode.

The third area is when the dancers move to a hidden area where women and children are not allowed to go. The reason is that warrior dance is not meant for small boys and women so they are not to see how the dance ends. Chance is given to three playing and dancing rounds and sections after which the master drum is taken back to custody till the following year. This is what I referred to as the closing mode.

The fourth performance area is during the funerals of departed members of *Edzoxoxo* musical group, some chiefs and elders, another platform is set for *Edzoxoxo* performance, to say farewell and pay the last respect to its departed souls.





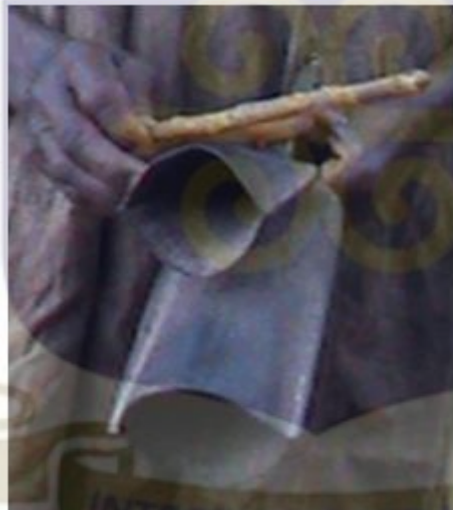
**Etsoafia Atse, member of the Edzoxoxo ensemble; *Kamsa* player**

#### 4.26 THE DRUM SET AND DRUMMING PROCEDURES

The instrumentation of *Edzoxoxo* comprises one single gong (*gakogui*, the bell), one *gabada* drum small or treble, *gabada* drum alto, *agoroba*, the master drum, mostly *adzisem* and the whistle.

1. *Kamasa* (*gakogui* – only a single gong is played)
2. *Gabada* drum-small or treble
3. *Gabada* drum-big or alto
4. *Agoroba* drum
5. The master drum, *Livuvidi*

The single bell plays the basic rhythmic pattern (the time line) of *Edzoxoxo*. The whole instrumentation is based on the cycle of the bell pattern.



The first supporting drum or *asivui* - treble plays the same unvarying rhythm as the bell but it responds to the bell starting at a different entry point with respect to the bell. So the bell and the *gabada* treble play as call and response, they, cross one another beautifully. *Gabada* treble is played by hanging it on the neck and played with one stick and one hand is used to mute some of the rhythms.



**Gabada asivui that plays the same unvarying pattern of the bell but in response to the bell at a different entry point**

The second supporting drum is *Gabada asivui*- alto. This also responds to asivui - treble and interplay beautifully to give a polyphonic rhythmic effect in call and response style.



**Asivui alto interplaying with asivui treble**

The third is *agoroba* a single headed drum, hanged on the shoulders, played with two curved sticks. Its rhythm varies especially when the player becomes tired. *Agoroba* supporting drum also responses to *gabada* alto respectively.



The agoroba: third supporting drum

INTEGRI PROCEDAMUS



**The agoroba being played in procession**

The last to look at is the master drum. The master drummer coordinates all the ensemble of *Edzoxoxo* drums in call and response form providing polyrhythmic type of music, described by

Locke (1987) Gahu is polyrhythm music, an interwoven fabric of sound created by many distinct and contrasting phrases played simultaneously. *Edzoxoxo* music can also be described as such, since there are five instruments playing independently and simultaneously in a woven manner.



**The Master drum of Edzoxoxo : smaller than the Dabatram master drum as a modification**



**An exact replica of the Dabatram master drum which is kept under strict ritualistic protection and not viewed by the ordinary person**

The *adzisem*, the whistle used by the scouts. This is used when the performance reaches its climax, though some people claim that it is spiritual, that commands some sort of power to the performers. To me it only adds to the beauty to the music, the same can be said to the shouts.

#### 4.27 DRUMMING TECHNIQUES

In Anku's Transcription lecture class in the University of Ghana, Legon Music Department to MPhil Music students, 2009 he said that prescribed stick drumming and various combinations of hand techniques are used in Akan and *Eve* drumming. Particular techniques are prescribed for each of the instruments. The Techniques applied in *Edzoxoxo* drumming involved stick and hand, two hands, two sticks and hand techniques. I described the techniques according to the techniques used by each drum.

With the master drum, four drumming techniques were identified: It is played with the Stick and hand.

- a. The stick in one hand executes the strokes while the drum head stop with a free hand.
- b. A bounce stick stroke is used at the centre of the drum head to produce a clear open sound.
- c. Cupped palm bounced off the centre of the drum head produce a deep tone, but not muted.
- d. The hand is placed firm on the head of the drum, and a stroke with other hand with the stick gives a muted sound.

The *Agoroba* single headed patched drum played with two curved sticks, supporting drum used two drumming techniques. This drum used two curved short sticks.

- a. A bounced two sticks strokes on the head produce a clear sound.
- b. Two hand strokes held firm to the drum head gives muted sound.

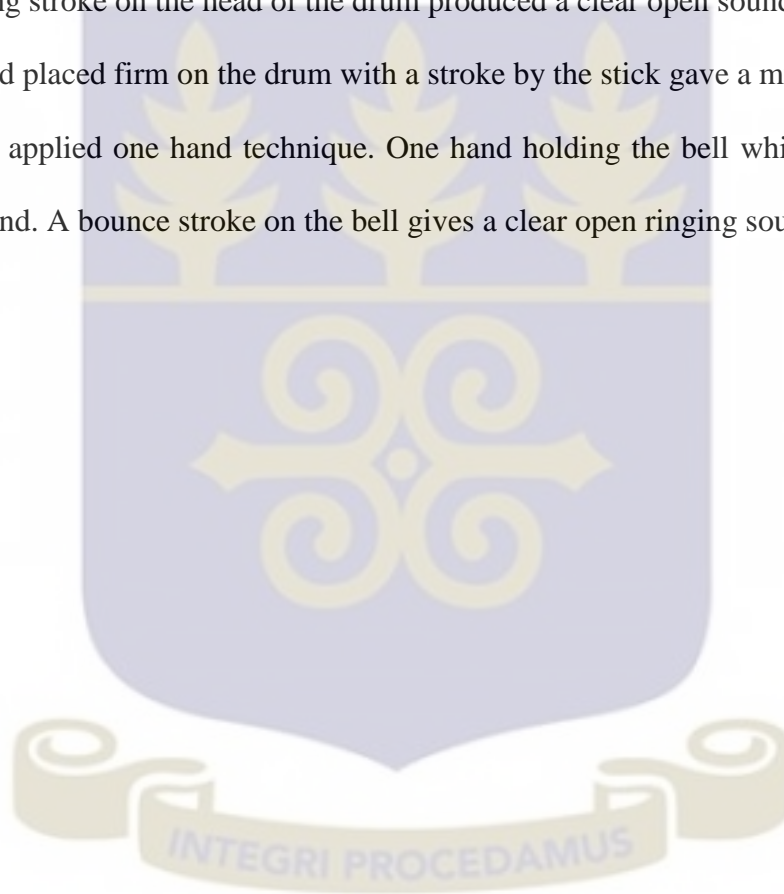
The next to look at is the second supporting drum *gabada* alto. Two hands were used.

- a. Two hands bounced strokes on the head of the drum gives an open clear sound.
- b. Two hands bounced strokes on the head held firm to the head gives muted sound.

The first supporting drum “gabada” treble used two techniques in executing drumming. Stick and hand combination technique is applied.

- a. A bouncing stroke on the head of the drum produced a clear open sound.
- b. A flat hand placed firm on the drum with a stroke by the stick gave a muted sound.

The bell *gakogui* applied one hand technique. One hand holding the bell while the other hand executing the sound. A bounce stroke on the bell gives a clear open ringing sound.



## CHAPTER FIVE

### SUMMARY AND CONCLUSION

#### 5. 1. ETHNOGRAPHY

This research revealed that, the *Avatime* was part of the *Eves* who broke away from the *Glime* Kingdom under *Tɔgbui Agɔkɔli* in the Republic of Togo. They moved to the *Ahanta* area for some time and decided to go back and fight for their place at *Glime*. Since the conditions at the *Ahanta* were not favourable to them any longer. Avatimes moved and settled first at *Gbongblam* (*Prampram*), to *Lemkpo*, to *Adaklu* where they assumed the name *Avatime*. They moved to *Matse* and finally to their present abode. A younger group made headway and settled at *Gafe* in Togo under the leadership of *Togbe Ga*.

Their main occupation is farming and petty trading, they instituted their own god *Ayapɔ* the male and *Gadze* the female gods which they worship at *Biakpa* a suburb in *Avatime*. Politically, *Avatime* is made up by *Vane*, *Dzogbefeme*, *Biakpa Amedzofe*, *Gbadzeme*, *Fume*, Old and New *Dzokpe* led by *Togbe Osei Adza Tekpɔ*.

*Edzɔxoxo* which means “it has happened evolved from the *Davatram* music by the people of *Kava* of *Dzogbefeme Avatime* to enable them accompany their chiefs and elders to any social gathering. This goal was achieved when all *Dzogbefeme* and *Avatime* chiefs’ procession is accompanied by the *Edzɔxoxo* ensemble which is the warrior group similar to the *asafo* company of the *Akans*.

It is evident that, *Edzɔxoxo* music went through some changes from its formation. The research indicates that, the bell was introduced to the *Davatram* warrior music which was the only warrior music for all the people of *Avatime*. Because of numerous rites and sacrifices the *Davatram* music was not safe to use for festive and other ceremonies. The people therefore

looked for an alternative hence the emergence of the *Edzoxoxo* music at *Dzogbefeme Avatime* that spread to the sister towns.

## 5.2 THE EVIDENT CHANGES

This research identifies some characteristic changes in the continuity of the *Edzoxoxo* music over time.

1. THE MASTER DRUM REPLACEMENT: It was evident that the master drum of the Davatram music was replaced with a smaller and handy one which is hanged on the shoulders to make for easy mobility during possessions.
2. THE INTRODUCTION OF THE BELL: in 1946 a young group of drummers from Afram Plains introduced the bell adapted from the asafo company ensemble of the *Akans* into the *Edzoxoxo* ensemble. The bell time line pattern was originally played by two supporting drums by hocket technique in complement to one another.
3. THE CHANGE IN RHYTHMIC PATTERN: The young group from *Afram* plains also influenced the rhythmic patterns with the introduction of triplets in the time line played by the bell and the change of the rhythm of some melodies by the introduction of triplets.

# AMLIMA DJE OBIARA

WITTY YAO

Mli ma djeo bia ra mli ma dja o

The musical score for 'AMLIMA DJE OBIARA' is written in 2/4 time. It features three parts: Cantor, Chorus 1, and Chorus 2. The Cantor part begins with a melodic line in the first measure. Chorus 1 and Chorus 2 enter in the second measure. The lyrics 'mli ma yee' are written under Chorus 1 in the second measure, and 'mli ma dje o' are written under Chorus 1 in the third measure. The score includes triplets and rests.

Aslo the first and second supporting drums which were initially playing the time line now play the same pattern but starting from different entry points half way between the full set of the the pattern creating a kind of friction rhythm of cross rhythm in the resultant sound.

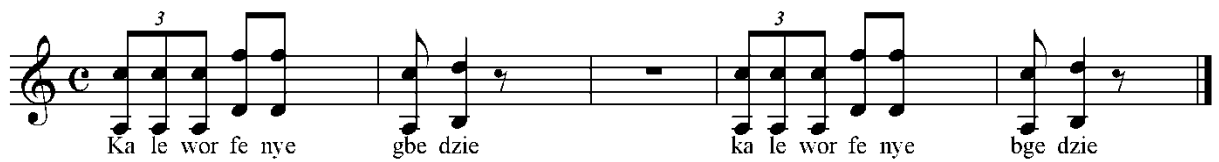
## DRUM PATTERNS

HULLA YAO WITTY

The drum patterns for 'AMLIMA DJE OBIARA' are written in 2/4 time. The parts are: Bell, 1st supporting, 2nd supporting, 3rd supporting, and Master drum. The Bell part consists of a repeating pattern of eighth notes with triplets. The 1st supporting part has a similar pattern but with a different entry point. The 2nd supporting part has a different pattern. The 3rd supporting part has a pattern with a cross symbol. The Master drum part has a simple pattern of eighth notes.

4. THE CHANGE IN GENDER COMPOSITION OF THE ENSEMBLE: Customarily, women were not allowed to perform warrior music but eventually because women were allowed to go to war to play specific special roles, they were allowed into to perform eventually.
5. THE CHANGE FROM UNISON TO HARMONY: the new membership composition of the ensemble in terms of gender also brought along singing in harmonic thirds and occasionally fifth intervals and the octave.
6. CHANGE BY INTRODUCTION OF NEW LANGUAGE: Akan songs were introduced and added to the Ewe repertoire. This confirmed Blacking's statement quoted by Giovanni Giuriati Referring to quotation from Blacking ,stated that the traditional musicians live in our contemporary society and listen to any kind of music that may influence their own musicmaking, without boundaries imposed by genre or tradition.He went on to say that: we can witness a dramatic change in musical repertoires as a reaction to being exposed to different genres of contemporary music, but this change in repertoire does not seem to affect the function of the music in relation to the feast. He was referring to the music for the 'Festa dei Gigli' at Nola. Giovanni (2009, p. 22)
7. CHANGE IN MEMBERSHIP COMPOSITION: Men only singing in baritone from the previously was changed by women inclusion and doubling the men's voice part at an octave high. See the example below.





8. CHANGE BY DIMINUTION OF NOTES: Long notes like crochets and minims in the early *Edzoxoxo* music are replaced with shorter ones like the quaver and semiquaver notes.



9. CHANGE IN PHRASE LENGTHS: As in the example above, the old songs were characterized with long phrases which have been made short due to diminution and faster tempo.

10. CHANGE IN TEMPO: Previously, the music was slow, but it is now relatively fast and stable due to the introduction of the bell which was not introduced from the on set.

### 5.3 CONTINUITY

Despite the various numerous characteristic changes, the *linyimewavu* (warrior music) is one of the indigenous music that survived the Western pressures of Christian religion music, perceptions

and technology probably due to the high sense of traditional security system and the recurrence of funerals of members and royals that necessitate the performance of the group from time to time, coupled with annual festive occasions.

The study reveals that, to a large extent, *Edzoxoxo* music is still an oral tradition that is transmitted from one generation to the other. It is surprising to note that not much is written on it and recordings do not also exist, let alone audiovisual documentations. It is noteworthy also that the major threat its performance face is its seemingly pagan nature alledged by Christians which has gained grounds and almost consumed all such traditional legacies. Most people who are converts to Christianity shy away from the act of dancing *Edzoxoxo* music making the African culture seriously extinctive.

#### **5.4 THE NATURE OF CHANGE AND CONTINUITY IN EDZOXOXO MUSIC**

This study among others is intended to describe the change and continuity of *Edzoxoxo* music; the study invstigated the historical background of the people of *Avatime*, the historical background of *Edzoxoxo* musical group, the effect of change and continuity and has helped to transcribe many *Edzoxoxo* songs for documentation. The study has therefore deduced the following:

- a) The changes observed in the *Edzoxoxo* music confirms Nettl's assertion that change does not mean a radical or absolute transformation of a musical genre.

... radical change in system of music whose new form can definitively still be traced in some way to the old is more easily illustrated. Therer is not only a constant population but also at least some stable element of the music to establish the continuity. Parallel illustration from other cultures might include the change from traditional West African to Hispanic influenced Caribbean

music among black population in the New World. (Nettl, 2005, p. 277)

- b) The findings of the study confirms the theory of diffusion, as the changes were a cross cultural activity between the young drummers from *Afram* Plains' influence of *Akan* version of warrior music, and the original version that prevailed
- c) The findings also confirms the "The chop" Luara Risk (2013) theory of diffusion which was carried across the North Atlantic as compared to the changes and innovations in the *Edzɔxoxo* music which was brought from Akan speaking area and fused into *Eve* dominated area. It tallies well with the trialability and observability. However, the chop performed to show the change and their virtuosity, the *Edzɔxoxo* performers who are mainly illiterates perform just to intertain the viewers and they could not even identify any change or traces of the past music in *Edzɔxoxo* .
- d) The changes, diffusion and innovations in *Edzɔxoxo* music brought a total revival to warrior music in *Avatime* traditional area as the only warrior music *Davatram*, from which some elements were picked to form new versions of warrior music. This was linked with Caroline and Juniper (2013) theory of Revival especially the ontology which gave a particular theory of existence.
- e) The research also revealed that, the people of *Avatime* were among the *Eve* groups that broke away from *Tɔgbui Agɔkɔli* of *glime* in the present day republic of Togo, moved to the Ahanta in the Western Region before they tried tracing their roots and ended up settling in their present destination.
- f) According to Giovanni, Blacking, explains that:

... the traditional musicians live in our contemporary society and listen to any kind of music that may influence their own music making, without boundaries imposed by genre or tradition. He went on to say that: we can witness a dramatic change in musical repertoires as a reaction to being exposed to different genres of

contemporary music, but this change in repertoire does not seem to affect the function of the music in relation to the feast. He was referring to the music for the 'Festa dei Gigli' at Nola. (Giovanni, 2005: 22)

This assertion of Blacking is true as far as the change of *Edzɔxoxo* music is concerned.

- g) According to Mclean (1977), mistakes, omissions, inaccuracies and anomalies overlooked and sung over time are factors that cause change in a musical genre. It is true with other musical change like that of the karikari and waiata music he cited, however this theory did not apply in the case of the changes in *Edzɔxoxo* music research.

## 5.5 CONCLUSION

This study has been undertaken fundamentally to salvage the situation of extinction of certain vulnerable African musical genres having no documentation, *Edzɔxoxo* music is no exception. Even membership is by performance, if one is identified once or more he or she becomes a member. No register and registration fee for members but at least there is something that can be read on it.

The young scholars need encouragement to study music and support the few in the universities, to research into the indigenous music in the hinterlands, to dig out the large volumes of untapped musical types and revive those important types that are no more in use in the African society. Since the researcher faces a lot of problems travelling to the villages and paying drinks (foreign gin) and sometimes animals for purification for invoking some powers and the names of the ancestors, become burdensome and scary for the young researcher to carry.

It is remarkable that during this study, the researcher came across another hidden musical genre called *Etengble*, mentioned earlier which was for special hunters' music performed by selected few warriors who were also special hunters. Unfortunately the last custodian of this type of music

died, so even though the music can still be performed, much cannot be said about it: Sadly, the informations and dictates of the *Etengble* music are gone.

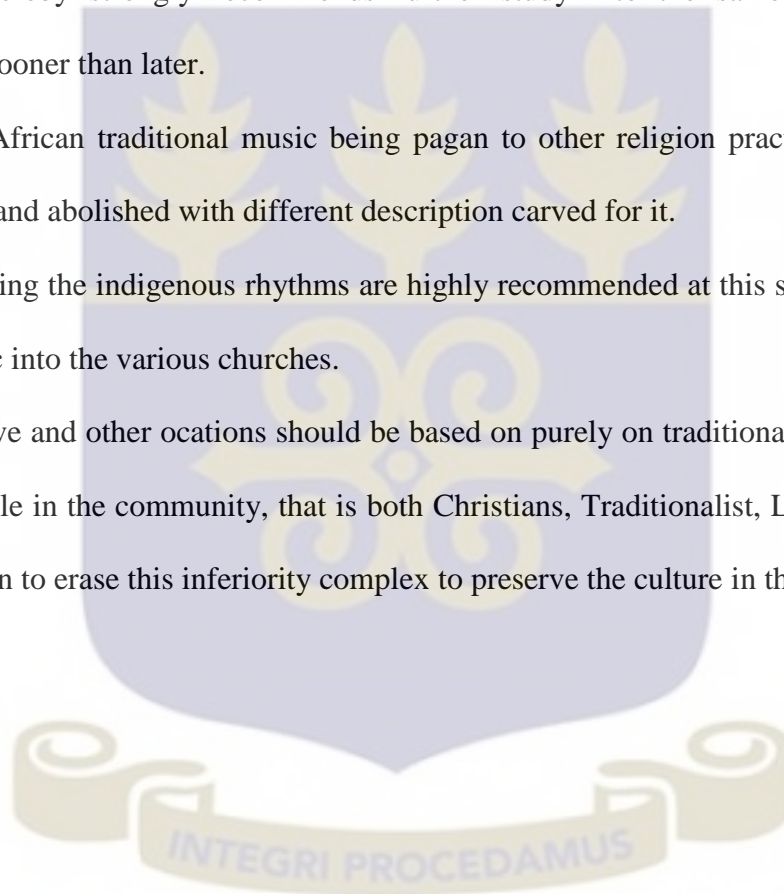
## 5.6 RECOMMENDATIONS

All the revelations made by this study withstanding, the documentation of the music alone as addition to the source of stock in traditional African indigenous music for posterity is enough and the researcher hereby strongly recommends further study into the same music and other vulnerable ones sooner than later.

The concept of African traditional music being pagan to other religion practitioners should be strongly resisted and abolished with different description carved for it.

Compositions, using the indigenous rhythms are highly recommended at this stage to incorporate this type of music into the various churches.

The various festive and other ocations should be based on purely on traditional music and should involved all people in the community, that is both Christians, Traditionalist, Literates, Illiterates, Poor and Richmen to erase this inferiority complex to preserve the culture in the African Society.



## BIBLIOGRAPHY

- Abbasi, M. Z. (2010). *Folk Music Tradition of Bangladesh, Continuity and Change*. Asiatic Society of Bangladesh: Bangladesh.
- Adanua, A.. (1990). *Adevu: A study of Ve Hunters' music*. Diploma Thesis, University of Ghana, Legon. Accra, Ghana: University of Ghana Graduate School.
- Adipa, S.S. (1993). *Govu: A ceremonial musical type of the Asielugubohe clan of Vane- Avatime*. Diploma Thesis, University of Ghana, Legon. Accra, Ghana: University of Ghana Graduate School.
- Adipa-A, S. S. (1999). *Avihewo; funeral dirges of the people of Avatime traditional area*. B.Mus. Thesis. Accra, Ghana: University of Ghana Graduate School.
- Adipa, C. P. (1996). *Ogyase war songs of the Avatime, Ewe people of Volta Region*. Diploma Thesis, University of Ghana, Legon. Accra, Ghana: University of Ghana Graduate School.
- Adom, B. S. (2002). *The Socio Culture Context of Inuvordzi (Cradle Song) performance Among Blakpa Avatime Women at Home and Madina*. MPhil Thesis, University of Ghana, Graduate School.
- Adzanku, D. (1983). *Apesemake; a warrior musical organization of Gbadzeme*. Diploma Thesis, University of Ghana Legon.
- Agordo, A. (1997). *Music in Christian worship: A comparative study of the old mission church and the new churches in Ghana*. PhD. Thesis. University of Ghana, Ghana, Legon.
- (1994), *Studies in Africann Music. (Revised edition)* Ho New age publication.
- Akoto D. (2006). *Gormedzefe. An original composition based on rhythm in Ewe children music at Amedzofe*. MPhil thesis, University of Ghana, Legon.
- Anku W. O. (1988). *Dissertation. Procedures in Akan\ Ewe Traditions and African drumming in Pittsburgh*. Pittsburgh, Pennsylvania.
- (1988). *Procedures in African drumming: A case of Akan/ Ewe traditions and African drumming in Pittsburgh*. Ph. D. diss, University of Pittsburgh.
- (1995). *Towards a Cross-Cultural Theory of Rhythm in African drumming" In Intercultural Music*. Bayreuth, Germany: E. Breitingger.
- (1986). *Rhythmic Procedures in Akan Adowa drumming. (MA. thesis)* U. S. A: University of Pittsburgh.

- Beko, E. O. (2005). *Creative Prossesses in Akan Musical Cultures: Innovation within Tradition*. University of Pittsburgh.
- Blacking J. (1986). "Mechanisms of Change" – *World of Music* 28 vol. 1 pg. 3-15
- (1977). Some Problems of Theory and Methods in the study of Musical Change. *Yearbook of International Folk Music Council Vol 9*. pp. 1-26. Published by: [International Council for Traditional Music](#).
  - (1967). *Venda Children's songs: A study in Ethnomusicological Analysis*, Johannesburg: Witwatersrand University Press.
- Netl. B. (2005). *The Study of Ethnomusicology*. University of Illinois Press: Urbana and Chicago.
- Brydon, L. (1976). *Status ambiguity in Amedzofe: Women and Men in changing in patrilineal society*; Phd. University of Cambridge.
- Caroline, B. & Juniper, C (2013). *An Introduction to music revival as Concept, Cultural process and Medium of change*. Oxford University Press: Oxford
- Collins, J. (1994). *Highlife Time*, Anansesem Publishing Limited Accra.
- Dowoe, (1980). *Gbolo: A Northern Ewe Musical type; Thesis*. University of Ghana, Legon.
- Gaisie. B. (2006). *Kundum festival music of the Ahanta people in Discover: Thesis*. University of Ghana, Legon.
- Giovani, G. (1977). Some Problems of Theory and methods in the study of Musical Change: *Yearbook of International Folk Music, Vol. 9*.
- Hill J. and Bithel C. (2013). An Itroudction to Music Revival as Concept, Cultural Process and Medium of Change; *Oxford Handbook Online*. December, (2013)
- Judith T. Irvine J. and David S. (1976.) Musical Style and Social Change among the Kujamer at Diola: *Ethnomusicology Vol 20*. University of Illion Press.
- Kafui, K. A. (2002). *Generative Process In African Art Music Composition –Use of Traditional Elements (MPhil Theses)*, University of Ghana, Legon.
- Kwami, (1994). *Dissertation: "Kusakoko" (Puberty Rites) music of Avatime: University of Ghana, Legon*.
- Risk, L. (2013). "The Chop" The diffusion of an instrumental technique across North Atlantic, the Society for Ethnomusicology *Vol.57 No. 3*. McGill University.
- Lucke, D. (1987). *Drum Gahu, the rhythm of West Africa drumming*, White cliffs Media Company: Crown Point.

- Malinowski, B. (1961). *The Dynamics of Culture Change: An Enquiry into Race Relations in Africa*. New Haven Yale University Press: Yale.
- Malm, W. K. (1994). *The study of a traditional dance Adavatram: A war dance of the people of Ho in the Volta Region Thesis*: University of Ghana, Legon.
- McClean, M. (1977). Innovations in Waiata Style, *Yearbook of International folk Music Council*. Vol. 26
- Merian, A. (1964). *Continuity and Change: An African Cultures*; Chicago, University of Chicago Press.
- Moloney, M. (1992). *Folk Tradition of Nepal* University of Pennsylvania.
- Nketia J. H. K. (1992). *Music of Africa*. London Victor Gollancz Ltd.
- (1974). *Music of Africa*. New York: W. W. Norton. New York
- Nukunya, G. (2003). *Tradition and Change in Ghana*. Accra, University of Ghana Press.
- Obianim, S. J. (1990). *Ewe K4nuwo*. Accra, Sedco Publishing Limited.
- Ocran S. D. (2006). *Continuity and Change in the music of the liturgy of Cape Coast Westley Methodist Cathedral, MPhil Thesis*. University of Ghana Legon.
- Ramnarine, T. K. (2003). *Nationalism, Globalization and the Changing Soundscapes of Finnish Folk Music*. Chicago.
- Sooi-Beng T. (1989). *From Popular to Traditional Theater*, University of Illion Press.
- Stone R. M. (1998). *The Garland Encyclopedia of world music vol, 1*, Garland Publishing Inc. New York and London.
- Stone R.M. (2008). *Theory for Ethnomusicology*. Pearson Education Inc. Upper Saddle River, New Jersey, 07458.
- Tsukuda K. (1988). *Luvale Perceptions of Mukanda in discourse and music. PhD Dissertation* Queen's University of Belfast (Northern Ireland).
- Togbede (1991). *Totoeme: A Northern Musical Type; Thesis*. University of Ghana, Legon.
- Waku H. (2004). *Compositional Techniques of the Egbanegba Musical Type Restricted to the Peki-Avetile Area*. University of Ghana, Legon.
- Wachsmann, Klaus P. (1958). A Century of change in the folk music of an African Tribe, *Journal of International folk music council vol 10*.

APPENDIX 1

AGANU DO BASA

The musical score is written in 2/4 time and consists of four systems of staves. Each system includes a Cantor part and a Chorus part. The lyrics are written below the notes. The score features several triplet markings (indicated by a '3' above the notes).

**System 1:**  
Cantor: A ga nua do ba sa a ga nua do ba sa tsi dzi de dza gbe loo  
Chorus: (Empty staff)

**System 2:**  
Can: tsi dzi de dza gbe loo tsi dzi de dza gbe loo  
Chr: ga nua do ba sa ga nua do ba sa ga nua do ba sa

**System 3:**  
Can: tsi dzi de dza gbe loo  
Chr: ga nua do ba sa

**System 4:**  
Can: (Empty staff)  
Chr: ga nua do ba sa

APPENDIX 2

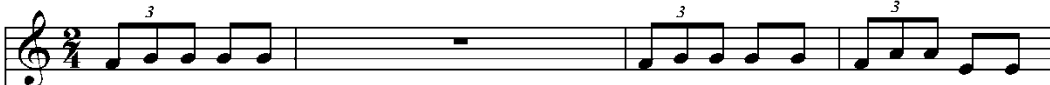
**AGOME (Play song)**

The musical score is written in 2/4 time. It consists of three parts: Cantor, Chorus, and Chr. The Cantor part has two lines of music with lyrics: "Nyo nu vio la gor me" and "nyo nu vio la gor me". The Chorus part has two lines of music with lyrics: "nyo nu vio la gor me". The Chr part starts at measure 7 and has two lines of music with lyrics: "nyo nu vio la gor me a gor me me tso nyo nu vio la gor". A large watermark of the University of Ghana crest is visible in the background, featuring a shield with three golden leaves and a banner at the bottom that reads "INTEGRI PROCEDAMUS".

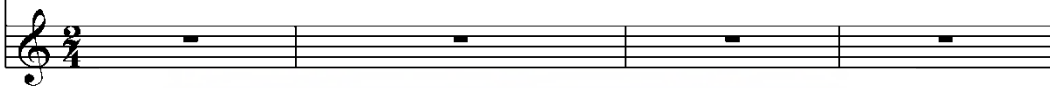
APPENDIX 3

AKUTSAXOXOE

Cantor



chorus



Ku tsa xo xo e a ku tsa xo xoe de vi me le neo

5

Can



Chr



de vi me le neo de vi mer le neo

ku tsa xo xo e ku tsa xo xo e ku tsa xo xo e

10

Can



Chr



de vi me le neo de vi me le

ku tsa xo xo e ku tsa xo xo e



APPENDIX 4

AKWANBA

$\text{♩} = 100$

Cantor

Chorus

7

Can

Chr

14

Can

Chr

APPENDIX 5

# AME KO WOYD NE

The musical score is written in 2/4 time with a key signature of one flat (Bb). It consists of three systems of staves. The first system has a Cantor part and a Chorus part. The second system has a Cantor part and a Chorus part. The third system has a Cantor part and a Chorus part. The lyrics are: "Me ko wo yor ne me ko wo yor ne tsio me tsio" for the Cantor and "me ko wo yor ne" for the Chorus. The score includes triplets and rests.

**Cantor**  
Me ko wo yor ne me ko wo yor ne tsio me tsio

**Chorus**  
me ko wo yor ne

**Can**  
tsio me tsio me ko wo yor ne tsio me tsio

**Chr**  
me ko wo yor ne me ko wo yor ne

**Can**  
tsio me tsio tsio me tsio

**Chr**  
me ko wo yor ne me ko wo yor ne me ko wo yor ne



APPENDIX 6

AMLIMA AGYE OBIARA

*♩ = 100*

Cantor  
Mli ma dje obia ra mli ma dje o

Chorus  
mli ma yee\_\_ mli ma dje o\_\_

*♩ = 100*

5  
Can  
mli ma dje obia ra mli ma dje o

Chr  
mli ma yee\_\_ mli ma dje bia ra mli ma yee\_\_

10  
Can  
mli ma dje obia ra mli ma dje o

Chr  
mli ma dje o\_\_ mli ma yee\_\_ mli ma dje obia ra

15  
Can

Chr  
mli ma yee\_\_ mli ma dje o\_\_ mli ma yee\_\_ mli ma dje obia ra

APPENDIX 7

AMOAKO GAME SU

The musical score is written in 2/4 time with a key signature of one flat (Bb). It consists of four systems of staves. The first system shows the Cantor and Chorus parts. The Cantor part has lyrics: "Ye a moa koe ga me su" and "ye a moa koe". The Chorus part is silent. The second system shows the Cantor and Chorus parts. The Cantor part has lyrics: "ga me su a dja moa koe" and "a moa koe". The Chorus part has lyrics: "ye a moa koe ga me su" and "ye a moa koe". The third system shows the Cantor and Chorus parts. The Cantor part has lyrics: "a dja moa koe" and "a moa koe". The Chorus part has lyrics: "ga me su", "ye a moa koe ga me su", and "ye a moa koe ga me su". The score includes various musical notations such as treble clefs, a key signature of one flat, a 2/4 time signature, and triplet markings (indicated by a '3' above the notes).



APPENDIX 8

AMOAKOE OSEYEE

Cantor

A moa koc\_\_ a moa koc\_\_ o se ye ee a yee\_\_

Chorus

a moa koc\_\_

8

Can

Chr

o se yee\_\_ a moa koc o se ya ra

The musical score is written in 2/4 time. The Cantor part is in the treble clef, and the Chorus parts are in the bass clef. The lyrics are written below the notes. A large watermark of the University of Ghana crest is visible in the background.

APPENDIX 9

ASI MIALE WOE

The musical score is written in 2/4 time and consists of three systems. Each system has a Cantor part (top staff) and a Chorus part (bottom staff). The lyrics are written below the notes.

**System 1:**  
Cantor: A si mia le woe a si mia le woe ne mie nya kpe ko a  
Chorus: (rest)

**System 2:**  
Can: ne mie nya kpe ko ne mia nya kpe ko ne  
Chr: si mia le woe a si mia le woe a si mia le woe

**System 3:**  
Can: mic nya kpe ko  
Chr: a si mia le woe



APPENDIX 10

# ASIDI XOXO

The musical score is written in 2/4 time. The 'Voice' part begins with a treble clef and a key signature of one flat. It features a melody with several triplet markings (indicated by a '3' above the notes). The lyrics for the voice part are: "A si di xo xo si di xo xo si me di na gbe dzro gbeo".

The 'Vocals' part also uses a treble clef and one flat key signature. It consists of a series of chords, many of which are triplets. The lyrics for the vocal part are: "si di yee\_\_ si me".

The score is divided into three systems. The first system covers measures 1-5. The second system, starting at measure 6, continues the vocal melody and includes the lyrics "si me di na gbe dzro\_\_ gbeo" and "di na gbe dzro gbeo si di xo xo si di yee\_\_ si me". The third system, starting at measure 10, includes the lyrics "di na gbe dzro gbeo si di xo xo".

INTEGRI PROCEDAMUS

APPENDIX 11

**AVE DRA WUNU (Worksong)**

The musical score is written in G major (one sharp) and 2/4 time. It consists of four staves:

- Cantor:** The first staff. The melody begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, a quarter note C5, a quarter note B4, an eighth note A4, a quarter note G4, and a quarter rest. The lyrics are "A ve dra wu nu lo".
- Chorus:** The second staff. It begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, a quarter note C5, a quarter note B4, an eighth note A4, a quarter note G4, and a quarter rest. The lyrics are "ye ye ye ku via tor be a".
- Can:** The third staff, labeled with a '7' above the first measure. It contains a whole rest for the entire duration.
- Chr:** The fourth staff. The melody begins with a quarter note G4, an eighth note A4, a quarter note B4, a quarter note C5, a quarter note B4, an eighth note A4, a quarter note G4, and a quarter rest. The lyrics are "vea dra wu nu lo ye ye ye".



APPENDIX 12

BABA LO

The musical score is written in G major (one sharp) and 2/4 time. It consists of four systems of staves. The first system shows the Cantor and Chorus parts. The second system starts at measure 7 and shows the Cantor and Chorus parts. The third system starts at measure 13 and shows the Cantor and Chorus parts. The lyrics are: Ba ba lo tsi tsie dza nyi ba ba lo tsi tsie dza nyi; ba ba lo tsi tsie; tsi tsie dza nyi tsi tsie; dza nyi ba ba lo ba ba lo tsi tsie dza nyi ba ba lo; dza nyi; ba ba lo tsi tsie dza nyi ba ba.

Cantor

Ba ba lo tsi tsie dza nyi ba ba lo tsi tsie dza nyi

Chorus

ba ba lo tsi tsie

7

Can

tsi tsie dza nyi tsi tsie

Chr

dza nyi ba ba lo ba ba lo tsi tsie dza nyi ba ba lo

13

Can

dza nyi

Chr

ba ba lo tsi tsie dza nyi ba ba

APPENDIX 13

BADA LE KO GBO

The musical score is written in 2/4 time. It consists of four systems of staves. The first system shows the Cantor's part with lyrics: "Da da — ba da le ko gbo ba da ba da ba da le ko gbo ba da le ko gbo". The Chorus part in the first system is empty. The second system shows the Cantor's part with lyrics: "ba da ba da ba da ba da ba da le ko gbo". The Chorus part has lyrics: "ba da — ba da le ko gbo ba da —". The third system shows the Cantor's part with lyrics: "ba da ba da ba da le ko gbo". The Chorus part has lyrics: "ba da le ko gbo ba da — ba da le ko gbo.". The score includes various musical notations such as treble clefs, stems, beams, and triplet markings (indicated by a '3' above the notes).



APPENDIX 14

# BADA MIYI AFE

$\text{♩} = 100$

Cantor

Ba da ba da ba da mi yia fe — ba da ba da ba da mi yia

Chorus

yee —

8

Can

fe —

Chr

yee — a me dzro me nyca me nor vio loo a me dzro me nyca

16

Can

Chr

me nor vio loo mi gble ne nyo mi gble mi kpor

The image displays a musical score for the song 'BADA MIYI AFE'. It is divided into three systems. The first system features a Cantor part with a melody and lyrics 'Ba da ba da ba da mi yia fe — ba da ba da ba da mi yia', and a Chorus part with a bass line and the word 'yee'. The second system starts at measure 8, with the Cantor part having the lyric 'fe —' and the Chorus part singing 'yee — a me dzro me nyca me nor vio loo a me dzro me nyca'. The third system starts at measure 16, with the Cantor part silent and the Chorus part singing 'me nor vio loo mi gble ne nyo mi gble mi kpor'. The score is in 2/4 time with a tempo of 100. A watermark of the University of Ghana crest and the motto 'INTEGRI PROCEDAMUS' is visible in the background.

APPENDIX 15

BASA

Cantor




A ga nua do ba sa a ga nua do ba sa a ga nua do ba sa tsi dzi

Chorus



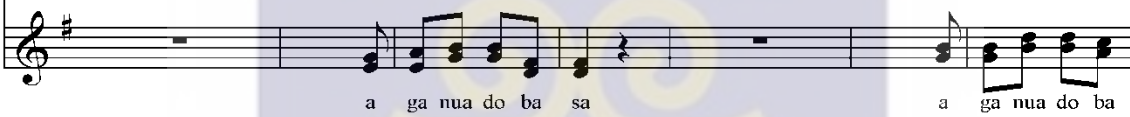
8

Can



de dza gbe loo tsi dzi de dza gbe loo

Chr



a ga nua do ba sa a ga nua do ba

15

Can



Chr



saa



APPENDIX 16

# DADI MEVO NA AFI O

The musical score is written in 2/4 time with a key signature of one flat (Bb). It consists of four systems, each with a Cantor (Can.) and Chorus (Chr.) part. The lyrics are: "Da-di me vo na fi do lo glo da di me vor na da di me vor na", "fi do lo glo da di me vor na fi do lo glo o", "afi do lo glo o a fi do lo glo", and "da di me vor na fi do lo glo da di me vor na". The score includes treble clefs, a key signature of one flat, and a 2/4 time signature. The Cantor part features a melody with triplet markings (3) over the notes. The Chorus part provides a harmonic accompaniment, also featuring triplet markings (3) over the notes. A watermark for the University of Ghana is visible in the background, with the motto "INTEGRI PROCEDAMUS" on a banner.

Cantor

Da-di me vo na fi do lo glo da di me vor na da di me vor na

Chorus

6

Can. fi do lo glo da di me vor na fi do lo glo o

Chr. da di me vor na fi do lo glo da di me vor na

12

Can. a fi do lo glo o a fi do lo glo

Chr. da di me vor na fi do lo glo da di me vor na

18

Can.

Chr. da di me vor na fi do lo glo da di me vor na

APPENDIX 17

DAMSA

$\text{♩} = 100$

Cantor

Dam sa me tro me gbe dam sa dam sa me tro me gbe dam sa tu a

Chorus

8

Can

kpo dam sa me tro me gbe dam sa e he la — lu lu dam sa me tro me gbe dam

Chr

15

Can

sa e kpo la — lu lu a kpo

Chr

dam sa me tro me gbe dam sa dam sa me tro

22

Can

Chr

me gbe dam sa

APPENDIX 18

# DE MI NLOE BE

The musical score is written in 2/4 time and features two parts: Cantor and Chorus. The lyrics are: "De mi nkoe be gbe mi gbe loo de mi nloe be de mi nloe be". The score includes triplet markings (3) and a large watermark of the University of Ghana crest with the motto "INTEGRI PROCEDAMUS".

**Cantor**  
De mi nkoe be gbe mi gbe loo de mi nloe be de mi nloe be

**Chorus**  
de mi nloe be

**6**  
**Can**  
gbe mi gbe loo

**Chr**  
gbe mi gbe loo de mi nloe be de mi nloe be gbe mi gbe loo

**11**  
**Can**  
de mi nloe be

**Chr**  
de mi nloe be de mi nloe be gbe mi gbe loo de mi nloe be

APPENDIX 19

# DZI WODOA DEA UA

The musical score is written in 2/4 time and consists of four systems. Each system includes a vocal line and a piano accompaniment line. The lyrics are: "Dzi wo doa dea va dzi wo doa dea va tsi dzi de dza gbe lo tsi dzi de dza gbe lo dzi wo doa dea va dzi wo doa dea va". The score includes triplet markings (3) and measure numbers (4, 8).

**Cantor**  
Dzi wo doa dea va dzi wo doa dea va tsi dzi de dza gbe lo

**Chorus**

**Can**  
tsi dzi de dza gbe lo tsi dzi de dza gbe lo

**Chr**  
dzi wo doa dea va dzi wo doa dea va

**Can**

**Chr**  
dzi wo doa dea va dzi wo doa dea va



APPENDIX 20

**EHE YEE**

The musical score is written in 2/4 time and consists of three systems. Each system has a Cantor part (top staff) and a Chorus part (bottom staff). The lyrics are written below the notes. The Cantor part features several triplet markings (indicated by a '3' above the notes). The Chorus part consists of chords. A large watermark of the University of Ghana crest is visible in the background, with the motto 'INTEGRI PROCEDAMUS' on a banner below it.

**System 1:**

Cantor: He yee he yee he be ya du nu gbe he be ya du nu loo

Chorus: he ye

**System 2 (starts at measure 7):**

Can: he be yea du nu gbe he be yea du nu lo he yee

Chr: he ye he ye he ye he ye

**System 3 (starts at measure 14):**

Can: (no lyrics shown)

Chr: he ye he ye he ye

APPENDIX 21

ETUA GBE DZO

The musical score is written in E-flat major (one flat) and 2/4 time. It consists of five systems, each with a Cantor (Can) and Chorus (Chr) part. The lyrics are in English and are placed below the corresponding musical staves. The Cantor parts are in a single melodic line, while the Chorus parts are in a homophonic, chordal style. The lyrics are: "E loo me loo e tua gbe dzo he la va tsoe".

**System 1:**  
Cantor: E loo me loo e tua gbe dzo he la va tsoe  
Chorus: e loo me loo e tua gbe

**System 2 (Measures 7-13):**  
Can: e loo me loo e tua gbe dzo he la va tsoe  
Chr: dzo he la va tsoe e loo me loo

**System 3 (Measures 14-20):**  
Can: e loo me loo e tua gbe dzo he la va tsoe  
Chr: e tua gbe dzo he la va tsoe

**System 4 (Measures 21-27):**  
Can: (Silent)  
Chr: e loo me loo e tua gbe dzo he la va tsoe

APPENDIX 22

GAMESU

The musical score is written in 2/4 time with a key signature of one sharp (F#). It consists of three systems of staves. The first system includes a Cantor part and a Chorus part. The second system includes a Cantor part and a Chorus part. The third system includes a Cantor part and a Chorus part. The lyrics are written below the notes. The score includes triplets and rests.

**Cantor**  
Yee A-moa-koc, ga-me su. Yee A-moa-koe, ga-me su, A-moa-koe!

**Chorus**

**5**  
**Can**  
A-gya-'moa-ko! A-gya!

**Chr**  
Yee A-moa-koe, ga-me su. Yee A-moa-koe, ga-me su. Yee. A-moa-koe.

**10**  
**Can**  
A-gya 'moa-ko! A-gya!

**Chr**  
ga-me su. Yee A-moa-koe, ga-me su. Yee A-moa-koe, ga-me su.

APPENDIX 23

**GBEDZI**

The musical score for 'GBEDZI' is presented in a system of four staves, alternating between Cantor (Can) and Chorus (Chr) parts. The music is written in 2/4 time and features several triplet markings (indicated by a '3' above the notes). The lyrics are written below the notes.

**System 1:**  
Cantor: *3* Ka le wor fe nye gbe dzic *3* ka le wor fe nye gbe dzi loo  
Chorus: ka le wor fe nye

**System 2:**  
Can: *6* ka le wor fe nye gbe dzi loo *3* ka le wor fe nye  
Chr: gbe dzic *3* ka le wor fe nye gbe dzic

**System 3:**  
Can: *12* gbe dzi loo *3* ka le wor fe nye gbe dzi loo  
Chr: *3* ka le wor fe nye gbe dzic *3* ka le wor fe nye

**System 4:**  
Can: *18* ka le wor fe nye gbe dzic  
Chr: gbe dzic *3* ka le wor fe nye gbe dzic

APPENDIX 24

# GBEDZI MIE DO

The musical score is written in 2/4 time with a key signature of one sharp (F#). It consists of three systems of staves. The first system has a Cantor part (treble clef) and a Chorus part (treble clef). The second system has a Cantor part (treble clef) and a Chorus part (treble clef). The third system has a Cantor part (treble clef) and a Chorus part (treble clef). The lyrics are written below the notes. There are triplets indicated by a '3' above the notes. A large watermark of the University of Ghana crest is visible in the background.

**Cantor**  
Gbe dzi mic dor      gbe dzi mic dor      fi ne mor dzi mia dor      gbe

**Chorus**

**4**  
**Can**      fi ne mor dzi mia dor loo      fi ne mor dzi mia dor      gbe

**Chr**      gbe dzi mic dor      gbe dzi mia dor

**8**  
**Can**      fi ne mor dzi mic dor lo

**Chr**      gbe dzi mic dor      gbe dzi mic dor

APPENDIX 25

GYAE

The musical score is written in 2/4 time with a key signature of one sharp (F#). It consists of four systems of staves. The first system has two staves: Cantor and Chorus. The second system has two staves: Can and Chr. The third system has two staves: Can and Chr. The lyrics are in Ghanaian language. There are triplets indicated by a '3' above the notes in several places. A large watermark of the University of Ghana crest is visible in the background.

Cantor  
Gya eo gya eo sa moa kwa kwae

Chorus  
Gya co gya co sa moa kwa kwae gya co gya co

6  
Can

Chr  
sa moa kwa kwae gya co gya co sa moa kwa kwae gya co gya co

12  
Can

Chr  
sa moa kwa kwae gya eo gya eo.

APPENDIX 26

**GYAE**

The musical score is written in G major (one sharp) and 2/4 time. It consists of three systems of staves. The first system has two staves: Cantor and Chorus. The second system has two staves: Can and Chr. The third system has two staves: Can and Chr. The lyrics are written below the notes. There are triplets marked with a '3' above the notes. A watermark of the University of Ghana crest is visible in the background, with the motto 'INTEGRI PROCEDAMUS' at the bottom.

Cantor  
Gya co gya co sa moa kwa kwae

Chorus  
Gya co gya co sa moa kwa kwae gya co gya co

6  
Can

Chr  
sa moa kwa kwae gya eo gya eo sa moa kwa kwae gya eo gya eo

12  
Can

Chr  
sa moa kwa kwae gya eo gya eo.

APPENDIX 27

# KALĔ WOFE NYE GBEDZI

The musical score is written in 2/4 time with a key signature of one flat (Bb). It consists of four systems of staves. The first system features a Cantor part and a Chorus part. The second system features a Can part and a Chr part. The third system features a Can part and a Chr part. The lyrics are written below the notes. There are three-measure triplets indicated by a '3' above the notes.

**Cantor**  
Ka le wor fe nye gbe dzic gbe dzi loo gbe dzi loo

**Chorus**  
ka le wor fe nye

**Can**  
ka le wor fe nye gbe dzic gbe dzi loo

**Chr**  
gbe dzic ka le wor fe nye gbe dzic

**Can**  
gbe dzi loo

**Chr**  
ka le wor fe nye gbe dzic

APPENDIX 28

# KAMANU (Worksong)

The musical score is written in 2/4 time with a key signature of one sharp (F#). It consists of three systems of staves. Each system has a Cantor part (top staff) and a Chorus part (bottom staff). The lyrics are written below the notes.

**System 1:**

Cantor: Ka ɔ ma ɔ nu bia ɔ kɔ dja do yee,

Chorus: (Musical notation only)

**System 2 (starts at measure 4):**

Can: (Musical notation only)

Chr: Ka ɔ ma ɔ nu bia kɔ dza do yee,

**System 3 (starts at measure 7):**

Can: (Musical notation only)

Chr: Wɔ ɔ yɔ ka tse ka ɔ tse ka ɔ ma ɔ no ka ɔ ma no

APPENDIX 29

# KANGA DUNU

The musical score is written in 2/4 time. The Cantor part (measures 1-6) features a melody with three triplet markings. The lyrics are: "Kan ga du nue kan ga du nue a va sia me kan ga du nu lo". The Chorus part (measures 1-6) is a simple accompaniment. The lyrics are: "a va sia mc".

7

Can  
kan ga du nue \_\_\_\_\_

Chr  
kan ga du nu lo a va sia mc \_\_\_\_\_ kan ga du nu lo \_\_\_\_\_



APPENDIX 30

**ME GYAE ME FIE (Court music)**

The musical score is written in 2/4 time. The Cantor part begins with the lyrics "Me gyae me fie" followed by a rest and "me kor ku ma bao". The Chorus part enters with the lyrics "me gyae me fie". The Chorus part continues with the lyrics "me kor ku ma bao" and "a ma nieo".

Cantor  
Me gyae me fie \_\_\_ me kor ku ma bao \_\_\_

Chorus  
me gyae me fie

7  
Can  
Chr  
— me kor ku ma bao \_\_\_ a ma nieo \_\_\_



APPENDIX 31

**MLIMA DO MELE**

The musical score is written in 2/4 time and features three parts: Cantor, Chorus, and Can. The lyrics are: "Mli ma do me le lo" and "mli ma yee \_\_\_ mli ma do me le lo mli ma yee \_\_\_". The score includes treble clefs, a key signature of one flat, and various musical notations such as triplets and rests. A large watermark of the University of Ghana crest is visible in the background, with the motto "INTEGRI PROCEDAMUS" on a banner below it.

Cantor  
Mli ma do me le lo

Chorus  
mli ma yee \_\_\_ mli ma do me le lo mli ma yee \_\_\_

5  
Can  
mli ma do me le lo mli ma do me le lo

Chr  
mli ma yee \_\_\_ mli ma do me le lo mli ma yee \_\_\_

10  
Can

Chr  
mli ma yee \_\_\_ mli ma do me le lo mli ma yee \_\_\_

APPENDIX 32

NUWO LE ZAME

The musical score is written in a 2/4 time signature with a key signature of one flat (Bb). It consists of two systems. The first system features a Cantor part and a Chorus part. The Cantor part begins with a treble clef and a key signature of one flat. The melody starts with a triplet of eighth notes (G4, A4, Bb4), followed by a quarter note (C5), a quarter rest, another triplet of eighth notes (G4, A4, Bb4), and then a series of eighth notes (C5, Bb4, A4, G4, F4, E4, D4). The lyrics for the Cantor part are: "Nu wor le za me ba sa nu wor le za me ba sa e nua ke lo a fe vie loo". The Chorus part is represented by a single treble clef staff with a key signature of one flat, containing a whole rest for the duration of the first system. The second system features a Can part and a Chr part. The Can part begins with a treble clef and a key signature of one flat, starting at measure 7 with a whole rest. The Chr part begins with a treble clef and a key signature of one flat. The melody starts with a triplet of eighth notes (G4, A4, Bb4), followed by a quarter note (C5), a quarter rest, another triplet of eighth notes (G4, A4, Bb4), and then a series of eighth notes (C5, Bb4, A4, G4, F4, E4, D4). The lyrics for the Chr part are: "nu wor le za me ba sa nu wor le za me ba sa e nua ke lo a fe vie loo".



APPENDIX 33

SEIO SEI

The musical score is written in G major (one sharp) and 2/4 time. It consists of several systems of staves. The first system shows the Cantor and Chorus parts. The Cantor part has the lyrics: "Sei oo \_\_\_ sei \_\_\_ sei oo \_\_\_ sei \_\_\_ am pa". The Chorus part has the lyrics: "sei oo \_\_\_". The second system starts at measure 6 and includes Cantor and Chorus parts. The Cantor part has lyrics: "a dja sei \_\_\_ am pa \_\_\_ kwe ku sei o". The Chorus part has lyrics: "sei \_\_\_ seio \_\_\_ sei \_\_\_ seioo \_\_\_ sei \_\_\_". The third system starts at measure 11 and includes Cantor and Chorus parts. The Cantor part has the lyrics: "a dja". The Chorus part has lyrics: "seioo \_\_\_ sei \_\_\_ seioo \_\_\_ sei \_\_\_".



APPENDIX 34

# TŌGBE YI AMA ME

The musical score is written in 2/4 time and consists of three systems. Each system includes a Cantor part (melody) and a Chorus part (harmony). The lyrics are: "Tor gbe me leo" for the Cantor and "tor gbe yia ma me" for the Chorus. The score includes triplet markings (3) and measure numbers 5 and 10. A watermark of the University of Ghana crest and the motto "INTEGRI PROCEDAMUS" is visible in the background.

**Cantor**  
Tor gbe me leo                      tor gbe me leo

**Chorus**  
tor gbe yia ma me                      tor gbe yia ma me

**5**  
**Can**  
tor gbe me leo                      tor gbe me leo                      tor gbe me leo

**Chr**  
tor gbe yia ma me                      tor gbe yia ma me

**10**  
**Can**  
tor gbe me leo

**Chr**  
tor gbe yia ma me                      tor gbe yia ma me

APPENDIX 35

**WO ME SEO**

The musical score is written in 2/4 time. The Cantor part consists of three measures of music with the lyrics "Yec wo me sco yec wo me sco yec wo me sco". The Chorus part consists of three measures of music with the lyrics "tor tsi na wo me sco nor tsi na wo me sco a kpoc gbe tsa". The Chorus part includes triplets and a fermata over the final measure. A large watermark of the University of Ghana crest is visible in the background.

Cantor

Yec wo me sco yec wo me sco yec wo me sco

Chorus

7

Can

Chr

tor tsi na wo me sco nor tsi na wo me sco a kpoc gbe tsa

APPENDIX 36

# WƆWƆ GYA

The musical score is written in 2/4 time and consists of three systems. Each system has a Cantor part and a Chorus part. The lyrics are in Ewe. A large watermark of the University of Ghana crest is visible in the background.

**System 1:**  
Cantor: Ye wor gyac —  
Chorus: ye wor gyac — ye wor

**System 2:**  
Can: (Musical notation)  
Chr: gyac — Adza te kpor wor gyac A dza mon su ro — e ye

**System 3:**  
Can: (Musical notation)  
Chr: de no yee o bi a kae meo — pa

APPENDIX 37

YAWO

The musical score for 'YAWO' is presented in three systems. Each system consists of a Cantor part (top staff) and a Chorus part (bottom staff). The music is in 2/4 time with a key signature of one flat (Bb). The lyrics are written below the notes.

**System 1:**  
Cantor: Ya woe ya woe ya woe ya woe ya woe ya woe ya woe ya woe  
Chorus: Ya woe ya woe

**System 2:**  
Cantor: ya woe ya woe ya woe ya woe a gya  
Chorus: ya woe ya woe ya woe ya woe ya woe ya woe

**System 3:**  
Cantor: (Musical notation only, no lyrics)  
Chorus: ya woe ya woe ya woe ya woe



APPENDIX 38

**YENSUN DAE (Court music)**

The musical score is written in 2/4 time with a key signature of one flat (Bb). It consists of four staves:

- Cantor:** The first staff, with lyrics "Yen nti naa ye sum dae o".
- Chorus:** The second staff, with lyrics "yem nyi naa ye sum dae o yem nyi".
- Can:** The third staff, starting with a measure rest marked with a '7' above it.
- Chr:** The fourth staff, with lyrics "naa ye sum dae o a dae o".



APPENDIX 39

# YENTEM YENKOE

$\text{♩} = 100$

Cantor

Yen-tem yen-koe.      yentem yen koe

Chorus

5      3

yen tem yen koe a gya fre me me kon ma bao      na na

yen - tem yen koe

8

fre me me kon ma bao

yen - tem yen koe.

APPENDIX 40

**ZI KPO**

The musical score is written in 2/4 time and consists of four systems. The first system features a Cantor part with the lyrics "Zi kpo ne mi yie na mi yie loo" and a Chorus part with the lyrics "zi kpo ne mi yie na". The second system starts at measure 8, with the Cantor part singing "zi kpo ne mi yie lo" and the Chorus part singing "zi kpo ne mi yie" followed by "zi kpo ne mi yie na tsi". The third system starts at measure 17, with the Cantor part silent and the Chorus part singing "kor dor dor zi kpo ne mi yie". The score includes a large watermark of the University of Ghana crest and the motto "INTEGRI PROCEDAMUS" in the background.