

UNIVERSITY OF GHANA, LEGON
SCHOOL OF GRADUATE STUDIES

AN ETHNOMUSICOLOGICAL STUDY OF KINAACHOD MUSIC IN GHANA



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**THIS THESIS IS SUBMITTED TO THE UNIVERSITY OF GHANA, LEGON IN
PARTIAL FULFILLMENT OF THE REQUIREMENT FOR THE AWARD OF
DOCTOR OF PHILOSOPHY IN MUSIC DEGREE**

DEPARTMENT OF MUSIC



SEPTEMBER, 2024

DECLARATION

I, Mawusi Foster Eddison, hereby declare that this thesis is my own work produced from research undertaken under supervision and that all the sources that I have used or quoted have been indicated and acknowledged by means of complete references. It has not been submitted before for any degree or examination in any other university. I accept full responsibility for any error in the work and the bearing in which it has taken.

MAWUSI FOSTER EDDISON

Signature:.....

Date:.....



CERTIFICATION

We, the undersigned, certify that we have read through this research work and recommend it to the Academic Board of the Graduate School of University of Ghana (UG) for the acceptance of this dissertation entitled “Ethnomusicological Study of Kinaachonj Music in Ghana”, written and submitted by Mawusi Foster Eddison (10016084) in partial fulfillment of the requirements for the award of Doctor of Philosophy degree in Ethnomusicology.

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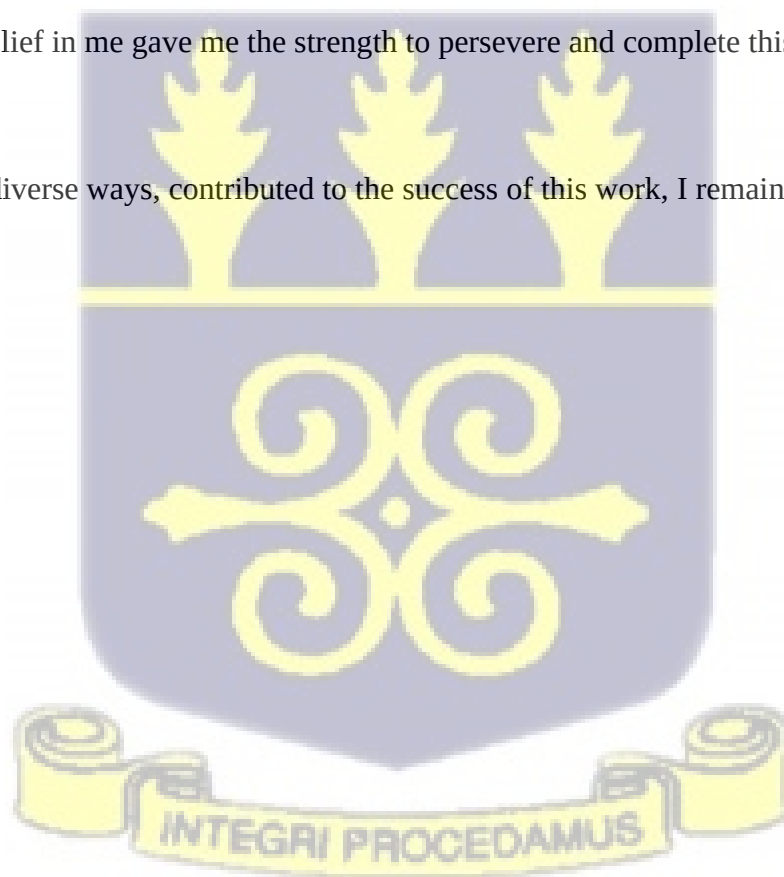
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DEDICATION

I dedicate this research work to my family:

Mrs. Misper Cynthia Mawusi

Joy Sefakor Mawusi

Delali Ernest Mawusi

Aseye Yvonne Mawusi

Elikem Kingsley Mawusi



ABSTRACT

This research provides a comprehensive ethnomusicological study of Kinaachon music in Ghana, examining its historical roots, distinctive musical elements, social roles, and place within the broader Ghanaian music traditions. Kinaachon, a traditional music form of the Konkomba people in Northern Ghana, is explored through detailed fieldwork, including interviews, observations, and performance analysis. The study reveals that Kinaachon music serves as a crucial medium for preserving cultural values and communal identity, thereby playing a fundamental role in various social functions such as ceremonies, communal gatherings, and educational settings. The research highlights the exceptional musical characteristics of Kinaachon, including its complex polyrhythms, call-and-response patterns, and distinctive instrumental resources. Additionally, the study situates Kinaachon within the ecology of Ghanaian music traditions to demonstrate its interaction with and influence on other musical forms while emphasizing the importance of preserving diverse musical practices. The findings also underscore the efforts of cultural organisations and community groups dedicated to the preservation and revitalisation of Kinaachon through a strong commitment to maintaining cultural heritage amidst modernisation. The research concludes that Kinaachon music not only maintains its cultural significance but also adapts to contemporary contexts through active community engagement and preservation efforts. This research, therefore, contributes to the understanding of Ghanaian cultural heritage and offers valuable insights for the preservation and study of traditional music forms.

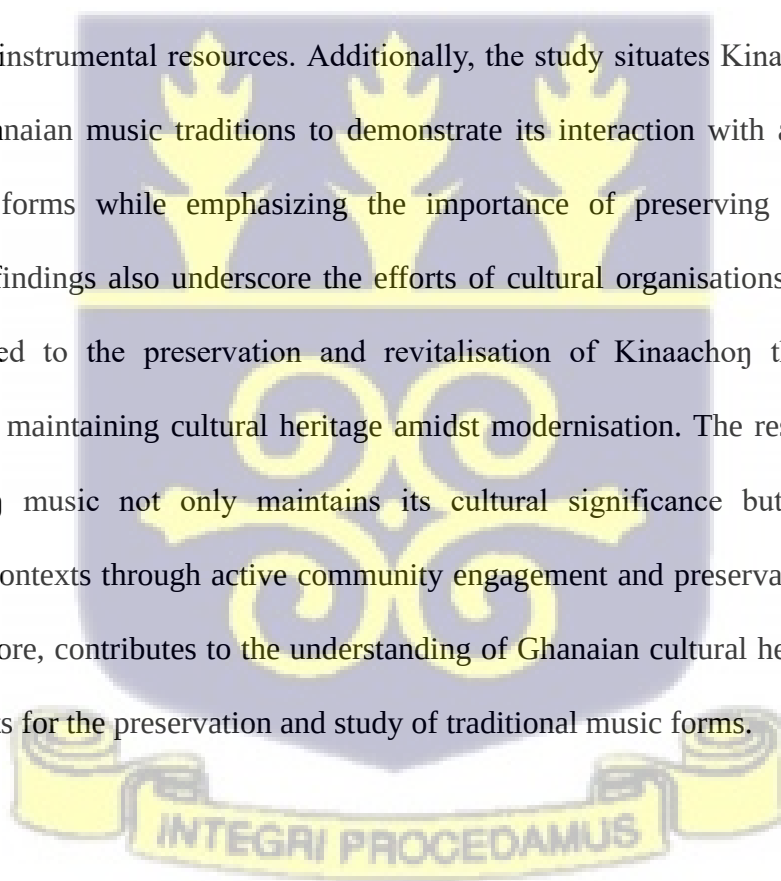


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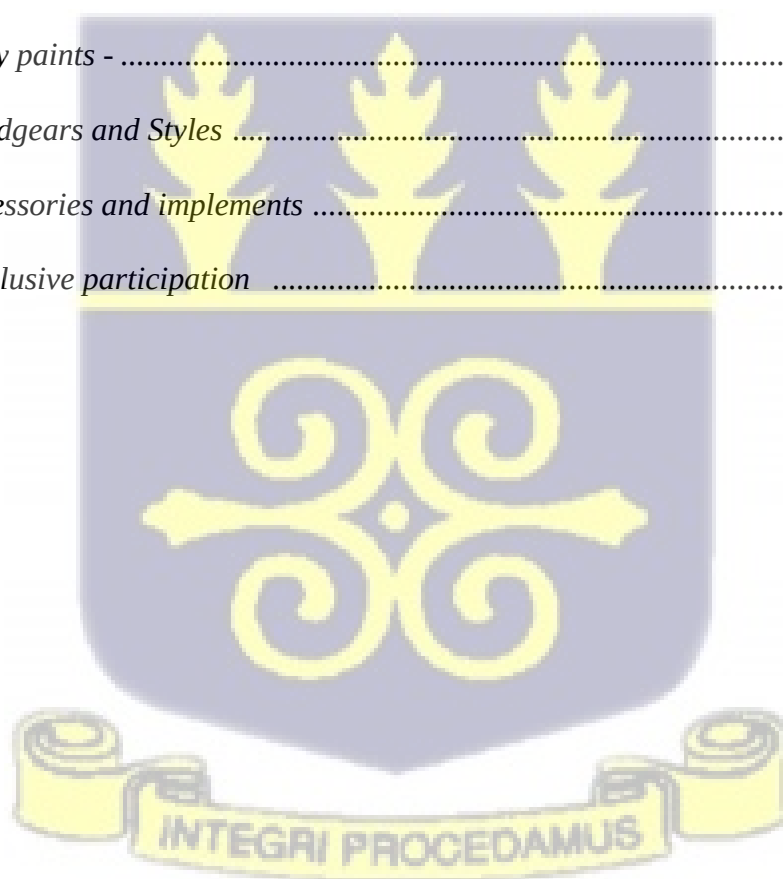
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CHAPTER ONE

INTRODUCTION

1.1. Background of the Study

Music in Ghana is a vibrant and important aspect of the country's cultural identity. It reflects diverse ethnic compositions and the rich historical heritage of the Sub-Saharan nation in West Africa. Each ethnic group, such as the Akan, Ewe, Ga, Dagomba, and Konkomba, has developed its own distinctive musical traditions, characterised by rhythms, instruments, and styles. Traditional Ghanaian music often serves various social, religious, and political functions, playing a central role in ceremonies, festivals, storytelling, and communal activities (Collins, 2004). The music scene in Ghana has also evolved significantly over time, incorporating influences from both African and Western musical styles. The colonial and post-colonial periods saw the introduction of new musical forms such as highlife, which blends traditional African rhythms with Western instruments and melodies (Shiple, 2013; Collins, 2018). Highlife music became immensely popular and laid the groundwork for other contemporary genres like hiplife, which combines highlife with hip-hop and rap elements (Shiple, 2013; Collins, 2018).

Despite the growing popularity of modern music genres, traditional music remains a vital part of Ghana's cultural fabric, continuously influencing contemporary music and being celebrated in national and international arenas. Efforts to preserve and promote traditional music through ethnomusicological research, cultural festivals, and educational programmes are aimed to ensure that these rich musical traditions continue to thrive amidst the changing cultural landscape (Charry, 2018). In Northern Ghana, traditional music is an essential part of the region's cultural heritage. It encompasses a wide range of musical styles and traditions that are intricately woven into the social and cultural fabric of many different ethnic groupings, including the Dagomba, Mamprusi, Gonja, and Konkomba. This music serves a

variety of purposes; it bolsters religious and ceremonial activities, commemorates community events, and serves as a vehicle for the telling of historical narratives. Historically, Northern Ghana was part of several powerful pre-colonial states and kingdoms, such as the Kingdom of Dagbon and the Mamprusi Kingdom, which have significantly influenced the region's cultural practices. Music in this region often reflects the hierarchical and social structures of these societies (Nketia, 1974).

Konkomba is one of the minority ethnic groups whose primary habitation cut across almost four political and administrative regions in Ghana. However, the majority of Konkomba communities are predominantly found in the Northern region. Their history is characterised by a mix of cultural, social, and political developments that have shaped their identity over time. The people are traditionally agrarian, relying on subsistence farming as a fundamental aspect of their livelihoods. They have maintained a distinct linguistic and cultural heritage, encompassing unique rituals, music, and other art forms. They perform different types of music such as *Kinachon*, *Icha*, *Ngeen*, *Tibaln*, and *Ilen-tiin*. *Kinaachon*, a genre deeply embedded within the cultural fabric of Konkomba society, seems to hold the key to unravelling the essence of a people's identity, history, and artistic expression. In different societies and communities including the Konkomba, musical traditions, genres, and styles are passed down through generations. These musical elements carry the essence of a people's heritage, helping to maintain a sense of continuity with their ancestors as well as preserving and conveying historical narratives that might otherwise be lost.

As traditional music, well-rooted in the cultural practices of specific communities within Ghana, *Kinaachon* music seemingly carries the potential to provide a profound understandings into how music shapes and is shaped by the social, historical, and spiritual dimensions of people's lives. According to Corrigan and Schellenberg (2013), it has a special ability to evoke emotions and sentiments that words alone might struggle to convey, “the available evidence reveals that music is capable of conveying as well as inducing a wide

range of emotions in listeners” (Corrigall & Schellenberg, 2013, p. 316). Different cultures such as the Konkomba, have distinctive musical scales, rhythms, and melodies that can express a wide range of emotions, from joy and celebration to sorrow and mourning. This emotional depth provides insight into the psyche of a people. Traditional music, therefore, can bridge gaps between generations and cultures vis-a-vis a unifying force that connects people from various backgrounds through shared experiences and emotions. Even when language barriers exist, the emotional resonance of music can foster a sense of unity and understanding. Over time, music evolves in response to changing cultural, social, and technological landscapes. The adaptation of musical styles, therefore, provides insights into how a society responds to external influences and how it assimilates or resists change while still preserving its core cultural values. Mukhitdenova (2016), indicates:

Culture has something specific: quality distinctness of the spiritual life of the nation accumulated over centuries, embodied in specific traditions, values. Many features of the ethnic group life (instruments and manufacturing practices, decorum rules, traditional clothes, etc.) eventually get to lose the national color, and only art, in particular the musical art, remains national, while retaining ethnic identity even in foreign cultural influences (p.3203).

The above reference explores the notion of cultural distinctiveness and its preservation within a nation's spiritual and artistic expressions. It suggests that culture encompasses the unique qualities and distinct characteristics of a nation's spiritual life, which have been developed and refined over centuries. These characteristics are manifested in specific traditions, values, and practices. It therefore pointed out the tendency for certain aspects of ethnic group life, such as instruments, manufacturing practices, and traditional attire, to lose their distinctive national characteristics over time, often as a result of globalization or assimilation. However, it asserts that art, particularly musical art, is an exception to this trend. Despite external influences, musical art is portrayed as a resilient aspect of culture that maintains and expresses ethnic identity, thereby preserving a nation's inimitable cultural essence. The emphasis is on the enduring nature of musical art as a cultural element that remains

intrinsically tied to its ethnic origins, even when exposed to foreign cultural influences. The assertion therefore shows music's capacity to reflect and retain the core identity of a nation or ethnic group, distinguishing it from other cultural elements that may become homogenised over time.

The creativity and innovation in this type of music offer a glimpse into people's artistic capacity. In other words, different musical genres, instruments, and techniques showcase the unique artistic sensibilities of culture, reflecting their creativity, craftsmanship, and imagination. Therefore, traditional music for that matter Kinaachon is expected to often carry within its knowledge of local ecology, traditions, rituals, and practices. In contemporary Konkomba society, Kinaachon music continues to be cherished and practiced, albeit alongside influences from modernisation and globalisation. Despite these challenges, efforts to preserve and promote traditional Konkomba music, such as Kinaachon, are evident. Initiatives range from organising cultural festivals dedicated to showcasing traditional music to implementing educational programmes aimed at transmitting musical knowledge to younger generations. However, it is noteworthy that despite these efforts, there remains a gap in the documentation and scholarly exploration of Kinaachon music. Much of the richness and complexity of this genre has yet to be fully captured and documented. Therefore, further research and documentation are essential to ensure the preservation and appreciation of Kinaachon music for future generations and to enrich the understanding of Konkomba musical traditions.

1.2. Statement of the Problem

The Konkomba people place great value on Kinaachon, the traditional music essential for storytelling, fostering community, and transmitting oral history and ancestral knowledge. The community's ideals, beliefs, and collective identity are reflected and reinforced by Kinaachon's role in numerous ceremonies and rituals. Despite Ghana's rich cultural diversity

and musical heritage, there is a noticeable gap in scholarly attention from an ethnomusicological perspective. This gap is significant given the extensive focus on the music of other ethnic groups such as the Akan, Ewe, and Dagomba in Ghana. For example, studies by Nketia (1992), Agawu (2016) and Dor (2022) have extensively documented the musical traditions of the Akan and Ewe people, highlighting their complex rhythms and social functions, while Phyfferoen (2016), Angulu Hudu (2023) as well as Ibrahim, Alhassan, and Diedong (2023), have explored the rich drumming traditions of the Dagomba. Kinaachon music appears to have received little scholarly attention, which pushes it to the sidelines of larger intellectual conversations about Ghanaian music.

This research, therefore, seeks to address this gap by investigating various dimensions of Kinaachon music, including its historical evolution, socio-cultural significance, musical characteristics, and its role in community life within the broader context of Ghanaian music traditions.

1.3. Research Questions

- i. How did Kinaachon music evolve in Ghana?
- ii. What are the expressive qualities and stylistic features of Kinaachon music in cultural and social functions among the Konkomba people
- iii. How does Kinaachon music contribute to the socio-cultural fabric of the communities where it is practised?
- iv. How does Kinaachon music fit into the broader context of traditional Ghanaian music?

1.4. Research Objectives

The study intends to:

- i. Explore the historical roots and evolution of Kinaachon music in Ghana.

- ii. Identify and discuss the expressive qualities and stylistic features of Kinaachon music in relation to its cultural and social functions.
- iii. Investigate the role of Kinaachon music in the selected communities where it is practised.
- iv. Situate Kinaachon music within the ecology of Ghanaian music traditions.

1.5. Scope of the Study

The study focuses specifically on Kinaachon music as practised among the Konkomba people in the Northern Region of Ghana. It covers Konkomba communities such as Saboba, Nalongni, Dipa, Gulnyasi, Lepusi [See maps in Fig, 1&2] and the cultural contexts where Kinaachon music is present, thereby providing a comprehensive overview of its diversity and variations. This involves fieldwork and engagement with Kinaachon musicians, practitioners, and communities in different Konkomba communities specifically Saboba district and Nanumba North Municipality in the Northern region of Ghana. The research delves into the historical roots of Kinaachon music, tracing its origins and development over time. This includes investigating how Kinaachon music has been influenced by historical events, migration, trade, and interactions with neighbouring cultures. The study's scope includes exploring the role of Kinaachon music in different aspects of Konkomba culture, including ceremonies, rituals, social gatherings, and everyday life. It investigates how this music reflects and reinforces social identities, values, and belief systems. It further addresses challenges related to the preservation and transmission of Kinaachon music in the modern era as well as strategies for its sustenance.

1.6. Significance of the Study

The goal of the study was to shed light on the early influences and historical foundations of Kinaachon music, as well as to explain its development. It is hoped that the procedure help preserve historical accounts and oral traditions related to Kinaachon music.

Historical document analysis aids in tracking the development of Kinaachon music, enabling the identification of significant occasions and figures that have influenced its course. Significantly, this goal is to assist in laying the groundwork for future scholars to comprehend the social and cultural forces that have shaped Kinaachon music over time.

Second, a thorough understanding of how Kinaachon music is incorporated into the daily routines and cultural customs of the communities being studied is assumed by the study. The researcher can observe firsthand the social contexts in which Kinaachon music is performed and its effects on community dynamics through participant observations, which is in keeping with the integration process. Therefore, analysing the place of Kinaachon music in community life can help advance knowledge of its socio-cultural significance by highlighting the music's significance beyond aesthetics. This is anticipated to make it easier to record living customs and contribute to the preservation of Kinaachon music's cultural legacy for future generations.

The Konkomba people, as an ethnic minority within Ghana, navigate composite majority-minority ethnic relations that influence and are influenced by their musical traditions. This study also explores how these dynamics are reflected in and shaped by Kinaachon music. Moreover, given the predominance of studies on the music of other major ethnic groups, this research underscores the necessity of diversifying academic inquiry to include the rich and varied musical traditions of all Ghanaian ethnic groups. Therefore, a detailed analysis of musical elements provides an understanding of the unique characteristics that define Kinaachon music as a distinct genre. The comprehension of the musical structures and features contributes to the appreciation and classification of Kinaachon music within the broader spectrum of musical genres. Comparative analysis with other Ghanaian musical genres enhances the understanding of musical diversity within the cultural landscape and hence serves as a foundation for identifying patterns, variations, and innovations within Kinaachon music, informing further discussions on its evolution.

Finally, in the course of contributing to the documentation, appreciation, and conservation of Kinaachon music, this study not only aims to enrich the broader field of ethnomusicology but also seeks to honour and preserve an essential part of Ghana's cultural heritage. Through a comprehensive examination of Kinaachon music, the research endeavours to foster a deeper understanding and appreciation of the diversity within Ghanaian music traditions and to highlight the significance of including marginalised voices and traditions in scholarly discourse. Therefore, establishing Kinaachon music's place in Ghana's cultural legacy requires placing it within the larger framework of the country's musical traditions. Once more, the findings' documentation fills a gap in the body of knowledge already known in the field of ethnomusicology by focusing on Kinaachon music. Researchers can find links, influences, and interactions between Kinaachon music and other genres by placing the music within the broader context of Ghanaian musical traditions. This helps to increase the visibility of Kinaachon music in scholarly and cultural discourse and increases the likelihood that it will be appreciated and preserved.

1.7. Methodology

The study rode on a qualitative mode of inquiry. These included (1) fieldwork for primary data collection, (2) library and archival research for secondary data collection, and (3) data analysis and interpretation.

The fieldwork was employed for primary data collection. This included participant observation, where researchers immersed themselves in the environment they were studying to observe and engage in the daily activities and rituals of the community. This method allowed the researcher to deeply understand the cultural context and the behaviours associated with the subject of study. For example, the researcher joined a local musical group, participated in rehearsals, and attended performances to understand the role of music in that

community's social and cultural life (Grossoehme, 2014; Hennink, Hutter & Bailey, 2020; Hesse-Biber & Leavy, 2010).

Second, library and archival research was conducted for secondary data collection. This involved examining historical documents, manuscripts, photographs, and previous research to gather background information and contextualise the primary data (Walliman, 2017). Accessing archives, libraries, and online databases was important in this process. The researcher reviewed historical records of previous ethnographic studies and archival audio recordings to understand the evolution of a Kinaachon music genre. A thorough literature review was also done to analyse academic papers, books, and articles that provided theoretical and empirical understandings (Vartanian, 2010).

Third, data analysis and interpretation involved thematic analysis, where patterns and themes within the collected data were identified. Coding the data and grouping it into categories that reflected significant aspects of the research question was a key part of this study (Coffey, 2014). For example, coding interviews and observation transcripts to identify common themes related to the cultural importance of Kinaachon music in community identity and social cohesion was approached. Narrative analysis was also employed, examining the stories and accounts provided by participants to understand how they constructed meaning and identity through their experiences (Peel, 2020; Terry & Hayfield, 2020). This was done through analysing musicians' narratives about their journeys and the challenges they faced in preserving traditional music in a modern context. Lastly, triangulation, using multiple data sources and methods to cross-verify findings, ensured the strength of the research.

1.8. Research Design

This study used a hybrid research design that combined historical analysis and ethnography. Ethnography is the methodical study of individuals and cultures from the subject's perspective, frequently using immersive and interactive techniques like interviews

and field observations (Hammersley & Atkinson, 2019). This methodology facilitated a comprehensive and qualitative comprehension of the social dynamics, behaviours, and meanings prevalent in the researched group. The study involved well-planned and ordered ethnographic investigations into finding the meaning of individual or societal musical opinions and experiences to understand the phenomenon from the participants' viewpoint without causing change to particular institutional and social contexts (Shank, 2002). I decided to use the ethnographic research approach because the research involved studying the beliefs, social interactions, and behaviours of small societies such as Konkomba communities, involving participation and observation over some time through the interpretation of the data collected (Denzin & Lincoln, 2011).

Comparatively, historical analysis looks at historical occurrences, settings, and phenomena to comprehend how they change and affect society over time (Tosh, 2015). In order to reconstruct and understand historical narratives, this technique depends on the critical examination of primary and secondary sources, including documents, archival records, and other historical artefacts. The study required historical analysis because it gave a wider perspective, placing present occurrences within a chain of historical processes and illuminating how circumstances had changed over time. Through the study of past data, the researcher discerned patterns and trends, unearthed causes and consequences, and investigated the development of concepts, establishments, and methodologies. Integrating historical analysis with other research methodologies, such as ethnography, researchers therefore provided a richer, multi-dimensional understanding of the subject. This combination revealed how historical contexts shaped contemporary social phenomena and provided a more comprehensive and informed perspective.

1.9. Method of data collection

The following research instruments were used for data collection:

1.9.1. Observation

Observation is a fundamental instrument in ethnomusicological research, serving as a powerful tool for understanding and documenting the complex and multifaceted nature of music within various cultural contexts. Ethnomusicology, as a discipline, explores the intersection of music, culture, and society, and observation plays a crucial role in facilitating this exploration. This methodological approach has been championed by renowned ethnomusicologists.

Merriam (1964), in his seminal work, emphasized the importance of participant observation and fieldwork in understanding the cultural dimensions of music. His ideas laid the foundation for many ethnomusicological research practices. John Blacking's work explored the significance of observation in studying music's role in human life, drawing attention to the cultural context and social functions of music (Blacking, 1973, 1989). One cannot forget Steven Feld's research which exemplifies the use of participant-observation and the importance of capturing the sensory aspects of music within its cultural context (Feld, 2012). In any case, Bruno Nettl's provides a comprehensive overview of key issues in ethnomusicological research, including the role of observation and fieldwork as well as Timothy Rice explores various research methods in ethnomusicology, including participant observation, and discusses their relevance in understanding music within cultures (Nettl, 2005, Rice, 2003). These scholars and their works serve as a starting point for a better exploration of the role of observation in ethnomusicological research.

Contextually, observation as a tool for data collection allows researchers to immerse themselves in the cultural and social contexts in which music is performed and appreciated.

This understanding guided the researcher's presence in the field and provided a deeper understanding of the nuances, traditions, perceptions, and rituals surrounding Kinaachon music within the Konkomba communities observed. Many musical traditions such as Kinaachon are orally transmitted and might lack written documentation. To uncover

unwritten knowledge, observation provided access to the unwritten knowledge embedded in music and its performance, such as musical techniques, improvisation practices, and the role of music in daily life of which this research sought and benefited. This was done by observing the performances of groups and specific individuals (Poulakis, 2014).

Participant-Observation involves actively participating in musical events and rituals. Through this approach, the study finds a more immersive experience and, a deeper understanding of the music, hence, enabling the researcher to build consensus and rapport with the individuals and communities that were studied. This further engages the researcher to capture the emotional, social, and cultural dimensions of music that might not have been readily expressed in words such as body language, facial expressions, and audience reactions that provide rich insights. In this study, observation was instrumental in preserving seemingly endangered musical traditions through documenting performances, rituals, and musical practices to contribute to the safeguarding of cultural heritage for future generations.

Ethnomusicologists engage observation with sensitivity and ethical awareness thereby respecting the communities they study, obtaining informed consent, and addressing issues of representation and power dynamics. Observation is therefore not without its challenges. Researchers need to navigate their own subjectivity and biases when interpreting what they observe. Additionally, language barriers and cultural differences impact the accuracy and depth of observations. This study in the quest to overcome this subjectivity and biases, employed a combination of methods, including interviews, archival research, and audio-visual recordings, alongside observation. These complementary approaches helped create a more comprehensive and nuanced understanding of the music and its cultural context.

1.9.2. Interviews

Interviews were conducted with musicians, practitioners, audiences, and other stakeholders, allowing me to explore diverse viewpoints and narratives. Interviews served as

a means to capture oral histories and narratives associated with Kinaachon music through open-ended questions and dialogue.

I conducted face-to-face interviews with some community leaders such as Tanyan Tingbangnan, Justice Manfodo, Daniel Torchey, Kaboja Talon Daniel, John Bingnan, and Peter Malikpo Kobin; group leaders, and local performers from the various sampled Konkomba communities during the fieldwork using purposive sampling. This was done in English language and interpreted into Likpakpaln for my interviewees. The formal and informal interviews that were conducted were based on the preferences of the participants. The central issues that cut across the interviews include Kinaachon as traditional music, its functionality, and aesthetics in the cultural phenomena. I also interacted with some scholars of ethnomusicology such as John Collins, Avorgbedor, Austin Emielu, Adwoa Arhine, and Fiagbedzi in the University of Ghana, Legon within the research period in order to ascertain the intricacies embedded in traditional music and culture in academic discourse.

In the cultural context, the interviews assisted in shedding light on the rituals, ceremonies, and practices surrounding the phenomenon, unveiling the cultural meanings and function. This, therefore, offers a platform for participants to express their connections to the music through emotions, memories, and individual interpretations, providing a holistic view of Kinaachon's impact on people's lives (Seroussi & Shelemay, 2000).

Like the observation, the approach to interviews must take cognizance of sensitivity and ethical considerations as a challenge. It must be approached with informed consent, addressing issues of representation, and respecting cultural protocols which are essential to conducting ethical interviews. Incorporating interviews into this research enriched the understanding of music as a cultural phenomenon and strengthened the connections between music, society, and individuals. Researchers who conduct interviews with cultural sensitivity and respect can contribute valuable insights to the field of ethnomusicology (Oba, 2007).

1.9.3. Participation

Participation is an indispensable tool in ethnomusicological research, allowing scholars to gain a deeper, more holistic understanding of musical traditions and their cultural contexts. Hood (1971), Blacking (1995), Small (1998), Becker (2004), and Rice (2003) underscore the significance of participation in bridging the gap between researcher and subject, unveiling the social and emotional dimensions of music, and upholding ethical principles in the field. As ethnomusicologists continue to engage with diverse musical cultures, participation remains a powerful means of insight and connection.

One of the earliest discussions of participation in ethnomusicology can be traced back to Merriam (1964) who emphasized the importance of active engagement with musicmaking communities, advocating for the immersive experience of music as a means to comprehend its cultural significance. Participation in ethnomusicological research can take various forms, including participant observation, music-making, and collaborative fieldwork. The concept of "deep hanging out," (an informal social interaction where you spend time with people in non-work settings so they will see you as a co-worker and not an outsider) introduced by Geertz (1998) in his anthropological writings exemplifies and resonates in ethnomusicology. The phenomenon appreciates the researcher submerging within a music community in order to grasp the nuances of music's role in social and cultural practices. Through active involvement, the researcher was able to illuminate how music education contributes to identity formation and social cohesion. The researcher actively participated in community performances, particularly through music-making. The role of technology in ethnomusicological participation has evolved. Digital technologies have expanded the possibilities for remote participation and collaboration, enabling researcher to connect with global music communities. The study also explored the use of digital platforms to engage with some participants through the sharing of vital data through texts, videos, and audio for the process of triangulation.

1.9.4. Recordings

Recording is a crucial instrument in qualitative research, providing researchers with a means to capture, preserve, and analyse rich and nuanced data from various sources such as interviews, focus groups, observations, and more. Qualitatively, recording as a research instrument allows for the preservation of the richness and complexity of human communication. It captures not only the words spoken but also non-verbal cues, tone, and emotional contexts that may be lost in transcriptions. It ensures that the data collected remain accurate and unaltered, reducing the risk of recall bias or misinterpretation during the data transcription process (Creswell & Poth, 2017; Maxwell, 2013).

Resonating with Silverman's (2015) assertion, the researcher used Audio or video recordings in the study to enhance transparency, with the expectation that the phenomenon would enable other researchers to verify interpretations, fostering trustworthiness and rigour.

Additionally, to enhance the concept of 'immersing in the data' during transcription and analysis, the recording provided the researcher with an enabling environment for a deeper understanding of participants' experiences and perspectives (Flick, 2018). This study also anticipated some biases from researcher subjectivity; therefore, it engaged recording to minimize the risk of researchers' subjective interpretations, as it allowed for multiple coders to independently analyze the same data (Miles & Huberman, 1994). The participants in the study, as a way of triangulation, validated the accuracy of transcriptions and interpretations of data. The audio-visual recordings taken by the researcher during the fieldwork served as the best medium for enhancing the validity of the research data (Saldana, 2015).

Like many other ethnographic research, recording is no exception to myriads of challenges. According to Bryman (2016), there are ethical concerns a researcher must draw from. Bryman believes that the researchers must obtain informed consent from participants, ensure confidentiality, and be sensitive to the potential harm that recordings might cause. Gibson and Brown (2009) also reiterate that technical glitches, such as poor audio quality or

equipment failure, can compromise the reliability of recorded data, while Silverman (2015) cautions researchers to be mindful of managing and storing large volumes of audio or video data can be challenging, requiring careful organization and secure storage. However, this study, in line with ethical guidelines such as the American Psychological Association's (APA) Code of Ethics, employed the importance of informed consent, confidentiality, and protection of participants' privacy during and through the use of recordings (APA, 2017). The researcher therefore considered the potential emotional or psychological impact on participants and provided appropriate debriefing and support (Bryman, 2016).

In this study, recordings were employed as a crucial tool for documenting fieldwork interactions and preserving the authenticity of participants' voices and experiences. Audio and video recordings were taken during interviews, musical performances, and communal activities to capture verbal expressions, tonal variations, and non-verbal cues that might otherwise be lost through note-taking alone. These recordings provided a rich and detailed dataset that enhanced the accuracy of transcription and allowed for multiple rounds of review during data analysis.

The use of recordings further supported **triangulation** by enabling comparison between transcribed data, field notes, and direct observations. This process minimized the risk of researcher bias by allowing other coders to independently verify and analyze the same material, ensuring reliability and consistency in interpretation. Moreover, recordings served as a memory aid, giving the researcher the opportunity to revisit conversations and performances in order to contextualize emerging themes more effectively.

In line with ethical guidelines, informed consent was obtained from participants prior to any recording. The researcher ensured confidentiality and protected participants' privacy by anonymizing recorded data and securely storing files in password-protected devices. Sensitive segments that could potentially expose participants were either excluded from direct quotation or handled with strict caution.

Ultimately, recordings functioned not only as a technical tool but also as an integral methodological resource that deepened the ethnographic immersion, safeguarded the credibility of the research findings, and enriched the interpretation of Kinaachon music within its social and cultural contexts.

1.9.5. Library and Archival Research

The library and archival research are essential components of academic pursuits, providing valuable insights and information that contribute to the advancement of knowledge across various disciplines. These paradigms involve exploring a vast array of resources, from books and scholarly articles to manuscripts, letters, photographs, and other primary sources. These sources significantly offer a rich textile of information that allows researchers to delve deep into the past, uncovering hidden narratives, analyzing historical events, and gaining insights into the lives of individuals and societies (Cook, 2013). For instance, historians and scholars of past events often rely on archival documents to piece together the intricacies of past events, shedding light on the motivations, challenges, and outcomes that have shaped our world.

This study, therefore, reviewed the literature in two critical areas: The first concern deals with anthropological, ethnomusicological, historical, and socio-cultural paradigms of scholarly works on the Konkomba in particular and Ghana in general. Among these works, I have reviewed Kuwor (2013), Kachim (2019), Salifu (2018), Nketia, (1974), Emielu and Donkor (2021), Collins (2004), Agawu (2003), Ahadzi (2008), Arhin (2010), Asamoah-Gyadu (2014) and Asante (2014). Advertently, these works offer a considerable overview of the Konkomba culture in Northern Ghana. They offer a wide-ranging mode of study into the traditional and the contemporary socio-political and economic life of the Konkomba, including their history, location, occupation, religious practices, kinship or lineage system, and the effects of contemporary changes on their social, economic, and political systems

(Kuwor, 2013). They also provide insight into the interlinkages between history, and social processes and an in-depth understanding of the creation, performance, and perception of Konkomba music culture.

The second category of literature encapsulates the conceptual view of music as and in culture, aesthetics, heritage, identity, and representation. In this case, Titon (2008) and Stokes (2004), provide a vivid and comprehensive overview of contextualising music in culture as an identity embodiment. Nettl (2005), Rice (2003), and Merriam (1964) on the other hand express an explicit understanding of the concept of ethnomusicology; its principles and approaches. Turino (2008) and Yanney (2012) try to unfold the heritage and representation of music through the lens of sociocultural, political, and context analysis. Cooper, (1988) in Kuwor (2013),

A literature review alone does not constitute primary scholarship ... In view of the fact that Anlo-Ewe primary material is largely verbal and still remains in oral tradition, I employ the above literature to provide an empirical, theoretical and analytical framework within which my result is presented in detail (p. 21).

The statement above emphasizes the distinction between primary and secondary sources in scholarly work, particularly in the context of Anlo-Ewe studies. It acknowledges that a literature review, comprised of secondary sources, does not by itself represent original scholarship. Instead, the author has used these secondary sources to support and validate their primary materials, which are mainly derived from oral traditions.

In this research, library and archival study played a central role in complementing the fieldwork and strengthening the credibility of findings. The library provided access to scholarly works, including books, journal articles, theses, and dissertations, which offered both theoretical and empirical foundations for understanding Konkomba culture and Kinaachon music. These materials enabled the researcher to situate the study within broader academic discourses in anthropology, ethnomusicology, and cultural studies. By engaging

with existing scholarship, the study established connections between past and contemporary perspectives, while identifying gaps that this research sought to address.

Archival sources, including historical documents, manuscripts, and audio-visual collections, were equally important. Records such as earlier ethnographic accounts, church mission reports, colonial administrative writings, and preserved musical recordings were consulted to trace the historical evolution of Kinaachon music. These archival materials provided insights into how traditional music practices have been influenced by socio-political and religious transformations over time.

The integration of both library and archival research allowed the study to validate and contextualize oral narratives and field observations. In particular, reviewing existing works on African musicology and Konkomba socio-cultural practices helped the researcher interpret primary data within a wider historical and scholarly framework. Moreover, archival sound recordings and documented field reports offered comparative material, enabling the identification of continuities and changes in performance practices, symbolism, and cultural meanings attached to Kinaachon music.

Thus, library and archival research did not merely provide background knowledge but functioned as an essential methodological tool for triangulation, ensuring that the findings of the study were historically grounded, theoretically informed, and contextually relevant.

1.9.6. Data Analysis and Interpretation

In qualitative research, the process of data analysis and interpretation is critical for deriving meaningful insights from the collected data. It involves transforming raw data into a coherent and understandable narrative that contributes to the overall research objectives. This research adopted a thematic analysis approach for identifying and analysing recurring patterns and themes within the data. According to Braun and Clarke (2006), the thematic analysis approach is not merely a technical exercise but a process of sense-making, involving both

inductive and deductive thinking. This approach allows researchers to uncover underlying meanings, experiences, and perspectives that might otherwise remain hidden. The data analysis engages in careful examination of various forms of qualitative data, such as interviews, observations, field notes, and audio recordings. This process goes beyond surface-level interpretations and requires a deep appreciation of the socio-cultural intricacies surrounding musical practices. This research employed an inductive approach to data analysis, wherein theories and insights emerge from the data itself rather than being imposed a priori. This approach aligns with grounded theory methodology, which emphasizes building theory from the data through iterative processes of coding, constant comparison, and theoretical sampling (Charmaz, 2006).

It is important to recognise the challenges and limitations of qualitative data analysis in ethnomusicology. Cultural sensitivity is paramount, as misinterpretations or exoticisation of musical practices can lead to skewed understandings (Stokes, 1994). Qualitative data analysis often involves constructing narratives that explain the connections between various aspects of the music, its performers, and its audience. These narratives help convey a holistic understanding of the music's role within the community and its broader cultural implications. The analysis can be time-consuming and requires careful attention to detail. Interpreting nonverbal cues, understanding local metaphors, and translating cultural nuances can be challenging. Additionally, findings may be context-specific and not easily generalized. Therefore, this research acknowledged the context-specific nature of findings and cautiously approached the process of generalisations (Merriam, 1998).

In this research, the process of data analysis and interpretation was applied systematically to ensure that the findings reflected both the voices of participants and the broader socio-cultural context of Kinaachon music. After collecting data through interviews, participant observations, field notes, and audio-visual recordings, the material was first transcribed and organised for thematic analysis.

Following Braun and Clarke's (2006) framework, the researcher familiarised themselves with the data by repeatedly listening to recordings and reviewing field notes. Coding was then carried out, where recurring patterns, concepts, and cultural expressions were identified. These codes were subsequently grouped into broader themes that captured essential aspects of the research objectives — such as the role of Kinaachon music in identity formation, its connection to ritual and social cohesion, and its negotiation between tradition and modernity.

An inductive approach was used, allowing themes to emerge naturally from the data rather than imposing preconceived theories. This process aligned with grounded theory principles (Charmaz, 2006), as insights were refined through constant comparison of interview transcripts, observation notes, and archival sources. For example, narratives from musicians about their performance practices were compared with archival sound recordings, revealing continuities and changes in style and symbolism.

Reflexivity was central to the interpretation process. By acknowledging personal biases and positionality as a researcher, transparency was maintained in how meanings were constructed from the data (Finlay, 2002). Member checking was conducted, where participants were consulted to verify the accuracy of transcriptions and interpretations. Peer debriefing with academic colleagues further enhanced credibility, while triangulation across interviews, observations, and archival documents strengthened the validity of findings.

Interpretation in this study went beyond surface-level accounts to uncover layers of cultural symbolism embedded in music and performance. Musical aesthetics, such as rhythm, costume, and movement, were examined to understand how the community judged and valued performances. These insights illuminated how music communicated collective beliefs and values, and how it functioned as a medium of cultural continuity and adaptation.

Ultimately, the application of data analysis and interpretation in this research revealed the dynamic interplay between tradition and innovation within Kinaachon music, highlighting

its significance as both a cultural heritage and a living, evolving practice within Konkomba society.

1.10. Fieldwork Experience

Ethnomusicological fieldwork is a fundamental approach to studying music within its cultural context. It involves immersing oneself in the community being studied, participating in musical activities, and conducting interviews to gain a deeper understanding of the role music plays in people's lives. The fieldwork allows researchers to appreciate the intricate connections between music and its cultural surroundings. As Nettl (1983) emphasizes, studying music in its natural habitat is crucial for grasping the authentic meanings and functions of musical practices. Engaging in fieldwork fosters a unique opportunity to gain insights from the perspective of insiders – the community members themselves. In this regard, Timothy Rice, states: “Understanding that the results of their research depend on conversations they have with people in the field, ethnomusicologists have reflected on the implications of the identities they bring into the field on the research process” (Rice, 2003:17). Steven Feld's concept of "acoustemology" (1996) underscores how people's sonic experiences contribute to their understanding of the world. It requires constant reflection on the researcher's positionality and biases as well as the interpretive process that is enriched by acknowledging the researcher's subjectivity and the impact it has on data collection and analysis.

Through fieldwork, ethnomusicologists observe how music functions as a social practice. Blacking (1995) emphasized the importance of understanding music as a form of human expression deeply embedded in cultural dynamics, hence the selection of fieldwork for this research becomes appropriate. According to Rice (2003), ethical dilemmas arise when conducting research involving sensitive musical practices. By implication, Fieldwork must often involve building relationships with communities. This collaboration should be guided

by ethical considerations. Ethnomusicological fieldwork contributes to the documentation and preservation of musical traditions facing the threat of extinction (Becker, 2004).

In this study, fieldwork constitutes the primary source of information since materials for the study remain in oral traditions. The research was conducted in two separate districts of the Northern region of Ghana: Saboba and Nanumba North districts. The formal fieldwork was done between December 2020 and April 2022. The Saboba district was chosen because it is the ancestral home of the Konkomba in the Northern region as well as being a peri-urban area with dense interplay of social, religious, ceremonial, economic, and political contexts. The Nanumba North district is a host to many Konkomba communities that migrated from Saboba, the immediate ancestral home with a high sense of cultural experiences and preservation.

In the Saboba district, the fieldwork took me to Nalongni, one of the suburbs of Saboba, the historical home of the Konkomba people. According to the community leader, Tanyan Tingbangnan, one great grandfather known as Ipiin (meaning gift) founded Nalongni, the cradle of the Konkomba (Field). I collected first-hand data from Nalongni and Sanguli, as well as Dipa, Gulnyasi, Lepusi, and Bincheratanga in the Nanumba North district. In these communities, I employed observation, interview, and participation in the performance of Kinachon. I used audio-visual devices to document some of the performances in the local settings such as funerals, festivals as well and church gatherings. I also documented some activities using the field diary. Due to the language barrier encountered during my fieldwork, I employed the services of interpreters to facilitate effective communication and ensure accurate data collection. The medium of interpretation was from Likpakpaln to English. The two main interpreters were Mr. Silas Ntawan Kapue from Sanguli and Mr. Justice Mafando from Nalongni, all natives of Konkomba descent. The map below shows the aerial view of the Saboba and Nanumba North districts.

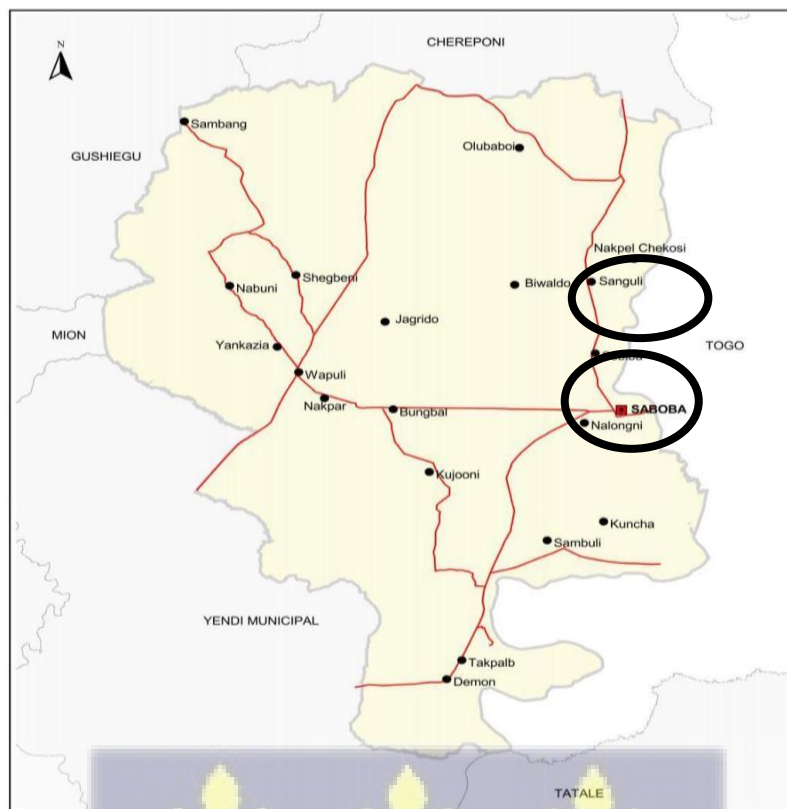


Figure 1: A Map showing the research area in the Soboba District of the Northern Region
Source: Ghana Statistical Service (GIS)

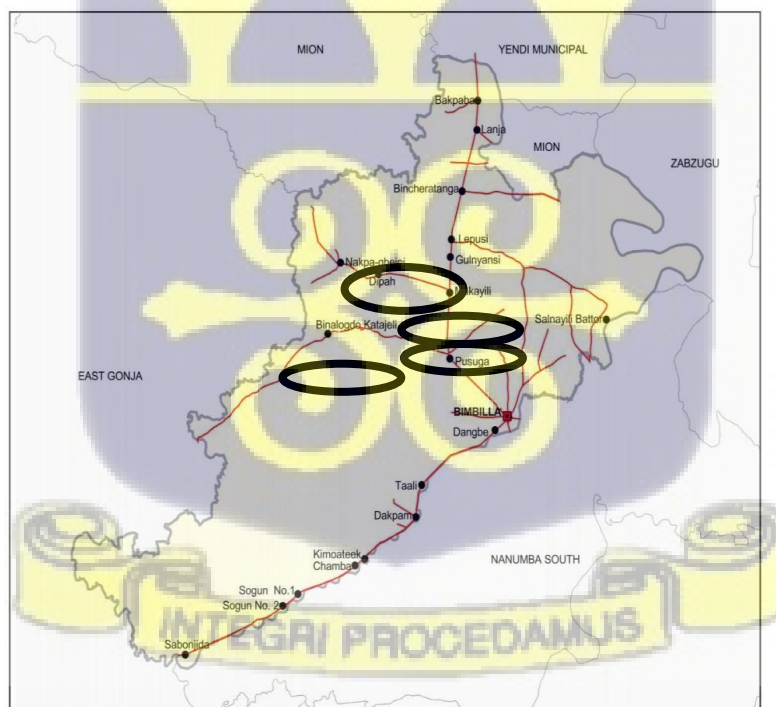


Figure 3 A Map showing the research area in the Nanumba North District of the Northern Region
Source: Ghana Statistical Service, GIS

Figure 4 A Map showing the research area in the Nanumba North District of the Northern Region

1.11. Ethical Issues

Qualitative research, particularly in ethnomusicology, involves several ethical issues that must be carefully considered and addressed to ensure the study is conducted responsibly and respectfully. One of the primary ethical considerations is obtaining informed consent from all participants involved in the study. This process involves clearly explaining the purpose of the research, the procedures involved, potential risks and benefits, and the participants' rights, including the right to withdraw from the study at any time without any consequences. This was done by the researcher through the introductory letter from the Department of Music, Legon. This was to ensure that participants are fully aware of what they are agreeing to maintain ethical standards in research

Another issue of concern is protecting the confidentiality and anonymity of participants. Researchers must ensure that personal information is not disclosed and that participants cannot be identified in any reports or publications resulting from the study. In order to achieve this, the researcher used pseudonyms and removed easily identifiable details from the data. This research, therefore deems to maintain confidentiality towards building trust between the researcher and participants as well as protecting participants from potential harm.

The research takes into consideration cultural sensitivity and respect which often involves working with diverse cultural groups. Researchers must approach their work with an understanding of cultural norms, values, and traditions, being mindful to respect local customs and practices, especially those related to music and performance. This research involves engaging with the community in a way that is respectful and considerate of their cultural context. Researchers also consider the potential impact of the study on the community. This includes assessing whether the research could cause any harm or disruption and ensuring that the community benefits from the research findings. This is achieved

through engaging with the community throughout the research process and seeking their input and feedback to mitigate negative impacts and foster positive relationships.

Other ethical issues that draw the attention of this research include exploitation. The researcher ensures that participants or the communities involved in the study are not exploited for personal gain. Therefore, each participant, group and community are recognised and credited appropriately for their contributions and ensuring that the research findings contribute positively to the community. Also, maintaining transparency and honesty in all aspects of the research is essential. The researcher exhibited honesty and transparency about the research aims, funding sources, and any potential conflicts of interest to help build trust and accountability.

1.12. Theoretical Framework

The study is situated within the broader field of ethnomusicology, which is the interdisciplinary study of music from cultural, social, and anthropological perspectives. Theoretical positioning in this context involves establishing a framework for understanding and analysing Kinaachon music within its cultural context to address the issues and gaps this research charted. The study adopts music as culture and music in culture as a framework (Titon, 2008). This theoretical position emphasizes the importance of studying music as a cultural phenomenon deeply embedded in the lives and traditions of the Konkomba community in Ghana. It discusses how music is not only a form of artistic expression but also a vehicle for preserving cultural identity, transmitting values, and maintaining social cohesion within the community.

Agawu (2003) emphasizes that music cannot be studied in isolation from the cultural contexts in which it is created, performed, and perceived. In other words, musical meaning is inseparable from the broader social, historical, and cultural milieu in which it is embedded. In

this light, a reflection on cultural context as a theoretical position for studying Kinaachon music could encompass several key points:

Cultural Meaning and Symbolism: this perspective underscores that music is a repository of cultural meaning and symbolism. When applied to the study of Kinaachon music, this approach would mean delving into the intricate layers of meaning behind musical elements such as melodies, rhythms, lyrics, and instruments- How do these elements reflect the cultural values, beliefs, and narratives of the Konkomba community? How are specific musical patterns and motifs linked to broader cultural symbols?

Contextual Performance: Agawu's framework also encourages an exploration of how music is performed in its cultural context. In the case of Kinaachon music, this involves understanding the occasions, rituals, and events during which the music is performed. It answers the questions such as how does music adapt to different contexts, and how does it contribute to shaping the social dynamics of these contexts? How do performers and audiences interact during performances, and what roles does music play in these interactions?

Cultural Identity and Preservation: the approach stresses the role of music in shaping and preserving cultural identity. In the context of Kinaachon music, this encompasses investigating how the music contributes to the Konkomba community's sense of self and belonging. It seeks to find out how music helps to transmit historical narratives and community values as well as its contributions to maintaining a sense of continuity in the face of external influences and changes.

1.13. Operational Definition of Terms

1.13.1 Kinaachon

Kinaachon is a term related to a specific type of traditional or indigenous music or musical practice among the Konkomba people located in northern Ghana (Field).

1.13.2 Member-checking

It is also known as respondent validation or participant validation, is a qualitative research technique used to enhance the credibility and reliability of findings. It involves sharing research findings, interpretations, or preliminary conclusions with the participants of the study and seeking their feedback to validate the accuracy and relevance of the researcher's interpretations (Miles, Huberman & Saldaña, 2019; Cresswell, 2014).

1.13.3 Debriefing

In qualitative research, this refers to the process in which researchers critically reflect and engage in discussions following data collection, analysis, or other key stages of the study. The purpose of debriefing is to gain insights, refine interpretations, and ensure that the research process remains transparent, rigorous, and ethically sound. It involves discussing findings, methods, and personal reflections with colleagues, mentors, or other experts in the field (Leedy & Ormrod, 2019; Hesse-Biber, 2010; APA, 2017).

1.13.4 Rituals

Rituals have diverse definitions in different contexts. Rituals are perceived as structured behaviours performed within a society that frequently represent essential beliefs, values, or customs. They help to reinforce common identity, beliefs, and social relationships by commemorating significant events such as rites of passage or religious ceremonies. Rituals can also be used to connect with the divine, express collective feelings, and preserve historical and cultural heritage. For this study, rituals are formalised, repetitive actions or behaviours that hold cultural, religious, or social significance within a community (Smith, 2022).

1.14. Organisation of the Study

This research work is organised into six chapters. The introductory chapter (Chapter One) deals with the background of the study, the statement of the problem, the scope of the study, the methodology, the research design, fieldwork, ethical issues, the theoretical position, the definition of terms, and the organisation of the study. Chapter two reflects on a detailed review of existing literature, offering an overview of Music in Culture and music as culture. It traces the Music in African Societies, Traditional Musical Elements and Structures, and Traditional Music in Ghana. In addition, this chapter examines Kinaachonj Music within the broader framework of Ghanaian traditional music. Chapter Three is the history and ethnography of the Konkomba people, including the historical background of the Konkomba, the origin and evolution of Kinaachonj in Ghana, Mode of performance, Kinaachonj ensemble, musical elements of Kinaachonj, costumes, songs and song texts, transmission and preservation, Kinaachonj in the Church and Kinaachonj in Educational Institutions. Chapter Four examines Kinaachonj music as performed highlighting its main features, social context, functions, and links to other genres. Five presents the roles of Kinaachonj music in community life providing insight into Kinaachonj as an Oral/living History of Konkomba, Socio-Cultural roles of Kinaachonj, Kinaachonj in the Political Space. It discusses the religious role, economic role as well as environmental role. Chapter Five concludes the study with a comprehensive synthesis of the summary, key findings, conclusions, contribution to knowledge, and practical recommendations. It also suggests areas for further research and concludes with a forward-looking perspective on the future trajectory of Kinaachonj in Ghana's musical and cultural discourse.

CHAPTER TWO

LITERATURE REVIEW

2.1 Music in Culture and Music as Culture

In the early 20th century, anthropologists such as Franz Boas recognized the importance of studying music as an integral part of culture (Bakan, 2011). Boas encouraged his students, including Frances Densmore and George Herzog, to conduct fieldwork that involved immersion in the culture and documenting indigenous music traditions. Merriam (1964), while emphasizing the cultural context, also provided a comprehensive overview of ethnomusicology, outlining its scope, methods, and theoretical frameworks. He argued for the integration of anthropological concepts into the study of music, highlighting the significance of cultural context, meaning, and social function in musical practices. Culture, as a key, therefore, demands fundamental issues such as fieldwork, the relationship between music and culture, and the challenges of cross-cultural musical analysis to be addressed. To make a strong case for the inclusion of culture in the study of music, Mantle Hood emphasized the importance of active participation in music-making and the development of fieldwork methods known as "bi-musicality" and "bi-culturalism". Hood contended that comprehending music involves not just technical ability, but also a thorough comprehension of the cultural ideas, practices, and social structures that surround it. His approach challenges the idea of music as a merely aesthetic or isolated phenomenon, instead, he calls for a more comprehensive view that takes into account the socio-cultural aspects of music-making. Scholars are thus urged to develop proficiency in at least two musical cultures, allowing them to bridge gaps between diverse musical traditions and enhance cross-cultural understanding (Hood, 1971). The ethnographic approach to understanding music cultures therefore creates the necessary platform for assessing diverse cultures of the world such as the Konkomba. If ethnomusicological research is to thrive, then, there must be a very good comprehension of

the ‘culture’ in which the music is situated, and this is what cultural relativism postulated by Franz Boas is all about (Brown, 2008). Looking at the necessity of the approach to understanding traditional music as an embodiment of culture, we take a brief look at culture as a container of people’s embodiment.

2.1.1 Culture

Fundamentally, culture is a collection of people's shared experiences, beliefs, and customs that act as a prism through which they view the outside world and negotiate social situations. However, since culture is difficult to define precisely and cannot be boiled down to a formula, it remains elusive. Instead, culture is a dynamic, multidimensional phenomenon that changes over time as a result of numerous influences, such as geography, history, religion, language, and technology.

According to White (2022, n.p.), culture is “behaviour peculiar to Homo sapiens, together with material objects used as an integral part of this behaviour. Thus, culture includes language, ideas, beliefs, customs, codes, institutions, tools, techniques, works of art, rituals, and ceremonies, among other elements”.

On the other hand, Spencer-Oatey (2008:3) in Spencer-Oatey (2012) defines culture as;

fuzzy set of basic assumptions and values, orientations to life, beliefs, policies, procedures, and behavioural conventions that are shared by a group of people, and that influence (but do not determine) each member’s behaviour and his/her interpretations of the ‘meaning’ of other people’s behaviour (p.2).

The first statement by White provides a broad definition of culture, emphasizing its comprehensive character by including both behavioural patterns and material artefacts linked with Homo sapiens. It effectively demonstrates that culture is more than just abstract concepts, but also includes real objects and activities. The incorporation of language, ideas, beliefs, practices, codes, institutions, tools, techniques, works of art, rituals, and ceremonies

demonstrates the various components that make up a culture. This concept emphasises that culture is a dynamic and diverse phenomenon that includes both ethereal elements (beliefs and customs) and tangible goods (tools and artworks). However, this study holds an opinion that the statement could benefit from slight refinement for clarity and completeness. For instance, it could more explicitly state that culture is both a shared system of meanings and practices within a group and a collection of material and symbolic objects that are used and valued by that group. Meanwhile, the reference is appreciative of the fact that it provides a solid foundation for understanding the broad and inclusive nature of culture. The second statement defines culture as a "fuzzy set" of shared fundamental assumptions, values, life orientations, beliefs, regulations, procedures, and behavioural norms that influence but do not rigorously govern individual behaviour and interpretations. This notion captures the fluid and often confusing aspect of culture, recognising that it is neither firmly defined nor rigidly structured. It includes a wide range of elements, from personal ideas to institutional actions, demonstrating its complex and diverse nature. By emphasizing that culture is a collective phenomenon shared by a group, the concept emphasises its significance in moulding both personal and social elements. Furthermore, it acknowledges that, while culture influences how individuals behave and interpret others' behaviours, it does not strictly define these outcomes, allowing for personal agency and individual variances.

Reflecting on the preceding definitions, culture could be seen as a complex and multilayered phenomenon that plays a key role in shaping societies and individuals. Asserting the complexity of culture, Rice (2003, n.p.) states "Because cultures are so complex, ethnomusicologists study these connections between music and culture principally through studies of particular cultural themes, issues, and questions". With this assertion, culture in any case encompasses a wide range of elements, including language, customs, traditions, values, beliefs, art, music, and more. Understanding culture is essential as comprehending the

dynamics of human interaction, societal development, and the way people perceive the world around them. To collaborate with the above explanation, Lee (2006), states:

It is defined as a set of values and beliefs, or a cluster of learned behaviors that we share with others in a particular society, giving us a sense of belongingness and identity. Because of this, cultural understanding is becoming even more important because of the call to interact with many individuals from other countries and other cultures (p.95).

According to Lee, culture is defined as a set of shared values, beliefs, and learnt behaviours that help people have a feeling of belonging and identity in a given society. It includes both abstract elements (values and beliefs) and practical parts (learnt behaviours) that are collectively experienced and internalised. This shared framework not only promotes community but also forms individual and collective identities. Understanding culture is more important in today's globalised society, as encounters with people from other countries and cultures are prevalent. The capacity to negotiate and comprehend cultural differences improves cross-cultural communication and allows individuals to interact more effectively with people from various backgrounds. Cultural norms and values therefore can influence an individual's moral compass, guiding their ethical judgments and actions (Gelfand et al., 2011). This underscores how culture serves as a framework that shapes not only collective behaviour but also individual actions and choices. Erdal (1998:292) cited in Çiftçi (2016), explains that Music can be categorised into social culture and properties of culture- “It enhances, diversifies and enriches them. Moreover, in terms of sharing, saving, and handing down cultural items, Music has an important role. The importance of music in creating identity and personality cannot be denied” (p.189). However, culture in its pure state can generate tribal or ethnic discourse and contempt. According to Geert Hofstede, due to cultural differences, culture should be seen as an agent of conflict rather than of collaboration (Hofstede, 2001). Clearly, culture is an ever-evolving phenomenon. As cultures interact and collide in an increasingly globalised world, they transform. This trajectory underscores the tensions that

can arise when different cultural systems come into contact, and it raises important questions about the preservation of cultural identity in the face of globalisation and modernisation (Pauls, 2023).

In today's interconnected world, the concept of a "global culture" has emerged, marked by the spread of Western consumerism, technology, and media (Appadurai, 1996). However, this globalisation also raises concerns about cultural homogenisation and the potential loss of cultural diversity. Moreover, culture is not a static entity; it is subject to change and adaptation over time. The process of globalisation and modernisation driven by advancements in technology and increased interconnectedness, has facilitated the exchange of ideas, values, and practices between cultures as well as the role of music as a cultural embodiment.

2.1.2 Music in Culture

Music holds a significant place in culture and has played a pivotal role throughout human history. It serves as a universal language, crossing geographical and cultural boundaries, and has the power to evoke emotions, shape identities, and facilitate social connections. Alan P. Merriam proposes a tripartite guiding principle as concept, behaviour, and sound which meet the demand of modern ethnographic research (Merriam, 1960). In understanding the phenomenon, Merriam defines ethnomusicology as the study of music in culture: “It is considerations such as these, then, which lead me to a proposal of a definition of ethnomusicology, not as the study of extra-European music, but as the study of music in culture” (p.109). Aigul, Zhanat, Aizhan, Aizhan, Roza, and Saule (2016), state “If to consider culture as an extensive semiotic system, then music and musical culture can be interpreted as a certain musical concept sphere, reflecting the peculiarities of consciousness, perception, reproduction, and transmission of musical information in the culture” (p.172). By these assertions, it is observed that music in culture is an embodiment of musical beliefs, practices,

and performances in one or groups of genres as an entity within a cultural setting; examples such as ‘atsiyagbekor’ ensemble, ‘gabada’ ensemble, ‘sekyi’ ensemble, ‘akpi’ ensemble etc. are types of genres performed within diverse cultures. The extent to which performance practices of a genre are perceived in a particular culture may depend upon the message communicated and its socio-cultural functions. To be more precise, my observation leads to the fact that any musical culture (beliefs, practices, performances and perception) or scene (the totality of the act of music) either practised by individuals or groups located within a specific cultural context is said to be music in the culture (Mawusi, 2023).

Music influences culture by reflecting and shaping societal values and beliefs. As stated by Frith (2004), music is an expressive medium that helps individuals and communities make sense of their experiences and articulate their identities. For instance, different genres of music often emerge as a response to prevailing social, political, and cultural contexts. Trehub, Becker and Morley (2015), also state “Because musical performances are socially and culturally situated, they come to be ethically saturated as well. Our deepest values may be implied by participation in a particular genre of music...(p.2)”. These authors believe that musical performances are more than just creative expressions; they are intricately connected with social and cultural circumstances, which have intrinsic ethical implications. The various genres of music frequently mirror the society and culture from which they develop, each with its own set of ethical problems. For example, jazz music is directly related to African American history, but classical music frequently represents European cultural legacy. The term "ethically saturated" could mean that music can reflect moral or ethical ideals that are expressed through lyrics, the genre's cultural significance, or the behaviour of performers and fans. Participation in a certain genre, whether as a musician, listener, or supporter, may signify a commitment to certain principles. Similarly, listening to church music may show a link to Christian values, whilst appreciating punk rock may reflect an anti-establishment viewpoint. Furthermore, the ethical components of music address concerns such as

representation, cultural appropriation, and the influence of lyrics on society's attitudes. Our musical preferences, ranging from the musicians we support to the genres we embrace or avoid, frequently reflect and shape our ethical ideas. Thus, music is more than just entertainment; it is a potent cultural force that reflects and impacts our personal and collective ethical landscapes. To this end, the scope of perception of this phenomenon (music in culture) could further be magnified to cover ethnic, national, religious, and economic paradigms to reflect the higher level of cultural imagination. For instance, I perceive that in the culture of a specific religion such as Christianity, one can mention *gospel music*, in the culture of a nation like Ghana, *highlife music* is indicative and in ethnic culture such as the Konkomba, the Kinaachon or Icha *dance*, for example, are the best to explain the connection between music and culture. The emergence of punk rock in the 1970s, characterised by its rebellious and anti-establishment lyrics and sound, was a reflection of the dissatisfaction and disillusionment felt by the youth of that era (Straw, 1997).

Merriam (1964), underscores the role of music in cultural continuity and preservation of cultural heritage. Traditional music, for example, serves as a repository of cultural narratives and oral traditions, preserving the essence of a community or region (Nettl, 2005). It is, therefore, strongly believed that music can shape collective identities and foster a sense of belonging within cultural groups. According to Hargreaves et al. (2002), music acts as a social cement that strengthens group identity and solidarity. This is evident in various cultural practices where music plays a central role, such as religious ceremonies, national anthems, and cultural festivals. For instance, the traditional music of the various tribes serves as a unifying force, connecting individuals to their ancestral roots and strengthening their cultural identity (Nelson, 2003).

Studies have shown that music has the power to induce and regulate emotions, providing an outlet for individuals to express and cope with their feelings (Saarikallio, 2011). In therapy settings, music therapy has been used to improve emotional well-being, reduce

stress, and enhance social interactions (Gold, 2010). This demonstrates how music not only reflects emotions prevalent within a culture but also has a therapeutic impact on individuals within that culture. Hence, music occupies a central position within culture, reflecting and shaping societal values, preserving traditions, forging identities, and promoting emotional well-being. As an expressive and universal medium, it has the power to transcend boundaries and create connections among individuals and communities. By acknowledging and understanding the profound impact of music on culture, we can appreciate its significance in enriching human experiences, and its existence as a unique entity in the culture.

2.1.3 Music as Culture

Music, in its various forms and genres, serves as a cultural identity marker, helping individuals and communities connect with their heritage and traditions. According to Turino (2008), music functions as a "cultural map" that represents the social, political, and historical experiences of a particular group. This metaphor implies that music serves as an organised depiction of a community's common identity and experiences, much like a map depicts geographical characteristics and landmarks. Music, in its different forms—such as lyrics, rhythms, and instrumental styles—communicates a group's beliefs, difficulties, and achievements. Socially, music can convey communal ideals, customs, and daily life, demonstrating how people interact and relate to one another in their society. Politically, it can reflect a group's position on political problems, historical events, or power relations, and is frequently used as a form of protest or support. Historically, music captures the narratives of a group's past, preserving stories of triumphs, conflicts, migrations, and other significant events. In this way, music functions as a living archive, preserving and communicating the essence of a group's identity and experiences across generations. It offers insight into how a community perceives itself and its place in the world, making it an essential component of cultural heritage and collective memory.

Music as culture presumably contains definite characteristics that define the culture in perspective and indicative embodiment of music culture. This explains the embodiment of cultural elements in the music that reflects the very foundation of the cultural identity. The question is, what are the elements of culture that permeate music to reflect cultural identity? I draw on the definition of culture by the anthropologist, Tylor (1871) who states that culture is that complex whole which includes knowledge, belief, art, law, morals, custom, and any other capabilities and habits acquired by man as a member of society. Taylor believes and conceives culture as a "complex whole" that includes a wide range of elements acquired by members of a society. This concept emphasises culture's complex nature by incorporating knowledge, belief, art, law, morals, conventions, and other abilities and habits. It reiterates that culture is not a single thing, but rather a collection of interconnected components that interact and influence one another. These components are learnt via social interactions and experiences, reflecting the view that culture is a collective phenomenon moulded and sustained by a society's common practices and norms. Music is a way culture expresses itself, therefore, it is a complex phenomenon. The basic elements of culture applicable to this thesis involve values, beliefs, norms, symbols, and language that are clear embodiments of music (Mawusi, 2023). According to Schafer (1977), the musical environment of a society is an indicator of the social condition of the evolution of such a society. Schafer states "for some time I have also believed that the general acoustic environment of a society can be read as an indicator of social conditions which produce it and may tell us much about the trending and evolution of that society" (p.7). Schaffer claims that a society's overall acoustic environment, including its sounds and musical practices, can be a good indicator of the social conditions that produce it, as well as provide insights into the society's tendencies and evolution. Therefore, examining the acoustic environment, which includes natural sounds, everyday noises, and musical expressions, allows one to obtain a better knowledge of the social structures, values, and challenges that exist in society. This viewpoint contends that changes

in popular music genres, adjustments in public soundscapes, and emergent auditory habits reflect greater societal developments and changing cultural norms. Studying a society's sound hence provides vital information on its cultural and social processes, accenting the premise that auditory elements are crucial for understanding the music culture complexities. In his assertion, the music reflects the developmental process of society as a cultural rendition. A vivid description advances this point in the assertion made by Mawusi (2023):

Describing the phenomenon, one could vividly link the dichotomy between music and culture to the statement in the Bible attributed to Jesus of Nazareth- 'I and the Father are one' (John 10:30, ASV): meaning music is culture and culture is music. Furthermore, this discourse perceives 'music in culture' as revealing and assuming the attributes of culture and as culture. In my opinion, culture creates music, music makes culture and the two are inseparable and indispensable (p.94).

The argument shows the fundamental relationship between music and culture, comparing it to the profound unity stated by Jesus of Nazareth in the Bible: "I and the Father are one" (John 10:30, ASV). This parallel implies a deep, inseparable relationship between music and culture, where neither can exist without the other. Music is more than just a mirror of culture; it incorporates its characteristics and serves as a means of cultural expression. Conversely, music shapes culture by influencing social conventions, trends, and collective identities. The concept that "culture creates music, music makes culture" demonstrates the two's reciprocal relationship. Cultural contexts give rise to distinct musical forms and expressions, as evidenced by the emergence of hip-hop, which was influenced by the social and economic situations of African American communities in the United States. At the same time, music shapes and redefines culture by influencing language, dress, and social views around the world. This interdependence emphasises the inseparability and importance of music and culture, implying that a thorough grasp of one necessitates an appreciation for the other. Thus, music and culture are essentially the same thing, always altering and remaking each other in a dynamic and ongoing interaction.

Additionally, the two perspectives of culture; material and non-material are also reflected in Murray Schafer's concept of soundscape; characteristic of sounds of a particular place as both human and non-human, a process of describing how musical sounds are organised. Music culture can therefore be perceived as material and non-material in terms of the material culture of music and sound production by participants. The combination of these material cultures and multiple sounds as ascribed to Bernie Kraus's concept of biophony (combined voices of living things) reveals the complexity of this discourse and the possible interchangeability of music and culture to the consideration of the 21st century

Ethnomusicologists. The four components of music-culture by Titon; the idea about music (how people conceptualized music in terms of history, belief, context, and aesthetics), activities involving music (on what occasion is music performed, e.g. incidental, occasional, recreational), repertoires of music (available musical genres, styles, text, composition, transmission and movements) and the materials culture of music (tangible things such as costumes, types of instruments, etc.) not only reflect the elements of culture but also perform the cultural roles in the society (Titon, 2009).

Language as a major cultural identity element upon which music transmits clear messages in terms of social controls, regulating social norms as well as inculcating acceptable societal values attest to its ability to represent a culture to an alien. Ethnomusicologist Nettl (2005) emphasizes that music serves as a conduit for cultural information, encapsulating the values, rituals, and narratives of a community. Through music, cultural traditions are passed down and maintained, ensuring the continuity of cultural practices. Above all, music as a way of life cannot be perceived in totality as culture but as part of the whole; without music, culture is incomplete. Additionally, Titon (2009) for better understanding, asserts that in a music-culture, there could be sub-music cultures contingent on the musical genres. In any case one may ask, could there be any society with a culture without music?

In the discourse of music-culture, one may look at the dynamic nature of culture vis-à-vis music as a universal language as asserted by Higgins (2012). This implies that one music culture can be influenced and affected by another. According to Mawusi, across the world, music cultures are diffused and enculturated by others through propelling agents of transnationalism and the possible factors that account for these foreign exchanges include: media, migration, modernization, and westernization and their resultant effects are interculturalism, fluidity of culture, blurring of cultures, and globalization. Mantle Hood, therefore postulates that this process of adding other music cultures to one's original culture hybridizes the default culture and gives it a transformed mode. Hood calls this add-on process bi-musicality (Hood, 1960). Moreover, music acts as a platform for cultural exchange and hybridity, facilitating the intermingling of diverse cultures. As stated by Stokes (2004), music can serve as a "contact zone" where different cultural practices and aesthetics converge. This is evident in genres like Ghanaian Highlife music, which emerged from the fusion of African and European musical traditions. Ghanaian Highlife music represents a cultural synthesis, embodying both the African roots of improvisation and the European harmonic structures, creating a unique and innovative musical form (Collins, 2004). Music holds a significant place within culture, functioning as a cultural identity marker, a transmitter of cultural knowledge, and a catalyst for cultural exchange. It reflects the beliefs, values, and traditions of a particular society, allowing individuals and communities to connect with their heritage and express their identities. Through music, cultural diversity is celebrated, fostering cross-cultural understanding and appreciation.

2.2 Music in African Societies

Music in African societies comprise traditional, spiritual, and modern genres that represent the continent's many cultural identities and historical accounts. The historical evolution of music in African societies demonstrates the continent's cultural diversity. It has a

millennia-long history that is related to the social, religious, and political disposition of its many nations. This evolution can be traced through various key periods and influences that have shaped its development.

2.2.1 Pre-Colonial Era

This refers to the period preceding the introduction and establishment of European colonial control. It covers the history of African communities and civilizations from ancient times to the late nineteenth century. This era saw the rise of ancient civilisations such as Ancient Egypt, Carthage, and the Kingdom of Kush, as well as the spread of Islam and Christianity in North and West Africa, and the flourishing of empires and kingdoms such as Ghana, Mali, Songhai, Great Zimbabwe, and the Kongo Kingdom (Sorentino, 2020).

According to Nketia (1974) and Stone (2008), Pre-colonial African music was mostly oral and communal. Typically, oral traditions and storytelling events are closely linked with music in African societies. Songs frequently communicate moral teachings, cultural values, and historical accounts. For example, according to Abdul-Fattah (2020) griots play the epic of Sunjata, which is an important narrative for the Mande people of West Africa. Therefore, Jali, or griots, are regarded as cultural stewards who preserve the communal memory and instruct future generations via song (Dentu, 2023). These oral traditions ensure that cultural information is passed down through the generations and are relevant for the preservation of African civilizations' histories and teachings. Each ethnic group created its unique musical traditions, which were passed down through centuries by oral transmission.

African communities celebrate important life events with deep cultural significance and social celebration via a variety of rites of passage and ceremonial traditions in which music plays a crucial role. Music was an essential part of daily life from birth to death, commemorating important occasions like births, marriages, harvests, and funerals. It was also profoundly embedded in religious and spiritual rituals, with melodies and rhythms used to

summon deities, ancestors, and spirits (Ohaja & Anyim, 2021; Ezenweke, 2016). One such instance is the Dipo rite of the Krobo people of Ghana, which marks the entry of young girls into womanhood (Abbey, Mate-Kole, Amponsah & Belgrave, 2021). According to Djokpe (2020). Music is a vital part of the Dipo ceremonial celebrations, with traditional songs, drumming, and dance displays reflecting the event's cultural significance taking centre stage. A lively ambience that calls forth ancestral spirits and represents the girls' preparedness for maturity is created by the rhythmic pounding of drums combined with melodious chants and vocal expressions. These musical components provide participants with entertainment and significantly impact the formation of collective identities in African communities such as Ghana.

Drums, flutes, stringed instruments, and xylophones were made with locally available materials. According to Locke (2009) and Agawu (2016), music from African traditions is an embodiment of rhythmic vibrancy, expressive melody, communal harmony, various textures, resonant timbres, organised forms, and dynamic performance techniques. Rhythmically, music found in African communities is believed to go beyond metrical patterns to transmit cultural and spiritual meaning through sophisticated polyrhythmic interplay of drums, rattles, and bells. The beauty of the melody, articulated through indigenous instruments such as the kora and mbira, expresses the continent's distinct musical traditions through fluidity, embellishment, and improvisation based on specific regional scales and modes.

Language is vital to the expression and maintenance of cultural identity in African communities, where music is frequently a powerful medium. African artists preserve linguistic variety and pass on cultural information to future generations by including lyrics from their native tongues in their songs (Wilson & Marcin, 2022). Local language components strengthen music's capacity to function as a cultural identity marker and create a strong bond between the music and the community it represents. To emulate the tonal patterns of the Yoruba language, for example, the Yoruba talking drums, a staple of Nigerian music,

are well known (Euba, 2002). Effectively "speaking" with their instruments, drummers convey complex tales and messages through rhythmic patterns. Euba believes that by fostering a sense of community and education via a common cultural history, this language component of music also brings people together. Therefore, African communities emphasize the value of oral traditions and storytelling in maintaining cultural identity and legacy by incorporating language into musical manifestations.

Feld (2000) and Nettl (2005) further explain that harmony varies by style, with vocal and instrumental interactions in African societies resulting in layered arrangements that lend depth and complexity to works. Moreso, texture, which ranges from sparse monophonic chants to amusing polyphonic ensembles, defines the aural environment and is impacted by ensemble size, instruments, and performance setting, thereby creating a dynamic auditory. In listening to precolonial music across Africa, the quality of sound (timbre), created by natural material instruments and exceptional voice methods, adds to the peculiar sound quality of African music, expressing deep cultural and environmental links. These instruments, composed of locally derived materials like animal skins, wood, bamboo, and gourds, produce distinct sounds that are inextricably linked to the environment. The music also incorporates a variety of expressive vocal techniques, such as call-and-response patterns, ululation, and polyphonic singing, to create a rich and varied soundscape. African music's distinct sound quality, with its rhythmic intricacy, rich harmonies, and wide tonal range, not only sets it apart from other musical traditions but also conveys profound cultural and environmental connections (ibid). This distinct timbre reflects the cultural practices, beliefs, and social structures of the communities that produced the music, emphasizing the music's strong affinity with the natural world.

Forms like praise songs and ceremonial music provide composition structure, leading performers and audiences through traditional rhythms and improvisational aspects that define African musical expression. These forms are based on precise rhythmic patterns, melodic

motifs, and lyrical topics, resulting in a basis that combines known traditions and new expressions. Traditional rhythms, which are frequently intricate and rich, set the speed and mood, acting as a foundational element that connects the music to cultural practices, rites, and historical contexts. Despite this planned framework, African music allows for extensive improvisation, with artists embellishing melodies, and varying rhythms, and introducing spontaneous aspects to demonstrate their inventiveness and expertise. This improvisational freedom is a trademark of African musical expression, encouraging dynamic interaction between performers and audiences and distinguishing each performance (Floyd, 2018). Again, praise songs and ceremonial music play important roles in African societies, as they are associated with certain events, rituals, and social functions that reinforce societal values, historical narratives, and collective identities. The structured yet flexible character of these musical forms also allows audiences to actively participate, frequently by clapping, singing, or dancing, blurring the distinction between performer and spectator. These forms are more than just artistic manifestations; they are deeply ingrained in social and cultural activities, playing an important role in community life and cultural preservation (DjeDje, 2010).

Furthermore, Frederiksen and Chang (2023), postulate that music and dance are deeply matted in African traditions, thereby creating a profound way of cultural expression that goes beyond simple amusement. Over centuries, African civilisations have used dance motions as a dynamic visual accompaniment to music's rhythmic and melodic parts, which carry significant symbolic meanings and cultural connections. To some extent, these dances represent spirituality, history, and communal values in addition to being simple physical motions. For example, according to Dor (2018), the Agbekor dance, which originated as a battle dance and is now performed by the Ewe people of Ghana and Togo, is an important cultural performance that honours valour, tenacity, and group cohesion. He is of the view that these performances, which incorporate dance and song, strengthen ties within the community by offering a forum for social interaction, cultural transmission, and the reinforcing of

traditional norms and values. Thus, African communities retain a sense of togetherness and continuity among generations while preserving their cultural history through these expressive arts.

Performance practice in African music is dynamic and interactive, encouraging communal involvement, call-and-response engagements, and immersive aural experiences that bridge cultural differences and celebrate common musical traditions ((Agawu, 2003; Charry, 2000). The communal nature of African music provides participation from the entire community, whether through singing, dancing, or playing instruments. This participatory aspect reinforces social bonds and creates a sense of unity and shared identity (Collins, 2002). Traditional African music forms the bedrock of these musical expressions, characterised by various functional categories such as praise songs, work songs, and ceremonial music, which play essential roles in communal and ritualistic activities (Mauwa, 2022). Spiritual music plays a crucial role in African societies, particularly in interacting with ancestors and deities. This type of music is integral to various rituals, including those of the Yeve cult among the Southern Ewe of Ghana. The Yeve cult involves initiation ceremonies and rituals that emphasize the connection with the spiritual realm.

In Africa, Kush (2021) defines “traditional music” as music that bears no stylistic resemblance to Western forms, being composed entirely of indigenous elements. Such music not only provides opportunities for learning but also embodies continuity with the past, thereby enhancing our understanding of the present. According to Kush (2021), the association of African traditional music with social and ritual ceremonies is one of its most distinctive features. However, while this is generally true, it would be inaccurate to state that all African music adheres to this pattern, as many elements are completely unrelated to any ceremony. Further discussion to expound the nature of traditional music, Kush again brought the assertion of Okafor (2005) which reiterates that

African music is the force of a living spirit moving within those who perform it, those who have to use it, those who are its targets and those whose actions and non-actions it dictates, influence or moulds. The music pattern of an African community could thus be a true index to their behaviour, carriage, personality and identity (ibid)

Here, Okafor suggests that African music is a dynamic force that has a living spirit, strongly affecting all who perform, use, and are impacted by it. It emphasises that African music is more than just an art form; it actively develops and moulds the behaviour, actions, and identity of members of a community. Musical patterns serve as an accurate indicator of cultural and personal qualities since they represent the community's behaviour, carriage, personality, and identity. This viewpoint shows the importance of music in conveying and shaping the cultural essence and social dynamics of an African community.

According to Okwilagwe (2002), the origin and versatility of this phenomenon can be traced back to oral traditions or the folklore of the various ethnic groups. Therefore, traditional music is a practice that captures the customs of the people without incorporating elements from other cultures. In a given culture, it encompasses almost all indigenous practices that are essential to people's daily lives. It follows that traditional music is the people's way of life communicated through spoken and physical processes involving the blending of sounds. Ultimately, Kusi (2021) would have seen through the ethnographical lens and resonates with Merriam (1964), who explains that there is a relationship between traditional music and ecological systems, emphasizing how instruments, melodies, and rhythms frequently resemble natural phenomena. Nketia (1974), asserts that there is evidence of musical instruments dating back thousands of years, proving that African music predates written history. Therefore, the basis for the various musical traditions found throughout the continent was laid by the advanced rhythmic patterns, vocalisations, and instrumental ensembles that the earliest African societies developed.

The diversity of indigenous cultures manifested in the variety of African musical traditions (Nettl, 2005). This might have probably made each community with its distinct musical styles, reflecting regional landscapes, belief systems, and social structures. This diversity underscores the complexity and depth of traditional musical heritage. A wide variety of musical styles and genres, each infused with distinctive linguistic, ethnic, and regional characteristics, have emerged from Africa's vast geographical and cultural landscape. Therefore, in Africa, traditional music is inseparable from spirituality and religious beliefs, acting as a medium for divine and ancestral spirit communication.

Indeed, to agree with this assertion, it could be accepted that many cultures, histories, and spiritual traditions across Africa are profoundly ingrained in the continent's traditional music. African traditional music has its roots in earlier civilisations when music played a central role in daily life as well as rituals and ceremonies performed by the community. The true source of African traditional music is therefore, found in the antiquated customs, beliefs, and practices of the various indigenous cultures that make up the continent; according to Collins, these can still be heard in the melodies and rhythms of modern African music (Collins, 2013).

2.2.2 Colonial Era

The colonial period in Africa began in earnest in the late nineteenth century, with the Berlin Conference of 1884-1885 (Uzoigwe, 1984), during which European powers split the continent into numerous colonies. This era continued until the mid-twentieth century when most African countries gained independence in the 1950s and 1960s. During this time, European states such as Britain, France, Belgium, Portugal, Germany, Italy, and Spain achieved authority over large regions across the continent (Ofori-Amoah, 2020).

According to Agawu (2023), the colonial era brought profound changes to African music. Trade and migration were important factors in the development of African music. The

trans-Saharan trade routes, and subsequently the transatlantic slave trade, allowed the spread of musical ideas and instruments across borders. The introduction of new instruments, such as the Arabic oud and the Portuguese guitar, affected the evolution of African musical traditions. These instruments permitted the merging of traditional African music with aspects of Arabic and European musical traditions, forming new genres and subgenres. For example, the oud in North Africa became important to genres such as Gnawa and Rai, demonstrating how stylistic fusion resulted in new musical forms that blended distinct rhythmic, melodic, and harmonic concepts (Eyre, 2000). Furthermore, these instruments increased the musical approaches available to African artists. The guitar, in particular, provided new playing methods such as plucking, strumming, and fingerpicking, enriching African musical traditions. The melodic and harmonic capabilities of the oud and guitar enabled more intricate musical arrangements, increasing the richness and texture of African music (Barz, 2004). This transition was obvious in the evolution of traditional melodies and harmonies, which used these new approaches to produce richer and more varied musical expressions. The merging of the oud and guitar allowed for increased cultural interchange and syncretism between African communities and other cultures, notably Arab and European. This cross-cultural connection affected not just music, but also other cultural and social relationships. In West Africa, for example, the fusion of African musical components with Arabic and Portuguese influences resulted in the creation of syncretic music forms like Morna in Cape Verde, which mixes Portuguese Fado with African rhythms and melodies (Charry, 2000). The guitar, in particular, became a staple of popular African music genres such as Ghanaian Highlife, Nigerian Juju, and Congolese Soukous. These genres frequently used the guitar as the principal instrument, demonstrating its versatility and attractiveness (Graham, 2014).

According to Collins (2010), the mobility of people throughout the African continent during the colonial era significantly affected the confluence of numerous musical traditions. The forced migrations and cultural exchanges brought about by the transatlantic slave trade

where enslaved people from different regions mixed their musical styles, rhythms, and instruments, creating new hybrid forms of music. Additionally, within the colonies, the movement of people for work in mines, plantations, and urban areas facilitated the exchange of musical traditions. Workers from diverse ethnic groups shared their music, leading to the fusion of styles and the development of new musical forms. The colonial urban centres became melting pots where diverse African musical traditions converged. Cities like Lagos, Kinshasa, and Johannesburg attracted people from various regions, nurturing an environment where different musical traditions could interact and evolve. This urban convergence led to the creation of new musical genres. For example, Highlife music in Ghana and Nigeria emerged from the interaction between local rhythms and European brass band music introduced during the colonial period. Similarly, Congolese rumba developed from the fusion of African rhythms with Latin American influences brought by records and radio broadcasts (Solomon, 2015). These technologies played a central role in disseminating new musical styles across the continent, helping to spread musical innovations and facilitating the crosspollination of musical ideas. The mobility of people and the spread of music through radio and records contributed to the development of pan-African musical movements. Musicians from different countries influenced each other, leading to the emergence of transnational music styles and collaborations (Eyre, 2000).

Agawu (2016) pointed out that cultural policies implemented by colonial authorities often promoted European music and attempted to suppress indigenous music. The colonisers introduced Western musical scales, instruments, and notational systems, which influenced local music practices. Christian missionaries used music as a tool for conversion, leading to the adoption of hymns and Western choral music in many African communities. Christian hymns in African societies often experimented with local influences to resonate more deeply with the community's cultural and spiritual practices amidst fearless resistance (Biko, 2024; Collins, 2006; Harrison, 2020).

However, African musicians adapted and resisted by blending European elements with their traditional music, leading to new forms of musical expression. Music became a form of resistance and a way to preserve cultural identity. Musicians used their art to protest against colonial rule and to promote nationalistic sentiments. This resistance through music contributed to the richness and diversity of African musical traditions (Agawu, 2016). This period also saw the emergence of new musical forms that blended African and Western influences, such as highlife in West Africa and soukous in Central Africa (Arom, 2018; OseiBonsu & Adjepong, 2019 & Bohlman, 2008)

2.2.3 Post-Colonial Era

The postcolonial period began with the wave of independence movements that swept over Africa in the mid-twentieth century. This era begins in the 1950s and continues to the current day. Key events include the decolonisation process, the battle for political stability, the Cold War's effect, and the problems of nation-building and economic development (Aniche, 2020; Blanton, Mason & Athow, 2001; Phiri, 2023). These authors assert that the period under review saw a tremendous drive for independence across Africa, as several African states strove to break free from European-imposed colonial control. This process was frequently marked by political, social, and economic upheavals. Countries such as Ghana, Kenya, and Algeria pioneered the way, pushing other countries to embrace self-determination. Following independence, several African countries therefore struggled to build stable political structures. The shift from colonial rule to self-government frequently resulted in power struggles, conflicts, and the rise of authoritarian regimes. These challenges were exacerbated by the absence of established political institutions and governance frameworks (Blanton, Mason, & Athow, 2001). The Cold War had a huge impact on the postcolonial landscape of Africa. The superpowers such as the United States and the Soviet Union aspired to expand their influence on the continent, frequently backing competing factions or governments to

obtain political and strategic benefits. This external meddling escalated disputes and hindered the process of nation-building. Phiri particularly records that amid political instability, African countries faced the challenges of nation-building and economic development. The legacy of colonial exploitation has left many countries with poor infrastructures and economies that rely significantly on former colonial powers. Efforts to strengthen national identities, establish effective governance, and achieve economic progress are continual and challenging.

Eventually, the period saw a resurgence of African music. As countries acquired independence, traditional music regained popularity as a sign of national identity and cultural pride. First, heritage reclamation became a significant tool for reclaiming the cultural legacy that had been suppressed throughout the colonial era. This reclamation was critical for newly independent countries looking to forge their own identities apart from their colonial pasts. Traditional music represented togetherness and solidarity. It was frequently utilised in national celebrations, political rallies, and public ceremonies to instil a sense of national pride and unity among the many ethnic groups that comprised the new nation-states (Agawu, 2016). Second, according to Barz (2004), the postcolonial era witnessed a determined attempt to revitalise indigenous musical traditions, instruments, and genres. The rejuvenation helped to conserve traditional arts and secure their transfer to future generations. Many African nations implemented educational reforms that included indigenous music. Music education programmes were created to educate young people about their cultural history, ensuring that traditional music remained an alive and dynamic art form. Third, music became an important medium for political and social commentary. Musicians utilised their art to address social and political concerns, becoming voices of resistance and advocacy. Songs on anti-colonialism, national independence, and social justice helped shape public opinion and influence political movements (Agawu, 2014 & Solomon, 2015). Furthermore, music gave a venue for

marginalized people to voice their experiences and battles, which was especially significant in postwar cultures where inequality and marginalisation remained prevalent.

Economically, the revival of traditional music and its incorporation into current forms aided the rise of the music business in many African countries. Musicians became cultural ambassadors, and the music business expanded into a major source of economic activity and employment. The global interest in African music drew visitors and international partnerships. Festivals and performances featuring traditional and modern African music attracted visitors from all over the world, enhancing tourism and developing cross-cultural exchanges (Collins, 2006).

Finally, African music exerted a greater effect on worldwide music genres. African rhythms, melodies, and instruments were adopted into many music forms throughout the world, helping to shape the global music landscape. This period saw the emergence of popular music genres that fused traditional African rhythms with modern instruments and styles, such as Afrobeat, developed by Nigerian performer Fela Kuti, and South African township jazz (Collins, 2006). These genres achieved international prominence, influencing global music trends and demonstrating the versatility and ingenuity of African performers. Afrobeat and highlife were prominent genres in Postcolonial Africa, which fused indigenous rhythms with global influences to create dynamic urban styles such as Afro-jazz and Afropop. These musical manifestations not only conserve cultural legacy and disseminate information, but also display Africa's versatility and innovation in reacting to modern influences, functioning as strong vehicles for community integration (Agawu, 2016; Edohan, 2023; Musila, 2022; Charry, 2000; Nzewi, Anyahuru & Ohiauraumunna, 2008).

2.2.4 Music in Contemporary African Societies

The contemporary era can be regarded as part of the postcolonial period, but it is commonly used to refer to the more recent decades, generally beginning in the 1990s. This

period has seen significant changes, including the end of apartheid in South Africa, increased globalisation, technological advancement (Fakunle, Okunola & Ajani, 2023), economic growth in some regions, and ongoing sociopolitical challenges such as governance issues, conflicts, and efforts to achieve sustainable development (Wahab, Odunsi & Ajiboye, 2012).

The continued presence of traditional folk music aids the preservation of cultural heritage and ensures that younger generations remain connected to their roots. Traditional music is often performed at ceremonies, festivals, and community gatherings, reinforcing cultural continuity (Stone, 2000). At the same time, contemporary African musicians frequently blend traditional sounds with modern genres, creating innovative music that respects heritage while appealing to current tastes. This fusion leads to unique music styles that reflect both historical influences and modern trends (Collins, 2023). In contemporary African societies, various popular music genres have arisen, each linked with a distinct country. Afrobeat, which originated in Nigeria, combines indigenous African rhythms with jazz, funk, and highlife to address political and social concerns. South Africa is recognised for its thriving electronic dance music scenes, notably Gqom and Amapiano, which include unique beats and danceable rhythms as well as Kwaito, a genre that blends dance music with African rhythms and street culture. Ghana has highlife, a form that blends traditional music with Western instruments and jazz influences (Coffie, 2020; OseiBonsu & Adjepong, 2019; Collins, 2018). In the Democratic Republic of the Congo, Soukous, also known as Congolese rumba, combines African rhythms with Cuban music to create energetic and melodious compositions (Kgasago, 2022; Eaby-Lomas, 2021 & Rijmenams, 2021).

The popularity of diverse music genres has fueled the growth of the music industry in many African countries. This industry provides significant economic opportunities, including jobs in production, performance, and distribution. Furthermore, African artists are increasingly gaining international recognition, leading to lucrative opportunities such as global tours, international collaborations, and participation in global music festivals. This

exposure boosts the economy through tourism and foreign investment (Solomon, 2015). Socially and politically, genres like hip-hop and pop serve as platforms for expression. Artists use their music to address issues such as corruption, inequality, and social justice, influencing public opinion and sparking conversations about important societal issues (Okeke, 2019). Additionally, contemporary music genres, particularly hip-hop and electronic dance music, resonate strongly with younger audiences. These genres engage youth in cultural and political discourse, empowering them to voice their concerns and aspirations (Agawu, 2016).

Globalisation and technological breakthroughs continue to impact African music today. The internet and digital platforms such as social media have increased worldwide audience access to African music, resulting in collaborations with foreign musicians. African artists have become worldwide cultural ambassadors, bringing traditional and new African music to foreign venues. Music streaming services such as Spotify, Apple Music, and Boomplay have increased global access to African music. Additionally, digital production tools have enabled more experimentation and creativity in music composition. Music in modern African communities exemplifies the continent's resilience, innovation, and flexibility. As African music progresses, it stays true to tradition while incorporating new elements, guaranteeing its relevance and attraction to future generations. Ethnomusicologists also encourage efforts to archive and preserve traditional music, ensuring that Africa's musical history is not lost to future generations (Charry, 2018; Tung, 2001; Morcom, 2013; Turino, 2008; Gwerevende & Mthombeni, 2023; Bilby, 2001).

2.3 Key Elements and Structures of Traditional Music in Africa

Traditional musical culture, like any other aspect of culture, is embedded with identity elements that help define and express the identity of a community, society, or ethnic group. These elements contribute to a sense of belonging and help communicate the distinctive characteristics and values of a culture. These elements include Musical Genres and Styles,

Instruments and Soundscapes, Lyrics and Language, Rhythms and Dance, Narrative and Storytelling, Rituals and Ceremonies, Adaptation and Innovation, Cultural Context and Values, Transmission and Education as well as Performance Practices.

2.3.1 Musical Genres and Styles

Different cultures often have distinct musical genres and styles that are closely tied to their identity. These genres range from traditional folk music to contemporary popular music. The choice of instruments, rhythms, melodies, and harmonies in each genre reflects the cultural values and aesthetics of the community. Musical genres and styles are categorizations that help describe and classify the various types of music based on common characteristics such as instrumentation, rhythm, melody, harmony, and cultural context (Norton, 2021). These categorizations (such as classical music, popular music, traditional music, etc.) allow listeners, musicians, and scholars to better understand and analyze the diverse array of musical expressions found across cultures and periods. They provide this study a framework for understanding the vast diversity of musical expressions as well as identifying similarities and differences between compositions and performances, thereby offering an understanding of the cultural, historical, and social contexts from which the phenomenon emerged (Williams, 2022). However, it's important to note that musical genres and styles are not fixed entities; they evolve over time and often interact with each other. They are closely tied to cultural identity and reflect the values, traditions, and societal influences of a particular group. The advancements in technology and increased connectivity through globalization (Takao, 2022) have led to the rapid exchange of musical ideas and styles. This has given rise to new genres and subgenres that may not be tied to a specific geographical location. Again, musical genres and styles can be fluid and diverse, defying strict categorization. Artists often draw inspiration from various sources, resulting in innovative fusions that challenge traditional genre boundaries.

2.3.2 Instruments and Soundscapes

The selection and use of specific musical instruments can be a significant identity element. Traditional instruments often carry cultural and historical significance. In traditional music, instruments play a key role in generating a specific soundscape that identifies a particular culture or region. These instruments, sometimes manufactured from locally available materials, are vital to the cultural history of a society and vary greatly among cultures. Percussion instruments, such as the Anlo atimewu and the sogo, give rhythm and structure and are commonly employed in rituals and festivities. String instruments like the kora in West Africa, the sitar in India, and the erhu in China are important melodic instruments that define the music's character through distinct playing styles and tonal qualities. Wind instruments like the Konkomba ugin, Andean panpipes or the Australian didgeridoo, as well as idiophones like the dawol in Ghana, mbira in Zimbabwe or the gamelan in Indonesia, add distinct sounds that enhance the musical texture and often mimic natural sounds (Nikolsky & Perlovsky, 2020).

Soundscapes, on the other hand, pertain to the auditory landscape created by a combination of different sounds, including both musical and non-musical elements. These can include natural sounds (birds chirping, waves crashing), environmental sounds (traffic, footsteps), and of course, musical sounds produced by instruments. The concept of soundscapes gained significant attention through the works of Canadian composer R. Murray Schafer and his "The Tuning of the World," which explored the relationship between sound, environment, and culture (Murray, 1977). In this case, instruments are classified such as strings, winds, percussion, brass, keyboards, etc. The cultural and social environment also impacts the soundscape, determining the purpose of the music—whether for ritual, storytelling, or entertainment—the extent of audience participation, and the role of the performers. In traditional settings, music is frequently used to convey stories, communicate, and express communal ideals. As a result, the soundscape reflects the community's cultural

identity and social dynamics, with each performance contributing to the preservation and evolution of the musical heritage. This concept gave a better understanding of the analysis and representation of various instruments used in various traditional music all over the world including Ghana.

2.3.3 Lyrics and Language

This refers to the textual content of songs and the relationship between those lyrics and the broader linguistic and cultural contexts. The language used in the lyrics of songs is a crucial identity marker. It preserves the linguistic heritage and reflects the themes, stories, and concerns of the culture. Language plays a role in connecting people to their cultural roots and expressing their values. Lyrics tell stories, convey emotions, and depict situations, creating a narrative within the song. It provides a vehicle for artists to express a wide range of emotions, from love and joy to sadness and anger. Many songwriters use lyrics to comment on societal issues, politics, and cultural norms, enabling them to connect with listeners on a deeper level.

Davis (2010:126) states “Music creates powerful connections between people as it provides a means to communicate, entertain, remember, mourn, or celebrate the lives of people”. Davis stresses music's diverse significance in building profound relationships between people, citing its purposes in communication, amusement, recollection, grieving, and celebration. Music serves as a universal language that cuts across verbal barriers, allowing people to express emotions and thoughts that would be difficult to articulate otherwise. This is to say that lyrics reflect cultural values, traditions, and identities, often reinforcing a sense of belonging for listeners. The choice of language and the linguistic devices used in lyrics play a pivotal role in conveying meaning and evoking emotions (Elvers, 2016). Figurative language such as metaphors, similes, and symbolism are common in lyrics, enhancing the lyrical depth. Additionally, wordplay, rhyming schemes, and rhythm contribute to the musicality of lyrics (Katz (2004). These literary strategies enable lyricists to express

complicated emotions, ideas, and narratives in more vivid and imaginative ways. Metaphors, for example, create compelling imagery by comparing two things that are diametrically opposed, providing listeners with a new perspective on well-known themes. Similarly, similes employ "like" or "as" to make analogies, providing clarity and emphasizing specific aspects of the thing being described (Telaumbanua, 2022). Symbolism, on the other hand, gives songs greater levels of meaning and allows for different readings (Cuddon, 2012). In addition to metaphorical language, wordplay, rhyming schemes, and rhythm all play an important role in the musicality of lyrics. Wordplay is the inventive or humorous use of words, frequently resulting in puns or double meanings that make the songs more engaging and thought-provoking (Bradley, 2017). While rhyming schemes provide the lyrics continuity and structure, making them more memorable and easier to follow (Attridge, 1995), rhythm, which is closely related to musical composition, determines the flow and cadence of the lyrics, ensuring that the words blend smoothly with the music and contribute to the overall aesthetic experience (Huron, 2008). Among the traditional people, there is an extensive exploration and use of proverbs and symbolism in almost every sphere of life including their traditional music renditions.

2.3.4 Rhythms and Dance

Rhythms and dance patterns are essential components of many musical cultures. They are often entwined with cultural rituals, ceremonies, and social gatherings. The way people move to music and the choreography of dances can convey a lot about cultural identity and social norms. Rhythm is a fundamental element of music and movement, characterized by a regular pattern of strong and weak beats. Rhythm is a fundamental component of both music and movement, serving as the temporal structure that organizes sound and action into a coherent form (Campbell & Nelson, 2022). The regular alternation of strong and weak beats, known as metre, gives rhythm its recognizable quality, allowing listeners to anticipate the

timing of subsequent notes or movements (Arom, 2018). It can be simple, like the consistent 4/4 time signature used in pop music, or complex, like the polyrhythms prevalent in African drumming traditions. Dance and other physical activities rely heavily on rhythmic coordination (Madison, 2023). Humans have an innate ability to perceive and synchronize with rhythmic patterns (García & Wiens, 2021). Cultural expression and appreciation of rhythm vary greatly, with different traditions emphasizing distinct rhythmic structures that contribute to their identity (Connell & Gibson, 2004). It is an intrinsic part of various cultures and artistic expressions. African musical rhythms are distinguished by their density, diversity, and cultural significance; they frequently employ polyrhythms, in which numerous opposing rhythms are performed concurrently, resulting in layered textures. Cross-beats, which combine two separate rhythms to create a syncopated effect, and the call-and-respond style, which encourages community engagement through conversational exchanges, are two important features. Ostinato rhythms give a recurring rhythmic backbone, allowing for variety and improvisation, whereas syncopation emphasises offbeats or unexpected beats, providing vitality.

Traditional music and dance styles connect and heavily synchronize rhythms and dance. As discussed by Cox and Welsh (2001), humans have a natural inclination to synchronise their movements to external rhythmic stimuli, a phenomenon known as "entrainment." Entrainment enables dancers to match their movements with the rhythmic patterns in music, creating a harmonious and visually appealing performance. Dance is a performing art form that involves the rhythmic movement of the body in response to music, sound, or internal impulses. It can communicate emotions, stories, and cultural traditions through physical expressions. As noted by Fraleigh (2010), dance is inherently linked to rhythm, where movements are often synchronized with musical beats. The relationship between rhythms and dance is deeply interconnected, with rhythm serving as the guiding pulse that shapes and structures the movement in dance. This connection spans cultural,

psychological, and neurological dimensions, illustrating the profound impact that rhythmic patterns have on human expression through dance. This study employs the rhythm and dance phenomena to relate effectively with the stage of creation and performance to unfold the socio-cultural elements of the traditional phenomenon under study.

2.3.5 Narrative and Storytelling

Many cultures use music as a form of storytelling. Traditional songs often recount historical events, myths, and legends, passing down knowledge and wisdom through generations. A narrative is a structured account of events or experiences, often presented in chronological order, that conveys a particular message, theme, or perspective. According to Prince (2003), narratives consist of characters, plot sequences, and temporal relationships that create a coherent and meaningful whole thereby contributing to the cultural identity by keeping these stories alive. Storytelling on the other hand is the act of conveying a narrative through verbal, visual, or written means. It is a universal human practice that serves various functions, including entertainment, education, and cultural preservation. Both Narratives and storytelling have a profound impact on human perception and understanding. They, therefore, serve as fundamental tools for organizing and interpreting experiences, shaping cultural norms, and conveying moral lessons. The study draws much of its data from this approach due to the oral-aural nature of the investigations and consideration of the research participants. The narrative approach plays a crucial role, particularly in the assessment of personal and cultural identity. McAdams (2001) explains how individuals construct their identities through autobiographical narratives, shaping their sense of self over time. However, the digital age has brought new dimensions to storytelling through digital media. Digital storytelling combines multimedia elements to create compelling narratives, allowing for a more immersive and interactive experience (Lambert, 2013) which is also adopted by the study.

2.3.6 Rituals and Ceremonies

Music is frequently knotted to rituals and ceremonies that hold deep cultural and spiritual significance. Whether it's a religious ceremony, a marriage, or a coming-of-age celebration, the music associated with these events becomes an essential part of the cultural identity. According to Brabec (2014), ritual refers to:

A performance is any action that is staged or representatively organized. Finally, ritual action has to be juxtaposed to what became known as ritualized action; the latter may refer to any traditional act, habit, or routine that is not directly reflected upon, for instance brushing one's teeth every morning.

Kreinath (2018) defines rituals as:

The term “ritual” is used in anthropology to refer to any act, behavior, or practice that is stylized and normalized but not inherently instrumental. By intentionally following prescribed rules of conduct, ritual is used to indicate a transformation in the meaning and efficacy of the respective act, behavior, or practice. The concept “ritual” can therefore be defined as the orderly performance of a complex sequence of formulaic acts and utterances that are set apart from other forms of everyday activity through framing and formalization and that consist of a series of choreographed movements and gestures.

Brabec defines performance as any action that is staged or representatively organized. This could comprise a wide range of activities, including theatrical productions, musical concerts, and dance recitals, as well as everyday behaviours that are planned and structured. Performance encompasses more than just the arts; it also includes social behaviours and interactions that adhere to cultural or societal norms. A marriage ceremony, for example, can be classified as a performance since it consists of a series of organized actions, rituals, and symbols that express certain meanings to participants and viewers. In this context, performance refers not only to public spectacles but also to private actions carried out with the consciousness of an audience, even if that audience is oneself.

On the other hand, Brabec (2014), asserts that ritual action is a style of performance that incorporates specified and frequently repeated activities loaded with symbolic meaning. These behaviours are commonly connected with religious, cultural, or social rites and are

carried out in specific settings, such as rites of passage, religious ceremonies, or community festivities. Rituals are intentional and contemplative, frequently communicating ideals, beliefs, or historical continuity within a group. In contrast, ritualized action refers to habitual or routine behaviours that are repeated on a regular basis without much conscious thought. These behaviours, such as brushing one's teeth every morning, are not necessarily meaningful in a larger cultural or social context, but they are habitual and engrained in daily life. The difference between ritual action and ritualized action is the level of intentionality. In light of the above definitions, rituals have no better definition in this study than formalized, repetitive actions or behaviours that hold cultural, religious, or social significance within a community. In this case, the phenomenon is concomitant to a specific sequence and is performed on specific occasions. The patterned, repetitive sequence of actions is characterized by intentionality and significance. This contrast underlines the broad range of human behaviours, from extremely symbolic and culturally significant to prosaic and regular. Both types of activity are crucial in moulding human experience and social life because they help to keep practices consistent and promote common norms and values. Understanding these distinctions gives a better understanding of how humans organize their lives and interactions, merging the performative and the everyday phenomena to reflect and construct social realities.

Ceremonies, however, are structured and symbolic events that mark important transitions, achievements, or milestones in an individual's life or within a community. Nketia (1974) highlights the transformative nature of ceremonies, which often involve distinct stages and a collective sense of purpose. Rituals and ceremonies are crucial to the preservation of cultural heritage and the reinforcement of social bonds. Kreinath (2018) emphasizes how rituals serve practical functions within societies, helping to alleviate anxiety during critical moments and fostering a sense of solidarity. Many rituals and ceremonies have religious connotations and play a central role in spiritual practices. The religious rituals reinforce social

cohesion and create a sense of the sacred within communities. Life-cycle rituals for instance mark significant transitions in an individual's life, such as birth, puberty, marriage, and death. To this study, rituals and ceremonies serve as vehicles for investigating the cultural transmission process, social cohesion, and the expression of profound meanings. These practices are shaped by historical, religious, and social contexts, and they continue to play a vital role in shaping individual and communal identities.

2.3.7 Adaptation and Innovation

While tradition is a significant aspect of musical culture, adaptation and innovation also play a role in shaping identity. As musical cultures interact with others and encounter modern influences, they might incorporate new elements while retaining their core identity. It is common for traditional music to be modified while keeping its core to suit modern environments or attract new listeners. Changes in arrangement, instrumentation, or even lyrical content may be necessary for this. For instance, Bruno Nettl addresses how traditional music adjusts to modernity and urbanisation while retaining its cultural significance, (Nettl, 2005). Similarly, in the context of Irish traditional music, Williams explores how traditional tunes have been adapted for various instruments and ensembles, reflecting changing tastes and contexts (Williams, 2009). This dynamic balance echoes the cultural group's ability to evolve while maintaining its uniqueness. Traditional music often evolves through a process of adaptation. As societies change due to factors like globalization, urbanization, and technological advancements, traditional musical forms may need to adapt to remain relevant and resonant with new generations. This adaptation involves incorporating new instruments, rhythms, or even lyrical themes while still maintaining the essence of the original style.

Innovation in traditional music refers to the creation of new forms and styles while drawing inspiration from the past. This innovation can serve as a means of cultural symbolism by expressing the changing identity and values of a culture (Tucker, 2013). It

might involve blending traditional music with contemporary genres or experimenting with novel ways of presenting traditional narratives. In the process of experimenting, fusing different genres, or introducing new technologies, innovation entails stretching the bounds of conventional music. Comparably, academics such as Agawu (2016) accentuates that African traditional music has always been innovative. Agawu observes that African artists have historically been competent at incorporating new components into their musical traditions, exhibiting a dynamic and adaptable approach to music-making. This involves the use of new instruments, whether acquired through trade, cultural exchange, or colonial influence, as well as the adoption of new styles and techniques. For example, while traditional African music frequently employs indigenous instruments such as drums, mbira, and kora, musicians have also welcomed instruments such as the guitar, piano, and brass instruments, smoothly incorporating them into traditional styles.

Furthermore, Agawu (2014) and other scholars such as Falola (2003), and Toynbee and Dueck (2011), argue that this adaptability extends to how African musicians have adapted to outside cultural and colonial influences. During and after colonialism, African artists were exposed to Western musical styles and notational systems. Rather than rejecting these influences outright, many assimilated parts of Western music into their own traditions, resulting in new hybrid forms that appeal to both local and international audiences. This creative combination has led to the formation of new genres, such as highlife, afrobeat, and soukous, which maintain a distinctly African identity while simultaneously reflecting global influences.

Ottenberg (2008) backs up this claim by demonstrating how African musicians have used creativity as a form of cultural expression and survival. By constantly changing their musical practices, they have kept the essence of their cultural history while still connecting with the outside world. This ability to innovate and adapt demonstrates the vibrancy and resilience of African traditional music, which remains relevant and influential in both local

and worldwide contexts. The integration of new instruments and styles is viewed as a natural evolution, demonstrating the fluidity and innovation inherent in African musical traditions. Adaptation and innovation in traditional music, therefore, play a critical role in preserving cultural identity. By adapting to changing times and innovating, traditional music can remain relevant and continue to be passed down through generations. This helps communities maintain a sense of cultural continuity, even as they navigate the challenges of a rapidly changing world. In the context of Ghanaian traditional music, indigenous popular music bands have been lauded for their innovative collaborations with musicians from various genres (Diamond, 2008). Their ability to blend traditional Ghanaian sounds with modern influences has allowed them to introduce Ghanaian traditional music to global audiences while preserving its authentic essence.

2.3.8 Cultural Context and Values

A society's history, beliefs, customs, and values are all preserved through the music of the past, which is fundamental to the society's cultural fabric. Daniel Levitin examines how music, especially traditional forms, is inextricably linked to cultural contexts and frequently functions as a medium of communication and identity (Levitin, 2009). Traditional music, for instance, is a window into the worldview and way of life of indigenous communities. It frequently reflects these communities' connection to nature, rituals, and oral traditions. Songs can address social issues, political concerns, and shared experiences. The themes and messages within music offer insight into what matters to the community. The relationship between traditional music, cultural context, identity, and symbolism is a complex and multifaceted one. Traditional music serves as a potent medium for expressing cultural values, shaping identities, and conveying symbolic meanings.

The interplay between music and culture has been explored by scholars across various disciplines, shedding light on how music becomes a reflection of cultural context and values,

while also contributing to the construction and reinforcement of individual and collective identities. Traditional music provides insights into a community's ethos and collective identity by embodying its values, aspirations, and social norms. Sheila Whiteley examines how traditional music both reflects and perpetuates gender norms, social structures, and community ties in her essay (Whiteley, 2000). According to Whiteley, traditional music is typically used to express and preserve a community's beliefs and expectations. For example, the lyrics and topics of many traditional songs usually underscore the roles and behaviours considered proper for different genders, supporting established gender stereotypes. In addition, Whiteley analyses how traditional music may both reinforce and disrupt societal hierarchies. Certain musical genres and instruments may be connected with distinct social classes or roles within a community. In some cultures, some instruments or musical activities are designated for men or women, or for members of specific social classes, reinforcing social boundaries and hierarchies. She does, however, point out that traditional music can be used to express opposition or different perspectives, quietly undermining these norms and hierarchies. In other words, traditional music is frequently played at key social and cultural events like marriages, funerals, and festivals, when it strengthens community relationships and passes down cultural information from generation to generation. The individuals who participate in these musical traditions connect with their cultural history while also affirming their community identity. Thus, Whiteley's assumption demonstrates the complicated ways in which traditional music functions as both a reflection and a creator of social reality, inextricably related to the cultural fabric of the communities in which it is performed.

Cultural values can be preserved and transmitted through songs that are passed down through the generations. These songs may celebrate community events, teach moral lessons, or show support during difficult times. The melodies, rhythms, instruments, and lyrical themes in traditional music often derive from the environment and experiences of the community. For instance, folk music in different regions often incorporates elements of the

local landscape and nature, reflecting the community's connection to their surroundings (Nettl, 2005). It acts as a vessel for conveying cultural values and symbolic meanings. The lyrics, melodies, and instruments used in traditional songs often carry layers of symbolism that resonate with the values and beliefs of the culture. For example, certain instruments may be deemed sacred or spiritually significant, embodying cultural practices and beliefs. Lyrics can encode moral lessons, historical narratives, and communal experiences (Stokes, 1994). It plays a pivotal role in shaping individual and collective identities. It serves as a marker of cultural heritage, distinguishing one community from another. Individuals often form a sense of belonging and identity through their engagement with traditional music. As they participate in musical practices, they connect with their roots, fostering a deeper understanding of their cultural identity (Turino, 2008).

2.3.9 Transmission and Education

The way musical traditions are passed down from one generation to the next is a crucial identity element. Whether through formal education, oral tradition, or mentorship, the process of learning and teaching music helps maintain the cultural identity. Transmission is the process through which traditional music is handed down from experienced practitioners to novices, often within a specific cultural or familial context. This oral tradition is fundamental to the preservation of the unique characteristics and symbolic significance of traditional music. Oral transmission of traditional music occurs frequently between generations, within families and communities, or via master musicians' apprenticeships. According to Terry E. Miller, oral transmission plays a crucial role in maintaining authenticity and cultural continuity in traditional music cultures (Miller, 2016). Miller contends that oral transmission includes a wide range of cultural practices, knowledge systems, and social interactions in addition to being a means of transferring musical notation and melodies. Oral transmission functions as a medium in traditional music cultures to transmit not only the music itself but

also the social structures, historical narratives, and cultural values ingrained in it. The significance of understanding traditional music transmission as a dynamic, living process that changes with the needs and circumstances of successive generations is emphasised by Miller's argument. Researchers learn about the adaptability, inventiveness, and cultural significance of traditional music communities around the world by examining oral transmission practices in various cultural contexts.

Similarly, Jeff Todd Titon indicates the importance of in-person contact and embodied learning in the transmission of traditional music (Titon, 2009). He contends that traditional music is more than just a set of sounds or rhythms that may be written down and communicated via sheet music or recordings. Instead, it is a living art form that is best learnt and transmitted through direct personal contact between experienced musicians and students. This type of transmission enables the detailed transfer of stylistic distinctions, emotives, and improvisational components that are frequently impossible to portray using written notation alone. Titon further observes that in many traditional music cultures, the learning process entails a close involvement with the physical and emotional aspects of performance. This means that students not only listen and observe but also actively participate in the musicmaking process. Through physical learning, kids absorb delicate characteristics of timing, phrasing, and ornamentation that are essential to a genuine interpretation of the music. These qualities are frequently transmitted through gestures, body language, and facial expressions, which contribute to the emotional and cultural context of the music. Preferably, this hands-on approach is deemed to promote a better awareness of the cultural relevance and communal values inherent in traditional music. This transmission method's tight, personal mentorship and communal participation nurture a strong tie between the teacher and the learner, as well as among members of the musical community. Titon believes that the relational aspect of learning is critical for the preservation of traditional music because it guarantees that the knowledge and abilities passed down are not only technically correct but

also infused with the cultural meanings and customs that give the music its distinct identity. Through these face-to-face interactions, students have the ability to improvise and modify music, ensuring its relevance and vitality in changing social circumstances.

The transmission process includes not only the imparting of melodies and techniques but also the cultural narratives, emotions, and values that the music embodies. Education plays a pivotal role in the transmission of traditional music. Formal and informal educational settings provide platforms for individuals to learn about their cultural heritage and identity through musical practices. Ethnomusicologist Huib Schippers advocates for inclusive and culturally sensitive music education practices that acknowledge the diversity of musical traditions worldwide (Schippers, 2010). Schippers' main point is that traditional music education ought to be inclusive, which means it should cover a wide variety of musical traditions, including those of underrepresented or marginalised groups. Through the integration of varied musical repertoires, instruments, and performance techniques, educators can establish a more equitable and culturally relevant learning atmosphere that appeals to students with varying backgrounds. Again, Schippers' assertion places great emphasis on the value of culturally sensitive pedagogy, which includes appreciating and respecting the cultural settings in which traditional music is rooted. This method encourages interacting with traditional music as a dynamic, living practice that is ingrained in social norms, community traditions, and values rather than just as a subject for academic credit.

As individuals engage in the learning process, they become active participants in the construction and reinforcement of their cultural identity. This process fosters a sense of belonging and attachment to their cultural roots, contributing to the formation of a shared identity within a community (Seeger (1987); Rice (1994); Swanwick (1988). The transmission and education of traditional music facilitate the perpetuation of symbolic meanings associated with the music. Traditional songs often carry lyrics and melodies that encapsulate historical events, spiritual beliefs, and communal experiences. Dissanayake,

(2000), reiterates that through the act of transmission, these symbolic layers are transferred from one generation to the next, ensuring that the music continues to convey the cultural values and messages encoded within it.

2.3.10 Performance Practices

The way music is performed, including stage presence, dress, and audience interaction, also contributes to a culture's musical identity. These practices can vary widely and convey unique cultural norms and aesthetics. A vast array of methods, stylistic components, and cultural norms that differ amongst various musical traditions are included in traditional music performance practices. Kay Kaufman Shelemay, a musicologist, explores the ways that different musical traditions are performed, highlighting the significance of improvisation, ornamentation, and group interaction in forming musical performances. Shelemay's argument revolves around the importance of ornamentation and improvisation in conventional music performance practices. She is of the view that by using improvisational techniques, musicians can bring spontaneity, creativity, and personal expression to their performances, which gives the music more depth and energy. Conversely, ornamentation reflects the stylistic subtleties and aesthetic sensibilities of each musical tradition and is used to embellish melodies, convey emotions, and signal cultural affiliations. To make a case for community participation, In the discourse, attention has been drawn to the communal aspect of traditional music performances, which frequently include audience interaction, group participation, and shared musical experiences. In its contentment, it is revealed that social cohesiveness, cultural transmission, and the negotiation of social identities among varied communities are all facilitated by traditional music. This, therefore, provides a connection with their audience, musicians validate cultural values, commemorate common ancestry, and promote a feeling of unity and acceptance through their performances.

Additionally, in traditional musical cultures, each has its own distinct identity and worldview, which is reflected in the performance practices that are based on cultural norms, values, and aesthetics. As noted by Jeff Todd Titon, traditional music performance is frequently entwined with ceremonies, rituals, and social gatherings, fulfilling both artistic and social purposes (Titon, 2009). Similarly, Ruth M. Stone shows how different African musical traditions are performed emphasising the role that call-and-response patterns, polyrhythmic textures, and audience participation play in forming musical performances (Stone, 2008). Stone's argument also underscores the importance of dance and movement in African music performances. Accordingly, dance and music are frequently intimately linked in African cultural traditions, with rhythmic movements acting as the body's representation of musical expressions and rhythms. Communities use dance to strengthen social ties, spiritual ties, and cultural identities in addition to adding visual and kinesthetic elements to music performances. This makes the case that vocal styles, musical instruments, and performance styles all have cultural significance and can transmit messages about spirituality, identity, and social standing. Agreeably, Scholars can learn more about the deeper meanings encoded in African musical traditions by examining the semiotic aspects of music performance.

Performance practices in traditional music encompass a wide range of expressive elements, from vocal tones to physical gestures. These practices often reflect the values, beliefs, and historical experiences of a culture. The embodiment of these elements in the act of performance transforms cultural identity from an abstract concept into a lived experience. It is worth noting that through performance, individuals engage with their cultural heritage and externalize their sense of self and belonging. Performance practices are rich in symbolic meanings that transcend mere musical notes. Instruments, costumes, and choreography all contribute to the symbolic language of traditional music. These symbols are deeply rooted in the cultural context and carry layers of historical, spiritual, and social significance.

In many cultures, once again, traditional music is closely dishevelled with rituals and ceremonies. The performance of music within these contexts enhances its symbolic power. Rituals often serve as occasions to reinforce cultural identity and transmit cultural values. Music performed during rituals becomes a vessel for invoking ancestral spirits, celebrating communal unity, and reaffirming the community's collective identity. Comprehensively, understanding traditional trajectory should embrace the concept of performance practices in internalizing and externalizing the performance process for detailed documentation.

2.4 Traditional Music in Ghana

Ghana's traditional music history is dishevelled with the political, social, and cultural history of the nation. Traditional music has changed from pre-colonial times to the present day due to a variety of influences, including native customs, contacts with nearby cultures, and outside forces like globalization and colonialism (Anku, 2000; Collins, 2013). The history of Ghanaian traditional music dates back to the pre-colonial period, when the area was home to a variety of ethnic groups. As a reflection of their cultural identities and beliefs, each ethnic group had unique musical traditions, instruments, and performance practices (Nketia, 1974). Routines, ceremonies, storytelling, and group activities were all accompanied by music, which was important in daily life. Cultural expression and communication were essential, and ethnic groups like the Akan, Ewe, Ga, and Dagomba created distinctive musical styles through drumming, singing, and dancing (Collins, 2013).

Ghanaian society underwent enormous upheavals, including considerable changes to its musical environment, with the entrance of European colonists in the fifteenth century. This period saw the beginning of widespread cultural and social upheaval as colonial powers imposed their own values, institutions, and systems on indigenous peoples. The introduction of Europeans' new forms of governance, religion, and social organization, all had a substantial impact on existing societal structures and cultural traditions (Anku, 2000). This

colonial impact was especially strong in music. The colonial rulers and missionaries frequently saw indigenous music through a Eurocentric prism, dismissing it as inferior or primitive in comparison to European musical traditions. As a result, there was an organized effort to suppress and marginalize traditional Ghanaian musical practices. European colonists and missionaries imported Western musical scales, instruments, and notational systems, which gradually seemed to have an overshadowing effect on indigenous music styles. This imposition resulted in a slow degradation of traditional Ghanaian musical practices, as indigenous instruments and genres were either banned or pushed to the margins. The colonial school system and missionary activity also contributed to this suppression, favouring Western music and Christian hymns over local music. Christian hymns, for example, were translated into local languages and rhythms, but typically within a framework that emphasized Western musical structures and ideals (Anku, 2000).

Nonetheless, traditional music endured in underserved communities and rural areas, acting as a symbol of defiance against colonial authority (Nketia, 1963). Therefore, Ghana's history and cultural identity passed through a dramatic shift in 1957 when the country declared its independence from British colonial rule. Traditional music experienced a renaissance in popularity during the post-independence era as Ghanaians attempted to recapture and honour their cultural legacy (Collins, 2006). To strengthen national pride and unity, nationalist leaders like Kwame Nkrumah supported indigenous arts and culture (Charry, 2018; Akrofi, 2006). African music studies departments were established by universities such as the University of Ghana, allowing traditional music to be incorporated into formal education (Schippers, 2010; Nketia, 1974). Highlife, hiplife, gospel, and other contemporary genres coexist peacefully with traditional music in Ghana today. Despite the changes brought about by urbanization and globalization in Ghanaian society, traditional music manages to maintain its cultural authenticity while adapting to new settings (Akpabot, 1995). The survival and vitality of traditional music in Ghana are supported by initiatives like cultural

festivals, music education initiatives, and preservation projects carried out by cultural organizations. Undoubtedly, the dynamic interaction of indigenous customs, colonial legacies, and modern influences is reflected in the historical development of traditional music in Ghana. The Ghanaian people's traditional music endures despite obstacles and changes over time, providing a sense of pride, identity, and communal unity.

Contextually, Ghana is home to a plethora of traditional rhythms, melodies, and instruments that showcase the rich musical legacy of the region while also reflecting the diversity and historical evolution of the nation. The musical traditions of the Akan, Ewe, Ga, Konkomba, and Dagomba ethnic groups, for instance, represent their cultural identities and past experiences (Collins, 2013). These traditions include call-and-response singing, dancing, drumming, and oral storytelling, among other musical expressions. The Ewe people of Ghana incorporate traditional drumming and dance into religious ceremonies such as Yeye cult, including festivals, rites of passage, and funerals. For instance, the lively drumming and dance traditions of the Akan people, like Adowa and Kete, are well-known. These performances are frequently seen at ceremonies and social gatherings (Nketia, 1974). These musical genres feature composite rhythms performed with hand clapping and singing, on drums like the atime3u and atumpan. Similar to this, the Ewe people have an ironic musical history that is exemplified by elaborate polyrhythmic patterns and the use of gourd rattles and double bells called gakogui (Akpabot, 1995). Conversely, the Ga ethnic group is well-known for its exclusive dance styles and rhythms, such as Kpanlogo and Gome (Nketia, 1963). These genres, which represent the social and spiritual traditions of the Ga people, include upbeat drumming patterns, call-and-response singing, and dynamic choreography.

The distinctive musical traditions of the ethnic groups such as Konkomba and Dagomba are also derived from their farming and spiritual practices. For example, the Dagomba people are well-known for their traditional music, which is played to accompany a

variety of social and religious occasions on the gonje (a one-string fiddle) and flute (Collins, 2006; Jumbam, 2012).

The justification for the exploration of the background of traditional music in the current study is numerous. Contextually, knowing the background sheds light on the cultural milieu in which the phenomenon originated. It, therefore, offers a comprehensive understanding that takes into account the social norms, prevailing ideologies, and significant historical moments that shaped its development. Furthermore, it facilitates the identification of the interactions with other musical traditions, migration patterns, and neighbouring cultures that influenced the phenomenon under study over time. In the end, it allows the researcher to follow the development of melodic structures, rhythmic patterns, instrumentation, and performance techniques of the genre. This knowledge can clarify the distinctive qualities and beauty of Kinaachon, in understanding the past evolution of traditional music illuminates how it has been passed down and maintained over time.

2.5 Kinaachon Music within the Broader Framework of Traditional Music in Ghana

Examining traditional music's functions in community dynamics, cultural preservation, rituals and ceremonies, and the dissemination of knowledge and values is necessary to comprehend the sociocultural significance of this music in any given context (Gbolonyo, 2009). In communities, traditional music frequently acts as a unifying factor, bringing people together for celebrations and shared experiences. People create connections, bolster social bonds, and cultivate a sense of belonging through group singing, dancing, and music-making (Turino, 2008). Music transcends language barriers and fosters connections between people from different backgrounds, serving as a medium for communication and expression in many cultures (Rice, 2003).

According to Nettl (2005), preserving cultural legacy and passing down ancestor knowledge to future generations are made possible in large part by traditional music.

Communities preserve their customs, rituals, and histories through oral songs, stories, and musical practices. On the other hand, Feld (1994), explains that traditional music acts as a storehouse for cultural values, beliefs, and customs, protecting them from the forces of globalisation and modernization. Traditional music recordings and revival initiatives support the preservation of intangible cultural heritage (UNESCO, 2003). Music is integral to rituals, ceremonies, and rites of passage in many cultures, marking significant life events such as births, weddings, funerals, and coming-of-age ceremonies (Merriam, 1964). Additionally, traditional music often accompanies these rituals, providing a symbolic framework for spiritual expression, communal bonding, and emotional catharsis (Feld, 1982). The rhythms, melodies, and lyrics of traditional songs are imbued with symbolic meanings and cultural significance, guiding individuals through important transitions and milestones (Hood, 1960). Similarly, Cultural values, moral precepts, and social conventions are transmitted through traditional music. Communities teach the next generation moral lessons, historical accounts, and useful wisdom through songs, proverbs, and oral storytelling (Turino, 2008). Through teaching people about their history, identity, and place in the larger social fabric, traditional music serves as a tool for cultural education (Titon, 1992).

2.5.1 Key Characteristics of Kinaachon Music

Kinaachon music is extremely embedded in the cultural traditions of the Konkomba people in Northern Ghana and characterized by a blend of rhythmic complexity and instrumental diversity. These elements not only define its musical structure but also embody the social and cultural values of the Konkomba community.

Central to Kinaachon music is the ‘liganganl’, a large barrel-shaped drum (also comes in graduated sizes) known for its deep, resonant sound. Crafted from local materials such as wood and animal skin, the ‘liganganl’ (drum) produces a distinctive bass tone that forms the foundation of the music. Usually, accompanying the Kinaachon drum are various percussion

instruments such as dawol, n-chayetuum, and tibaln, which add layers of texture and rhythmic density to the music. The craftsmanship and tuning of these instruments are highly specialized, with each drum and percussion piece contributing balanced tones and timbres to the overall ensemble. This meticulous attention to detail not only enhances the auditory experience but also reflects the cultural significance attached to the instruments within Konkomba society (Agawu, 2016).

Kinaachon music is renowned for its elaborate polyrhythmic patterns and syncopated beats. Multiple rhythmic layers interweave seamlessly, creating a dynamic and layered sonic landscape. The polyrhythms, often performed simultaneously by different drummers, require a high level of coordination and skill, demonstrating the virtuosity of Konkomba drumming traditions (Nketia, 1974). These rhythmic complexities are not merely technical displays but carry deep cultural meanings. They evoke the cyclical rhythms of life, the heartbeat of the community, and the spiritual connections to ancestors and the natural world. The interplay between rhythms also serves practical functions, providing a musical framework for dance and communal rituals.

In addition to its instrumental prowess, Kinaachon music features vocal performances that complement and enhance the rhythmic textures. Songs are often sung in a call-and-response manner, where a lead vocalist initiates a phrase (call) and the community responds in chorus (response). This call-and-response dynamic not only engages participants but also reinforces communal bonds and shared cultural experiences. Lyrically, Kinaachon songs encompass a wide range of themes, including historical narratives, moral teachings, praise songs for community leaders or ancestors, and reflections on daily life and spirituality (Ephirim-Donkor, 2012). These lyrics serve as repositories of oral history, passing down traditions and collective memories from generation to generation. Through song, the Konkomba people preserve their cultural heritage and transmit essential values and beliefs.

Moreso, integral to Kinaachon music is dance, which serves as a physical manifestation of the music's rhythms and narratives. Traditional dances associated with Kinaachon music are characterized by energetic movements, symbolic gestures, and synchronized footwork that mirror the polyrhythmic complexities of the drumming. Dancers interpret the music through their bodies, expressing emotions, communal unity, and spiritual connections to the land and ancestors (Chernoff, 1981). The dance performances are often part of larger ceremonial events such as festivals, rites of passage, and communal celebrations. They play a vital role in reinforcing social cohesion, marking important milestones in individuals' lives, and reaffirming cultural identity within the Konkomba community.

2.5.2 Social and Cultural Significance of Kinaachon Music

Kinaachon music holds profound social and cultural significance within the Konkomba community, serving as more than just entertainment but as a crucial aspect of communal life, identity, and spiritual expression. It plays a significant role in aiding community cohesion and reinforcing collective identity among the Konkomba people. It is often performed during communal gatherings, festivals, and important ceremonies such as marriages, funerals, and festivals. These events provide opportunities for individuals to come together, strengthening social bonds and solidarity within the community. Through shared participation in music and dance, community members experience a sense of belonging and connection to their cultural heritages. The rhythmic patterns and melodies of Kinaachon music evoke a shared cultural memory and history, reinforcing values, customs, and traditions that define Konkomba identity. This communal engagement not only preserves cultural heritage but also promotes unity and mutual support among community members (Ephirim-Donkor, 2012).

Additionally, this music serves as a vehicle for the transmission of cultural knowledge, beliefs, and practices from one generation to the next. Songs sung in Kinaachon often contain

narratives that recount historical events, celebrate ancestral heroes, impart moral teachings, and convey spiritual wisdom (Anku, 2000; Akrofi, 2006; Collins, 2006).

These songs serve as repositories of oral history, preserving the collective memory of the Konkomba people and ensuring that cultural traditions are passed down through storytelling (Nketia, 1974). Elders, on the other hand, play a significant role in teaching younger generations the minutiae of Kinaachon music, including drumming techniques, dance movements, and the meanings behind songs. This intergenerational exchange fosters respect for cultural heritage and strengthens familial and communal ties as knowledge is transferred orally, maintaining authenticity and continuity in Konkomba cultural practices (Chernoff, 1981).

Furthermore, beyond its role in community gatherings, Kinaachon music holds spiritual significance within Konkomba religious and ritual contexts. The rhythms and songs performed during ceremonies invoke ancestral spirits and communicate with deities. Drummers and singers act as intermediaries between the physical and spiritual realms, channeling divine energies and ensuring harmony between humans and the supernatural world (Ephirim-Donkor, 2012). Rituals such as the annual new-yam and *ndipondaan* (guinea corn festival) often feature elaborate performances of Kinaachon music, where the rhythms and melodies are believed to purify the community, bless crops, and ensure prosperity for the coming year. These rituals reinforce the spiritual connections of the Konkomba people to their ancestral lands, reaffirming their place within the natural and supernatural order.

In the face of modernization and external influences, Kinaachon music continues to adapt while maintaining its core cultural values and traditions. Cultural festivals such as KOYA Annual Conference dedicated to Kinaachon music provide platforms for showcasing and celebrating this musical heritage, attracting both local and international audiences. These festivals not only preserve traditional practices but also stimulate cultural pride and innovation, as musicians explore new interpretations and collaborations while staying true to

Konkomba musical aesthetics (Nketia, 1974). Again, Kinaachon music's adaptability is evident in its integration into contemporary contexts, where elements of traditional drumming and singing are combined with modern instruments and genres. This fusion ensures the relevance and sustainability of Kinaachon music in today's dynamic cultural landscape, demonstrating its resilience as a living tradition that evolves while retaining its cultural authenticity (Collins, 1985).

2.5.3 Comparison with Other Ghanaian Traditional Music Forms

As a piece of traditional music, Kinaachon shares both similarities and distinct characteristics when compared to other traditional music forms across Ghana. One of the defining features it shares with other Ghanaian traditional music forms is its rhythmic intricacy. Similar to Ewe, Ashanti, Dagomba and Ga music, Kinaachon music employs polyrhythmic patterns that involve multiple layers of rhythmic textures. These polyrhythms are created through the interplay of different percussion instruments, each contributing distinct rhythms that converge and diverge in syncopated sequences (Nketia, 1974). In Ashanti music, for example, the use of talking drums (atumpan) and fontomfrom drums mirrors the polyrhythmic traditions found in Kinaachon music. Both music forms emphasize the skilful coordination between drummers and the dynamic interaction between rhythm sections, creating a lively and engaging auditory experience that is central to their respective cultural contexts (Agawu, 2016).

While Kinaachon music showcases its exclusive instrumental arrangements and vocal styles, it shares commonalities in vocal and dance traditions with other Ghanaian music forms. Call-and-response singing, a prominent feature in Kinaachon music, is also prevalent in Ewe, Akan, Dagomba, Frafra, Kassina and Ga music. This participatory style of singing involves a lead vocalist or group of singers initiating a melodic phrase (call), which is then echoed or responded to by a chorus or audience (response). This participatory singing style encourages

communal involvement and audience interaction, which strengthens social relationships and collective identity (Ephirim-Donkor, 2012).

Also, dance forms associated with Kinaachon music, characterized by energetic movements and symbolic gestures, resonate with dances found in other Ghanaian cultures. For instance, the Atiagbekor of the Ewe, the Adowa dance of the Akan people and the Kpanlogo dance of the Ga people incorporate rhythmic footwork and expressive body movements that complement the polyrhythmic drumming patterns. These dances serve as cultural expressions of joy, celebration, and spiritual connection, embodying the shared values and beliefs of their respective communities (Jones, 2013).

Despite these similarities, Kinaachon music maintains its distinct cultural context and symbolism within Konkomba society. Unlike the royal court music of the Asante or the recreational music of the Ga and the Ewe, which serve specific social functions within hierarchical structures, Kinaachon music is an embodiment of everyday communal life and spiritual practices among the Konkomba people. It serves as a vital component of rituals, ceremonies, and agricultural festivals that mark important milestones in community life, reinforcing cultural identity and ancestral connections.

2.5.4 Kinaachon Music in Ghanaian Contemporary Music Scene

In contemporary Ghanaian music scenes, traditional forms like Kinaachon are also subject to adaptation and innovation. Modern musicians and composers draw inspiration from traditional rhythms and melodies, blending them with contemporary genres such as highlife, Afrobeat, and hip-life. This fusion not only revitalizes traditional music forms but also introduces them to new audiences both within Ghana and globally, contributing to the ongoing evolution and preservation of Ghanaian musical heritage (Agordoh, 2005; BoyerDry, 2008).

The process of preserving Kinaachon music within the Konkomba community involves concerted efforts to maintain its traditional forms, rituals, and cultural significance amidst changing societal dynamics and modern influences. Cultural custodians, including elder musicians and community leaders. Formal and informal education initiatives within Konkomba communities aim to integrate Kinaachon music into school curricula and community programs. These efforts not only educate youth about their cultural heritage but also instil pride and appreciation for traditional arts. Cultural festivals, such as the annual *ndipondaan*, provide platforms for showcasing Kinaachon music to broader audiences to foster community cohesion and thereby attract support for cultural preservation endeavours (Ephirim-Donkor, 2012).

Archival projects led by ethnomusicologists and cultural researchers document Kinaachon music through audio recordings, videos, and written documentation. These archives serve as repositories of knowledge, ensuring that the Kinaachon musical traditions are preserved for future generations and providing resources for scholarly study and public education (Nketia, 1974).

In effect, efforts to preserve traditional forms are paramount. Kinaachon music has also adapted to contemporary contexts and influences, ensuring its relevance and vitality in modern times. Contemporary Konkomba musicians and composers experiment with new musical arrangements, incorporating elements of fusion with genres such as electronic music which is predominantly seen in the Christian church (Essilfie, 2023). These innovative collaborations attract younger audiences while maintaining the essence of Kinaachon's rhythmic density and cultural narratives. The proliferation of digital platforms and social media has facilitated the global dissemination of Kinaachon music, enabling Konkomba musicians to reach international audiences and collaborate with artists from diverse cultural backgrounds. This exposure not only broadens the appreciation for Kinaachon music but also encourages cross-cultural exchanges that enrich its artistic expressions (Chernoff, 1979).

Contemporary adaptations of Kinaachonj also extend to performance styles and venues. While traditional settings such as village squares and ceremonial grounds remain integral, modern concert halls, music festivals, and recording studios provide alternative platforms for displaying Kinaachonj music. These venues cater to diverse audiences and allow for creative reinterpretations of traditional repertoire, ensuring that Kinaachonj music remains dynamic and responsive to evolving artistic trends (Anim, Oppong, Geraldo, Gariba, Obeng, Ocran, & Odonkor, 2022).



CHAPTER THREE

A HISTORY AND ETHNOGRAPHY OF KONKOMBA

3.1 Historical Background of the Konkomba

According to the narrative, the original name for the now-known Konkomba people is *Bikpakpaam*. The etymology of this name has gone through several metamorphoses with the people's historical encounters with their neighbours. Bisilki and Nkamigbo (2017:106), state:

Bikpakpaam is the native term for the people that have, most of the time, been referred to as the 'Konkombas'. Etymologically, the word, 'Konkomba' is out of a further corruption of the form, 'Kpakpamba'. This is because 'Kpakpamba' itself is a Dagomba imitation of the original word, 'Bikpakpaam'. In short, this account is to say that the Dagombas have been one of the earliest neighbours of Bikpakpaam in Ghana. In an attempt by the Dagomba to pronounce 'Bikpakpaam', the word got adulterated to 'Kpakpamba'. With time, the Dagomba version, 'Kpakpamba' is further metamorphosed into 'Konkomba' by other users of the word.

According to this account, "Bikpakpaam" was the original term, while "Konkomba" was an adulteration of "Kpakpamba," which was a Dagomba version of the original Bikpakpaam. Apparently, this transition might have resulted from linguistic interactions and impacts between the Dagomba people and the Bikpakpaam group as asserted by Bisilki and Nkamigbo. Again, it demonstrates how cultural contact may affect language over time. Subsequently, the narrative also implies the historical proximity and link between the Dagomba and Bikpakpaam people in Ghana, emphasising how the pronunciation and usage of terminology may be altered through cultural interchange and adaptation.

3.1.1 Geography of Konkomba Land

Historically, the exact origin of the Konkomba people is uncertain as alluded by Kachim (2019:134, 148), when he states "At present very little effort has been made by historians to trace the origins of the Konkomba". There are different accounts and perspectives to this effect. Meanwhile, the fact remains that Konkomba ancestry could be traced beyond the

borders of present-day Ghana. They migrated southward and settled in various parts of northern Ghana, including the areas around the White Volta River and the Togo Mountains.

Kachim further indicates:

KOYA, however, admits that in the seventeenth and eighteenth centuries, the Konkomba were displaced from their original home by the Dagomba and the Anufo to the east and the south respectively. This displacement pushed the Konkomba to their present homeland in the Oti plain. The migration of the Konkomba southward and eastward occurred in family groups. Whenever a family left one location, they were later followed by their kinsmen and, with time, these family groups came together to form clans and sub-clans (ibid)

Kachim's opinion might have encapsulated his perception of a key moment in Konkomba history which emphasises the importance of intertribal relations in Ghana, where larger or more aggressive ethnic groups like the Dagomba and Anufo may remove smaller or less militarily powerful populations. This type of relocation was typical in pre-colonial Africa, which experienced numerous territorial disputes and migrations. However, Kachim here did not mention the exact causes of the displacement, such as war, economic difficulties, or other considerations. Furthermore, the social, economic, and political consequences of this movement for the Konkomba, as well as their contacts with neighbouring communities in their new home, are not captured. Incorporating these characteristics would provide a more complete perspective of the time. Invariably, the establishment of clans and sub-clans among migratory family groupings implies the rebuilding of social structures in new surroundings. This ability to retain and adjust social organisations in the face of displacement might have demonstrated the Konkomba's cultural resilience. Such social reorganisation probably helped retain their cultural identity and continuity, even as they adapted to new geographical and social contexts. However, this thesis holds the view of the more plausible account that the Konkomba people are believed to have migrated to their present-day location from present day Burkina Faso several centuries ago. Below is the map of Konkomba settlements.

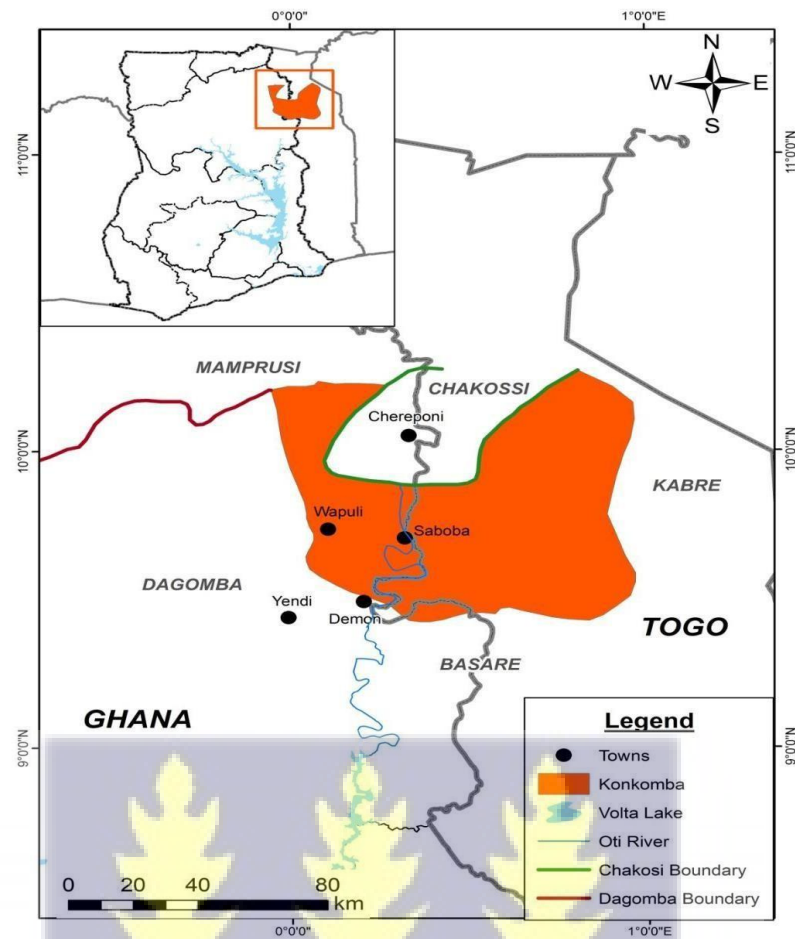


Figure 5: A Map showing Konkomba settlements around White Volta
Source: Adapted from David Tait, *Konkomba of Northern Ghana*, 3

The history of the Konkomba is knotted with the region's broader historical developments, including migrations, conflicts, and colonial rule. Their migration was likely influenced by factors such as population growth, competition for resources, and conflicts with other ethnic groups. They belong to the Gur-speaking peoples (Gurma country) of West Africa and are known for their rich cultural heritage (Ghana: A Country Study 1971: 90, 92, 101, Ethnologue, 2015). During the late 19th century, the Konkomba, like many other ethnic groups in the region, came under the control of European colonial powers. The area inhabited by the Konkomba fell under British colonial rule, and the Konkomba territories became part of the Northern Territories of the Gold Coast (now Ghana); specifically, in the Nanumba

North, Nanumba South, Kpandai, and Saboba districts (Salifu, 2018) and predominantly found around the banks of the Oti River and on the Oti plain north and west of the Basare and Kotokoli hills. The map below explains the above in details.

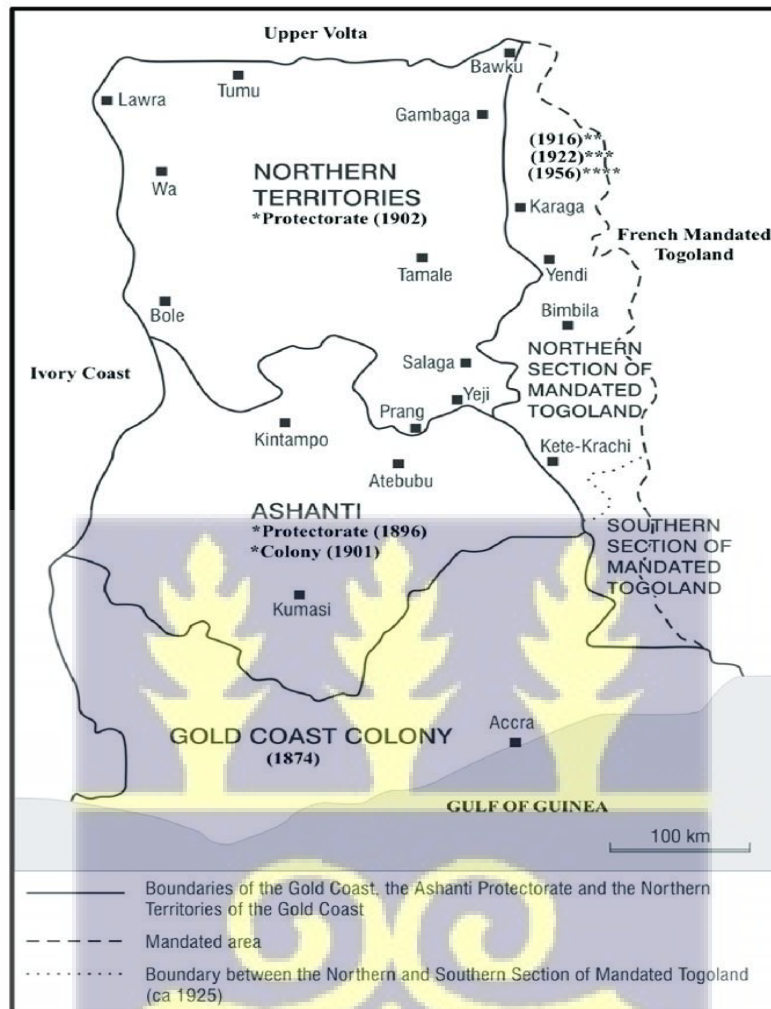


Figure 6 Konkomba territories as part of the Northern Territories of the Gold Coast
Source: Scientific Figure on ResearchGate

The Konkomba are settled in the Saboba, Zabzugu, and Chereponi areas of Ghana (Ethnologue, 2015). Over time, they migrated and settled in various locations, forming distinct villages and communities in the northern regions of Ghana, particularly the Northern, North-East, and Savannah. There are Konkomba scattered communities established in other regions such as Oti, Volta, Eastern, Brong Ahafo, and Greater Accra. According to the 2021 Ghana Population and Housing Census, the Konkomba population stands at 3.5% of the total population of Ghana of 31,073,000 (2021 Ghana Population and Housing Census; Eberhard,

Simons, & Fennig, 2023). The map below represents the dominant and scattered settlements of the Konkomba people.

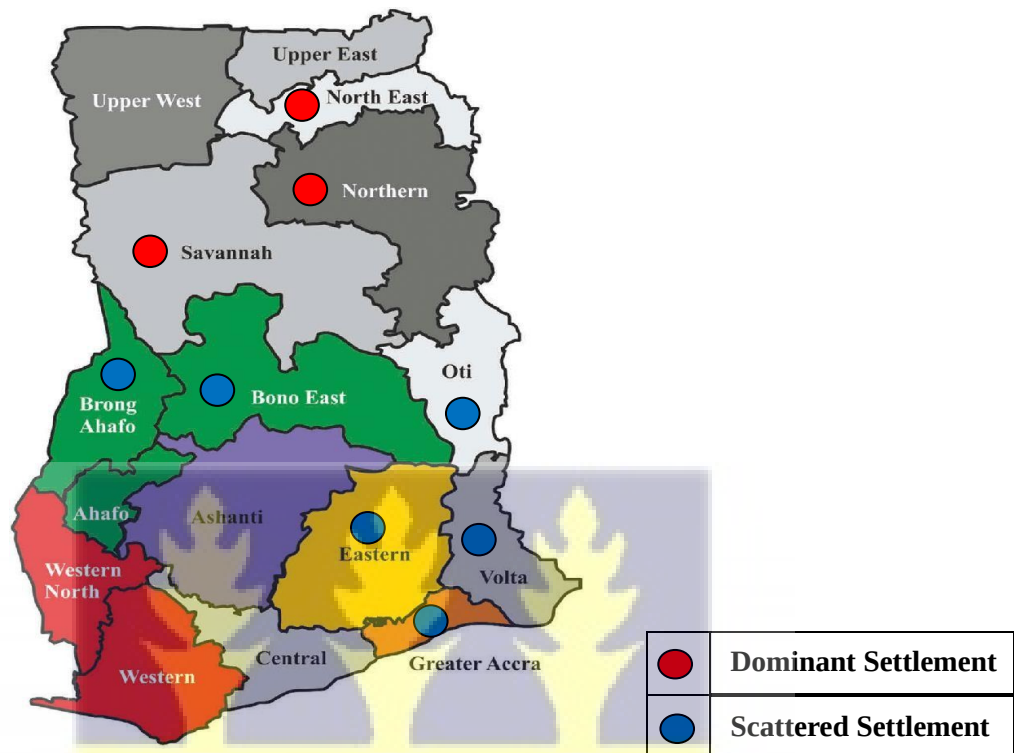


Figure 7 A Map showing Present-day Konkomba Settlements in Ghana

Source: Scientific Figure on ResearchGate

3.1.2 The Konkomba People and Tradition of Origin

3.1.3 Political Life

They are cephalous and autochthonous (Tait, 1961) groups traditionally lived in small, autonomous villages in which a semblance of authority was assigned to the lineage elders whose members were first to settle in the area. Each village was organised around kinship ties, “Under the superordinate clan, there is the major lineage, decomposed into two or three minor lineages and the minor lineage into several nuclear lineages. Again, the major lineage consists of agnatic kin descended from an apical ancestor, three or four generations from the surviving compound head” (Bisilki, 2017, p.38.) and the elder’s authority was based on lineage and the

consent of the people. The Konkomba have a matrilineal social structure, where descent, inheritance, and lineage are traced through the female line.

Kachin (2018:178), indicates:

The increased importance of chieftaincy in the democratic dispensation gave rise to demands by the non-chiefly groups like the Konkomba for their own chiefs. Before the 1990s, the Konkomba were not keen on having chiefs of their own. In the 1960s, Isaac Bawa had unsuccessfully attempted to create a Konkomba paramountcy. He failed because many Konkomba had been opposed to the creation of a Konkomba paramountcy.

The discourse revealed that before the 1990s, the Konkomba were not inclined to have their own chiefs, as indicated by Isaac Bawa's failed effort to establish a Konkomba paramountcy in the 1960s, which was met with strong hostility within the community. However, when democratic administration emerged, the significance of chieftaincy expanded. This could be one of the possible reasons forcing non-chiefly communities like the Konkomba to recognise the benefits of having their leaders. This shift was prompted by the realisation that chieftaincy may improve political representation, cultural recognition, and access to resources within a democratic framework. Thus, the Konkomba's initial resistance gave way to demands for their own chiefs, demonstrating an adaptability to the changing political situation and strategy.

My fieldwork observed that the new generation of Konkomba initiates the institution of chieftaincy in some of their communities such as the paramountcy in Saboba. Elders and Chiefs are considered the custodians of ancestral lands, responsible for mediating disputes, maintaining social order, and representing their communities externally. This traditional system of governance is deeply rooted in Konkomba culture and continues to play a vital role in shaping their political life. The extended family plays a crucial role in their social organization, with the lineage and clan forming the basis of their identity. Each Konkomba village is made up of several clans, and within each clan, there are distinct lineages (Salifu, 2018). The picture below shows a testimony of the present-day Konkomba chief.



*Figure 8 Umbor Wumbei Dawuni (Konkomba chief of Bunbong) – 21/05/2022
Source: Field*

One notable aspect of Konkomba's political life has been the emergence of ethnic-based political movements and organisations. These groups aim to advocate for their community's rights, promote socio-political development, and address issues such as land rights, representation, and development disparities. For example, the Konkomba Youth Association (KOYA) and the Konkomba Students Union (KONSU) are notable organisations that have actively engaged in political activities and social mobilisation (Kachin, 2018). They have advocated for greater representation, improved socio-economic conditions, and the protection of Konkomba cultural heritage. In post-independence Ghana, Konkomba's political life has continued to evolve within the broader context of the country's democratic system. Konkomba individuals have actively participated in politics at various levels, including local, regional, and national elections. Ethnic identity plays a significant role in Konkomba's political life. The Konkomba people, like other ethnic groups in Ghana, often align politically along ethnic lines. This gives rise to ethnic-based political mobilization and competition for resources, resulting in occasional tensions and conflicts with other ethnic groups.

3.1.4 Language

The Konkomba speak *likpakpaln* and it is synonymous with the name Konkomba. According to Bisilki and Nkamigbo (2017:108), “As mostly the case with the Central Gur languages, *Likpakpaln* is said to be spoken mainly in Northern Ghana. Saboba is regarded as the most well-known indigenous centre of the language. Nonetheless, *Likpakpaln* speakers are scattered across many parts of Ghana and even in Northern Togo”. The Konkomba community is characterised by a high degree of linguistic diversity. Within the Konkomba language, there are several dialects and variations spoken across different regions and communities. “The dialectal variants of *Likpakpaln* are so numerous. Such a situation does not make an exhaustive list of the variant forms of the language possible here. These dialects are mostly named after the clans that speak them” (Bislki & Nkamigbo, 2017:109). The table below shows the clans and dialects respectively:

Table 1 Dialectical Variants of *Likpakpaln*

Clan	Dialect
<i>Kpajootiib</i>	<i>Likpajool</i>
<i>Biŋaliib</i>	<i>Liŋaliil</i>
<i>Binajub</i>	<i>Linajuul</i>
<i>Bichabob</i>	<i>Lichabol</i>
<i>Kutultiib</i>	<i>Likutul</i>
<i>Chagbantiib</i>	<i>Lichagbaln</i>
<i>Bikpanliib</i>	<i>Likpanliil</i>
<i>Nankpandotiib</i>	<i>Linankpɛl</i>
<i>Pɔsaatiib</i>	<i>Lipɔsaal</i>
<i>Kpambultiib</i>	<i>Likpambul</i>

Source: Journal of Linguistics, Language and Culture Vol. 4, p.110. 2017

The sociolinguistics incorporation of various forms of language variation, including dialects and registers, makes different Konkomba communities have slight variations in vocabulary, pronunciation, and grammatical structures. These dialectal differences often reflect geographic or social distinctions within the Konkomba society (Afrifa, Anderson &

Ansah, 2019). Additionally, the linguistic diversity among the Konkomba people reflects their historical migrations, interactions with neighbouring groups, and the influence of colonial and post-colonial language policies. *Likpakpaln (Konkomba)*, as a language, faces challenges related to language vitality and sustainability. With increasing contact with dominant languages like English and major regional languages such as Twi, Dagbani, Ewe, and Hausa, there is a concern about language shift and endangerment among Konkomba speakers (Lüpke, 2019). Language plays a crucial role in preserving and transmitting cultural knowledge among the Konkomba people. The Konkomba language contains rich cultural expressions, proverbs, oral histories, and traditional practices that are embedded in everyday communication as alluded by Bisilki and Nkamigbo (2017:113-114) when they state:

The fact that proverbs are inbuilt into the people's general verbal behaviour allows for spontaneity in their use, a situation which again gives proverbs a better advantage of continuity over the other nodes of oral literature. The other categories of oral literature such as the folktale, the riddle and the dirge require either deliberate performance sessions or specific occasions for their rendition.

The phrase "proverbs are inbuilt into the people's general verbal behaviour" suggests that proverbs are deeply embedded in everyday communication. Unlike other forms of oral literature, which might require special occasions or settings, proverbs can be used spontaneously in regular conversations. This spontaneity allows them to be more accessible and readily available for use. Secondly, the ease with which proverbs can be integrated into daily speech gives them a significant advantage in terms of continuity. This is because they do not require specific settings or rituals, proverbs can be transmitted and preserved more effortlessly across generations. They can be passed down informally and naturally, ensuring their longevity within a culture. According to Nkamigbo, in contrast, other oral literature forms like folktales, riddles, and dirges are often tied to specific contexts. Folktales might be shared during storytelling sessions, riddles might be posed in a game-like manner, and dirges are typically associated with mourning rituals. These forms require particular occasions or

deliberate performances, which can limit their frequency and flexibility of use. He therefore makes a case for the versatility and resilience of proverbs within oral traditions and their seamless integration into everyday language and the lack of need for specific contexts make them a powerful and enduring form of cultural expression. This adaptability contributes to their continued relevance and transmission in society. In view of his opinion, it could be concluded that the preservation of the Konkomba language is, therefore, closely tied to the preservation of their cultural heritage such as music and dance.

3.1.5 Religion

According to Asante (2014), the Konkomba people also have a complex system of religious beliefs, incorporating animism and ancestral worship. The religion is characterized by a multipart cosmology, rituals, and a strong belief in the spiritual world. They believe in a supreme being called "Uwumbor" and perform various rituals and ceremonies to appease spirits and seek protection. According to Zimoń (2003),

... Uwumbor is the Supreme Being, creator of the earth, heaven, spirits, people and all things. Uwumbor is the source and giver of life, and the moral lawgiver. Man's soul (nwiin) comes from Uwumbor, and after death, it returns to him. The name Uwumbor is etymologically connected with the word ubor – ruler. Uwumbor is sometimes identified with heaven and he is considered to be the raingiver. Hence, he clearly takes the functions of his father, the heavenly god Kitalangban.

Zimoń asserts that Uwumbor is portrayed as the Supreme Being and creator of everything, including the earth, heaven, spirits, humans, and all things. This representation elevates Uwumbor to the apex of the spiritual order, representing the ultimate source of life and being. It represents a monotheistic or henotheistic belief system in which a single supreme god rules over all creation. The Konkomba acknowledge the deity's importance in people's lives is highlighted by their belief in Uwumbor's generosity, which they see as inseparably allied to their existence and well-being. Additionally, portraying Uwumbor, as the moral lawgiver, signifies a dual role as both creator and enforcer of ethical and moral standards, expressing

the strong connection between religion and morality within culture, where divine authority underpins the moral code for people. The concept as introduced by Zimoń further explains that Konkomba people perceive man's soul (nwiin) to originate from Uwumbor and return to him after death. This introduces a cyclical view of life and the afterlife. It indicates a belief in the continuity of the soul and an afterlife where the soul is reunited with its divine source. It should be noted the author is of the view that the etymological connection between Uwumbor and the word ubor, meaning ruler, reinforces the deity's sovereign status. Furthermore, identifying Uwumbor with heaven and describing him as the rain giver associates him with essential natural elements and phenomena, such as rain, which is vital for agriculture and survival. This connection might indicate that Uwumbor is not only a spiritual ruler but also a provider of practical sustenance.

Ancestral worship is a central element of the Konkomba religious tradition. They believe that their ancestors continue to exist in the spiritual realm and play an active role in their lives. These ancestral spirits are believed to reside in various natural elements such as rivers, trees, rocks, and mountains. According to Asamoah-Gyadu (2014), the Konkomba people believe that their ancestors have the power to influence their fortunes, protect them from evil, and bring blessings to their community. They honour and respect their ancestors through rituals, offerings, and prayers (Wiredu, 1995). The ancestors are considered intermediaries between the living and the spiritual world, and their influence on daily life is significant. They believe that certain individuals possess supernatural powers to harm others through the use of witchcraft. Consequently, they employ various protective measures, such as amulets and charms, to guard against witchcraft and sorcery (Asamoah-Gyadu, 2014).

Figure 15 shows a grave of an ancestor with a fowl sacrifice at Nyalankani.



Figure 9 Performance of rituals and sacrifices on the grave of ancestors
Source: Internet

Traditional religious practices are part of everyday life and are observed during significant events such as births, deaths, and agricultural activities. Christianity and Islam were introduced to the Konkomba during the colonial era. Christian missionaries and Islamic preachers established schools and places of worship, leading to the adoption of these religions by some Konkomba individuals. Traditional religious practices remain integral to Konkomba culture, coexisting with influences from Christianity and Islam, which have gained prominence in recent decades (Ibrahim, 2021; Acquah, 2011). Among the Konkomba, religion intertwines with various aspects of society, including social structures and political systems. The cultural significance of the Konkomba religion extends beyond its spiritual aspects. The religious beliefs and practices shape their worldview, moral values, and community cohesion.

3.1.6 Economic Life

The Konkomba people have a predominantly agrarian lifestyle, relying on subsistence farming as their primary economic activity. However, the 21st century has witnessed the gradual introduction of modern technology such as the use of tractors and farming machinery for enhanced agricultural activities. They practice mixed farming, cultivating crops such as

millet, maize, yam, and beans. In addition to agriculture, they also engage in hunting, fishing, and trade. Farming practices are deeply embedded in their cultural identity, with rituals performed to ensure bountiful harvests and protection from pests and diseases. Livestock rearing, particularly cattle, goats, and sheep, is also a common economic activity among the Konkomba people, providing additional sources of food security and income (Gockel, 2015). Culture is expressed through a variety of practices, including music, dance, art, and craftsmanship. The people are renowned for woodcarvings, weaving, pottery, and basketry, which showcase their artistic talents and craftsmanship. Traditional dances and music are an integral part of social gatherings, festivals, and ceremonies, where they serve as a means of storytelling, entertainment, and cultural preservation (Salifu, 2018).

In the post-colonial period, the Konkomba, like other ethnic groups in Ghana, have continued to face social, economic, and political challenges. Historically, they had interactions and occasional conflicts with neighbouring ethnic groups such as the Dagomba, Gonja, and Nanumba. Some of these conflicts have been attributed to competition for fertile farmlands, cattle raiding, and political marginalization. Despite these challenges, the Konkomba people continue to display remarkable resilience and adaptability. They have actively engaged in dialogue and conflict resolution efforts to promote peaceful coexistence, while also embracing economic opportunities to improve their livelihoods.

3.1.7 Education

The Konkomba culture places a strong emphasis on community and cooperation. This aspect of their culture extends to education, where learning often takes place in communal settings. Elders pass down knowledge and skills to the younger generations through oral traditions, storytelling, songs, proverbs, and hands-on experiences. This traditional form of education fosters a sense of belonging and continuity within the community. As an agrarian society, the people have a deep understanding of their local environment, agricultural

practices, and natural resources. This knowledge is integral to their cultural identity and is often passed down through generations. However, with modern education systems emphasizing formal academic subjects, there might be a risk of neglecting or undervaluing this valuable traditional knowledge (Jönsson, 2007).

While the Konkomba people have their traditional education system, they also engage with formal education provided by governments and schools. However, there are challenges in accessing quality education due to factors like geographical remoteness, limited infrastructure, and economic constraints. These obstacles hinder educational opportunities and lead to disparities in learning outcomes. With the introduction of formal education and the influence of globalization among the communities, there is a clear dilution of certain aspects of cultural practices and traditions. Younger generations seem to be more attracted to modern ways of life, and the Konkomba culture faces challenges in preserving its authenticity and uniqueness (Talton, 2004).

Education is said to have the potential to empower individuals and communities. Its ability is seen through open doors to economic opportunities, improved livelihoods, and enhanced social mobility. Clear observation revealed that Konkomba people are able to blend traditional knowledge with formal education, hence leveraging their cultural strengths to contribute to their development and prosperity. Traditionally, elders hold significant respect and authority. Their wisdom and experience are highly regarded, and they often play a crucial role in guiding the community's educational practices. This, therefore, encourages intergenerational knowledge sharing as a valuable aspect of education in promoting respect and fostering a sense of unity within the community (Tetteh, 2016).

3.1.8 Musical Life

According to Titon, traditional music plays a key role in the formation and maintenance of cultural identity as a powerful expression of a community's collective

experiences, values, and worldview (Titon, 2008). With its unique melodies, rhythms, and lyrics, traditional music embodies the essence of cultural heritage as a sonic design reflecting the history, beliefs, and traditions of a people. It serves as a vital linkage between generations, facilitating the transmission of cultural knowledge, rituals, and stories from one era to another (Turino, 2008). Moreover, Nettl believes that traditional music nurtures a sense of belonging and pride in communities, strengthening shared identity and solidarity among members (Nettl, 2015). As a living embodiment of cultural identity, traditional music not only reflects the past but also adapts to the present, evolving with changes in society while maintaining its authenticity and significance (Feld, 2012).

The Konkomba people have different traditional music types, each serving different functions and occasions within their society. There are particular types of music for males only as well as females. Some of these include “Icha” and “ngbeer” solely performed by women while “likuul” (acapella music) is performed by men. The “ngeen”, “tibaln”, and “Kinaachon” are performed by both males and females. There is music for important life events such as marriages, funerals, and initiation rites. Consequently, ritualistic music is played during spiritual and religious ceremonies to invoke spirits, offer prayers, or mark sacred events. Konkomba people have work songs that are sung during communal labour activities like farming or building, designed to coordinate workers' efforts and make the labour more enjoyable. Traditionally, folklore and storytelling songs narrate historical events, myths, legends, and moral stories, preserving the oral history and cultural knowledge of the community. The most important is the dance music, central to social gatherings and festivals, is characterised by lively rhythms that encourage participation from all community members. Amongst the musical types mentioned above, the Konkomba people attribute a great deal of significance to “Kinaachon”. This musical type commonly referred to as the "Culture dance," is originally a funeral music performed with great cultural, social, and symbolic significance among the people. It is perceived as a cultural embodiment that fortifies social ties, upholds

traditional values and affirms group cohesion, maintaining and preserving Konkomba cultural identity. The details of “Kinaachon” music will be explored in the next sub-heading.

The musical instruments used by the Konkomba are varied and essential to their music-making. They range from membranophones, idiophones, chordophones and aerophones. Generally, percussion instruments form the backbone of Konkomba music. The most prominent instrument is the “liganganl” the single-barrel double-headed drum that is highly valued for its ability to mimic the desired tonal language of the Konkomba and also comes in various sizes. Similarly, the Konkomba people prominently use “kilonn” (hourglass drum) and single-headed drums such as “lidabohn”. The “dawol” a type of single and double metallic bell and the “N-chayetuun/Ntuun” (rattle) are common instrumental resources employed to keep rhythm and provide a steady beat during performances. Some other visible instruments among the Konkomba include the “liwul” (flute), “ugin” (horns) and “kibeek” (traditional lute) which are often used in spiritual and ritualistic music for their distinct sounds.

Vocal parts, both solo and group singing, frequently include call-and-response patterns, which are dynamic interactions in which a lead vocalist or group sings a phrase and a responding group or person responds. This musical discourse adopts a sense of belonging and engagement, heightening the emotional and rhythmic intensity of the performance. These verbal interactions culturally, cover a wide range of topics, from historical narratives about key events and stories to social commentary that confronts contemporary concerns, criticizes established standards, or argues for change. The call-and-response structure not only preserves and communicates oral traditions but also develops a shared experience by allowing singers and listeners to engage emotionally with the message and with one another.

Among the Konkomba communities, music-making is generally a communal activity, with opportunities for both formal and informal participation by community members. Many performances involve a degree of improvisation, particularly in drumming and vocalization,

allowing for personal expression within a traditional framework. The dance steps and movements are often passed down through generations. Music is frequently performed in a ritual context, with strict adherence to traditional protocols and roles assigned to different participants. Furthermore, in musical activities, men and women have distinct but complementary roles. Traditionally, men play a dominant role in instrumental music, particularly with drums and other percussion instruments. They are often the primary performers in public and ceremonial contexts. Women actively participate in Konkomba musical life through singing and dancing, playing crucial roles in vocal music and teaching songs and dances to children, ensuring the transmission of cultural knowledge. While certain instruments and performance roles might be gender-specific, many musical activities are collaborative, involving both men and women. Festivals and communal gatherings highlight the inclusive nature of Konkomba musical traditions. In contemporary times, the roles of men and women in Konkomba musical activities are evolving. Women increasingly participate in instrumental music and leadership roles within musical performances, reflecting broader social changes.

Contemporary, the introduction of Christianity and Islam into the dominant communities during the colonial era, the musical landscape of the Konkomba has experienced significant changes and challenges. The Christian missionaries in particular brought new musical forms, including hymns which have been incorporated into Konkomba music. Churches and mosques have become new venues for musical expression, blending traditional Konkomba styles as well as instruments with religious music. Additionally, the advent of modern technology in the global space has further influenced Konkomba music. For example, access to radio, television, and the internet has exposed Konkomba musicians to global musical trends, leading to fusion genres that blend traditional Konkomba sounds with contemporary music styles like highlife, hip-hop, and gospel. The younger generations of

Konkomba musicians are experimenting with these influences, creating new forms of expression that reflect their dual heritage.

3.2 Origin and Evolution of Kinaachonj in Ghana

According to the fieldwork, Konkomba oral traditions reveal that mythological stories and ancestor folklore are frequently linked to the origins of Kinaachonj. These tales are believed to narrate the exploits of mythological characters, ancestral heroes, and paranormal creatures whose feats are honoured via dance, song, and storytelling.

This research comes in real terms with such a narrative. Nalongni is one of the suburbs of Saboba, the historical home of the Konkomba people, one of the minority ethnic groups in the Northern Region of Ghana. According to the community leader, Tanya Tingbangan, one great grandfather known as Ipiin (meaning gift) founded Nalongni, the cradle of the Konkomba. He was believed to have come from Gushegu also in the Northern Region. As a hunter, he used to follow the footsteps of buffalos and first settled at Chachang near Wapuli. He proceeded with his hunting expeditions and always lived in Kip44k (where wild animals lodged). According to the community leader, Ipiin gave birth to three sons who formed the tripartite communities or suburbs of Saboba: Borado (Toma Community), Koteendo (Nalongni Community) and Makpadando (Ducheen Community). The original name of the present-day Nalongni was *Inaa-long* meaning where buffalos stay (upɔɔnaa meaning buffalo). In his narration, Tanya Tingbangan believes that Kinaachonj is a traditional dance of the Konkomba that mimics the movement of bush animals for example, buffalo, and antelope. This source of narration holds the view that Kinaachonj originated from the experiences of their ancestors during hunting expeditions, primarily and predominantly performed during funerals of hunters, heroes, and heroines. The indigenous Konkomba call Kinaachonj “culture dance”. This also attests to the wearing of numerous body attachments and hand-held materials during the performances. In the course of the performance, the

animal horn or the skin worn determines the type of animal that is the object of mimic. The picture in Figure 16 shows how dancers wear different animal horns and skins during performances.



Figure 10 Performers with horns and skins - 09/02/2024
Source: Field and internet

The Konkomba people have a long history of migration and contact with the Dagomba, Nanumba, and Gonja, among other nearby ethnic groups. These cross-cultural exchanges, given this research, have probably had an impact on Kinaachon, as aspects of dance, music, and ritual have been borrowed and modified over time. Consequently, further interactions reveal that the encounter with other ethnic groups contributes to the origin of Kinaachon. However, the diasporan Konkomba (those who migrated to other parts of the northern regions apart from those living in Saboba) whom this research covered were unable to tell the exact origin of Kinaachon. Again, the narration given by Tanya Tingbangnan, the origin of Kinaachon lives in perpetual oblivion. However, generally, it is believed that Kinaachon music is as old as the Konkomba race. Its root is solidly crafted into ancestral history as well as myths.

3.3 Mode of performance

Traditionally, the Konkomba ethnic group perceives *ngeen*, Kinaachon, and *tibaln* as separate dances. However, exploring the historical and cultural foundations of these musical

dances through participant observation and interviews, it is evident that there is a clear bond that connects the perceived dances as one. A purview of the elemental characteristics such as time and space, suggests that there is no way performers can engage in *ngeen* without performing Kinaachonj and *tibaln* and vice versa. In other words, *tibaln* cannot be performed without Kinaachonj. The study, therefore, looks at the three musical dances as a continuum of movements where *ngeen* serves as a prelude to Kinaachonj and *tibaln* provides a sense of resolution and finality. For this research, Kinaachonj, through the lens of ethnomusicology may be perceived in three movement forms even though others thought of *ngeen* and *tibaln* as separate dances. It is classified under the first, second, and third movements.

The first movement form may be considered as the preparatory stage also known as *ngeen*. At this stage, the performers announce their readiness to take the stage of performance. In a typical traditional setting, *ngeen* may comprise two distinct parts. The first part does not involve displacement of performance space and this is referred to as *lijorl*. This could be done either in or outside the performance arena. It is the stage where every potential performer is called to readiness to move to the performance arena. Even though there could be body movements, it does not involve rigorous dance movements as compared to the second and third movements. The second part of *ngeen* involves the displacement of place. In theatrical or special function performances, performers process with *ngeen* to the performing space. According to the field observations and various narrations, *ngeen* could only be performed during a funeral of an adult male. It is traditionally forbidden to perform this type for deceased females. The Konkomba tradition mandates the performers to process around the deceased adult male's house three times and move to the performance space on the third count. In a case where the deceased has in-laws who arrived at the funeral after the *ngeen* was performed, they are compelled to do the same before joining the performers for the second and third movements. The most popular instrumental resources employed involve the *kilonj* (hour-glass), *lidaboln*, *ki-gangaln-bihk* (Small size drums), *dawol* (bells), *N-chayetuun/Ntuun*

(rattle) and *ugin* (horns). Its colourful moment of culture is adorned with graceful dancing steps, cacophonous calls, and response music style. The picture in Figures 17 and 18 shows NYC performing *lijorl* and *ngeen* during the rehearsal period at Nalongni.



Figure 11 NYC performing *lijorl*, a prelude to Kinaachonj - 21/5/2022
Source: Field



Figure 12 NYC performing *ngeen*, a prelude to Kinaachonj - 21/05/2022
Source: Field

The second movement form is the real dance time of Kinaachonj. Through observations, mostly the beginning of Kinaachonj is announced by the master drummer with a few strokes of simple rhythmic patterns which is followed by a heavy yelling from the crowd. A cantor who usually takes a slow running pace, runs around the drummers that are positioned in the inner circle and gives a tune calling other performers to respond. The response and the sound of the drums go simultaneously signaling the beginning of the

performance. The performers dance in a circular form. The dance styles as well as the rhythmic pattern of the drums usually change with the type of song introduced by the cantor. This is the stage where the real mimicking is done. Generally, the men form the outer circle while women perform within the inner circle amidst singing. The circular movements are usually done anticlockwise. The picture below shows Nakpnado cultural group performing in a cycle during the Konkomba Youth Association Annual Conference (KOYA) at Saboba.



Figure 13 Nakpnado Cultural Group performing in circles - 23/03/2024
Source: Field

Everybody is a dancer as well as a singer. Here, additional instruments are deployed involving the master drum known as *li-gangaln* as well as *li-gangaln sapkoln*. The dance steps at this point are more rigorous and demand more energy and flexibility. It is a stage where the music and dance atmosphere are charged with syncopated rhythmic movements with sporadic yelling. Periodically, the master drummers pause, allowing the *kilonj*, *dawol*, and the *N-chayetuun/Ntuun* players to invoke and call for the display of intricate dancing skills from the dancers. The body attachments resonate with powerful energetic rhythms that perform an atmosphere of completely high ecstasy. In a typical traditional environment, it is difficult to find audiences except those who are foreign to the Konkomba culture during Kinaachonj performance. During the study, The study finds that in the olden days, Kinaachonj was a preserve for the males. However, modernization has incorporated women performers as

well. Additionally, the male and female performers go with different rhythmic dance styles notwithstanding, each dance style is equally coordinated by the regulative beat of the performance. It should be noted that from the first movement to the second movement, each male performer is a potential timekeeper (regulative beat). In the picture (fig. 20) below, each of the dancers of Sanguli cultural group held and played a bell while dancing.



Figure 14: Each performer plays a bell while dancing - 10/02/2024
Source: Field

The concluding part of what the study perceives as the last movement of the Kinaachonj dance is what is referred to as *tibaln*. The instrumental resources employed during this section mostly involved the double bell (*dawol*), hourglass drum (*kilonn*), and the body attachments referred to as *tibaln*. The performers then form two opposing human walls. This formation usually occurs when two different performing groups interlock in cultural performances. However, where only one group performs, only one human wall is formed against the audience. While the double bell (*dawol*) or the hourglass drum (*kilonn*) gives a quick and soothing timeline, the performance is done alternatively between the two divisions. Each dancer picks rigorous rhythmic steps to the opposite side alongside the bell player. Here,

the intention of each of the performers or dancers is to do their best to outwit the opponent rhythmically. Almost every performer or dancer enters the arena with different sets of foot rhythms. The rhythm employed by the performer is amplified by the resonance of the body attachments. This last movement is devoid of singing but excessive yelling depending on the performability of the one on stage. The end of Kinaachonj is mostly determined after each side is exhausted. In the traditional setting, this ends the Kinaachonj. However, for special functions such as debars and other state functions, *ngeen* is used to recess the performing space. The picture below shows the dexterity with which young boys of the NYC showcased *tibaln*. The dancer is always accompanied by a *dawul* or *kilon*.



Figure 15 : Performing tibaln at Nalongni - 21/05/2022
Source: Field

3.4 Kinaachonj Musical Ensemble

Generally, the instrumental resources employed in Kinaachonj are made up of membranophones and idiophones but one is also likely to see an aerophone as part of the instrumental resources. The membranophones range from single-headed to double-headed wooden drums that come in different sizes. The drums are locally manufactured by traditional experts from local hard trees, goats, sheep, and cow skins. The sound desired from the drum is contingent on the type of animal skin used in preparing it.

a) Membranophones

The *li-gangaln saakpen* the master drum plays a pivotal and dominant role in a Kinaachonj ensemble. It is a double-headed instrument. The skins are woven on both sides and well-knitted with Manila or Golberg twisted polypropylene robes. As the leader of the percussion section and the main source of rhythm, it is usually the largest drum in the group. The size and construction of the master drum, which is made of wood add to its rich, resonant sound. During a performance, the master drum creates the ensemble's overall rhythmic structure and pace. Its rhythms direct other performers, setting the tempo and tone of the piece. The sound of the group can be made more complex by proficient drummers who improvise and embellish the rhythm with complex patterns. *Li gangaln saakpen* has a symbolic and cultural meaning in addition to its musical function. Depending on the cultural setting in which the ensemble performs, it could stand for spiritual components, unity, or tradition. The master drum, which serves as the music's heartbeat and gives the Kinaachung ensemble its signature presence and force, is what makes its performances unique.



Figure 16: *Li gangaln saakpen* hung on wooden pole at Saboba -
23/02/2024

Source: Field

The *Li gangaln sapkoln* and *Ki-gangaln-bihk* (medium and smaller double-headed drums) and *lidaboln* (single-headed) with a narrower body, complements with higher-pitched beats in moderation. Mostly, apart from the drums that are communally owned, many other

supporting instruments are owned by individual performers. Together, the pulsating rhythm produced by these drums propels the dancers' movements and establishes the performance's tempo. In a typical setting, the master drums are hung on a wooden pole as shown below.



Figure 17 Li gangaln saakpiin - 23/02/2024



Ki-gangaln-bihk (Small size drum) - 23/02/2024



Figure 18 Lidaboln - 10/02/2024.
Source: Field



Kilonn - 18/11/2023
Source: Field

Technically, almost all the drums are played with sticks and hands. The one-end-curved sticks are used to play the open sounds while the hands perform the close sounds as well as control the velocity of vibration.

b) Idiophones

The idiophones include mainly meshed but also container rattles, single and double bells, castanets, clappers, and body-shaken attachments. This classification of instruments is locally made upon the demand of individual performers or groups. Traditionally, a metallic percussion instrument (double bell) also known as **dawol** usually played with an animal horn adds to the sound palette of the group and resonant vibrations that enhance and add details to

Kinaachon's rhythmic framework. Every single performer holds a single bell (**dawol**) which is played using a smaller circular metal worn on the thumb. The performance's overall musicality is improved and dynamic textures are created by the way **dawol** strokes and drumbeats interact.

Kinaachon's music incorporates additional rhythmic embellishments and percussive textures through the use of rattles, also called *N-chayetuun/Ntuun*. This creates a sharp, percussive sound when they are shaken or struck. They are made from dried gourds or calabashes decorated with beads or seeds. Their rhythmic patterns blend in with the flutes' and drums', adding to the dance's joyous ambiance and adding layers of rhythmic complexity. To Kinaachon music, flutes and horns (**liwul and ugin**) contribute melodic elements. Expertly played, the hauntingly beautiful melodies of the **liwul and ugin**, traditional wooden flutes, and animal horns, blend in with the drums' rhythmic patterns. As a way to improve the auditory experience and give depth to the musical texture, flute and horn players frequently improvise complex melodies.



Figure 19 Single and double bell (dawol) - 10/02/2024
Source: Field



Figure 20 N-chayetuun/Ntuun - 18/11/2023
Source: Field



Figure 22 Ugin -10/02/2024



Figure 21 liwul - 10/02/2024

Source: Field

3.5 Costumes

Even though contemporary there are no specific dresses designed for Kinaachon performances, traditions, and cultural heritage play a major role in the Kinaachon music and dance costumes. The majority of the time, performers dress in colourful, lightweight costumes that symbolize their ancestry and connection to nature. Through observation and interview, it was revealed that traditionally, male performers wear a type of traditional cloth known as *likpatambikl*. This costume usually covers the male genitals but leaves the back open as shown below.



Figure 23 Traditional costume - likpatambikl. - 10/02/2024
Source: Field

In real traditional settings, males perform ‘bare-chested’ and ‘bare-footed’, however, contemporary performers wear sleeveless shirts and singlets as well as leather and canvas shoes. Occasionally, some males accessorize with body paint that represents their roles in the community, along with loose-fitting trousers and leather sandals. They wear amulets and leg bands with intricate decorations of the waist and neck with embroidery of talismans. Additionally, they wear animal horns sometimes adorned with strings of cowrie on the head. A male performer may also be seen wearing animal skins such as buffalo, antelope, leopard, etc. One most interesting thing to note about Kinaachonj is that each male dancer plays a bell or castanet to keep the timeline for the performance as well as holding a symbol of a farm implement in hand or wearing a weapon such as a bow and arrows on the body. The weapons are not worn on every occasion but during funerals of those deemed heroes. The example is shown in the picture below.





Figure 24 Male performer with weapons - 18/11/2023

Source: Field

The farm implements are held mostly during agricultural festivals and other joyous occasions. The farm implements and weapons are believed to show the main occupations of a typical male (Konkomba) as a farmer and a hunter. As indicated earlier, the dance style is determined by the type of animal horn or skin worn by the dancer or performer. The most intriguing part of the costume is the *tibaln* the attachment to the legs. The *tibaln* is a locally made metallic body instrument worn around the lower leg. It provides extra-rhythmic embellishment to the overall performance of Kinaachonj. *Tibaln*, due to modernity, the younger generation that cannot afford the cost, resort to improvisation. They used items such as bicycle spokes and tomato tins to fabricate this instrument. The expert and the improvised *tibaln* are shown in figure 33 below.



Figure 25 Expertly made tibaln - 10/02/2024



Improvised tibaln - 21/05/2022 tibaln (Body attachments)
Source: Field

The female dancers do not wear body attachment instruments like their male counterparts. However, on joyous or festive occasions, they show their rich culture of fabrics and ornament well packed and carried to the performance space. Traditionally, like men, women wrap a white cloth around the body that covers the upper chest to the lower knee level as shown in figure 34.



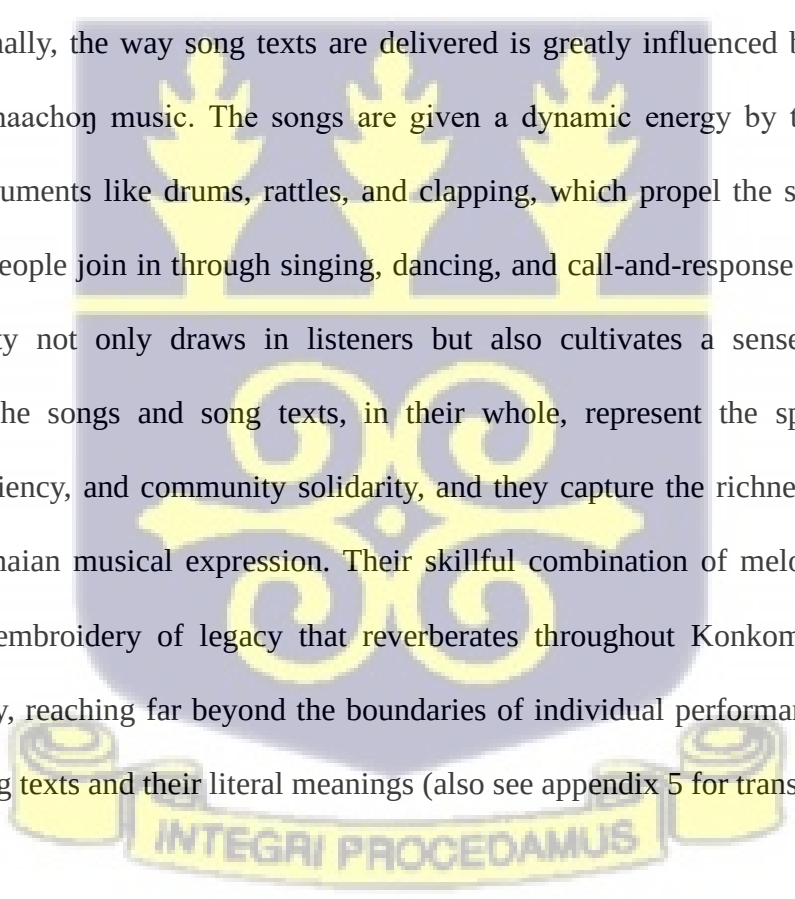
Figure 26 Women Performers - 23/03/2024

Source: Field

3.6 Song Texts

Vocals, in addition to instrumental resources, are essential to Kinaachon's musical expression. The instrumental ensemble is enhanced by the vocal melodies, chants, and call-and-response patterns provided by the singers, who are frequently backed by a chorus of dancers. Songs can have narrative depth and emotional resonance when their lyrics tell stories, honour ancestors, or ask for spiritual blessings. Kinaachon songs assume specific significance in communal contexts such as ceremonies, rituals, and social gatherings, where they act as catalysts for collective expression and shared identity. Whether commemorating happy events, lamenting losses, or significant life transitions, these songs offer a cultural touchstone that unites people across time and distance.

Additionally, the way song texts are delivered is greatly influenced by the rhythmic structure of Kinaachon music. The songs are given a dynamic energy by the inclusion of percussion instruments like drums, rattles, and clapping, which propel the story along with the music. As people join in through singing, dancing, and call-and-response exchanges, this rhythmic vitality not only draws in listeners but also cultivates a sense of communal participation. The songs and song texts, in their whole, represent the spirit of cultural continuity, resiliency, and community solidarity, and they capture the richness and depth of traditional Ghanaian musical expression. Their skillful combination of melody and rhythm creates a rich embroidery of legacy that reverberates throughout Konkomba history and popular memory, reaching far beyond the boundaries of individual performances. Below are some of the song texts and their literal meanings (also see appendix 5 for transcription):

- 
- i. Call: *Nte wa bi san ŋma, ki aamu ki san*
- Response: *Nte wa bi san ŋma, ki aamu ki san kipeewanbik*
- Meaning: The person everybody is afraid of is also afraid of some people.

ii. Call: *Uwumbor ŋa ti wan mək ti mi, njan na wan,*
 Response: *Uwumbor ŋa ti wan mək ti mi, njan na wan ye ma bi na.*
 Meaning: God has done everything for me but the first thing is I am still alive

iii. Call: *Ti ko koo cha nanbu yee, njɔ ŋa usanlen na, ti ko cha nanbu,*
 Response: *Ti ko koo cha nanbu yee, njɔ ŋa usanlen na, ti ko cha nanbu.*
 Meaning: We are all going to the place but my friend has taken the lead to the place.

iv. Call: *Baan baan baan ma kan nyaa yee; ni ko koo li baan ni.*
 Response: *Baan baan baan ma kan nyaa yee; ni ko koo li baan ni.*
 Meaning: I am searching for my grandmother, which I can't find, everybody should search for her.

v. Call: *Dabedal itaman dɔ ndo yee, ki ma ye tilbuun.*
 Response: *Dabedal itaman dɔ ndo yee, ki ma ye tilbuun.*
 Meaning: I am not tilbuun (type of animal) that every day there is gravel or sand in my house.

vi. Call: *Maa ye nba (ye yee) u ye mi nan bi;*
 Response: *Maa ye nba (ye yee) u ye mi nan bi, ma ye nba.*
 Meaning: I am not for myself, the one for me is there.

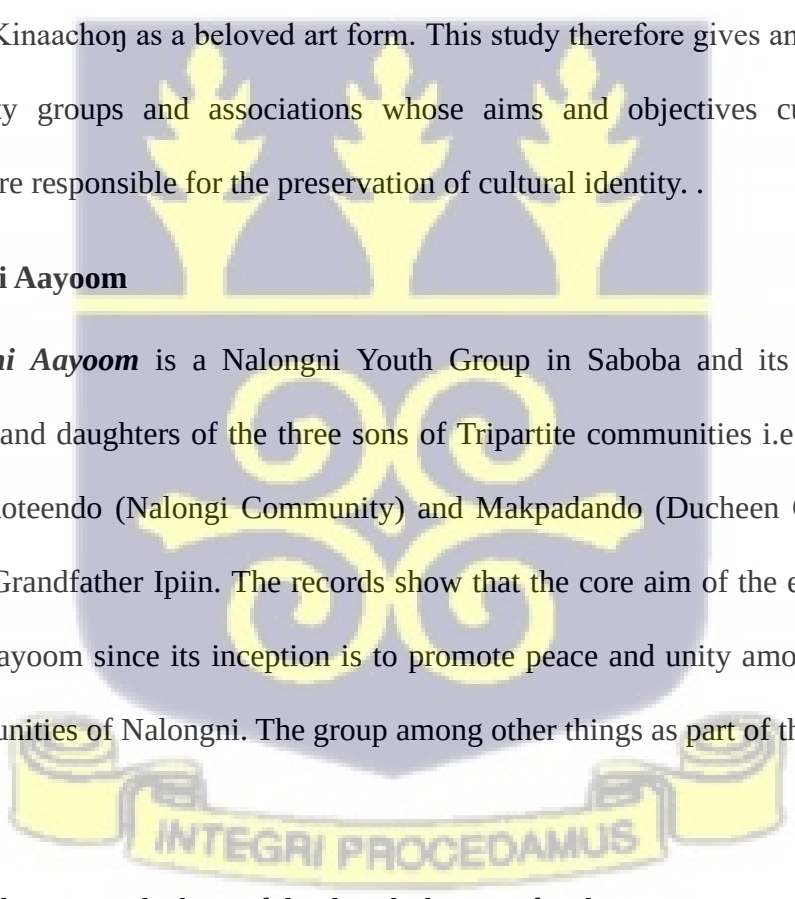
3.7 Transmission and Preservation

Generally, among the Konkomba people, a combination of oral teachings, observation, and participatory experiences are used in communities to transmit Kinaachonj. The elders play a very important role because of their experience and wisdom. They help younger members of the community understand the subtleties of Kinaachonj, which helps them feel a part of the Konkomba society and maintain a sense of continuity. The people's commitment to preserving Kinaachonj in the face of changing socioeconomic conditions and outside

influences is demonstrated by their determined efforts to preserve their cultural legacy. It was observed that communities have formed youth organisations and cultural associations such as *Nalongni Cultural Group*, *Nalongni Young Cultural Group*, *Nakpando Cultural Group*, *Sobaba-Sanguli Cultural Group*, *Tatali-Sanguli Cultural Group*, and *Dipa Cultural Group* devoted to the promotion and revitalisation of traditional music and dance. The activities of these groups have no significant differences from one another. The study also observed that oral history recording, planning cultural events and festivals, and incorporating Kinaachon into both formal and informal social events are common activities of this kind. The people usually reaffirm their commitment to preserving their cultural identity and ancestral legacy for future generations by actively participating in these preservation efforts, which also ensure the survival of Kinaachon as a beloved art form. This study therefore gives an account of two such community groups and associations whose aims and objectives cut across other groupings and are responsible for the preservation of cultural identity. .

3.7.1 Nalongni Aayoom

Nalongni Aayoom is a Nalongni Youth Group in Saboba and its membership is opened to sons and daughters of the three sons of Tripartite communities i.e. Borado (Toma Community), Koteendo (Nalongi Community) and Makpadando (Ducheen Community) all from the great Grandfather Ipiin. The records show that the core aim of the establishment of the Nalongni Aayoom since its inception is to promote peace and unity among the youth of the three communities of Nalongni. The group among other things as part of their activities is to:

- 
- i. Promote and preserve the beautiful cultural identity of Nalongni.
 - ii. Promote and support quality education among the youth, especially the females
 - iii. Encourage tolerance and respect for the right to political and religious affiliation

- iv. Work together to uphold and protect the core values of the Nalongni community and to some extent, help to enforce some by-laws within the community.
- v. Contribute to the general development of to community.
- vi. Encourage brotherhood through fun games and annual culture displays (Homecoming)

According to the leadership, the group together with the group members and patrons classically worked together to bring unity among the youth through adherence to the rules and regulations of the community. The youth group continues to uphold especially the norms and values. In a personal interview with Justice Mafando, one of the leaders, he said:

Taking a girlfriend was something that was to be made known to one another. We contribute and farm for funds to support one another. We also enforce some norms of the community and anyone who fails will be summoned to the elder's house. The culture was one of the core mandates among the youth and almost everyone participated, anyone who could not give reasons (Mafando, personal communication January 3, 2019)

Out of Nalongni Aayoom, by the year 2000, the youth established the Nalongni Cultural Group (NC) as part of the measures to preserve and promote its cultural heritage. The group was made up of young adults aged twenty and above. The cultural group performs Konkomba traditional music and dances such as *ngeen*, *Kinaachon*, *tibaln*, *ichaah* (women) and *n-gben* (women) but most especially the *Kinaachon*. The group participated in any cultural displays organized within its jurisdiction and was one of the best performing cultural groups in the Konkomba Youth Association (KOYA) National Annual Convention in 2018 held in Saboba – St. Joseph Technical School.

3.7.2 Nalongni Young Cultural Group (NYC)

Out of the Youth Cultural Group (NC), a younger energetic cultural group was established and christened Nalongni Young Cultural Group (NYC). This targeted youngsters from the age of eight to nineteen. The essence of this young cultural group is to understudy the adult cultural group in the performance of traditional music and dances. As the adage goes

"Catch them young", Justice Mafando explained that these young people, the majority of whom are school-children form the vehicle to transmit and transport the cultural heritage of the future. "The future of the cultural identity of the Nalongni is in the hands of these children", he added. It is therefore appropriate for the young cultural group to practice and know their cultural heritage and identity. The NYC group stood as one of the pioneers of young cultural groups within the district and beyond. Since its establishment and performances within the community, the group caught the attention of many organizations, and the district and on many occasions were invited to culturally interact and grace the occasions. The leaders of the Nalongni Cultural Group (NC), which is the main adult cultural group in the Nalongni community, mentor the Young Cultural Group (NYC).



*Figure 27 Nalongni Young Cultural Group - 21/05/2022
Source: Field*

3.7.3 Performance Practices

I observed that NYC membership is mostly made up of pupils from basic schools in the community. The group is mentored by experienced members of the Nalongni youth group and other elderly men and women. The NYC does its usual practice every Saturday at the village square near the community leader's residence from 18:00 GMT to 21:00 GMT. The community owns the group in the sense that the activities of the group are managed by the

elders of the community. The mentors not only teach these young ones to perform traditional music and dance (Kinaachon) but also teach them the values and morals of the community. The membership of the group is open to all children in the community. During the training, these youngsters are admonished to embrace hard work and peaceful co-existence. It was also observed that during the practice sessions of the group, under-aged children in the community also joined in the rehearsal. Figure 36 below shows both NYC members and other members of the community performing during the group's rehearsal.



Figure 28 Rehearsal session that turned into community performance - 28/05/2022
Source: Field

The elderly men and women observed the group's practice sessions and automatically ended up participating to insist that the right styles and steps were executed and preserved. The rehearsal periods are usually communal. The picture in figure 37 shows elders participation in NYC's rehearsal session.

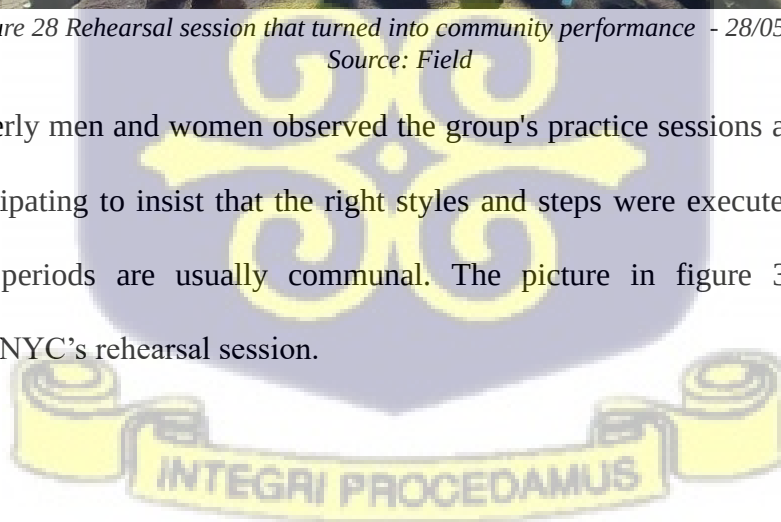




Figure 29 Elders at the Rehearsal session of NYC -21/05/2022
Figure 29 : Source: Field

On One occasion, NYC's rehearsal period metamorphosed into a community performance. I arrived in the community to meet the 18:00 GMT rehearsal schedule time only to be informed that a funeral of an old woman was brought from another community, hence the whole village was to gather at the forecourt of the deceased for performance. For the first time at this performance ground, I saw some other local instruments that exist but are excluded in the performances of NYC. Through observation and interactions with some elders, it was revealed that Kinaachon dance is an embodiment of the culture of Nalongni and that no individual belonging to the community could afford to lose allegiance. I learned from the conversation that there is more to tell and know about the story of Kinaachon beyond NYC. This scenario gave me a clear idea of how people make deliberate efforts towards preserving their culture and subsequently prepared me to look beyond the mere participants and dig deep into the society where the study is situated to complement information hitherto ascertained from the purported participants.

3.8 The Komba

According to Umbor Wumbei Dawuni, the chief of Bunbong (also the brother of Ghanaian Reggae artist, Rocky Dawuni), the term Komba falls under the umbrella of Konkomba. In other words, Komba people belong to a clan under the Konkomba. The Komba people are mainly located around Gushegu and Chereponi districts also in the Northern Region of Ghana. They can also be located in some other areas outside the Northern Region. The study uncovered a certain dimension of Kinaachon performance among the Komba people.

The unique features in this variation are the types of drums, extra body attachments used, and the mode of dance styles that distinguish the Komba Kinaachon from the others. The tempo of the rhythm of the drums as compared to the other version of Kinaachon performed by Konkomba around Saboba and its diasporans is faster. The instrumentation includes multiple *kilonn* -hourglass drums (five to six depending on the choice of the performing group). Again, instead of the *Li gangaln* (Big size drum), *Li gangaln saakpiin* and *Ki-gangaln-bihk*, two long drums that look like a pair of talking drums (*atumpan*) generally called *U-gangaln* are used.

The males dress like ladies (skirts or clothes and shirts). One could see males dancing like females, vigorously twisting their waists whilst holding, castanets, handkerchiefs, or napkins in their left hands. Due to the rigorous nature of the dance style, sometimes it is difficult for the dancers to sing hence some sort of rhythmic incantation. However, the change in drum rhythms determines the dance movements and its accompanying songs. Here, again, both males and females perform in the same circle. It is quite difficult to determine whether different dancing arenas are created for both males and females. The picture below shows variations and similarities in Konkomba and Komba Kinaachon ensembles.



*Figure 30 U-gangaln replaces Li gangaln (Big size drum) - 18/11/2023
Source: Field*



*Figure 31: Multiple kilonn - 18/11/2023
Source: Field*

Distinguishing the Komba Kinaachon is the long traditional braid -like attachment worn as a tail during performances by females while the male counterparts wear decorated waistbands. It is also possible to see beads woven around the neck of the male performers as shown in figures 40 and 41.



Figure 32 Male and female costumes - 18/11/2023
Source: Field



Figure 33 A: typical performance setting - 18/11/2023
Source: Field

3.9 Kinaachonj in the Church

A critical observation has shown that Konkomba congregations around the study area perform Kinaachonj in the church. The revelation shows that even though the congregants use some foreign instruments, there is a great deal of improvisation as well as fusing of traditional instruments. Kinaachonj is viewed to be the main and most liked musical type among the church people. In the church, Kinaachonj is referred to as “culture dance”. The church in these

areas continues to maintain the *kilonn*, *N-chayetuun/Ntuun*, and *bells*. The performance practices in the church are not different from what people do outside of the church. The major distinguishing characteristic of the ‘church-Kinaachon’ is in the texts of the songs that make inferences to the Biblical texts.

The performance of the music is mainly found in the mainline churches. In the church, costumes and body attachments are not observed on Sunday worship services.

However, during the churches’ Christmas and Easter Conventions and other ceremonials, where the music is used for entertainment, the youth wear traditional costumes and attachments. Also, on these occasions, the normal traditional instruments are employed.

Outside the church, there are cantors but, in the church, they are referred to as ‘praises leaders’.

However, these leaders are perceived to exhibit some level of expertise in the knowledge of Kinaachon songs. Examples of such song texts are:

i.

Call:

Nyaa kpo ilik mba la boni Yesus yee!

Response:

Yesu ye usaponyan wanyan aadoor

Meaning

Yesu ye usaponyan wanyan aadoor

If I have money, I would marry Jesus

Jesus is a beautiful girl and his beauty is forever

ii.

Call:

Gaa choon na adoo ye, gaa choon na do

Response:

Yesu ye kiyonɲbi kee gaa choon aado

Gaa choon na adoo ye, gaa choon na do

Meaning:

Yesu ye kiyonɲbi kee gaa choon aado

Jesus is a good tree

Cut and plant at your house

iii.

Call	<i>Lijool pa ye, a lijool pa, Yesus nan fuk kininb4n ke sil nche</i>
Response	<i>Lijool pa ye, a lijool pa, Yesus nan fuk kininb4n ke sil nche</i>
Meaning	On the mountain, Jesus told Satan “Go away from me! (See Appendix 5 for transcription)

The dance patterns exhibited during performances in the church have no difference in comparison to secular performances. Observation revealed that at the early stages, Charismatic and Pentecostal churches raised issues of Kinaachonj’s incorporation into the church citing questions about adaptation, authenticity, and theological implications. Nevertheless, many such congregations have currently integrated the Kinaachonj music into their worship activities. Figure 42 shows the adapted instrumental resources used for Kinaachonj in the church.



Figure 34: Improvised church Kinaachonj ensemble - 16/04/2022
Source: Field

Figures 43 and 44 explain the use of Kinaachonj in the church both for worship and entertainment.



*Figure 35 Church Entertainment scene at a Convention (Gulhyasi) - 20/08/2022
Source: Field*

3.10 Kinaachonj in Educational Institutions

Observations made in three of the educational institutions in the districts under study namely E. P. Senior High School in Saboba, E. P. Agric Senior High/Technical School, Tatale, and E. P. College of Education, Bimbilla have shown that Konkomba Students Unions perform Kinaachonj on various campuses. The study observed that students at these campuses perform Kinaachonj during entertainment programmes, school community culture ceremonies as well as official functions such as graduations and anniversaries. Periodically, these students observe leisure with dramatic performances in the halls of residence. The various unions own Kinaachonj musical instruments. Individual members also possess body attachment instruments. On campuses, it is clear that students usually don't have the full complement of

instruments of the Kinaachon ensemble, especially the drums. However, each of the campuses possesses the master drum, *Li gangaln*, and *kilonn*.

During an interview, some Konkomba students assert that whenever there is a performance, they travel to their hometowns for body attachments and instruments such as bells, skins, and weapons. Some other times, students borrow instruments from the nearby Konkomba villages for campus performances. Virtually, observation in the three institutions marks Kinaachon as the main traditional music and dance performed by Konkomba students and the major source of entertainment on campus. The performance settings are more traditional than the stage. The performances are done by both male and female students. Like the settings witnessed in the local communities, male students usually wear a singlight or Tshirt and a pair of shorts or trousers while females are seen in waist-wrappers or clothes and blouses. The most likely and common phenomenon one could observe during performances on these campuses involves the holding of leaves and sticks instead of farm tools in hands. The free nature of performance always attracts students from other ethnic descents to observe or join as shown in the pictures below.





Figure 36 KOMSU at Students Durbar at E. P. College of Education, Bimbilla - 09/07/2021
Source: Field

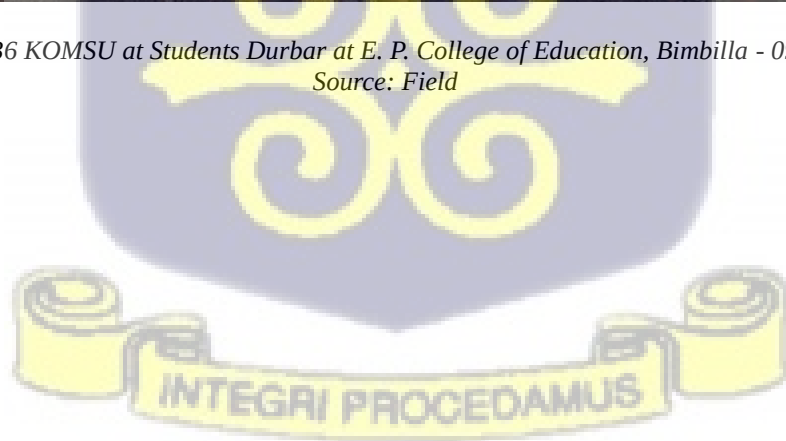
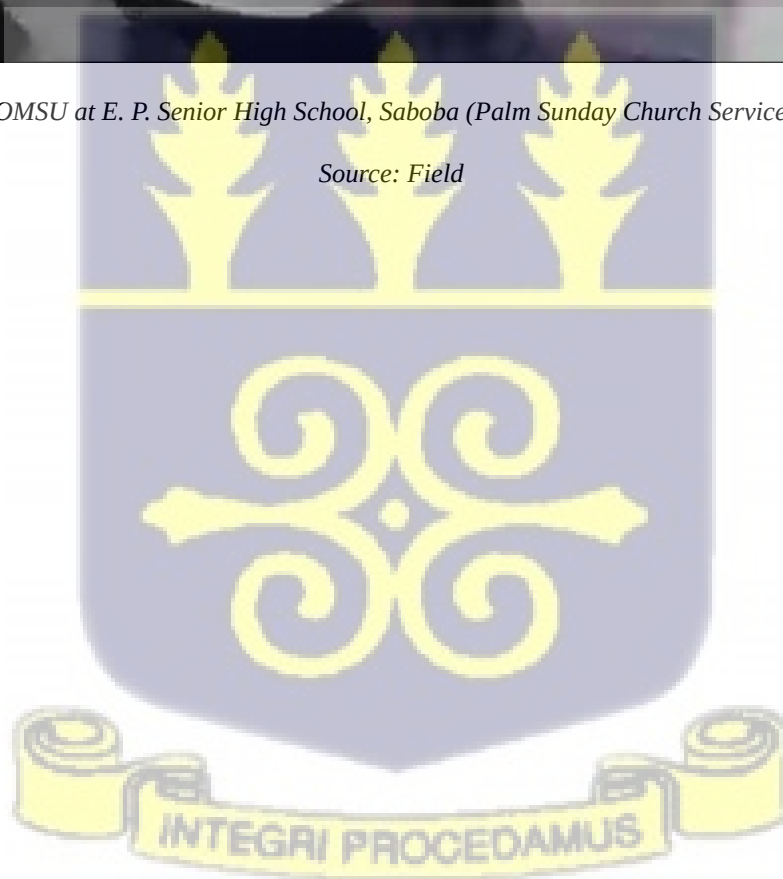




Figure 37 KOMSU at E. P. Senior High School, Saboba (Palm Sunday Church Service) - 28/05/2023

Source: Field



CHAPTER FOUR

KINAACHON MUSIC IN THE UBON RITUAL

CEREMONY

4.1 Overview

The chapter provides a comprehensive introduction to Kinaachon music through a case study of its performance in the Konkomba village of Gulnyasi in 2023. It outlines the key features of the performance, including its time and location, social context, stages, purposes, instruments, costumes, song texts, dance forms, and the roles of participants defined by age and gender. It further examines the role of Kinaachon in divination and its connections with other musical genres within Konkomba culture. While some of these aspects were introduced in Chapter Three and others will be explored in greater depth in subsequent chapters, this chapter situates Kinaachon within its lived cultural setting and provides readers with the necessary orientation for understanding its significance.

4.2 Ubon (Soothsaying Ritual)

Gulnyasi, a Konkomba village in the Nanumba North Municipality on the Eastern Corridor between Bimbilla and Yendi like many other Konkomba communities, is noted for its magnificent observation of the *Ubon* meaning soothsaying ritual. Apart from being a celebration, this perceived sacred event—which has its roots in the community's history—brings families together for a communal journey that includes ancestral worship, divination, fact-finding, and funeral festivity. Typically, the ceremony indicates the mood of the funeral festivities. Over the centuries, the people of Gulnyasi predominantly Konkomba have looked to the *Ubon* ritual as a time to reconnect with their ancestral roots, seek divine meanings, cause of death, guidance, and celebrate their shared tradition. The ritual usually held close to the deceased family home, is an elaborate blend of ceremonial practices such as animal

sacrifices, spiritual invocations, and the hypnotic Kinaachon music, which serves as both a conduit for divine messages and a confirmation of cultural identity. This narrative therefore presents an eyewitness report of the researcher from the field.

Months or days before the event – depending on whether the funeral is for a person who has been buried for a year or two or immediately after burial - the deceased family entered with anticipation and invited relatives from other Konkomba villages to participate in the rituals. The council of elders, keepers of the village's ancient traditions, formally announce the date of the ritual, sparking excitement throughout Gulnyasi and beyond. This announcement sets in motion a series of preparations that involve the entire community and beyond—from the scouting for the best soothsayer and invitation, preparation, or purchasing of animals (cows, pigs, and goats) to spiritual leaders preparing the sacred spaces. The ceremony is not just an event; it is a product of days, months and even years of meticulous planning, community collaboration, and spiritual readiness. Each year, the ritual gains significance as more people, both locals and visitors, come to appreciate its unique blend of spirituality and cultural celebration notwithstanding the contrary view held by other religious groups such as Christianity. The event is believed to serve as a reminder of the enduring connection between the people of Gulnyasi and their ancestors, a platform for excommunicating evil-doers from the community, and a beacon of hope and unity among the people. The pictures below reveal one of the soothsaying scenes in Gulnyasi.

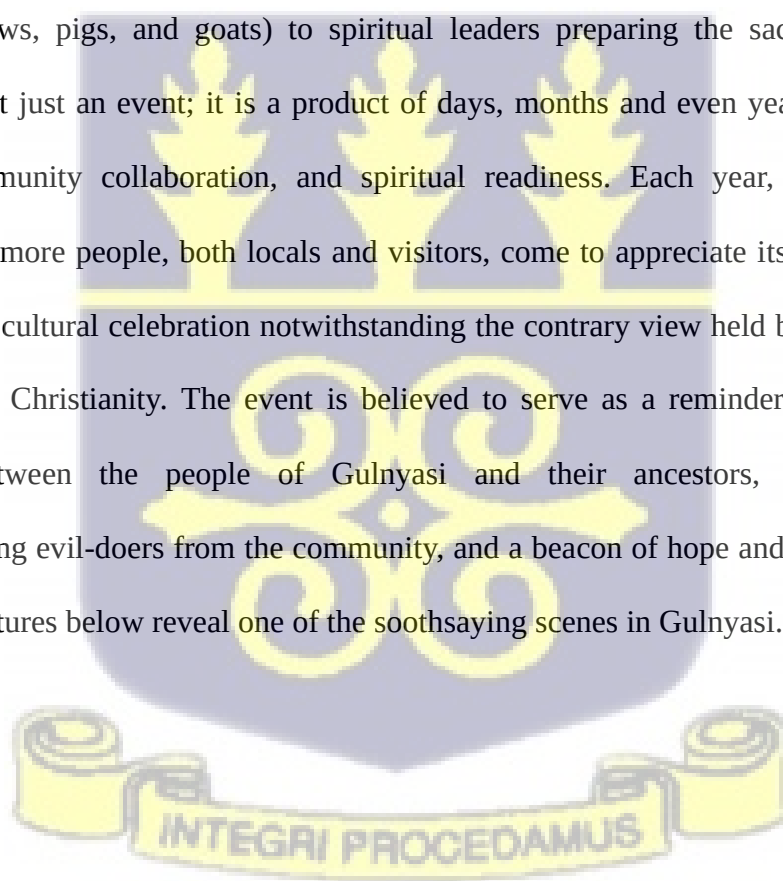




Figure 38 A scene of Ub44 (Soothsaying ritual) at Gulnyas-06/04/2023
Source: Field

4.3 Kinaachonj music in Soothsaying Ritual

The **Ub44** ritual, which features the Kinaachonj music, is a unique event that transcends time and tradition. Kinaachonj came about as a result of the Konkomba peoples' ancestors' hunting excursion experiences, which were mostly and exclusively held during the funerals of hunters, heroes, and heroines. In the lead-up which is the eve of the soothsaying rituals, a special ritual known as *lisatoli* is performed. This is a process where each household places a food sacrifice outside various compounds overnight for their ancestors inviting them home. Similarly, households also share meat with other households and guests signifying everyone's involvement in the grand celebration. This ends the activities of the day. At dawn about 3:00 a.m., on the day of soothsaying, both males and females, young and old assemble at the square near the diseased home to perform the sacred Kinaachonj music. This performance at this time of the day is perceived to invite their ancestors to the occasion for a grand ritual. Secondly, they believe that the Kinaachonj music performed at that dawn inspires the ancestors to prepare the way for the soothsayer. Thirdly, it is perceived that early dawn performance evokes the spirit of communal concern and charges the divine atmosphere for participation. This initial performance lasts for about three hours amidst drumming, dancing,

singing, and sporadic yelling after which the performers retire home to prepare for the actual ceremony.

The arrival of the soothsayer depends on individual contracts. Mostly the time ranges from the 9:00 a.m. in the morning to 3:00 p.m. in the afternoon. It is indescribable how the whole community and all the guests come together within a few minutes after the arrival of the soothsayer. That I say Konkomba people are good managers of communication. The chiefs, clan heads, and community elders oversee the gathering. During the ritual, absolutely no musical performance is done except the soothsayer's bells. Periodically, one can hear words of praise from the audience to inspire the soothsayer. The ritualist initially performs some incantations and sacrifices and proceeds with soothsaying according to the number of deceased people. The period for this activity depends on the number of families involved. At the end of the soothsaying, the whole community may retire for a few minutes or instantly go into the second phase of the Kinaachon performance. This usually happens in the later part of the soothsaying day about the fifteenth to eighteenth hours. The main aim of the second performance is to entertain the visitors and guests who come to mourn with the people. Again, it is believed that the family of the deceased will be relieved when the "pito" is not adequate to meet all the visitors, the Kinaachon dance will economically play an attention sustaining role that prevents them from requesting more.

4.4 Stages of Performance

Before the Kinaachon music officially begins, the male performers engage in a ritualistic procession that set the tone for the event. This procession involves circling the house of the deceased three times, a significant act deeply rooted in tradition, symbolising the transition from the world of the living to the afterlife. Only after completing this solemn ritual do the performers move to the designated performance space where the main event unfolds. This preliminary music, referred to as *lijorl* and *ngeen*, is steeped in cultural meaning and is

exclusively performed during the funerals of adult males. Its performance is strictly forbidden for deceased females, reflecting the gender-specific rituals within the Konkomba culture. The *lijorl* and *ngeen* are not merely musical preludes but are imbued with profound cultural significance, marking the final farewell to a respected member of the community. The music itself is characterised by the use of a range of traditional instruments, each contributing to the unique soundscape of the event. The *kilon*, an hourglass drum, sets a steady, rhythmic pulse, while the *lidaboln*, a slim, single-sided drum, adds a distinct tonal quality. The *liganganl*, a small drum, complements the ensemble with its sharp beats, and the *dawol*, a hand-held bell, provides a percussive accent that punctuates the music. The *liwul*, a traditional flute, weaves melodic lines through the rhythmic tapestry, and the *ugin*, a horn, lends a resonant, almost mournful tone to the proceedings. As the music filled the air, the performers engaged in vivid, exquisite dance movements, each step carefully choreographed to reflect the solemnity of the occasion. The atmosphere was charged with emotion, amplified by the cacophony of calls from the participants, creating a powerful, immersive experience. The music itself was structured in a call-and-response style, where the lead performers would sing or play a phrase, which was then echoed by the other participants, creating a dynamic, interactive musical dialogue. This section of the event was not just a musical performance, but a deeply spiritual expression of collective mourning, honouring the life of the deceased while adhering to the cultural traditions passed down through generations. To further illustrate *lijorl* and *ngeen*, the pictures in Figures 2 and 3 below show a performance setting of the Sanguli Cultural group and Nalongni Young Cultural group. These are later explained in detail in chapter four of this study.

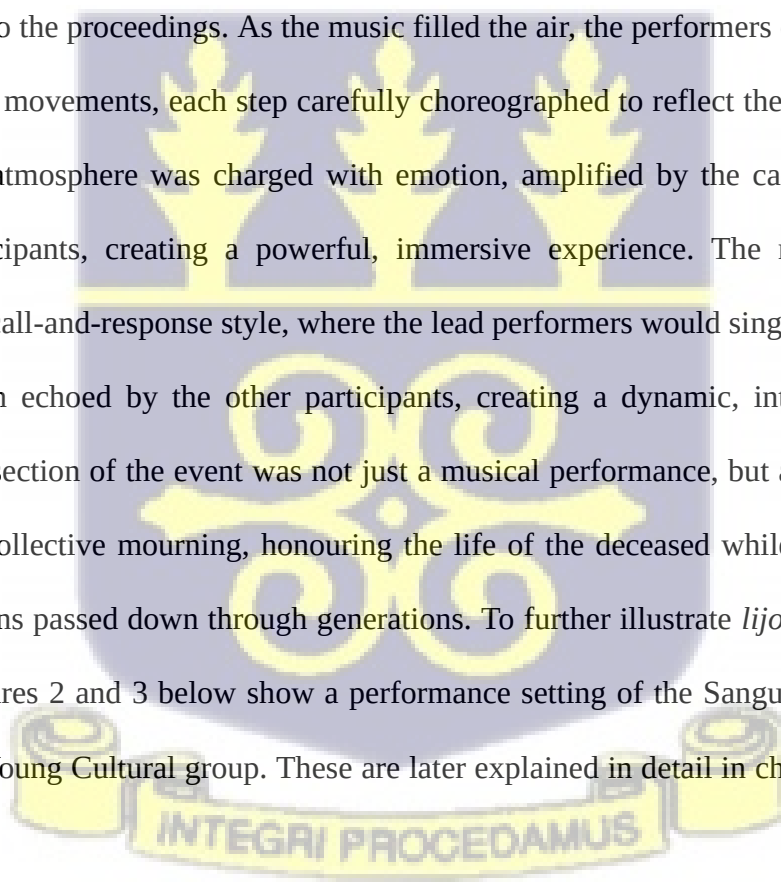




Figure 39 : Sanguli Cultural group performing *lijorl*, a prelude to Kinaachon – 06/05/2023
Source: Field



Figure 40 NYC performing *ngeen*, a prelude to Kinaachon – 22/12/2023
Source: Field

The main Kinaachon performance commenced with the **ugangaln-gbaar** (master drummer) laying down simple rhythmic patterns, which immediately ignited the crowd with loud, enthusiastic yelling. The **ulaan-gaar**, acting as the cantor, then energetically moved around the drummers, introducing melodies and calling out to the performers, urging them to respond in unison. As the cantor introduced new songs, the dance styles and rhythmic

patterns shifted accordingly, allowing the performers to engage in a form of lively mimicry. The men formed an outer circle, while the women danced within an inner circle, with all movements flowing in an anticlockwise direction, symbolising unity and continuity. At this stage, the energy of the performance was heightened by the inclusion of additional instruments. The *li-gangaln*, a large drum, and the *li-gangaln sapkoln*, a medium-sized drum, were brought in to enrich the sound, adding greater intensity and flexibility to the overall rhythm and dance. The dance atmosphere is electrified with syncopated rhythms and bursts of sporadic yelling. The dancers' movements, driven by the powerful, energetic beats, create a scene of intense ecstasy and vibrancy. In this setting, it is rare to find anyone merely observing—except perhaps for a foreigner unfamiliar with Konkomba culture or a few elders. Almost everyone is a participant, fully immersed in the performance. Each dancer, whether male or female, moves in perfect harmony, guided by the steady, regulative beat that unifies the entire performance. The picture in Figure 4 shows a circular dance setting at a funeral in Gulnyasi.



Figure 41 Dancers performing in circles at Bincheratanga – 04/02/2023
Source: Field

The final part of the Kinaachonj performance, known as *tibaln*, features the usage of a double bell (*dawol*), an hourglass drum (*kilonn*), and specific body attachments. During this portion, the performers built opposing human walls, which is believed to be common when

two diverse groups gather for cultural performances. The dance became a frenetic interchange between these two divisions, with each dancer choosing powerful rhythmic moves in an attempt to outperform the other. As the dancers reached the performance space, their footwork is activated rhythmically, with each movement accentuated by the echoing noises of their body attachments. The Kinaachonj dance concluded after both sides were utterly fatigued. Below is the picture depicting a typical performance of *tibaln* during a funeral at Gulnyasi.



Figure 42 Performing *tibaln* at Gulnyasi – 17/12/2022
Source: Field

4.5 Kinaachonj Instrumental Resources

Traditionally, Kinaachonj uses membranophones, idiophones, and aerophones made from locally obtained materials, including hardwood and goat, sheep, and cow skins. These drums vary in size, with the *li-gangaln saakpen*, or master drum, being the largest and most powerful instrument in the ensemble. This double-headed drum with woven skins and beautifully braided polypropylene ropes sets the rhythmic structure and pace of the performance, directing the other players and setting the tempo and tone. The *li-gangaln saakpen* has great symbolic and cultural value, signifying spiritual components, unity, and

tradition within the community. The *li-gangaln sapkoln*, *ki-gangaln-bihk*, and *lidaboln* all serve as supporting instruments in the ensemble. The *li-gangaln saakpen* and *li-gangaln sapkoln* are usually strung from a wooden pole and played with sticks and hands, which adds to the ensemble's rich, dynamic sound.

Idiophones in Kinaachonj include a variety of instruments such as meshed and container rattles, single and double bells, castanets, clappers, and body-shaken attachments. The musicality of the dance is further enriched by the use of metallic percussion instruments like the *dawol* (bells), which are played with an animal horn, adding a distinctive metallic resonance. Rattles, crafted from dried gourds or calabashes and adorned with beads or seeds, add rhythmic embellishments and percussive textures to the performance. Melodic elements are introduced through flutes and horns (*liwul* and *ugin*), which weave into the rhythmic patterns created by the drums. To elevate the auditory experience and musical complexity, flute and horn players often improvise intricate melodies, blending seamlessly with the overall rhythm and enhancing the performance's richness. The pictorial illustration in figure 6 shows Kinaachonj ensemble.

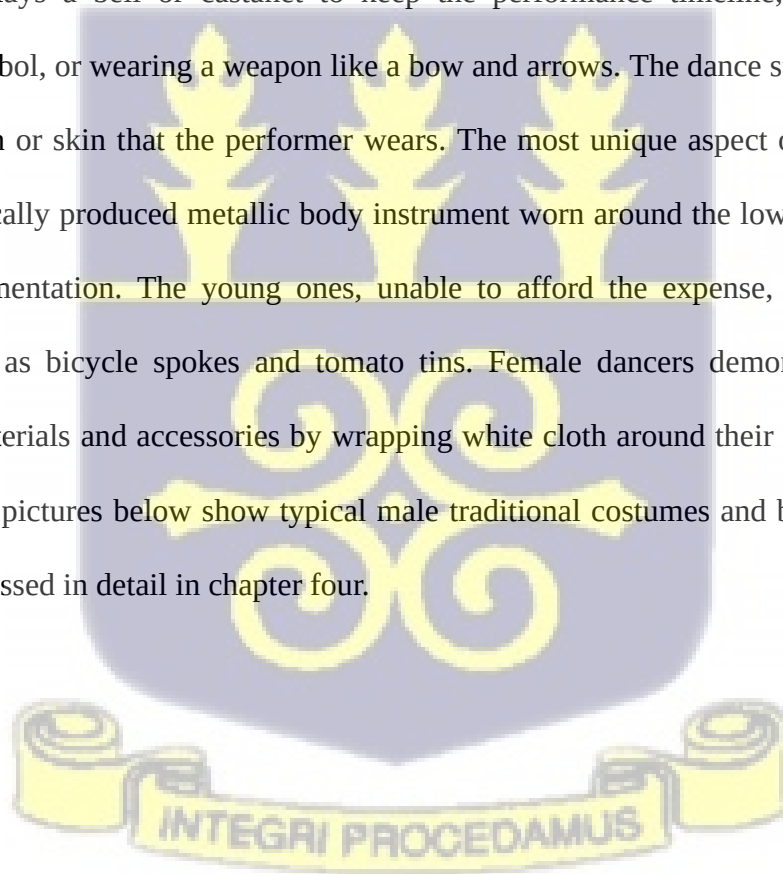


Figure 43 : Kinaachonj Ensemble - 18/11/2023 Source: Field

4.6 Costumes

Kinaachon music and dance costumes are heavily influenced by traditions and cultural history, despite the lack of specialised outfit designs for current performances. The performers wear bright, lightweight outfits that represent their origins and affinity to nature.

Observation and interviews indicated that at least one or two male performers traditionally wear a traditional textile called as *likpatambikl*. In a traditional setting like Gulnyasi, some males are seen performing ‘bare-chested’ and ‘bare-footed’ while others wear sleeveless shirts, singlets, leather and canvas shoes, and sometimes body paint to represent their community roles. They also wore animal horns and skins, such as buffalo, antelope, and leopard. Each male dancer plays a bell or castanet to keep the performance timeline, holding a farm implement symbol, or wearing a weapon like a bow and arrows. The dance style is defined by the animal horn or skin that the performer wears. The most unique aspect of the costume is the *tibaln*, a locally produced metallic body instrument worn around the lower leg for further rhythmic ornamentation. The young ones, unable to afford the expense, improvised with materials such as bicycle spokes and tomato tins. Female dancers demonstrate their rich tradition of materials and accessories by wrapping white cloth around their bodies on festive occasions. The pictures below show typical male traditional costumes and body attachments which are discussed in detail in chapter four.





*Figure 44 Traditional costume - likpatambikl. – 18/11/2023
Source: Field*



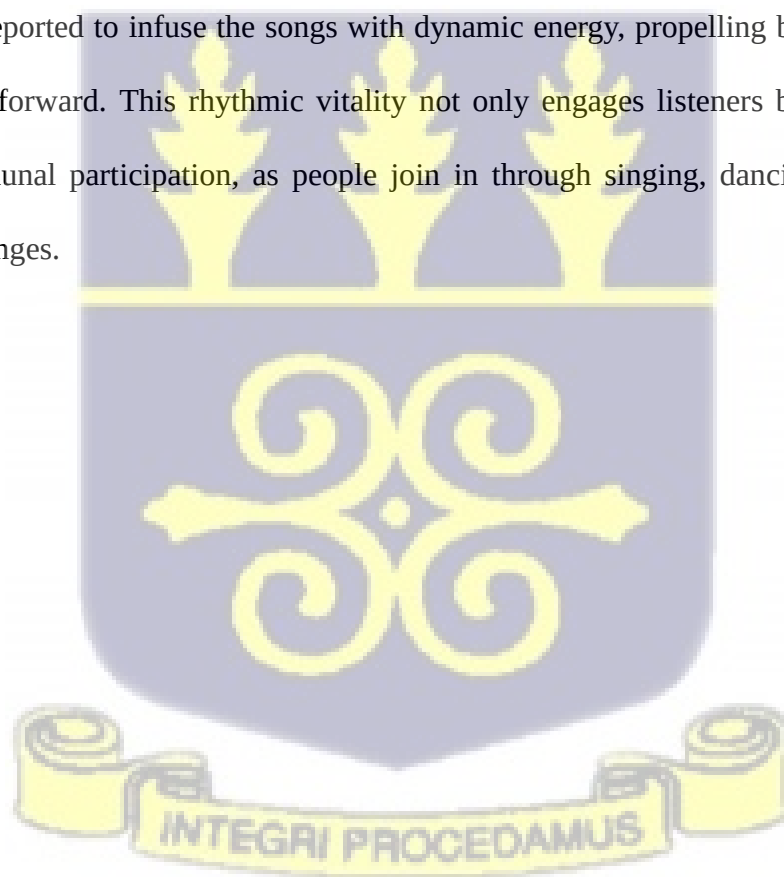
Figure 45 Tibaln – 21/05/2022 Source: Field

It was noted that the female dancers did not wear body attachment instruments like the male performers. However, during joyous or festive occasions, they displayed their rich culture through the vibrant fabrics and ornaments they carefully packed and brought to the performance space. It was also mentioned that, traditionally, women, like men, wrap white cloth around their bodies, covering from the upper chest to the lower knee level.

4.7 Songs and Song Texts

It was observed that vocals, alongside instrumental resources, play a significant role in Kinaachon's musical expression. The instrumental ensemble is complemented by the vocal

melodies, chants, and call-and-response patterns provided by the singers, who are often supported by a chorus of dancers. It was noted that the themes of the songs carry narrative depth and emotional resonance, particularly when the lyrics tell stories, honour ancestors, or seek spiritual blessings. Kinaachon songs were said to hold particular significance in communal settings such as ceremonies, rituals, and social gatherings, where they serve as catalysts for collective expression and a shared sense of identity. Whether commemorating joyful occasions, mourning losses, or marking significant life transitions, these songs are viewed as cultural touchstones that unite people across time and distance. Furthermore, it was observed that the delivery of song texts is heavily influenced by the rhythmic structure of Kinaachon music. The inclusion of percussion instruments such as drums, rattles, and clapping was reported to infuse the songs with dynamic energy, propelling both the narrative and the music forward. This rhythmic vitality not only engages listeners but also fosters a sense of communal participation, as people join in through singing, dancing, and call-and-response exchanges.



CHAPTER FIVE

ROLE OF KINAACHON MUSIC IN COMMUNITY LIFE

5.1 Overview

According to Titon, traditional music plays a key role in the formation and maintenance of cultural identity as a powerful expression of a community's collective experiences, values, and worldview (Titon, 2008). With its exclusive melodies, rhythms, and lyrics, traditional music embodies the essence of cultural heritage as a sonic design reflecting the history, beliefs, and traditions of a people. It serves as a vital link between generations, facilitating the transmission of cultural knowledge, rituals, and stories from one era to another (Turino, 2008). Moreover, Nettl believes that traditional music fosters a sense of belonging and pride in communities, strengthening shared identity and solidarity among members (Nettl, 2015). As a living embodiment of cultural identity, traditional music not only reflects the past but also adapts to the present, evolving with changes in society while maintaining its authenticity and significance (Feld, 2012). This chapter discusses the role of Kinaachon music in community life focusing on it as an Oral/living history of Konkomba, its sociocultural roles, and Kinaachon in the political, religious, economic and environmental space.

5.2 Kinaachon as an Oral and Living History of Konkomba

African traditional music is perceived to serve as a repository of cultural knowledge, values, and historical narratives that are passed down through generations. This form of music is deeply embedded in various aspects of daily life, rituals, and communal events, making it a living tradition that evolves with the community while retaining its core elements. It is often performed during significant life events such as births, weddings, and funerals, embedding personal and communal histories within the music itself. For instance, the use of drums, central to many African musical traditions, not only provides rhythm but also conveys

messages and stories. Each beat and rhythm can signify different meanings and historical contexts, making the drum a powerful tool for communication and storytelling (Babátúndé & Oladipo, 2018).

Additionally, Norton and Matsumoto (2018), explain that African traditional music is characterised by its use of call-and-response patterns, which foster community participation and engagement. This interactive form of music allows community members to collectively recount historical events, celebrate achievements, and reinforce social norms and values. The oral nature of these musical traditions ensures that history is preserved in a dynamic and accessible manner, where each performance can adapt to contemporary contexts while honouring the past. Furthermore, traditional music often incorporates elements of mythology and folklore, which are crucial in understanding the cosmology and cultural identity of African communities. These musical narratives provide insights into the origins of the community, its relationship with the natural environment, and its cultural heritage. Traditional African music functions as a living archive that maintains the cultural continuity and collective memory of the community.

The Konkomba people attribute a great deal of significance to Kinaachon music in their cultural identity. This “universal music”, which is also referred to as the "Culture dance," is a traditional music performance practice with great cultural, social, and symbolic significance among the people. This musical form, which functions as a cultural embodiment and fortifies social ties, upholds traditional values and affirms group cohesion, is essential to maintaining and preserving Konkomba cultural identity.

Kinaachon music genre, as a piece of traditional music, is fundamentally an oral tradition where stories, myths and historical events are transmitted through generations by word of mouth. This trajectory ensures that the collective memory and identity of the Konkomba people are preserved. Oral tradition is essential in societies where written records are scarce, making Kinaachon an invaluable cultural repository. The music is not a static

tradition but a living one, constantly evolving to reflect contemporary realities and challenges. This adaptability makes the tradition relevant to each new generation, allowing it to grow and change while maintaining its core essence. The community elders are the custodians of Kinaachon, responsible for preserving and teaching it to younger generations. A typical case observed is at Nalongni where young children who form the Nalongni Young Cultural group are mentored by the elders. They hold a respected position within the Konkomba communities, as they possess extensive knowledge of the traditions, stories, and historical events that define the Konkomba identity. The role of these individuals is important in maintaining the continuity and integrity of Kinaachon.

It is a common phenomenon among the Konkomba people to reinforce their cultural values and norms through the performance of Kinaachon music. The stories in songs often contain moral lessons and reflections on the community's values, such as respect for elders, the importance of kinship, reverence for objects of worship and communal solidarity. The melodies and rhythms are designed to be memorable, aiding in the retention and transmission of the stories. For example:

Kinaachon song text 1:

Call: *“Ti ko koo cha nambu yee, njo na usanlen na, ti ko koo cha nambu”*

Response: *“Ti ko koo cha nambu yee, njo na usanlen na, ti ko koo cha nambu”*

Translated: *“We are all going to the place but my friend has taken the lead to the place”*

Kinaachon song text 2:

Call: *“Uwumbor na ti wan mək timi, njan na wan”*

Response: *“Uwumbor na ti wan mək timi, njan na wan ye ma bi na”*

Translated: *“God has done everything for me but the first thing is I am still alive”*

The song text 1 is sung during funerals. It reminds the participant that there is a place for the dead which everyone would go to when he or she dies. This re-emphasises the concept of life after death. The song Text 2 is a reminder to the performers that everything in the world is given by the supreme being. It teaches Konkomba that humans do not have control over their lives and that the giver of life is Uwumb4r, the supreme God. Through embedding these values within their oral histories, the Konkomba ensure that each generation understands and upholds the principles that bind their community.

Subsequently, the tradition of Kinaachonj is also clearly seen in the process of preserving the native language, *Likpakpaln*. They enact verbal stories in their native language, therefore ensuring their continued use and transmission. This linguistic preservation is equally eminent for maintaining the community's cultural heritage and identity. The music encourages linguistic creativity as musicians play with words, rhymes, and rhythms and is characterised by its dense lyrics, which are composed and sung in *Likpakpaln*. These lyrics often tell stories, convey messages, and express emotions using language not only to make the music more engaging but also to demonstrate the versatility and richness of *Likpakpaln*. By regularly hearing and singing these songs, community members, especially the younger generation, become more familiar with *Likpakpaln*, enhancing their vocabulary and linguistic skills and inspiring new ways of using the language, keeping it dynamic and evolving. In addition, the elders and experienced musicians teach younger members how to play instruments, sing, and compose music in their native dialect. This interaction ensures that both the musical skills and the language are passed down, creating a bridge between generations and fostering a sense of continuity as a living history of the people.

Kinaachonj music includes detailed accounts of the origins of the Konkomba people, their migrations, significant battles, alliances, and interactions with neighbouring ethnic groups. These historical narratives are evident in some of the costumes worn during the performances. For instance, in performances, dancers wear animal skins, and horns, and hold

farm implements and weapons in an attempt to reiterate their link to ancestry and the events that happened in the past. This phenomenon creates a sense of historical continuity and identity, providing the community with a shared understanding of their past. Historically, Kinaachon music is often performed during community gatherings, festivals, and ceremonies. These performances bring the stories to life, engaging the audience and making the history vivid and memorable. The performative aspect of this genre therefore helps in preserving its appeal and accessibility at any point in time.

A key aspect of Kinaachon is the involvement of the community. Performances are often interactive, with audience members participating in call-and-response songs and dances. This participatory nature helps to reinforce communal bonds and ensures that the oral histories are collectively remembered and valued. The involvement of various community members, from elders to children, in different roles (musicians, dancers, narrators) ensures a comprehensive and inclusive transmission of cultural heritage. Elders, who are often the bearers of wisdom and tradition, play pivotal roles as narrators and guides. They share their knowledge and stories, ensuring that the historical and cultural narratives are passed down accurately. Children, on the other hand, are introduced to these traditions early on, participating as dancers or musicians, which helps them to internalise and appreciate their cultural heritage from a young age. This is demonstrated in the activities of the Nalongni Young Cultural group when Justice Mafando said: "Catch them young...the future of the cultural identity of the Nalongni is in the hands of these children" (Mafando, personal communication January 3, 2019).

This inclusive participation from elders to children also ensures that the transmission of cultural inheritance is comprehensive. Musicians provide the rhythmic and melodic backbone of the performances, dancers bring stories to life through movement, and narrators weave the tales that bind the community together. Through all these different roles,

Kinaachon becomes a living, breathing expression of cultural continuity, nurturing a strong sense of identity and belonging within the community.

5.3 Socio-Cultural roles of Kinaachon

Kinaachon plays significant socio-cultural functions within the communities where it is performed. As a traditional performance art, it plays a central role in transmitting cultural values, oral histories, and communal identity. Its participatory nature and broad involvement strengthen social cohesiveness, teach younger generations, and maintain communal memory. This section examines the various functions of Kinaachon in society through Symbolism, Social Cohesion, Transmission of Cultural Knowledge and Identity Assertion.

5.3.1 Symbolism

Kinaachon is rich in tradition and symbolism, representing the underlying principles and beliefs of the Konkomba people. In this case, the customs and symbolism extend beyond the performance itself to include various aspects of costumes and body adaptations, all of which have cultural connotations. Acting as visual representations of Konkomba identity, values, and beliefs, these components add layers of tradition and symbolism to the performance practice.

Traditional Attire: At least in every performing group, one or two male performers wear traditional clothing known as *likpatambikl* during Kinaachon performances, which represents the Konkomba people's identity and cultural legacy. Additionally, men and women dress alike in embroidered or patterned clothing made of materials that can be found locally, like silk or cotton. These clothes frequently have well-woven patterns and vivid colours that stand for vitality, prosperity, and cultural pride. Gender is the only factor that influences clothing choices rather than age, social standing, or ceremonial role.

Adornments and Accessories: The role of accessories and adornments in Kinaachon attire is noteworthy, as they contribute to the overall ensemble's symbolic meaning and

aesthetic embellishment. Beaded necklaces and bracelets are popular among women; each bead is expertly crafted and has a symbolic meaning. These ornaments strengthen the wearer's ties to custom and society by symbolising fertility, protection, or blessings from ancestors. Men adorn themselves with elaborate metalwork and leatherwork, each piece signifying a cultural legacy and skill that has been passed down through the generations.

Body Paint and Scarification: Within the context of Kinaachon, body paint, and scarification are traditional practices among the Konkomba people that have deep symbolic meaning. Body paint is applied in elaborate patterns and designs that represent identity, ancestry, and social standing as shown below.



Figure 46 Body paints - 17/12/2022
Source: Field

It is frequently made from natural pigments like clay or plant extracts. Scarification is a form of cultural expression and self-adornment where the skin is purposefully scarred to create raised patterns or symbols. These symbols can signify rites of passage, clan affiliation, or spiritual protection, tying wearers to their cultural history and ancestors.

Headgear and Hairstyles: The headgear and hairstyles of the people are essential parts of the Kinaachon costume, and each style has a symbolic meaning. Men's elaborately decorated hats or calabash caps, adorned with animal horns, cowrie shells, or animal pelts and tails, are worn as symbols of spiritual ability, bravery, or leadership as shown in figure 47

below. Women often wear their hair in knots, twists, or braids. As outward symbols of identity and cultural affinities, these hairstyles represent marital status, fertility, or family lineage.



Figure 47 Headgears and Styles = 18/11/2023
Source: Field

Accessories and Implements: The Kinaachon performance is accompanied by a variety of accessories and implements (fig. 48), each with a symbolic purpose, in addition to clothing and ornaments. These include male-carried weapons, staffs, and sceptres that stand for protection, authority, and wisdom. The performances are accompanied by musical instruments such as drums, flutes, bells, or rattles, which add a rhythmic accompaniment and a spiritual quality to the proceedings. Essentially, the body attachments and costumes used for Kinaachon are symbolic representations of Konkomba identity, heritage, and spirituality rather than just decorative items. These ornaments link participants to their ancestors, community, and shared history while reinforcing the cultural significance of the beliefs through complicated designs, materials, and motifs affirming the assertions made by Titon, 2008; Turino, 2008; Nettle, 2015; Feld, 2012).



Figure 48 Accessories and implements - 10/02/2024
Source: Field

5.3.2 Social Cohesion

Turino (2008), opines that traditional music has the ability to effectively promote social cohesion and community building by strengthening the bonds between members of a cultural group and the fabric of society as a whole. Traditional music fosters opportunities for shared experiences and collective expression through group participation in musical events like concerts, rituals, and celebrations (Nettl, 2015). These social events not only facilitate personal relationships but also strengthen a feeling of community and solidarity among attendees. The Konkomba culture places great importance on social cohesion and community building, which are fundamental to Kinaachon performance. This traditional music plays a crucial role in uniting the community, bolstering social ties, and encouraging a sense of shared belonging.

Communal Gathering: Within the Konkomba community, Kinaachon brings together people from various clans, lineages, and social backgrounds. People congregate there as a community to celebrate, exchange stories, and reaffirm their common cultural identity. Community members engage, mingle, and create new relationships through the music, which helps to heal divisions and promote a sense of unity. A typical example is a reference to the

preliminary chapter which shows vivid communal participatory evidence in the celebration of the soothsaying ritual.

Inclusive Participations: Participation is encouraged by all members of the community, regardless of age, gender, or social standing, as Kinaachonj is an inclusive community performance. Everybody is a participant in Kinaachonj. This encourages a culture of respect and cooperation among all members of the community, and inclusivity raises a sense of acceptance and belonging. The music promotes community ownership and shared responsibility for maintaining cultural traditions by including everyone in the ceremony.



Figure 49 : Inclusive participation - 09/07/2021
Source: Field

Intergenerational Exchange: It has been observed that elders can pass on traditional knowledge, tales, and morals to younger generations through the exchange and conversation that Kinaachonj fosters between generations. Important facets of Konkomba culture and legacy are passed down from one generation to the next through songs, dances, and oral storytelling presented during the ceremony. In addition to preserving cultural knowledge, this intergenerational exchange fortifies family bonds and strengthens the feeling of unity and continuity.

Conflict Resolution and Reconciliation: Kinaachon is a forum for settling disputes, addressing complaints, and encouraging community healing. People can voice their complaints and grievances in a courteous and mediated way because of the performances' communal setting, which promotes open dialogue and communication. Following the community's gathering for various ceremonies led by Kinaachon, rituals, prayers, and communal rites are utilised to strengthen social cohesion and nurture a sense of unity while also promoting healing, forgiveness, and the restoration of harmony among community members.

Cultural Revitalization and Pride: To keep Konkomba cultural traditions alive and strong and to give community members a sense of pride in their identity, kinaachon is important. Participants in the ceremony affirm their connection to their cultural heritage and ancestral roots by actively participating and following customs and rituals. Individual Konkomba citizens travel several distances from satellite communities to participate in events involving Kinaachon performances. Social cohesiveness is therefore reinforced by this sense of pride in one's culture and belonging, which creates a wisdom of shared and group identity.

5.3.3 Transmission of Cultural Knowledge

Kinaachon is a vital medium for the generational transfer of cultural knowledge and the cornerstone for Konkomba cultural expression. It is more than just a mere musical activity; it is a sacred place where the melodies and rhythms of the music itself are connected to the complex network of Konkomba customs, beliefs, and practices. Respected for their knowledge and experience, the elders hold a crucial position within Kinaachon performance as stewards of cultural legacy. They use rhythmic beats and poetic verses to teach traditional wisdom, narrate ancestral stories, and perform sacred rituals, utilising music as a teaching tool as well as a form of entertainment. The younger community members such as NYC are

introduced to the depths of Konkomba culture under their direction, learning not only practical skills but also the intangible values that underpin their way of life.

Kinaachonj involves more than just verbal instruction when it comes to the transfer of cultural knowledge. Every vocal tone, every dance move, and every drum beat are all part of a multisensory experience with layers of meaning and significance. Through the generations, songs have reinforced community values, told myths, and recounted historical events. Dances that are infused with tradition and symbolism become a living representation of cultural identity, fostering a sense of kinship and community.

Furthermore, Kinaachonj offers Konkomba culture a vibrant stage for innovation and adaptation. Though it has its roots in tradition, it is also changing to take into account issues and realities of the modern world. Although dances may change to reflect modern influences and new songs may appear to address social issues of the day, the core of the Konkomba identity never changes. All of the past, present, and future rhythms are pulsating through Kinaachonj, which is essentially the living heartbeat of Konkomba culture. The lively musical legacy of the Konkomba people ensures that the cultural identity of the people will endure for future generations and transcends beyond mere information transfer. It, therefore, encourages a profound sharing of heritage that binds people together geographically and temporally.

5.3.4 Identity Assertion

Throughout the study, it is revealed that it is impossible to overestimate the significance of Kinaachonj as a forum for affirming and reaffirming Konkomba cultural identity in a world growing more interconnected by the day and marked by globalisation and modernisation. Traditional music like Kinaachonj becomes potent acts of resistance that withstand the tide of cultural erasure and assimilation when outside forces and influences threaten to homogenise diverse cultural expressions. Kinaachonj, with its core instrumental resources, costumes, melodies, and rhythms, captures the spirit of Konkomba identity and

represents centuries-old traditions, beliefs, and values. Participating in Kinaachon becomes a deliberate affirmation of the Konkomb's identity in the face of outside forces that aim to undermine or absorb these distinctive cultural markers. Through their active participation in the performance and preservation of traditional music, the Konkomba people send a powerful message of fortitude and defiance, continuing to uphold their cultural legacy in the face of cultural hardship.

It also acts as a focal point for the communities' efforts to forge a sense of unity and collective identity. Stronger ties of kinship and belonging are created when people gather to sing, dance, and celebrate their shared cultural heritage. This promotes a sense of unity and pride in their shared identity. This makes the music not just a musical tradition but also an essential tool for fostering community cohesion and empowerment in the face of outside pressures.

In addition, it represents a type of cultural activism that opposes prevailing theories and narratives that aim to minimise or ignore indigenous culture. The people regain their cultural sovereignty and right to self-determination by conserving and promoting their traditional music, thus reclaiming their story from outside forces that would have it defined for them. In a world that is constantly changing, Kinaachon is essentially a beacon of cultural resistance and affirmation. The Konkomba people proudly declare their identity to the world, battling assimilation, and reaffirming their commitment to protecting their cultural heritage through their instruments such as *li-gangaln* and *kilonn*, costumes, lyrics, and rhythms.

5.4 Kinaachon in the Political Space

The traditional political and musical life of the Konkomba people reflects their cultural legacy and the significance of communal values and rituals in their everyday lives. Kinaachon music holds a significant place in Konkomba traditional politics, being an integral part of their social and cultural events. Music and dance are essential parts of traditional

political gatherings and ceremonies. The rhythms and patterns of the drums have specific meanings and can convey different messages during events. Dance is closely connected with music and serves as a means of celebration and religious expression. Each dance has its exceptional movements and significance, reflecting aspects of their history, daily life, and beliefs.

One of the primary roles of Kinaachon music is in ceremonial functions. It is often an essential component of ceremonies involving the inauguration or installation of leaders, such as chiefs. It underscores the solemnity and significance of the event. During important political and cultural rituals, it aids in setting the tone and communicate the sacredness of the occasion. Its presence in ceremonies enhances the atmosphere and legitimises the authority of the newly elected leader and the substantive one. The performance of *tibaln*, the third movement of Kinaachon shows masculinity, support and approval of the authority. This stage reiterates the performers' readiness to defend leadership through diverse dance styles. The songs resonate, evoking ancestral blessings and spiritual connections, strengthening the leader's connection to tradition and communal legacy. The ceremonial usage of Kinaachon music honours the past and sets the tone for the community's future governance and management. This connection to the past through Kinaachon music ensures the ongoing respect and authority of traditional leaders among the Konkomba people.

In terms of communication and narratives, Kinaachon music often includes elements of tales, preserving and conveying historical events and legends. Songs carry political messages, expressing values, norms, and expectations for leaders and the community, that is to say; they often teach moral values and societal norms, guiding both leaders and community members in acceptable behaviour and responsibilities. This enables the passing down of cultural knowledge and political wisdom to younger generations, ensuring that the community's values and practices are well looked after. In the sphere of mobilisation and advocacy, Kinaachon music is used to mobilise community members for political activities,

such as gatherings, protests, or communal work. Songs during *lij4l* and in *ngeen* raise awareness about political issues, advocate for community rights, and inspire action. This phenomenon's function makes Kinaachonj music a powerful tool for political engagement and change. In some Konkomba communities, this genre plays a mediational and conflict resolution role, serving to soothe tensions and promote reconciliation. This unifying power of this genre strengthens the communities and supports harmonious living.

Kinaachonj music is also a means of expression of identity and resistance. It expresses and reinforces cultural identity, distinguishing the community within the larger political context. Additionally, the music serves as a form of resistance against external oppression or unfavourable policies, rallying community solidarity and spirit. It also enhances public political events and festivals, making them more engaging and meaningful. When dignitaries visit Konkomba land, Kinaachonj music is often performed to honour them and signify respect and hospitality.

5.5 Religious role

Religious ceremonies and rituals are often accompanied by music. The rhythmic beats of drums and the sounds of other instruments create an immersive atmosphere during these events. Songs are sung to praise the spirits, invoke blessings, and express gratitude for the bounties of nature and the ancestors' protection. They perceive music as central to festivals and celebrations. Accordingly, festive music among the Konkomba is believed to create a sense of unity, identity, and cultural pride among the people. Music is also perceived as a form of entertainment during social gatherings, such as marriages, funerals, and other community events hence bringing the people together to foster a sense of camaraderie and joy.

Indeed, beyond its overt social and cultural dimensions, Kinaachonj probes deep into the spiritual essence of the Konkomba community, serving as a sacred bridge between the living and the ancestral realm. This is the season it is also called funeral music. Within the

rhythmic cadence of the drums and the lyrical poetry of the songs, lies a profound understanding of the interconnectedness of all existence, where the past, present, and future converge in a timeless music and dance of harmony and continuity. Central to the spiritual significance of Kinaachonj is the belief in the enduring presence and influence of ancestral spirits. This is evident in the narrative in the preliminary chapter about *lisat4li*, the dawn funeral ritual. The people believe that the performance at dawn is to summon their ancestors to the occasion and also motivate the ancestors to prepare for the soothsayer's arrival. It is believed that early dawn performance produces a sense of collective care and infuses the sacred environment with the involvement of the spirit beings. As the community gathers to partake in this sacred musical tradition, they do so not only as individuals but as vessels through which the wisdom and blessings of their forebears are channelled. Through the energetic rhythms and soul-stirring melodies of Kinaachonj, the ancestral spirits are invoked and honoured, their guidance sought in matters of communal well-being and spiritual growth.

Moreover, the Kinaachonj performance serves as a ritual of purification and renewal, cleansing the spiritual landscape of the community and restoring balance and equilibrium to the cosmic order. Through fervent drumming and ecstatic dancing, participants transcend the mundane realm, entering into a heightened state of consciousness where they commune with the divine forces that govern the universe. In this sacred space, prayers are offered, blessings bestowed, and grievances laid to rest, as the community renews its covenant with the spiritual realm. Furthermore, Kinaachonj embodies the principle of reciprocity and mutual respect between the living and the ancestral realm. Just as the living seek guidance and protection from their ancestors, they also recognise their responsibility to honour and uphold the legacy passed down to them.

5.6 Economic role

Kinaachonj music draws travellers looking to experience true Konkomba culture. Tourists frequently attend during festivals, celebrations, and other occasions where this music is performed. This rush of visitors produces cash for local companies, particularly hospitality services like hotels, guesthouses, and local restaurants, which profit from increased patronage. Artisans also make and sell traditional crafts, instruments, and other souvenirs, and local guides give tours that include musical performances, which increases their earnings. Musicians who perform Kinaachonj music often receive payment for their performances at various events such as marriages, funerals, festivals, and other community engagements. This income is crucial for the musicians and their families, providing a sustainable livelihood. Additionally, many Kinaachonj musicians form groups or bands, creating a cooperative business model. These groups often function as small enterprises, pooling resources and sharing profits from performances and related activities. This collective approach helps in resource sharing, as instruments and costumes are expensive, and pooling resources makes them more accessible. Group members also train and support each other, improving their musical skills and business acumen.

With the advent of modern technology, Kinaachonj music has found its way into recording studios. Musicians record their music and sell it in various formats, such as CDs, DVDs, and digital downloads. This distribution opens up new revenue streams, including local sales at markets and events and distribution through online music platforms, which reaches a global audience, increasing sales and recognition. The popularity of Kinaachonj music indirectly promotes various related economic activities. Skilled craftsmen create traditional instruments used in Kinaachonj music performances, such as drums and body attachments, providing them with a steady income. The demand for traditional clothing and accessories worn during performances boosts the local textile and tailoring industries too. Unity is said to be essential for collective economic activities such as communal farming,

cooperative businesses, and local governance. Music events often coincide with communal farming activities, where the music motivates and entertains workers, increasing productivity. Therefore, funds raised during music events are sometimes used for community projects and development.

5.7 Environmental role

During the research, it was observed that there are no purposive activities in the performance of Kinaachon specifically directed to the environment. However, it could be implied that many songs are integral to rituals and ceremonies that honour nature, seasons, and agricultural cycles as a way of reinforcing respect for the environment. Similarly, the type of wood and other natural resources needed for Kinaachon instrument preparation contain knowledge about local ecosystems, flora, and fauna, preserving ecological wisdom that has been passed down through generations. This often expresses a deep connection to the natural world preservation thereby reflecting the symbiotic relationship between communities and their surroundings.

5.8 Preservation Efforts

According to Fishman (2012), efforts at revival and preservation are essential for preserving cultural heritage and customs and guaranteeing their survival for upcoming generations. These projects cover various topics, including language, the arts, crafts, and customs. For example, community involvement, documentation of linguistic resources, and language immersion programmes are all part of the revitalisation of endangered languages. Similar initiatives are taken by groups and individuals to support and advance traditional arts and crafts, such as skill transmission workshops, market access facilitation, and policy advocacy (Lubar & Kendrick, 2014). These initiatives promote community pride and identity in addition to protecting cultural diversity.

Initiatives for revitalisation and preservation also incorporate aspects of intangible culture in addition to tangible heritage. For instance, recording performances, coaching upcoming artists, and planning cultural events to highlight these customs are all part of reviving folk music and dance traditions (Blank, 2009). Furthermore, technological advancements have made it easier to digitally archive cultural artifacts, guaranteeing their long-term preservation and making them accessible to a wider audience (Taseer, 2024). These initiatives add to the global cultural network by promoting and preserving cultural heritage sustainably by fusing traditional methods with contemporary technologies.

Traditional music is an essential component that connects communities to their history, values, and sense of self within the intricate web of cultural legacy. However, many traditional musical forms are in danger of becoming extinct due to modernisation and globalisation. Kinaachon, a type of traditional music with deep roots in the Konkomba culture, is one such treasured custom. A concerted effort has been made to revive and preserve it in response to the threat of cultural erosion so that future generations can continue to enjoy this legacy.

Traditional music like Kinaachon is being revived through institutional support and grassroots movements. Community-led projects such as Annual KOYA Conferences to revive interest in and participation in traditional musical practices are frequently led by elders and cultural leaders. These programmes include everything from setting up local music groups such as NYC, Sanguli Cultural Group, and Nakpando Cultural Group, which are devoted to teaching and conserving traditional music to the planning of local cultural festivals.

Institutional assistance, such as government financing and partnerships with academic institutions and cultural organizations such as school-based cultural festivals, has also been extremely important. The acceptance and adaptation of Kinaachon into the Christian churches has and continues to play a key role. The establishment of cultural centres, the provision of funding for cultural preservation projects, and the inclusion of traditional music in curricula

are examples of government initiatives. There are also deliberate efforts from some researchers working together with academic institutions to make it easier to conduct research, compile information, and create educational materials about traditional music.

Kinaachon as a traditional music, nevertheless, faces several obstacles despite concerted efforts to preserve it. Preservation initiatives face several major challenges, including declining interest from younger generations, limited resources, and external pressures from dominant cultural influences. Adaptive outreach and adaptation strategies, awareness campaigns, and ongoing community engagement are necessary to meet these challenges. Cultural diversity promotion and cultural heritage preservation are made possible by the revival and preservation of traditional music, such as Kinaachon. Through the implementation of creative preservation techniques, institutional support, and grassroots initiatives, communities can guarantee the health and longevity of their musical traditions.

5.9 Challenges to Kinaachon Preservation

According to Salhi (2014), Dowling (2016), Turino (2009), and Bennett (2000) preserving traditional music faces challenges in the modern era, including the erosion of oral transmission methods, economic pressures, lack of institutional support, and globalisation. Traditional music relies on oral tradition, but urbanisation, globalisation, and demographic shifts disrupt these channels. Younger generations may lose interest in traditional music, and economic pressures can lead to a decline in practitioners. The lack of institutional support and funding for traditional music programmes further complicates the preservation process. Globalisation offers both opportunities and challenges, with digital platforms and international collaborations facilitating the dissemination of traditional music but also diluting authenticity and cultural integrity.

Keeping traditional music alive, like kinaachon, in the face of globalisation, modernisation, and shifting cultural dynamics is fraught with difficulties. The decline of

traditional musical practices is attributed to several issues, including socio-economic factors, shifts in cultural values, and technological advancements. Historically, socio-economic and cultural changes have presented significant obstacles for traditional music. Kinaachon is ingrained in Konkomba culture and has withstood the storm of fast urbanisation, technological advancements, and the pervasive influence of Western cultural hegemony, all of which have posed serious challenges to its survival.

The Konkomba communities' social and physical landscapes have changed due to rapid urbanisation, which has caused population dispersal and the erosion of traditional ways of life. Konkomba youth frequently find themselves cut off from the routines and rhythms of rural life, including the lively Kinaachon traditions, as they migrate to urban areas in pursuit of economic opportunities. The shift from rural to urban living diminishes chances for social events and cross-cultural interaction. This migration reduces opportunities for intergenerational transmission of Kinaachon within communities, further endangering its preservation.

Technological advances, especially the proliferation of digital media and entertainment platforms, have also had a profound impact on the consumption patterns and preferences of Konkomba youth. The ubiquity of Western popular music and digital technology has eclipsed traditional forms of musical expression such as kinaachon, relegating them to the periphery of cultural relevance. As younger generations lean more toward mainstream music genres, therefore, the appeal of Kinaachon is diminishing, threatening its survival in an increasingly digitised world.

Furthermore, traditional music like Kinaachon is homogenised globally due to the prevalence of Western cultural influence, which is entrenched in the media, educational systems, and international markets. Westernisation is destroying the intergenerational ties and collective memory that support traditions like Kinaachon, undermining the distinctive cultural identity and heritage of Konkomba communities. Future generations may not have access to

the depth and diversity of their musical heritage as Western cultural norms and values continue to seep into Konkomba society, posing a risk of cultural dilution and loss. In all, the historical background of Kinaachon indicates a convoluted interaction of cultural and socioeconomic elements that have posed a constant threat to its existence.

Further development reveals that traditional music like Kinaachon is marginalised or stigmatised in the larger community due to cultural reasons; such an example is shown by the early Charismatic and Pentecostal churches in the study areas. Members of the community are discouraged from participating in or lending support to traditional practices due to negative perceptions or stereotypes, further isolating Kinaachon from mainstream cultural discourse. It is crucial to break down barriers based on culture and cultivate pride and admiration for Kinaachon to ensure its continued existence.

Finally, within the Konkomba communities, efforts to conserve kinaachon are hindered by inadequate infrastructure and resources. The initiatives to train musicians, record oral traditions, and plan cultural events are hampered by a lack of funding, educational opportunities, and cultural spaces devoted to traditional music. Subsequently, the lack of access to recording studios, musical instruments, and performance spaces restricts Konkomba musicians's opportunities to hone their craft.

5.10 Contemporary Adaptation of Kinaachon

The contemporary adaptation of traditional music is a complex process that combines heritage and innovation, presenting both opportunities and challenges for cultural preservation. It often involves reinterpretation and fusion with modern genres, reflecting changing cultural dynamics and diverse influences. Technology, such as digital recording techniques and electronic instruments, allows traditional musicians to reach broader audiences and experiment with new sounds. Collaborations between traditional musicians and artists from other genres also enrich the musical landscape. However, this adaptation raises

questions about authenticity and cultural integrity, as it may dilute cultural significance and lead to cultural appropriation and exploitation. Balancing innovation with respect for tradition is crucial in navigating the complexities of contemporary adaptation (Broughton et al., 2000; Murdoch, 2017; Lidskog, 2016; Turino, 2008).

Traditional musical forms, like Kinaachon, have undergone a process of modern adaptation in response to the shifting socio-cultural landscape and shifting musical preferences. With its roots firmly established in ancient customs and cultural legacy, it has proven remarkably resilient and adaptive, discovering new platforms and markets in the modern era in the face of the fusion of traditional and modern elements, experimentation and innovation, collaboration, and cross-cultural exchange as well as preservation of Cultural Identity.

Mostly in the church, among the Konkomba communities, modern composers and musicians are pushing the limits of conventional musical conventions by investigating novel approaches to Kinaachon. Kinaachon is given a new and experimental dimension through the use of unconventional instrumentation, improvisation, and electronic music-making techniques, which revitalise this age-old musical tradition. In the paradigm of collaboration and cross-cultural exchanges, traditional Kinaachon musicians and artists from other cultural backgrounds working together are becoming more and more common. These partnerships promote learning from one another, exploring new musical horizons, and fostering crosscultural interchange. Modern interpretations of Kinaachon enhance cultural diversity and foster appreciation for other cultures by embracing a range of viewpoints and influences.

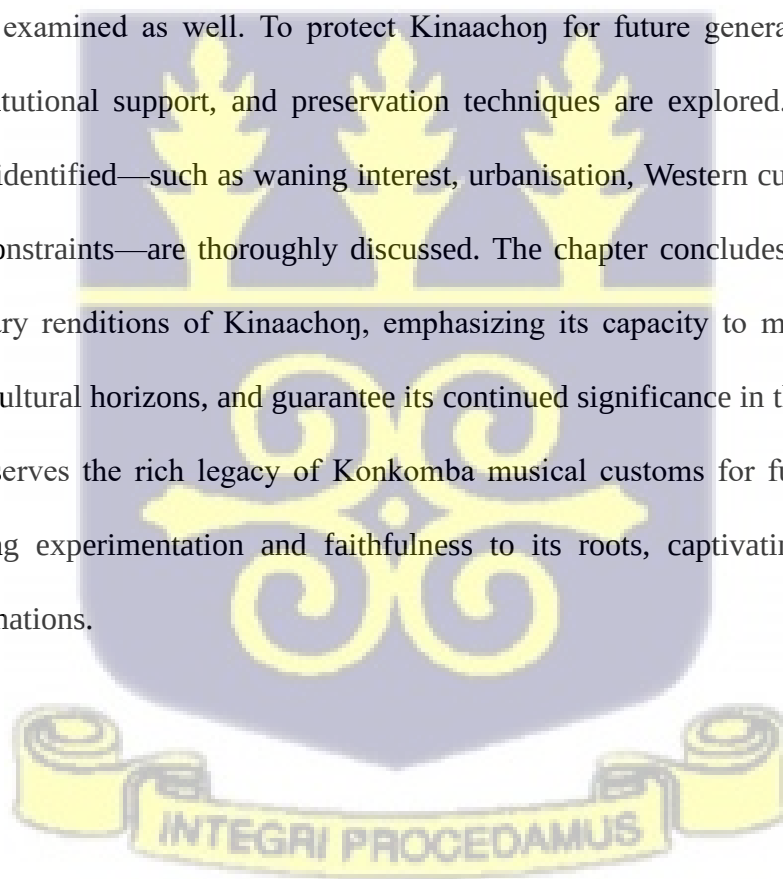
Despite its contemporary evolution, Kinaachon remains profoundly entrenched in Konkomba cultural identity and tradition. Contemporary adaptations serve not only as a means of artistic expression but also as a tool for cultural preservation and revitalisation. The performance reinforces the relevance and significance of traditional musical forms in modern contexts, thereby promoting a sense of pride and connection to cultural heritage within

Konkomba communities. The contemporary rendition of Kinaachon is not without its difficulties. Important factors to take into account include managing cultural sensitivities, preserving traditional knowledge and practices, and striking a balance between innovation and authenticity. Also, there might be moral conundrums and threats to cultural integrity as a result of the commodification and commercialisation of traditional music.

Kinaachon adaptations for the modern era have enormous potential to close the generational divide, extend cultural perspectives, and enhance intercultural communication and understanding. It grows as a colourful and dynamic musical genre that enhances the cultural fabric of Konkomba communities and beyond by welcoming innovation and respecting tradition. Therefore, modern interpretations of Kinaachon offer a vibrant and changing portrayal of artistic creativity and cultural legacy. Through constant experimentation and fidelity to its origins, Kinaachon never fails to enthrall listeners, stimulate imagination, and safeguard the rich tradition of Konkomba's musical customs for coming generations.

Summarily, the chapter explores the complex relationship between music and culture, focusing on the Konkomba people and their traditional Kinaachon music. It opens with a discussion of culture in general and how it manifests itself in music. It defines culture and emphasizes its importance in shaping a society's values, beliefs, and practices. Musical practices such as Kinaachon are based on culture, which reflects the experiences and outlook of the community as a whole. The function of music in a broader cultural context is then discussed. The ways in which music serves as a means of social cohesion, communication, and self-expression are examined. Music is woven into many aspects of cultural life through ceremonies, rituals, and everyday practices. In addition, the chapter explores the concept of music as the very culture. Music is a powerful medium for transmitting and preserving cultural heritage because it embodies cultural meanings, symbols, and values. Subsequently, the chapter investigates the Konkomba people's historical background, offering valuable perspectives on the Kinaachon's influence on the formation of cultural identity and legacy. It

looks at the political, sociolinguistic, religious, economic, and educational features that make up Konkomba society. These elements support the complex stuff of Konkomba culture and serve as the foundation for a thorough examination of Kinaachon music. The critical role that Kinaachon plays in the development and maintenance of Konkomba cultural identity is examined. It is revealed how deeply entrenched Kinaachon is in the people's tradition and heritage, and how symbolic it is. The chapter also looks at how Kinaachon fosters community ties, social cohesion, and the passing down of cultural knowledge from one generation to the next. It also talks about how Kinaachon examines its spiritual aspects in Konkomba cosmology and serves as a tool for defending its cultural identity in the face of outside influences and pressures. The attempts to maintain and revitalise Kinaachon in the face of modern difficulties are examined as well. To protect Kinaachon for future generations, grassroots initiatives, institutional support, and preservation techniques are explored. The difficulties that have been identified—such as waning interest, urbanisation, Western cultural influences, and resource constraints—are thoroughly discussed. The chapter concludes by probing into the contemporary renditions of Kinaachon, emphasizing its capacity to mend generational gaps, broaden cultural horizons, and guarantee its continued significance in the current epoch. Kinaachon preserves the rich legacy of Konkomba musical customs for future generations through ongoing experimentation and faithfulness to its roots, captivating listeners, and inspiring imaginations.



CHAPTER SIX

SUMMARY, CONCLUSION AND RECOMMENDATIONS

6.1 Summary

This research aimed to fill a lacuna by exploring Kinaachon music's historical roots and evolution, socio-cultural relevance, its distinct musical elements, and communal function within the ecology of Ghanaian music traditions. It further sought to address the challenge of the limited academic documentation and understanding of Kinaachon music in Ghana, despite its cultural significance. The researcher focused on Kinaachon music among selected Konkomba communities within the Northern Region of Ghana, known for its diversity of ethnic groups and musical traditions. The study participants included practitioners, performers, and knowledgeable elders associated with Kinaachon music. The study used purposive sampling by selecting experienced musicians, cultural custodians, and community members to provide a comprehensive view of the tradition. It covers Konkomba communities such as Saboba, Nalongni, Dipa, Gulnyasi, Lepusi, Sanguli and the cultural contexts where Kinaachon music is present, thereby providing a comprehensive synopsis of its diversity and variations.

In order to offer a fuller and more educated view of present social phenomena, demonstrating the impact of historical circumstances on these phenomena, the study employed a qualitative methodology, with ethnographic design through fieldwork for primary data gathering, library and archive research for secondary data collecting, and data analysis and interpretation. The study also used a hybrid research design that included ethnography and historical analysis. Ethnography was incorporated to study persons and societies from their viewpoints, employing participatory approaches such as interviews and field observations. This method provided for a thorough knowledge of social dynamics and behaviours inside the study group. The historical analysis, on the other hand, investigates

historical events and phenomena to determine how they have influenced society throughout time. The library and archive research used historical documents, manuscripts, pictures, and prior research to contextualise original material. A literature review was carried out to assess theoretical and empirical understandings. Data analysis included thematic analysis, interview coding, and observation transcripts to uncover common themes on the cultural significance of Kinaachon music in community identity and social cohesiveness. The narrative analysis studied participants' accounts and narratives to better understand their sense of meaning and identity.

Finally, to convey historical narratives and communal values while maintaining continuity in the face of external pressures and modernity, the research examined Kinaachon music through the lens of ethnomusicology, an interdisciplinary area that analyses music from cultural, social, and anthropological viewpoints. It followed the concept of music in culture and music as culture, emphasizing its importance in preserving cultural identity, imparting values, and sustaining social cohesiveness within Ghana's Konkomba communities. It focused on three major themes: cultural meaning and symbolism, contextual performance, and cultural identity and preservation. It further investigated the various layers of meaning hidden beneath musical parts, studied how music adapts to different circumstances and looked into how music contributes to the Konkomba community's feeling of identity and belonging.

6.2 Key Findings

The study of Kinaachon music among the Konkomba people in Ghana provided a valuable understanding of this traditional art form's performance, perception, preservation, transmission, and cultural relevance. Fieldwork, interviews, and observations were used to identify the following key findings based on the main objectives of the study:

6.2.1 Historical Roots and Evolution of Kinaachon Music in Ghana

The study discovered that Kinaachon music has historical origins in the traditional practices of indigenous Konkomba people in the Northern Region of Ghana. Its origins date back several centuries, revealing a complex cultural interaction and adaptability. According to Konkomba oral traditions, Kinaachon music is profoundly connected with mythological stories and ancestral folklore. These traditions often recount the exploits of mythological characters, ancestral heroes, and paranormal beings. The narratives celebrate these figures through dance, song, and storytelling, emphasizing the significant cultural and historical roots of Kinaachon within the Konkomba community. The historical origin of Kinaachon in Ghana is linked to the suburb of Nalongni in Saboba, the historical home of the Konkomba people. Tanyan Tingbangan recounts the story of Ipiin, a hunter from Gushegu who founded Nalongni. Ipiin's journey through various locations, including Chachang and Kip44k, and his establishment of the tripartite communities of Saboba—Borodo, Koteendo, and Makpadando—are central to the history of Kinaachon and the Konkomba people.

The study also revealed that Kinaachon is perceived among the indigenous Konkomba as a traditional dance that emulates the movements of bush animals such as buffalo and antelope. This dance is thought to have originated from the Konkomba's ancestral hunting experiences and is primarily performed during funerals of hunters, heroes, and heroines. It has changed throughout time, incorporating new elements while maintaining its traditional character and expanding its performance space to cover social and religious occasions. The music's deep connection to the community's history and respect for their ancestors is evident in its performance and significance.

Research on Kinaachon performance also took a snapshot among the Komba people. They are believed to be kinsmen of the Konkomba ethnic group also living in some parts of the study area. Their type of Kinaachon reveals distinct drumming and dancing methods

compared to other Konkomba communities. The Komba Kinaachonj has a faster tempo and unique instrumentation. It uses multiple hourglass drums (kilonn) and two long drums (Ugangaln) instead of the bigger Li gangaln drums utilised by other Konkomba groups. Furthermore, the performance involves distinctive clothing components such as males wearing in skirts or clothes normally worn by females and the employment of long braid-like attachments and ornamented waistbands during performances.

Furthermore, this research found that the Konkomba Christian church performs Kinaachonj in their congregations. This indeed highlights the integration of traditional musical traditions into church activities. Despite initial pushback from Charismatic and Pentecostal churches regarding adaptation and theological implications, many congregations now use Kinaachonj music within their worship. This fusion comprises the use of traditional instruments such as kilonn and N-chayetuun/Ntuun, as well as foreign instruments like electronic musical keyboards and guitars while keeping traditional performance methods. The "church-Kinaachonj" is distinguished by song texts that reflect Biblical themes as well as the employment of traditional clothes and instruments during significant church occasions such as Christmas and Easter conventions.

The research observed Kinaachonj performance among Konkomba students in three educational institutions namely, E. P. College of Education, Bimbilla, E. P. Senior High School, Saboba and E. P. Senior High Technical School at Tatale. The findings highlight its importance in campus cultural and social activities. Notwithstanding the limited access to traditional instruments, these students maintain the essence of Kinaachonj by utilising available instruments and borrowing from other villages as needed. Performances are a popular type of entertainment and cultural expression at events such as entertainment shows, cultural celebrations, graduations, and anniversaries. Both male and female students participate, with performances reflecting traditional costumes and traditions that frequently attract the interest and participation of students from other ethnic backgrounds.

6.2.2 The Expressive and Stylistic Features of Kinaachon Music

The research found that Kinaachon music is characterised by its blend of instrumental and vocal elements. Traditional music, like Kinaachon, relies heavily on rhythmic aspects to maintain its unique identity and structure. The study indicates that the music uses percussion instruments like drums, rattles, and clappers to create elaborate patterns and complicated polyrhythms. The master drum, Li-gangaln saakpen, usually leads the group, establishing the general speed and rhythmic structure, while other instruments add layers of rhythm. Call-and-response rhythms are prevalent among performers resulting in a lively musical texture. The rhythm is precisely aligned with the performers' dance motions, with specific beats correlating to specific steps, resulting in a core synchronisation of music and dance in the performance.

The vocals are essential to Kinaachon music, enhancing the instrumental ensemble with melodies, chants, and call-and-response patterns, often supported by a chorus of dancers sung in unison. It also includes techniques like ululation, yodeling, and polyphonic singing. Repetition is a common characteristic, with short musical phrases or rhythmic patterns being repeated to create a cyclical structure. This phenomenon induces a trance-like state and is often used in ceremonies and rituals to facilitate communal cohesion. Melodic lines are often simple but expressive, using a limited range of notes. These lyrics provide narrative and emotional acuity by telling stories, honouring ancestors, or seeking spiritual blessings. They act as catalysts for collective expression and reinforce shared identity, commemorating events and marking life transitions. Generally, Kinaachon songs are rendered in pentatonic mode. The song texts are primarily transmitted orally. It is not typically written down but learned through listening, observation, and participation. Additionally, improvisation is a key component in performances which allows cantors to express individuality and creativity.

The Kinaachon musical ensemble is distinguished by its use of a variety of instrumental resources, primarily membranophones and idiophones, with occasional

aerophones. The membranophones include a range of drums, from single-headed to double-headed (*liganganl*), crafted from local materials such as wood and animal skins. According to the findings, the choice of animal skin used in drum construction significantly influences the drum's sound quality, contributing to the ensemble's distinctive auditory profile. The drums are tuned by traditional expert knowledge.

The contemporary Kinaachon performances do not have distinct clothes, but traditional apparel and cultural history heavily affect the performers' clothing. The researcher discovered that identified groups such as Nakpando, Nalongni and Sanguli cultural groups have uniforms during festivities. Most performers dress in bright, lightweight outfits that symbolise their ancient heritage and affinity to nature. The outfits represent the performers' cultural identity and background. Traditionally, at least one male or two Kinaachon performers dress in a type of cloth known as *likpatambikl*. The study reveals that historically, they performed bare-chested and barefoot, but modern performers often wear sleeveless shirts, singlets, and leather or canvas shoes.

The study further revealed that during Kinaachon performances, dancers wear various body attachments (*tibaln*) and hand-held materials that represent the type of animal being mimicked. The use of animal horns or skins (e.g., buffalo, antelope, leopard) and also carry symbols of their roles in the community, such as farm implements or weapons to identify the specific animal as well as to enrich the thematic expression of the dance. The term "culture dance," as used by the Konkomba, indicates Kinaachon's role as a cultural expression and a tribute to their heritage. Additionally, male performers might use body paint, loose-fitting trousers, leather sandals, and accessories such as amulets, leg bands, and decorated animal horns. The female dancers do not use body attachments like their male counterparts. During Kinaachon performances, women traditionally drape a white fabric around their bodies, from the upper chest to the lower leg, to showcase their cultural dress.

6.2.3 The Role of Kinaachon Music in Community Life

In the communities where Kinaachon music is practised, it acts as a vibrant conduit for the preservation and transmission of cultural values, encapsulating the historical narratives and shared experiences of the community. Through its rhythms, melodies, and lyrics, it conveys stories of ancestral heroes, significant historical events, and moral lessons, thereby reinforcing a collective memory and communal identity. This music genre is deeply embedded in various social functions, such as communal gatherings, ceremonies, and celebrations. For instance, during rites of passage like wedding and funeral ceremonies, Kinaachon music provides a ceremonial soundtrack that marks these significant life events, imbuing them with cultural significance and emotional resonance.

Furthermore, Kinaachon music plays an instrumental role in nurturing social cohesion and maintaining traditions. The communal nature of its performance, which often includes singing, dancing, and instrumental play, creates a shared space where community members interact, express solidarity, and reaffirm their cultural identity. Such performances are not only a means of entertainment but also a platform for social interaction, helping to strengthen bonds within the community. In this way, Kinaachon acts as a unifying force, bringing people together across generations and social divides, fostering a sense of belonging and collective pride.

In addition to its cultural and social functions, Kinaachon music has an educational dimension, particularly in teaching younger generations about their heritage. Through participatory practices and oral transmission, elders and knowledgeable musicians use Kinaachon as an educational tool, imparting traditional knowledge, skills, and values. This process includes teaching the youth about traditional instruments, dance movements, and the symbolic meanings embedded in the music and lyrics. By engaging with Kinaachon, younger community members learn not only the technical aspects of the music but also the deeper cultural narratives and values it conveys, thus ensuring the continuity of their cultural heritage.

Moreover, the role of Kinaachon music extends to the sphere of spiritual and religious practices. In many instances, it is performed during rituals and ceremonies that seek to invoke ancestral spirits, seek blessings, or offer thanks. The music, often imbued with spiritual significance, acts as a medium of communication between the physical and spiritual worlds, facilitating a connection with the ancestors and deities. This spiritual dimension adds another layer of profundity to Kinaachon's role in the community, highlighting its importance in maintaining the spiritual well-being of the people.

6.2.4 Kinaachon Music within the Ecology of Ghanaian Music Traditions

The research discovered that Kinaachon music holds a unique yet essential position within the diverse landscape of Ghanaian music traditions. It represents the musical expression of the Konkomba people and adds to the cultural wealth of Ghana's ethnic and regional musical forms. Like other traditional music in Ghana, it employs a strong emphasis on drumming, rhythm, and communal participation, elements that are foundational across many Ghanaian musical genres. However, Kinaachon is distinguished by its specific use of instruments, such as the Li-gangaln saakpen (master drum), dawol (double bell), and other unique idiophones, as well as its characteristic polyrhythms, call-and-response patterns, and the cultural narratives embedded within its performances.

It is also found that this music form contributes significantly to the diversity of Ghanaian music by showcasing the specific cultural identity and artistic traditions of the Konkomba people. While there are commonalities, such as shared themes of communal engagement and the role of music in social and ceremonial life, Kinaachon's distinctive musical language and performance practices highlight the specific historical and cultural experiences of its practitioners. This distinctiveness is further emphasized by the particular dance styles, vocal techniques, and symbolic meanings associated with Kinaachon performances, which are not found in other Ghanaian music traditions.

The study of Kinaachon music reveals its interactions with other Ghanaian music forms, illustrating a dynamic exchange of influences and ideas. As with many traditional music forms in Ghana, Kinaachon has been subject to influences from both within and outside its cultural context, including other ethnic groups such as Dagomba and modern musical trends as in the case of the Church Highlife music. This interplay often results in a blending of styles, where traditional elements are retained while new influences are incorporated, leading to innovation within the tradition. For instance, the introduction of new instruments like church brass bands and guitars or variations in performance style can be seen as a response to changing cultural and social environments, demonstrating the adaptability and resilience of Kinaachon music.

Furthermore, the place of Kinaachon within the Ghanaian music ecology underscores the broader narrative of preserving and documenting the country's diverse musical practices. As Ghana continues to modernise and globalise, there is an increasing need to protect and promote its rich cultural heritage, including traditional music forms like Kinaachon. This preservation effort is not only about maintaining musical diversity but also about safeguarding the intangible cultural heritage that these musical traditions represent.

Documenting and studying Kinaachon music contribute to a deeper understanding of Ghana's cultural history and the ways in which music functions as a medium of cultural expression and identity.

6.3 Conclusions

The study revealed that Kinaachon music, originating from the Konkomba people's traditional practices, is a significant part of Ghanaian and African musical traditions. African music is closely tied to life events and communal activities, and its evolution over time, including integration into religious and societal contexts, reflects the broader tendencies in African traditional music. The malleability of Ghanaian traditional music is critical to its

long-term relevance and vitality. However, one may argue that the finding underestimates the complexity of cultural adaptation and change, as it is often influenced by interactions with other cultures, resulting in hybrid forms that challenge the concept of pure, untouched heritage. Subsequently, the incorporation of this music into Christian worship can be seen as both a positive example of cultural resilience and a modification that alters the original spiritual and cultural context of the music. Whichever the case, this research concludes and emphasizes the dynamic and evolving nature of African traditional music, accenting that Kinaachon is reshaped by historical, social, and cultural factors. The study of Kinaachon demonstrates the Konkomba people's resilience, preserving their cultural heritage while engaging with new influences, a process termed "Cultural Resonance and Adaptive Symbiosis." This adaptive quality reflects the diversity within Ghanaian musical traditions, where even within a single ethnic group, significant variations can occur. The study also underscores the importance of localised research to fully grasp the complexity of African cultural practices, illustrating how music serves both to reflect and shape Konkomba's identity within broader African ethnomusicological frameworks.

Kinaachon music is a unique Ghanaian musical tradition that features complex polyrhythms, call-and-response patterns, and a rich array of sounds from traditional instruments like ligangaln, lidaboln, and ugin. Its unique combination of instrumental and vocal components and rhythmic structures, echoes African traditional music, emphasizing rhythm and community participation. Kinaachon's cyclical structure mirrors similar practices in other African and Ghanaian musical forms, such as Adowa and Agbadza, where repetition creates a trance-like state and facilitates communal cohesion. The pentatonic scale used in Kinaachon provides a simple yet expressive framework for melodic improvisation and oral transmission, showcasing the intricate craftsmanship and deep cultural knowledge involved in its performance. However, other African voices may have a contrary view asserting that the study may not fully explore the dynamic nature of African music, as it is constantly evolving

in response to modern influences. Additionally, the focus on traditional instruments and clothing may overlook the innovations and adaptations that have occurred in Kinaachon music over time. Nevertheless, the researcher believes and stresses the delicate balance between tradition and development in Ghanaian musical practices, as Kinaachon is a dynamic form of cultural expression that adapts to the changing conditions of the Konkomba community. This conclusion, therefore, reflects the African philosophical idea that tradition is about constantly reinterpreting and recreating cultural practices to keep them relevant.

Traditional as it is, Kinaachon music is a vital component of the social and cultural life of communities, serving as a cornerstone for social cohesion and solidarity. It is integral to communal gatherings, ceremonies, and celebrations, fostering social bonds and reinforcing civic identity. Additionally, it plays a crucial educational role in teaching younger generations about their cultural heritage and traditional practices. Research supports the notion that traditional music fosters social bonds and reinforces civic identity. However, overemphasis on social functions can overlook its artistic and aesthetic dimensions. Critics argue that music may not fully account for the diversity of individual experiences within a community and may reinforce a homogenised view of cultural practices, potentially marginalising alternative interpretations. To conclude, the research reveals that Kinaachon music is crucial for the social fabric and cultural continuity of communities, fostering social cohesion, solidarity, and cultural transmission. It serves as both a social and educational tool, maintaining communal identity and preserving traditional practices. However, it is important to recognise and balance its roles in social cohesion, cultural education, and artistic expression to fully appreciate its impact. This balanced approach ensures that Kinaachon remains a dynamic cultural force, respecting both its communal functions and its inherent artistic qualities, contributing to the ongoing dialogue about the preservation and evolution of African musical traditions.

Finally, Kinaachon music, a traditional Ghanaian dance form, is a flexible and robust art form that incorporates influences from neighbouring ethnic groups and modern trends. It is crucial to preserve and promote Kinaachon within Ghana's musical history to safeguard its intangible cultural legacy and preserve its musical diversity. This flexibility is essential for understanding Ghana's cultural history and its significance in expression and identity. Its adaptability allows it to survive and thrive in contemporary contexts, ensuring its vibrant part of Ghana's musical heritage. However, there is a risk that integrating too many external influences may dilute the essence of Kinaachon, leading to the loss of specific cultural attributes. The pressures of modernisation and globalisation can sometimes overshadow traditional practices, prioritising commercial appeal over cultural authenticity, which can challenge efforts to maintain traditional forms in their purest state. Weighing all the intricacies, the study still holds the view and concludes that the concept of "dynamic preservation," where cultural traditions are maintained through "adaptive integration" is relevant. Kinaachon, a traditional music, exemplifies this approach, preserving core values while embracing contemporary influences. This dual approach safeguards musical diversity, reinforces cultural identity, and maintains historical continuity. Its adaptability serves as a model for preserving cultural heritage amidst globalization pressures, emphasizing the importance of protecting and innovating within traditional practices.

6.4 Contribution to Knowledge

The concept of "Cultural Resonance and Adaptive Symbiosis" offers a new framework for understanding how traditional music, such as Kinaachon, functions as a dynamic cultural entity. This concept posits that traditional music is not merely a static reflection of historical practices but an active, evolving symbiosis between historical resonance and contemporary adaptation. It emphasizes that traditional music maintains its cultural significance by resonating with historical and cultural memories while

simultaneously adapting to current social and cultural contexts. This adaptive symbiosis allows traditional music to remain relevant and meaningful across generations, facilitating both continuity and innovation within cultural practices. Unlike conventional views that either preserve historical purity or segregate traditional from modern elements, Cultural Resonance and Adaptive Symbiosis explain how traditional music continuously evolves by integrating new influences while preserving its core cultural essence.

The Kinaachon's incorporation of complex polyrhythms, call-and-response patterns, and unique traditional instruments while also adapting to modern influences reveals several new concepts. It predicts the notion of a dynamic tradition, where traditional music can evolve and integrate new elements without losing its core characteristics. This is coupled with the idea of cultural hybridization. In this case, Kinaachon blends traditional elements with contemporary influences, illustrating the fluidity of cultural practices. Additionally, the idea of embodied musicality is evident, emphasizing how Kinaachon's intricate rhythms and call-and-response patterns contribute to social cohesion and community engagement. Lastly, Kinaachon exemplifies a living tradition, demonstrating that cultural practices are continuously reinterpreted and adapted to modern contexts while preserving their essence. These concepts collectively enhance our understanding of traditional music as an evolving, responsive cultural phenomenon that interacts dynamically with contemporary influences.

In another development, the study provides new perceptions of the diversity of performance styles within a single tradition, the integration of traditional music into modern contexts, and the active role of youth in cultural safeguarding. It further advances the understanding of Ghanaian traditional music by showing that traditional practices are not monolithic but are subject to internal diversity, modernisation, and generational contributions. These aspects distinguish this research from existing findings, which tend to focus on broader, more generalised patterns in African traditional music. This study challenges the assumption that traditional music within an ethnic group is homogenous, demonstrating that significant

variations can exist even within closely related communities. It emphasises the need for localised studies to fully understand the diversity of cultural expressions within broader ethnic groups.

Indeed, the research reveals Kinaachonj music's dual function as a tool for social cohesiveness and cultural education. The study emphasises the use of Kinaachonj music as an educational framework, in addition to its traditional role in encouraging communal cooperation and involvement. It is more than just a kind of entertainment or ceremonial practice; it is also an active tool for passing on cultural information and values to future generations. This teaching role is sometimes overlooked in studies of Ghanaian traditional music, which tend to focus on communal and joyful features. The concept of using music to teach and maintain cultural continuity brings a new viewpoint to the discourse on Ghanaian music traditions, emphasizing the importance of music in preserving cultural identity across generations while remaining adaptable to social changes. This dual role presents a more integrated view of how music can serve as both a living tradition and an evolving educational medium within the community.

Finally, the finding reveals the concept of "dynamic preservation" in traditional music, particularly in the context of Kinaachonj music. This concept emphasizes the idea that cultural traditions, rather than being static, can evolve and adapt to external influences while still preserving their core values. Unlike the conventional view that traditional music must remain unchanged to maintain authenticity, Kinaachonj showcases how traditions can integrate modern trends and influences from neighbouring ethnic groups without losing their essence. This concept suggests that the survival and continued relevance of traditional music like Kinaachonj depend not only on preservation but also on "adaptive integration"—the ability to innovate while safeguarding cultural identity. In the face of modernisation and globalisation, "dynamic preservation" offers a balanced approach to maintaining cultural heritage, where both tradition and innovation coexist to keep the music vibrant and relevant for future

generations. This dual focus on both protection and adaptation marks a departure from the purist preservationist approach seen in many discussions of traditional music, providing a more flexible framework for cultural continuity.

6.5 Recommendations

In line with the findings of this research, the following recommendations are made to support its preservation, promotion, and continued study:

There is the need for enhanced documentation and preservation that is essential for safeguarding Kinaachon music. This implies that comprehensive documentation should include audio and video recordings, written descriptions, and archival research. There should be a collaboration with local communities, cultural organisations, and academic institutions to ensure that this documentation is thorough and accessible for future generations. It is envisaged that by preserving the musical elements, performance practices, and associated rituals, we can maintain the integrity of Kinaachon as a cultural heritage.

Additionally, the Ministry responsible for Arts and Culture as well as the local authority's support for cultural organisations dedicated to Kinaachon is also crucial. This should involve encouraging and providing resources for youth groups and cultural associations, such as the Nalongni Cultural Group, to aid in their efforts to preserve and promote Kinaachon music. Financial support, training, and resources will help these organisations sustain their activities and ensure the music's continued relevance and vitality within the community.

The universities, in collaboration with the central government, need to intensify and encourage scholarly research on Kinaachon and related cultural practices. This could be done through providing grants, scholarships, and research opportunities for scholars and students will deepen our understanding of Kinaachon and its place within Ghanaian music traditions.

Ultimately, academic research contributes to the preservation and scholarly recognition of this important cultural form.

The development of sustainable practices for the production and maintenance of Kinaachon instruments and costumes is important. There should be avenues to supporting local artisans and craftsmen in creating traditional instruments and attire to help preserve these essential components of Kinaachon music while also benefiting the local economy. Sustainable practices ensure the longevity of the musical tradition.

Leveraging technology can enhance the reach and impact of Kinaachon music. Creating digital archives, online platforms, and social media channels can help disseminate information about Kinaachon to a broader audience, both locally and globally. Virtual performances and interactive content can engage audiences and promote greater awareness of Kinaachon.

In conclusion, the preservation of traditional knowledge is vital. The establishment of mentorship programmes and apprenticeships that allow experienced practitioners to pass their skills and knowledge to younger generations will ensure the continuity of Kinaachon traditions. By fostering a direct transmission of knowledge, we can help maintain the cultural prosperity and authenticity of Kinaachon music.

6.6 Suggestions for Further Research

The research suggests that further research could explore how Kinaachon music has influenced contemporary Ghanaian music genres and practices, analysing the incorporation of Kinaachon elements into modern musical forms and examining any stylistic adaptations made by contemporary artists. Additionally, investigating the impact of modernisation and changing socio-economic conditions on Kinaachon performance practices could provide valuable insights. This would involve studying the challenges faced by practitioners, the

adaptation of traditional practices in urban settings, and the strategies employed by communities to preserve Kinaachon's cultural significance amidst a rapidly changing world.



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APPENDICES

APPENDIX 1 OBSERVATION GUIDE FOR THE STUDY

This guide aims to provide a comprehensive framework for observing and analyzing Kinaachon performances, capturing both the technical aspects and the cultural significance of the dance.

i. Context and Setting

- Date and Time: Note the date and time of the observation.
- Location: Describe the performance space, including its size, layout, and any significant features.
- Occasion: Identify the event or context (e.g., funeral, festival, ceremony).

ii. Participants

- Performers: Record the number of performers, their roles, and any notable attire or instruments.
- Audience: Note the composition of the audience, including demographics and their engagement level.

iii. Instrumentation

- Types of Instruments: Document the types of instruments used (e.g., drums, rattles, bells, flutes, horns).
- Instrument Details: Note the materials and construction of key instruments.
- Usage: Observe how instruments are played, including techniques and interactions among different instruments.

iv. Vocal and Musical Elements

- **Vocal Performance:** Record the presence of vocal elements such as melodies, chants, and call-and-response patterns.
- **Vocalists:** Identify the roles of singers and their interactions with dancers.
- **Musical Structure:** Observe the rhythmic patterns, transitions, and any changes in musical tempo or dynamics.

v. Dance and Movement

- **Dance Styles:** Describe the different dance styles performed and their characteristics.
- **Movement Patterns:** Note the formation of dancers (e.g., circles, lines) and their movement patterns.
- **Interaction:** Observe how dancers interact with each other and with the music.

vi. Symbolism and Cultural Significance

- **Symbolic Elements:** Document any symbolic or cultural elements evident in the performance, such as body attachments, attire, or specific gestures.
- **Cultural Context:** Record any explanations or insights about the cultural significance of the performance provided by participants or observed during the event.

vii. Performance Dynamics

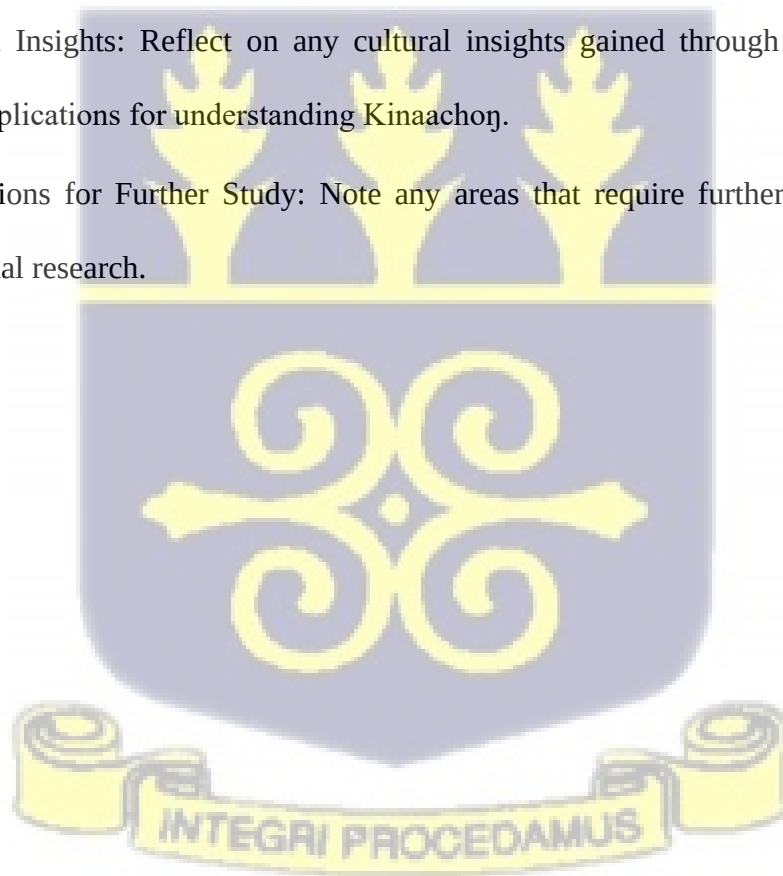
- **Energy Levels:** Observe the energy levels of both performers and the audience throughout the performance.
- **Emotional Expression:** Note any emotional responses from the audience and how these are reflected in the performance.
- **Engagement:** Record how the audience participates, including singing, dancing, or responding to call-and-response interactions.

viii. Additional Observations

- Improvisation: Note any instances of improvisation or spontaneous elements in the performance.
- Interactions: Document interactions between different performers, including coordination and improvisational exchanges.
- Visual and Aesthetic Aspects: Describe any visual or aesthetic aspects that enhance the performance experience, such as costumes, stage decorations, or lighting.

ix. Reflections and Analysis

- Overall Impression: Provide a summary of the overall experience and effectiveness of the performance.
- Cultural Insights: Reflect on any cultural insights gained through observation and their implications for understanding Kinaachon.
- Suggestions for Further Study: Note any areas that require further investigation or additional research.



APPENDIX 2 INTERVIEW GUIDE

Research Objective 1: Explore the historical roots and evolution of Kinaachon music in Ghana.

- i. Can you provide an overview of the historical origins of Kinaachon music in your community?
- ii. How has Kinaachon music evolved, and what factors have influenced its development?
- iii. Are there any significant cultural or social events that have shaped the trajectory of Kinaachon music among the Konkomba people?
- iv. Can you discuss any key figures or communities that have played a pivotal role in preserving and promoting Kinaachon music traditions?
- v. In what ways has external influence, such as colonialism or globalization, impacted the evolution of Kinaachon music?

Research Objective 2: Identify and discuss the expressive and stylistic features

- i. What are the primary musical instruments used in Kinaachon performances, and what role do they play in shaping the music?
- ii. How would you describe the rhythmic patterns and melodic structures characteristic of Kinaachon music?
- iii. Are there specific vocal techniques or stylistic features that distinguish Kinaachon singing from other vocal traditions in Ghana?
- iv. Can you discuss any unique performance practices or improvisational techniques commonly employed in Kinaachon music?
- v. How do Kinaachon musicians transmit musical knowledge and skills within their communities, and what significance does oral tradition hold in this context?

Research Objective 3: Investigate the role of Kinaachon music in the selected communities where it is practised.

- i. How does Kinaachon music contribute to the social fabric and identity of the communities where it is practised?
- ii. What occasions or events typically feature Kinaachon performances, and what significance does this hold within the community?
- iii. How do community members perceive the role of Kinaachon music in fostering cohesion, communication, or spiritual expression?
- iv. Have there been any changes or adaptations in the practice of Kinaachon music within the selected communities over time?
- v. Can you discuss any challenges or opportunities facing the continued practice and transmission of Kinaachon music within these communities?

Research Objective 4: Situate Kinaachon music within the broader landscape of Ghanaian music traditions and document the findings of the study.

- i. How does Kinaachon music relate to other traditional music genres or cultural practices in Ghana?
- ii. Are there any regional variations or distinct stylistic characteristics of Kinaachon music observed across different parts of Ghana?
- iii. How has Kinaachon music interacted with and influenced other genres or musical traditions within Ghana?
- iv. Can you discuss any initiatives or efforts aimed at documenting, preserving, or promoting Kinaachon music on a national or international level?
- v. What insights or conclusions can be drawn from this study regarding the significance of Kinaachon music within the broader context of Ghanaian cultural heritage and musical diversity?

APPENDIX 3 ORAL INTERVIEW QUESTIONS FOR SELECTED DRUMMERS

Note: Please answer all questions to the best of your ability. Feel free to provide additional comments or insights where applicable.

Section 1: Exploration of Kinaachon Music

- i. Have you ever heard of Kinaachon music before?
- ii. How would you describe Kinaachon music to someone who has never heard it before?

Section 2: Historical Roots and Evolution

- iii. From your knowledge or experience, what are the historical roots of Kinaachon music in your community?
- iv. Can you describe any significant events or milestones in the evolution of Kinaachon music over time?
- v. Are there any key figures or communities that have played a pivotal role in preserving and promoting Kinaachon music traditions?

Section 3: Distinct Musical Elements

- vi. What are the primary musical instruments used in Kinaachon performances?
- vii. How would you describe the rhythmic patterns and melodic structures characteristic of Kinaachon music?
- viii. Are there specific vocal techniques or stylistic features that distinguish Kinaachon singing from other vocal traditions in Ghana?

Section 4: Role of Kinaachon Music in Communities

- ix. In what ways does Kinaachon music contribute to the social fabric and identity of the communities where it is practised?

- x. Can you describe any occasions or events where Kinaachon performances are typically featured, and what significance does this hold within the community?
- xi. How do community members perceive the role of Kinaachon music in fostering cohesion, communication, or spiritual expression?

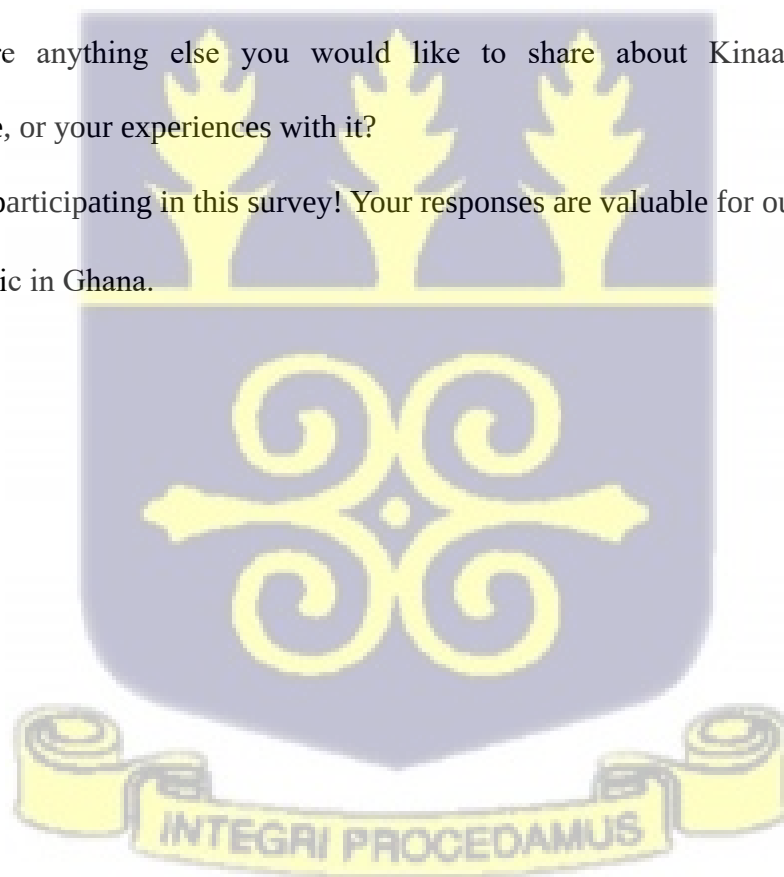
Section 5: Comparison with Other Ghanaian Music Traditions

- xii. How does Kinaachon music relate to other traditional music genres or cultural practices in Ghana?
- xiii. Are there any regional variations or distinct stylistic characteristics of Kinaachon music observed across different parts of Ghana?

Section 6: Additional Comments

- xiv. Is there anything else you would like to share about Kinaachon music, its significance, or your experiences with it?

Thank you for participating in this survey! Your responses are valuable for our research on Kinaachon music in Ghana.



APPENDIX 4

FIELD PHOTOS

Pic. 55



Researcher in an interview with Nalongni, Saboba

Pic. 56



Researcher in interview with Umbor Wumbei Dawuni (Konkomba chief of Bunbong)

Pic. 57



Researcher in an interview with Nakpando Cultural group leaders

Pic. 58



Research in an interview with Sanguli Konkomba Cultural Group

Pic. 59



Researcher with Sanguli Konkomba Cultural group

Pic. 60



Konkomba Students' Kinaachon group of E. P. College of Education, Bimbilla

Pic. 61



Church entertainment scene at Gulnyasi

Pic. 62



Konkomba Chief – Umbor Wumbei Dawuni (Bunbong)

Pic. 63



Pic. 64



The Palace of Umbor Wumbei Dawuni

Pic. 10

NYC night rehearsal at Nalongni

INTEGRI PROCEDAMUS

Pic. 65



Members of Sanguli Konkomba Cultural group preparing for performance



APPENDIX 5

SELECTED SONGS

i. Call: *Nte wa bi san ŋma, ki aamu ki san*

Response: *Nte wa bi san ŋma, ki aamu ki san kipeewanbik*

Meaning: The person everybody is afraid of is also afraid of some people.

Call

Response

N - te-wa - bi san gma, ki aa-mu ki san N-te wa bi san gma

ki aa-mu ki san ki-pee - wan - bik

ii. Call: *Uwumbor ŋa ti wan mɔk ti mi, njan na wan,*

Response: *Uwumbor ŋa ti wan mɔk ti mi, njan na wan ye ma bi na.*

Meaning: God has done everything for me but the first thing is I am still alive

Call

Response

Uwum-bor gna ti wan mok ti mi n - jan na wan. Uwum-bor

gna ti wan mok ti mi n - jan na wan ye la ma bi na.

- iii. Call: *Ti ko koo cha nanbu yee, njɔ ɲa usanlen na,*
 Response: *Ti ko koo cha nanbu yee, njɔ ɲa usanlen na, ti ko cha nanbu.*
 Meaning: We are all going to the place but my friend has taken the lead to the place.

Call Response

Ti ko koo cha nam-bu yee, n - jɔ usan le na Ti ko koo cha nam bu

5 yee Ti ko koo cha nam bu yee n - jɔ usan le na Ti ko koo cha nam bu

- iv. Call: *Baan baan baan ma kan nyaa yee;*
 Response: *Baan baan baan ma kan nyaa yee; ni ko koo li baan ni.*
 Meaning: I am searching for my grandmother, which I can't find, everybody should search for her.

Call Response

Baan baan baan ma kan nyaa yee; baan baan baan ma

6 kan nyaa yee ni ko koo li baan ni

v. Call: *Dabedal itaman do ndo yee,*

Response: *Dabedal itaman do ndo yee, ki ma ye tilbuun.*

Meaning: I am not tilbuun (type of animal) that every day there is gravel or sand in my house.

Call

Response

Da - be - dal i - ta - man do ndo yee - O yee, da - be dal i - ta - man do

ndo yee, da - be - dal i - ta - man do ndo yee ki ma ye til - bung

vi. Call: *Maa ye nba (ye yee) u ye mi nan bi;*

Response: *Maa ye nba (ye yee) u ye mi nan bi, ma ye nba.*

Meaning: I am not for myself, the one for me is there.

Call

Response

Maa ye nba ye ye u ye mi nan bi maa ye nba ye yee u ye mi

nan bi, ma ye nba.

- vii. Call: *Nyaa kpo ilik mba la boni Yesus yee!*
Yesus ye usaponyan wanyan aadoor
 Response: *Yesus ye usaponyan wanyan aadoor*
 Meaning: *If I have money, I would marry Jesus*
Jesus is a beautiful girl and his beauty is forever

Call

Nyaa kpo i-lik mba'a boni Ye - suee _

Response

Nyaa kpo i-lik m-ba'a boni Ye - suee, _

Ye - su ye u - sa - po - nya _ wan - nya aa door.

- viii. Call: *Gaa choon na adoo ye, gaa choon na do*
Yesus ye kiyonɲbi kee gaa choon aado
 Response: *Gaa choon na adoo ye, gaa choon na do*
Yesus ye kiyonɲbi kee gaa choon aado
 Meaning: *Jesus is a good tree*
Cut and plant at your house

Call

Gaa choon na adoo _ ye, _ gaa choon na _ do Yesu ye ki-yonn bi, _ gaa

Response

choon na do - - - Gaa choon na adoo _ ye, _ gaa choon na _ do,

Ye - su ye ki yonn bi ga choon na _ do.

- ix. Call: *Lijool pu ye, a lijool pu, Yesus nan fuk kininbon ke sil nche*
 Response: *Lijool pu ye, a lijool pu, Yesus nan fuk kininbon ke sil nche*
 Meaning: On the mountain, Jesus told Satan “Go away from me!

