

The Dynamics of Music Making in Dagbon Society

Transformational processes in African Music seen from the angle of embodied music interaction and expressive timing

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ABSTRACT

The music and dance culture of Dagbon, which is located in the Sudanic Savannah Belt of Northern Ghana, functions in symbioses with social, religious, and traditional political structures of each Dagbon community, and is linked to the extended family clans. In this part of Africa, music, dance, sound, movement, and sentiment are strongly connected to each other, often through rituals and annual festivals. By means of various examples from audio-visual and ethnographic fieldwork that we conducted in Dagbon during the period 1999-2010, we report in this paper on the dynamics of music-making in Dagbon seen from the angle of embodied music interaction and expressive timing. On the one hand, the paper is illustrative and descriptive in nature but at the same time also arguing about some specific culture-bound key aspects within both the traditional and the contemporary idioms of music-making in Dagbon. Special attention is given towards the ban and the restrictions of music-making during the period 2002 - 2006, the period we named and identified as the cultural hibernation of Dagbon, a liminal cultural in-betweenness, a dynamic and powerful transitional period located in-between two homeostasis states in Dagbon music and dance history. The dynamics of music-making in Northern Ghana is currently characterized by transformational and hybridization processes between the traditional idioms of music-making and the contemporary idioms of music-making. This leads to new intercultural dynamics and cultural identities between Hiplife music, contemporary Highlife, dancehall music, Jamal music, a reggae revival and Bollywoodish influences. The paper starts with an introduction and background to the audio-visual archiving project and explain the bottom-up constructivistic grounded theory model as our main field methodology for conducting ethnographic and audio-visual research in Dagbon. At the end of the paper, we explain the implementation of structural and cultural analysis within the field of ethnomusicology in that part of Africa and how we choose to conduct music and dance analysis within the embodied music interaction and expressive timing research paradigm using and implementing imaginary filters on the data e.g., the Dagbon Hiplife Zone in Northern Ghana, The Sahelian Factor in the music of Dagbon and the Intensity Factor in the ritual music of Dagbon. This paper contains synopsis of my doctoral dissertation.

1 Introduction to the paper

This paper is an ethnomusicological account on the dynamics of music-making in Dagbon society during the period 1999-2010, seen from the angle of transformational processes in African music and dance, embodied music interaction and expressive timing [1], [2]. It is a written account supported with firsthand data and meta data, from a very special period in time, illustrated with photographs, sound analysis, transcriptions and score notations from selected materials of audio-visual field recordings on the dynamics of music-making in Dagbon society during the turn of the century and in the first decade of the 21st century seen from the angle of a foreign scholar, a passant and outsider, who became - as a professional double bass player, music teacher, and later on as a just starting out ethnomusicologist- fascinated by the world of music-making in the Sudanic Savannah Belt of Northern Ghana.

The time we conducted the audio-visual and ethnographic fieldwork for this study, Dagbon was in a very dynamical transitional state, a period where cultural transformational processes in the music and the entertainment industries in Ghana occurred, towards the digitalization of the music industries, the digital production, the digital distribution, and the consumption of arts in the age of globalization within the entertainment industries. It was also a time of cultural hibernation within the traditional idioms of music-making in Dagbon. It was an exceptionally and unusually special time, concerning the Yendi Skin Affaires in Dagbon and the roadmap towards sustainable peace among the Dagbon aristocracy. A roadmap was laid out in which Dagbon was coming from a rather outmoded feudal chieftaincy constitution model towards a new Dagbon constitution *anno* 2021. It was a time of the ongoing conflicts between the Dagbon elite and its aristocracy. The upcoming young generation of educated people in Dagbon were questioning in the open and in the public zone in Tamale, the place, the position and the powers of the Paramountcy of Dagbon in Modern Ghana and the place of the traditional chiefs within the age of the great digital transformational processes of global digitalization and international trades with foreign countries, global investments, and multinational corporations. We got the privilege to observe at first-hand this great cultural transformation at the turn of the century within a framework and the roadmap towards sustainable peace in Dagbon. With the enskinment of the new king, *Ya Na* Abukari II in January 2019, it is widely considered among both family clans, (the *Abudu yili* and the *Andani yili*) that this must be seen as the end of the Yendi Chieftaincy Crisis. The drum appellation of the new *Ya Na* Abukari II is “*Nun sheiri dang so nug nmari dan*,” meaning “the unifier” (of both family clans) in Dagbon.

An interesting but remarkable cultural phenomenon that we could observe in October 2018 during our fieldwork in Tamale - concerning a behavioural and socio-cultural change in Dagbon-, is the new mind-set of the young people towards a gradually reappraisal and the revaluation of their own traditional intangible cultural heritage in general and in particularly the reappraisal of their own traditional idioms of music-making. This cultural phenomenon is not only observable and clearly recognizable within the elite groups of the Dagbon aristocracy, the scholars, and the intellects but is also a clearly visible mind-set and attitude among the various educated school-age youth and the middle-aged working population groups within and around the cosmopolitan city of Tamale. This reappraisal towards their own traditional music and dance idioms is visible in the statistical analysis. We conducted in 2010 and in 2018 two research surveys (The Tamale Music Questionnaire) with thousand last year students of seven Senior High Schools in and around Yendi, Tolon, Savelugu and Tamale and two thousand random participants in and around the cosmopolitan city of Tamale concerning the consumption and the digital distribution of music within the local popular music and entertainment industry in Dagbon.

On the one hand, we saw in the data (coming-out of the music surveys) a tremendous change in the distribution and the consumption of contemporary music as a digital phenomenon in Dagbon within the population of the school-age youth and teenagers towards the consumption of music as a popular digital form of arts. A substantial number of the school-age youth in Dagbon are primarily connected by means of their mobile phones with their favourite online social music platforms to the popular digital music idioms within the digital music and entertainment industries of Northern Ghana. On the other hand, another remarkable transformation of the popular music cultures lies within the domains of the way the culture industries organize their production and distribution of digital arts by means of the mobile phone industries and internet providers in Northern Ghana. The digitalization of the entertainment industries concerning its production, distribution, digital reproduction, and online consumption has undergone a huge transformation in Tamale. We detected this huge transformation within the domains of the analogue music recording studios in Tamale into the present domains of the digital music recording studios and homebased audio-visual recording studios. This phenomenon regularly occurred in the city of Tamale, and we have given it

the temporary provisional name ‘*bedroom music recordings*’ because these audio-visual studios often occurred in a single room unit within a compound house. The local musicians and intellect e.g., Sheriff Ghale, calls his home recording studio:” *A place for sharing and distributing knowledge and wisdom.*” Sheriff Ghale (Mohammed Sheriff Yamusah) is a brilliant musician, a local Malam (a teacher of the Holy Quran) and music teacher, holding a master’s degree in music from the University of Ghana Legon and published a chapter in a book on a critical study of the music industry in Tamale, where he argues about the dire lack of investment in the local music industry in Tamale and advocates for technological innovation and investment [3].

Another remarkable cultural change was the gradual decay and reduction of the local sells and usage of the analogue audio cassettes around the turn of the century and was hand in hand with the introduction, the climax, and the decay of the compact disc, the digital versatile/the digital video disc and the video compact disc in the Northern Region.

The most recent developments that we could observe in Dagbon is the enormously huge digital cultural transformation - concerning the online distribution and the consumption of music streaming as a digital form of arts -, that lies within the music and entertainment industries. This cultural change is related, connected, and associated to the decay, the fading out and the gradually disappearance and the availability of the different physical digital audio-visual formats in Dagbon and associated with the demarche of the present digital phenomenon of the online mobile phone industries in Ghana. These online digital transformations had an immense impact on the online advertising of the Northern Ghanaian Artists as a cosmopolitan cultural hybrid identity in music, the online promoting and marketing of the local Northern Ghanaian Artists and stood hand in hand, with the reappraisal of the cultural and musical identities within the digital music industries in Tamale. The creation and re-invention of the present hybrid cultural music identities of the Northern Ghanaian Artists within the contemporary music industry in Ghana is a cultural phenomenon that we have seen gradually growing and expanding in and around the city of Tamale during the period 2004 -2010 and extending in 2022 up to Bolgatanga, Navrongo, Wa, Wa and other hidden cities in the Sudanic Savannah Belt of Northern Ghana. The introduction and the utilisation of the mobile phone industries linked to the online social media platforms of the entertainment industries worked in Dagbon as a gigantic digital booster towards the digital distribution of music within the local music and entertainment industry in Tamale.

This project started as an archiving project and aimed at documenting a selection of the music and dance cultures in the Northern parts of Ghana with the emphasis on the traditional idioms of music-making in Dagbon. However, it resulted in a comparative study on how key elements coming from the traditional African idioms of music-making transforms and merges in the Dagbon Hiplife Zone of Northern Ghana, a hybrid local contemporary popular Afro techno-pop music culture in and around the cosmopolitan city of Tamale. The bulk of the data and meta data for this publication comes from a long-term fieldwork that we undertook during the period 1999 – 2004 in the Northern Region of Ghana. After the completion of the audio-visual and ethnographic fieldwork in December 2004, I returned annually to the Northern Region of Ghana during the period 2005 - 2010 to update the data and metadata for the DEKKMMA- project at the Tervuren Museum. The audio-visual fieldwork was realised with the financial support of the RMCA, The Royal Museum for Central Africa, Tervuren, Belgium and was with the full support of ICAMD, International Centre for African Music and Dance, nowadays transformed into the audio-visual archive of the Institute for African Studies. During the fieldtrips, many audio-visual recordings were made including ethnographic research in the rural and urban areas, transcriptions of traditional and contemporary song texts and music poetry were meticulously transcribed in Dagbani and later translated into English. Interviews on the oral tradition and the phenomenon of music-making in Dagbon were recorded on tape, translated, transcribed, and archived at Ethnomusicological Archive of the Royal Museum of Central Africa, Tervuren, Belgium and at the Audio-visual Archive of ISA (Institute for African Studies) at the University of Ghana, Legon. The documentation and audio-visual archiving project of the traditional idioms of music-making should be seen from its historical context. The audio-visual collection is unique in its kind and represents a selection of the dynamics of music making of Dagbon that specific time and rich intangible cultural heritage of the Northern Region of Ghana.

To provide the research with an update concerning the contemporary idioms of music-making in Dagbon, an additional fieldwork was conducted in the cosmopolitan city of Tamale during the period October-November 2018 financed by the FWO, Funds for Scientific Research and the University of Ghent, Belgium.

The research resulted in a comparative study on how the traditional idioms of music-making transforms into “The Hiplife Zone”, the urban idioms of music-making in today’s Dagbon society, and how the traditional idioms interact with the urban contemporary idioms of music-making. The study draws a special attention to the phenomenon of cultural transformational processes seen from the angle of embodied music interaction in Dagbon society, which we link to the African hemiola style, the Intensity factor, the Sahelian factor and cultural co-resonance. The study is seen from the angle and filter of cultural ambivalence and cultural intangibility in the Dagbon Hiplife Zone of Northern Ghana. By means of examples, we describe the time depth of Dagbon musical Akanisation and cultural transformation processes from precolonial times to the current local development of a Dagbon ‘Hiplife Zone,’ and the emergence of an urban district Dagbani form of Hiplife music - a local Ghanaian techno – pop - in the global age. We show how traditional African idioms of music-making creatively blend with cross-cultural and cross-musical components that stem from African, Afro-American, Bollywoodish and Western in-spired idioms of music-making.

In his study we make a distinction between the traditional idioms of music-making and the contemporary idioms of music-making. We approach music-making in Dagbon society as an idiomatic cultural expression of art. We state that the traditional idioms of music-making in Dagbon are currently under pressure but that there are transformational processes going on between both idioms. Music traditions in the Northern Region of Ghana are very dynamical forms of cultural expressions and are transforming blending and merging with the contemporary digital idioms of music-making. The urban contemporary idioms of music-making are linked and attached through the different social media and online music platforms within the digital entertainment industries in Ghana, with its online distribution and online consumption of music. This paper is written from a postcolonial discourse, within the theoretical framework of cultural ambivalence and cultural intangibility in the Dagbon Hiplife Zone in Northern Ghana embedded in the research paradigm of embodied music interaction and expressive timing. Although much of the information for this study has been acquired throughout my personal field notes, audio-visual recordings, analysis, and observations, it is by no means the work of one person.

A number of friends in Dagbon chaired with me during the years useful information, regarding the organization of music and dance in Dagbon. I am incredibly grateful to all of them. Mr. Ibrahim Abass from Yendi has advised me on various occasions concerning the interpretation of the traditional culture in Dagbon. The late Alhaji Mr Alhassan Salifu from Savelugu, the Tampion Lana, and his son Mr. Alhassan from Tampion, Fusieni Tia and his son Mr. Idrissu Fusieni, Mr. Latief Alhassan, Sheriff Ghale, Mohammed Alidu, Sherifa Gunu and many others. I must thank Mr. Steven Degraeve from Ghent, for the digitalisation of the maps and the drawing’s.

The data for this research comes from intensive fieldwork we conducted during the period (1999 – 2010) and October 2018 in the Northern Region of Ghana and was realized with the financial support of the Department of Cultural Anthropology/Ethnomusicology of the RMCA, The Royal Museum of Central Africa, Tervuren, Belgium, and with the cooperation of ICAMD, International Centre for African Music and Dance, Institute of African Studies, University of Ghana, Legon.

Phonetic note

In this work, the local names of the music and dance styles and the Dagbani lyrics are written in italic. The translations of selected song texts from Dagbani into English were translated by Mr. Idrissu Fusieni, a teacher and native Dagbani speaker from Tamale. A section of the translations and explanations concerning the Dagbon traditional culture are by the hand of Mr. Ibrahim Abass from Yendi. Dagbani, as other Ghanaian languages, uses the Latin Alphabet, with the admission of some phonetic symbols: , , , , [4]. Despite its importance, Dagbani has no standard writing system agreed by everyone. Present writing systems do not accurately represent the sounds of the language. For this study we are using dr. Ibrahim Mahama Dagbani - English dictionary as a standard for the Dagbani language throughout the study in combination with the Dagbani dictionary edited and compiled by the linguist Tony Naden [5], [6].

I must remind readers that

Dagbon refers to the traditional state of the Dagomba inside modern Ghana, or the area where the Dagomba people reside. *Dagbana* refers to a Dagomba citizen, Dagomba refers to citizens or the people. When talking about the Dagomba we mean the dominant ethnic group living in Dagbon with the administrative centre Tamale and Yendi as traditional cultural capital, the city

from which the king, *Ya Na*, reigns over Dagbon. Dagbani refers to the language of the people and belongs to the Gur - language. In what follows, a distinction is made between the traditional idioms, and the contemporary idioms of music making. In Dagbani, the word 'music' does not appear in the Dagbani lexicon. Dagombas make a distinction between 1: song (*yila*), *yili* meaning to sing, 2: dance (*waa*), *wahi* meaning dancing, 3: (*baanga*) a general name for all traditional singers and musicians. 4: musical instruments or musicians who play that instrument; example the *lunga* which is a closed double skinned hourglass-shaped drum, but also refers to the musician who plays the *lunga*, the tom-tom beater. In this book when mentioned 'music-making' we include all four elements: singing, dancing, playing and musicians. In this study, the term "culture", "subculture" and "*Neo - tribes*" features regularly. The term is in this study used as a phenomenon that makes a distinction between cultures, subcultures and club-cultures in anthropology and cultural studies. That means by using the word 'culture' as a whole of beliefs and traditions of a particular community including anything that does not belong to the nature of man. It is everything that is not innate but is learned to survive and to function in a community by man. The anthropological term "culture" includes the arts, but also the everyday habits, tastes, religion, moral values, and used language.

2 An introduction to the dynamics of music-making in Dagbon society

In this study we focus on the dynamics of music-making in Dagbon. We studied the traditional and the contemporary idioms of music making, seen from the angle of embodied music interaction and expressive timing. Music and dance performances within the traditional idioms of music-making in Dagbon, are important cultural key components that contribute to the social organization, the cultural and political context of these performances within the rural and urban communities. The main goal of the research was to identify these distinctive key factors that contributes to the dynamics of music-making in Dagbon. In the first part, we discuss the African idioms of music-making, the different transformational and hybridization processes within the traditional idioms of music making in relationship with globalization and transformational processes within the urban contemporary idioms of music making. The locations and the radius of the popular informal self-regulated music industry in Tamale was the focus during the study in 2010. In the second part, we postulate the theoretical concept of the Sahelian Factor within music-making in Northern Ghana and propose a non-linguistic, ethnological classification for music and dance in the Sudanic Savannah Belt of Northern Ghana. Finally, we discuss the phenomenon of the urban space within the music industry. Hiplife and dancehall music are local popular Afro-pop music styles in Northern Ghana. We examined a section of the informal and self - regulated music markets in and around Tamale and focused on social and economic aspects of the local popular music and entertainment industries in Dagbon.

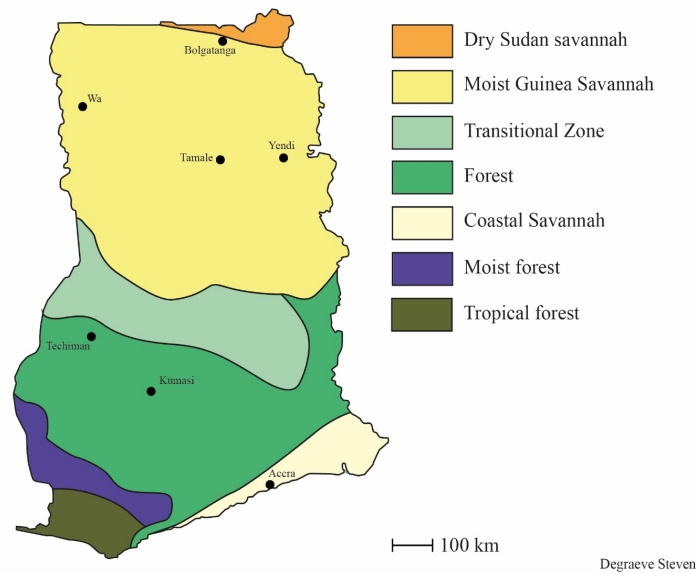
2.1 Dagbon hinterland

In the heart of the Voltaic Basin lies Dagbon, the traditional State of the Dagomba in Modern Ghana. It is one of the Mossi – Dagomba states setup in the Volta Basin of Northern Ghana during the unification and the centralization of the area that took place in the 14th and the 15th century and got its centralized form under *Na Nyagsi*ⁱ [7]. It covers an area of 9.611 square miles. In width, it is one hundred miles and in length two hundred miles. It lies between 9° and 10° N latitudes and 0° and -1° W longitudes. The natural boundaries of Dagbon are the White Volta River in the West, the Oti River in the East, and the Nasia river in the North. In its length Dagbon runs from Kubalem, 8° 56' 53'' Latitude and 0° 21' 41'' longitudes near Nakpali at the Togo border to Zabzugu in the Southeast in the Zabzugu District. Dagbon lies in the West Sudan Savannah belt of Northern Ghana and has a population density of 35/km². The Dagomba are the most dominant ethnic group found in the area with a representation of ca. 931.000, according to the population census 2012ⁱⁱ and increasing. Yendi is the traditional capital and Tamale the administrative Centre of the Northern Region. The vegetation of grasses is changing according to the seasons. Dagbon has in the rain season an environment from long savannah grasses, *Hyparrhenia sp.* and *Andropogon pseudapricus*. The main vegetation is classified as vast areas of grassland, interspersed with the guinea savannah woodland, characterized by drought-resistant trees. Among these woody plantsⁱⁱⁱ are the *kapok* tree (*Ceiba pentandra*), the *baobab* tree, and a wide variety of high and low shrubs such as *Guardenia equall* and diverse types of herbs [8], [9].

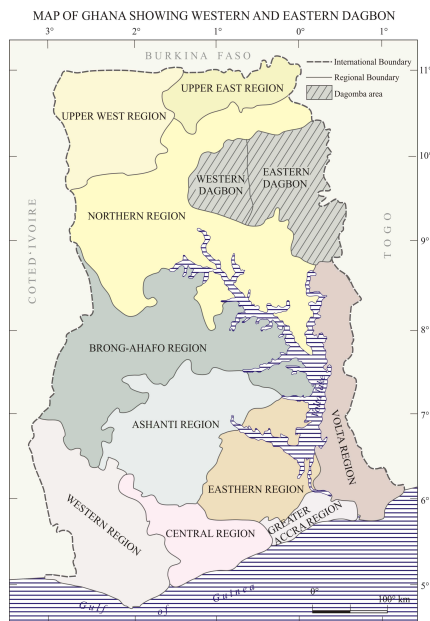
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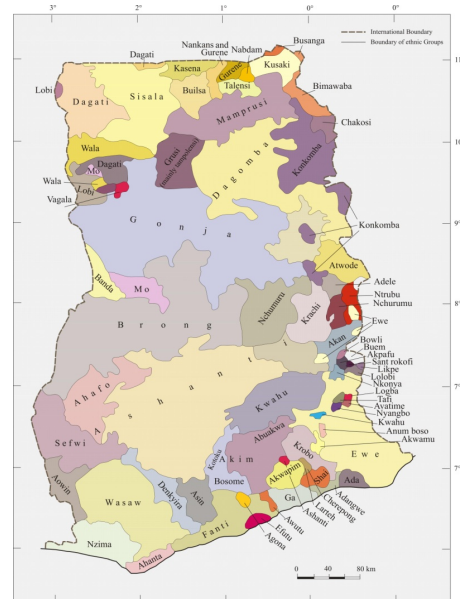
Photo 1 and 2. Left: Dagbon hinterland seen from Norib, Yendi 2001. Right: Tampion Gumani 2001.



Map 1. Shows the different vegetation regions in Ghana. Tamale and Yendi lie in the West Sudanic Savannah belt of Northern Ghana.



Map 2. Map showing Western and Eastern Dagbon in Northern Ghana.



Map 3. Shows the different languages and ethnic groups of Ghana.

Source: Survey of Ghana- Accra Drawn by D.J. Drah, Geography Dept., Legon.

2.2 A note on the Dagbani language and music making in Dagbon

Dagbani belongs to the Moli-Dagbani group of languages which is part of the Gur - language. In the lyrics of the songs, Dagbani has many adopted foreign words coming from Arabic, Hausa land, Akan and pidgin English which are typical contact languages from which Dagbani has borrowed a number of lexical items [4]. Dagbani is a bi-tonal language with a middle tone intonation. A tone can have a low pitch intonation or a high pitch intonation. In Dagbani there is also a middle tone intonation. Actually, two dialects are spoken in the area (Western – Dagbani centred around the cosmopolitan city of Tamale and Eastern – Dagbani centred around the cultural capital Yendi) with their respective articulation and spelling.

In the transcriptions and translations of the audio-visual field recordings of selected song repertoire coming from the area near Karaga, concerning the lyrical use of Dagbani proverbs, the naming of the plants, we noticed slight variations in pronunciation, intonation and in the spelling of Dagbani. Certain words are pronounced differently that in Yendi and Tamale. That is an interesting research topic which could be further studied and examined by linguists. Over one million people speaks Dagbani. In the regional capital of Tamale, Akan (Twi, Fanti), Hausa, Ewe is spoken. Dagbani is the dominant local language and English is the official language.

2.3 Close relationship between music and language on the semantic level

In the Sudanic Savannah Belt of West Africa and Dagbon in particularly, there is on the semantic level (the meaning of language-relatedness), an intimate relationship between music-making and tone language within the traditional idioms of music making. From my own fieldwork in Northern Ghana, we can mention a few examples that state this working paradigm [9]. The use of a bi-tonal tone language in drumming can be heard during *akarima* performances (the court drummer at the palace). During these performances, the *akarima* beats the *timpani* drums, which are a pair of goblet-shaped open drums. To transmit the messages, the *akarima* beats the *timpani* drums in the signal mode and speech mode of drumming. Of course, a thorough knowledge of Dagbani language in combination with the drum language and semantic meaning of the drum language is necessary to understand, extract and decode the hidden messages within the signal mode and speech mode of drumming. The low pitch produced by the large *timpani* drums is associated with the mother tone and with femininity and motherhood, the high pitch of the smallest *timpani* drums is associated with the father tone and with masculinity. Another example that is showing the intimate relationship of language and music include the narrative symbolic use of language is the *hochetus* flute music of the *yuwa*, which is a straight blown notched flute, and the *kalamboo* flute music, a transversely blown flute made of guinea corn stalks (*Sorgum vulgare*, and *Sorgum bicolor*). Both flutes (melodic wind instruments) are used in music making in Dagbon - but also in other parts of the Sudan Savannah Belt of Northern Ghana to provide dances with a melodic ostinato accompaniment making use of rhythmic phenomenon of the 'movable one'. Another good example of the close intimate relationship between language and music is the *kikaa* court music. The *kikaa* is a slide blown horn with one thumb whole, made of *yomanvaa* wood (*Grewia venusta*) and is played by a court musician using an old type of pre-colonial Akan language. In Dagbon, the *kikaa* has distinct functions. One of its functions is to announce the presence of the chief to the community. another function is to during battle, to communicate the messages between the *Kambon Na* (the warlord) and the *kambonsi* (the traditional musketeers). In Dagbon, because of its specific function, the *kikaa* horn is classified as a drum and not as a horn.

2.4 Dagbon Society

Traditionally, the Dagbon community is subdivided respectively in, "Royals, Commoners and the *Tindana*"[11]. In the city of Tamale, however, we were following the latest urbanization and urban developments, and we could identify a new group of people which we have described in this study as the "*urban class*," or urban townspeople [1],[12].

The Royals: are the Dagomba aristocracy, the chiefs, and their offspring, the *Nabihi* and the *Kpamba* (the nobles). They are ambassadors, representatives of the Dagomba aristocracy in the local villages and urbanized towns according to their position to the Yendi Skin. When a chief dies and a new chief must be appointed, a competition^{iv} emerges between the local chiefs for

the vacant position. However, some of the chiefs prefer to live comfortable abroad or in the cosmopolitan city of Tamale. Their village is then managed and supervised by a Regent and a *Wulana* the sub chief.

The commoners: Tarimba or Dagbanbappa, are really the local people, all the Dagomba who are not related to the Dagomba aristocracy and the *tindana bihi*.



Photo 3. Chief of Kumbungu sitting with his elders and the tom-tom beaters outside the *Zong* during a *gingaani* performance of the *lunsi* drummers. Kumbungu *Na yili fong*, August 2008.



Photo 4. Left: A young lady selling local variant of donuts dressed in tight afro American jeans, an open shirt,

local sandals and a traditional headscarf, Tamale 2018. Above: A family building a traditional compound in Tampion 2003. Under: Mosque at the Tamale-Savelugu Road Tamale.

The Tindana and their offspring: they are the original inhabitants of the Northern territory. The custodians of the land. According to the Dagbon tradition the *tindana* is the land priest who has control over the land and all things attached to the ground. He is responsible for the annual fertility rituals of the earth, the harvest, the rains, and setbacks. He is also responsible for the mediation between the people and the local lesser gods. When someone dies, he is the mediator between the supernatural world and the physical world in which the deceased is to be buried. The offspring from the *tindana* are called *tindana bihi* (the children of the land).



Photo 5. Left: The *tindana* of Tampion Gumani, March 2004. Right: Alhassan Musah in Tuu- Tingli. Tamale *tindana* June 2004.

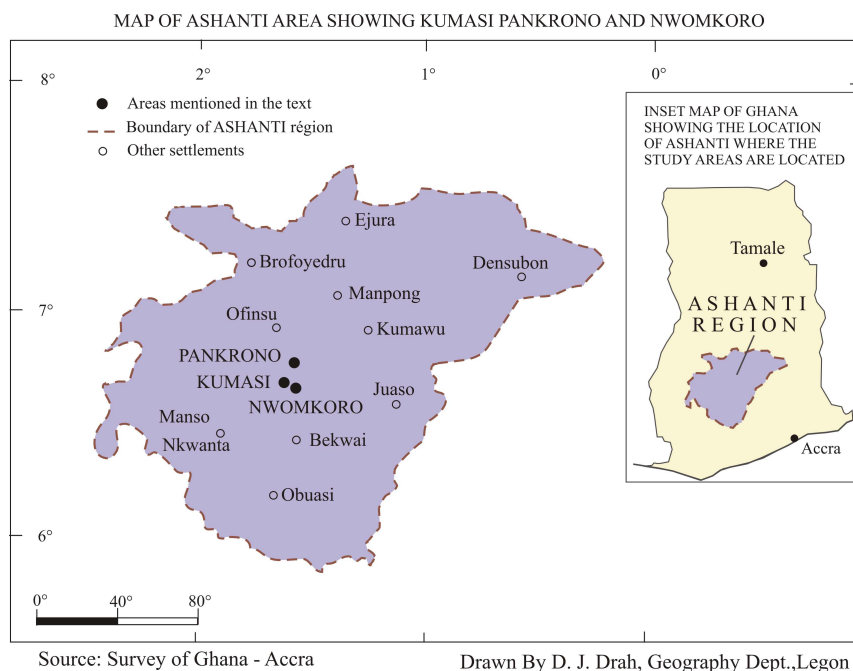


Photo 6. Tamale Town Central Bank Area. Tamale October 2018.

The urban group: a complex mix of townspeople coming from diverse cultural backgrounds and migrated ethnic minorities which can be found in the city of Tamale [1]. On the one hand we include the traders in Dagbon, public services of government workers, traders, and storekeepers of Dagomba origin, who have adopted a hybrid and a new cosmopolitan identity and way of living, towards the previously feudal Dagbon tradition of the extended family unit. An urban identity that a Western and African American lifestyle radiates. Some of these townspeople live in traditional homes within the city centre, but we have also noticed

that some people live in more Western-inspired house types that lie outside the city centre. On the other hand, we include the various newcomers, immigrants from different African cultures within the city which are most of the time active in trade within the Tamale Cosmopolitan Region. We could distinguish different subgroups, the merchants, and the people of the commerce, but also the subaltern townspeople, beggars who have come from the countryside to gather in the city a little money near the markets, mosques, and bus stations. The urban municipal public communal zones in Tamale are shared with a mix of towns people which are at the one hand still strongly connected and linked to their various traditional lifestyles. On the other hand, we noticed that within the same time-space zone, the same urban cultural space in Tamale, a decoupled take place from their own rich traditional lifestyles towards an adapted fashion mode, an Afro American Westernized hybrid cosmopolitan identities and lifestyles mixed with traditional dressing. Nonetheless, in Tamale, we did not notice any slums, but there are several areas in the city centre where there are sanitation and refuse problems [12].

3 Documentation of traditional music and dance in Ghana



Map 4. Map showing the different field recordings spots in the Ashanti Region of Ghana.

3.1 An introduction to the audio-visual archiving project in Ghana

This section gives an overview, synopsis of the audio-visual fieldwork we conducted in Ghana during the period 1999-2010 [13]. For the students in African Studies, the mentioned audiovisual field recordings, field notes and photographs are available at the audiovisual archive of the RMCA – Tervuren, Belgium within the DEKKMMA – Project, and a selection of the audiovisual materials are available at the audiovisual sound archive of IAS, Institute of African Studies, University of Ghana, Legon for further consultation and research. For more information concerning the audio-visual field recordings on the traditional idioms of music making that we made in the Ghana, please see the website of Royal Museum for Central Africa Tervuren, Belgium and the DEKKMMA – Project [14], and Academia Education [15], where edited field notes and additional writings are online available in open access, under the terms of the Creative Commons Attribution license: (<http://creativecommons.org/licenses/by/3.0/>).

Preliminary research was conducted during the summer, July – August 1999, which we made several audio-visual field recordings in the different Regions, in the Northern Region, the Upper West - and the Upper East Region of Ghana [13]. We started with a musical survey research and recorded a vast number of traditional music and dances among five musical cultures.

Among the Ashanti, we recorded *Adowa* funeral music and dance, in the urban town Pankronu [16], and a collection of *Nnwomkoro* – songs and dances from the late Maame Afua Abasa in the village of *Nnwomkoro* near the city of Kumasi [17].



Photo 7. A performance of an *adowa* dance ensemble in Pankronu, near Kumasi 1999.

<http://music.africamuseum.be/english/index.html>: MR.2000.4.1-1 and MR.2000.4.1-2.

2.2 Audio-visual recording of *Adowa* dance in Pankronu

Photo seven left: At the back of the photo, we see an *adowa* drum ensemble during a performance in Pankronu. In front: two women and a girl performing the *adowa* dance. The *adowa* is a popular dance that is widespread among the Akan (Ashanti, Fanti, and Ga) music and dance culture of Ghana. In its origin the *adowa* dance is a ceremonial funeral dance but nowadays *adowa* dance is also performed during public and social events, festivities, festivals, and occasions of entertainment. An *adowa* ensemble comprises of a lead singer, a chorus and percussion instruments. The leader and the chorus are always middle-aged women, who accompany themselves with handclapping and/or with a *dawure* double bell or *Ntorowa*, gourd rattle and *atoke* single bell.

The photo seven in the middle from left to right: *Apentemma* drums is an open single headed drums on a foot. The *petia* is an open biconical single headed drums. A drummer who plays the *donno* drums while standing. A *donno* is a closed double headed hourglass-shaped pressure drums. The *atumpan* is an open goblet shaped drums played in pairs on a wooden stand. Behind the *atumpan* drums sits a woman who plays the *Ntorowa*, a gourd rattle. Photo right: a woman performing an *Adowa* dance during the audio-visual recording. She demonstrates the different body movements such as the hand and wrist movements that contain symbolic language of the *dansinkran*- symbolism.

Adowa dance can be danced solo or with partners. The *adowa* dance is a symbolic-choreographic dance that portrays a story. The story that is sung is also portrayed by the dancers, this through physical interaction with the drum ensemble. By making small circular movements with the hands and the wrists, the dancers portray what the drummers are playing, and the choir is singing. The feet make small sliding movements, sometimes passing through the knees. Women rotate with the hips and point to the sky, which is the symbol of *Gya Nyame* (God) from the *Adinkra* symbolism.

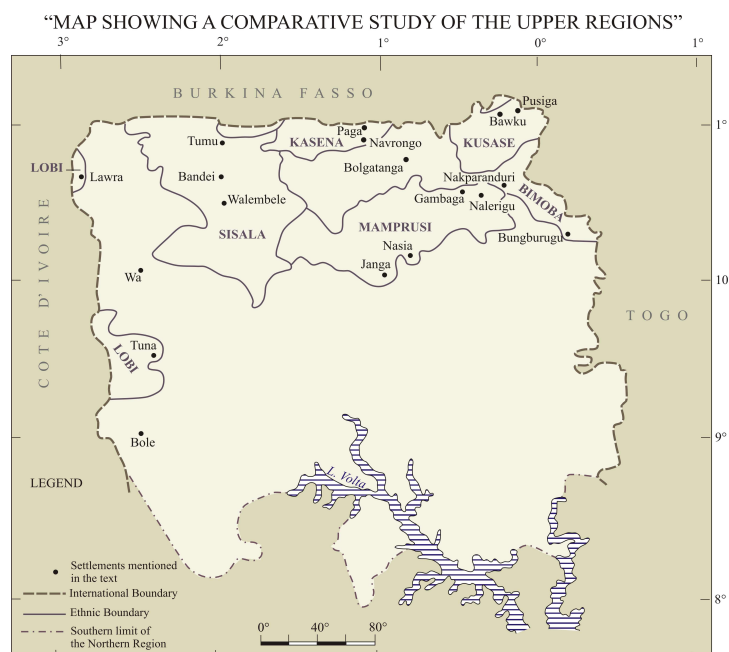
The symbolic language portrayed is called *dansinkran* and is derived from the Akan *adinkra* symbolism. As the dance gradually intensifies the female choir sing their sorrows away and the dance becomes more dynamic. When the mood has been established in the song the *atumpan* drums enters. Various parts of the body pick up specific rhythmical patterns of the bell and the drums and transform them into bodily movements such as turns, spins and bows. During the dance, the different body movements are extra portrayed and accentuated - body movements linked to the rhythmic accompaniment of the drums - by means of a white handkerchief held in one hand.

3.2 Recording xylophone music in Bandei

The musical instrument that is most associated with the Sisala, however, is undoubtedly the *jengsing* xylophone. It is played at social gatherings, alternating with drums. Sometimes they perform in pairs, in which one *jengsing* plays an ostinato figure and the other improvises according to traditional practices. The *jengsing* is the favoured musical instrument for accompanying dances. The *koro* for instance is a circular rejoicing dance of the Sisala, danced in an anti-clockwise direction and accompanied by two xylophones and the *pendere* drum. There is much singing, and one xylophone plays an ostinato figure whilst the other comes in with short rhythmical patterns. The *jengsing* is a xylophone with gourd resonators. It has seventeen wooden keys suspended over an open framework. The *jengsing* is played with two wooden sticks, the heads of which are made of rubber. It is traditionally played in pairs in combination with the *pendere* drum at funerals. At the end where the bass notes and the largest gourds are, a net is fitted to protect the gourds. The cult of the xylophone players, the *jeng – duuroo*, is led by a senior man, called the *jeng – duuri – haing*, who is the headsman of the musician's cult.



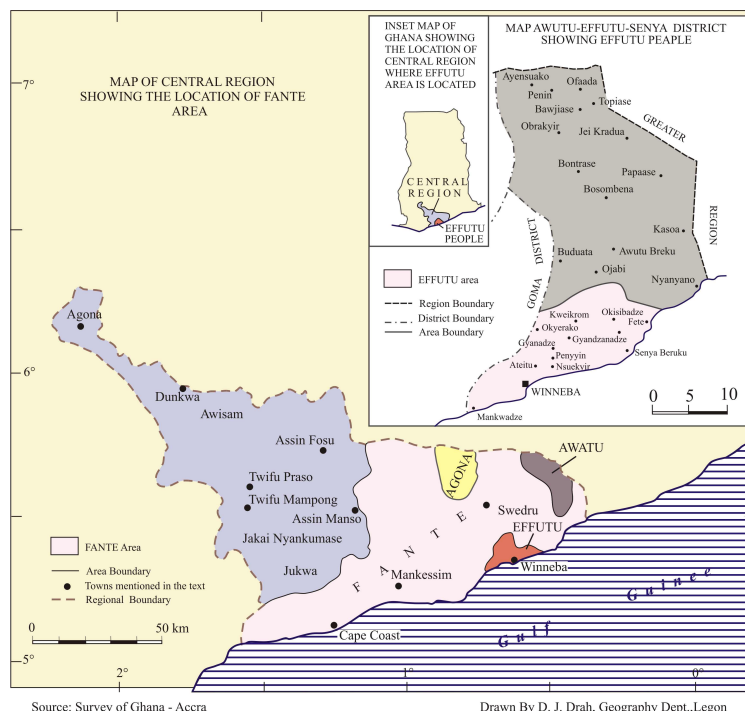
Photo 8. Three girls dancing a play game, Girls jumping into the air, clapping their hands, and put one foot in front of the other as they skip in the sand. Bandei 1999. Middle: A drummer paying *Tengpenning* drums, a pair of open single-headed goblet shaped talking drums on foot. Right: Two *jengsing* xylophone players during the performance.



Map 5. Map showing the different field recordings spots in the Upper Regions of Ghana.
Source: Survey of Ghana- Accra Drawn by D.J. Drah, Geography Dept., Legon

In addition to the music and dance in the traditional idiom of music making among the Ashanti people we recorded on tape a selection of the xylophone music that accompany dances and a selection of songs repertoire among the Sissala people of Bandei [18], [19]. Polyphonic singing and polyrhythmic xylophone music among the Lobi of Bule in the Wa – District [20], [21].

Upward North we made field recordings of traditional music and dance among the Kassena people of Paga Nani near the city of Bolgatanga and Navrongo, at that time a small urban town [22], [23]. During the period 2003-2004 we recorded a vast collection of song repertoire, female and male dances, ritual music and children play games songs among the Mamprusi of Janga and Gambaga, including research on the traditional music-dance culture among the Bimoba people in Nakpanduri [24],[25]. Special attention was made during this fieldtrip in recording the Frafra *kon* music, a double string plucked lute with calabash resonator [26]. We also made several audiovisual field recordings of Jazz Brass Band Music in the fishing port town Winneba [27], and traditional festival dances among the Efutu in Winneba during the Aboakyer festival in 2003 [28],[29]. In Mamkessim, we recorded the *Okukurapon* Culture Troupe and in Cape Coast we recorded a female group of seven horn called “Cape Coast *Mmensoun* Ensemble” [30].



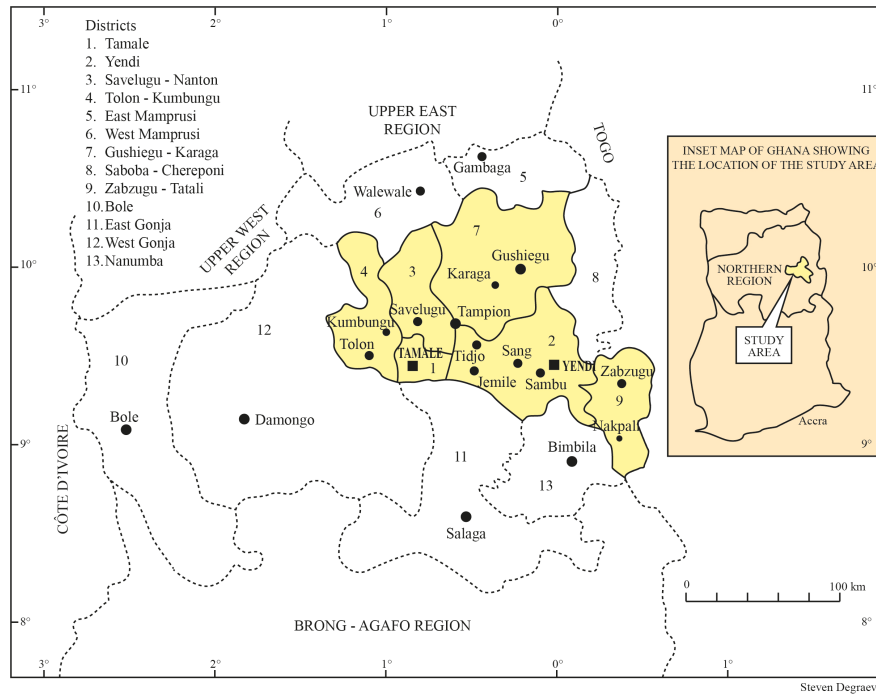
Map 6. Map showing the different field recordings spots in the Fanti and the Efutu area in Ghana.

We made audio-visual recordings of the funeral ceremony of *Omahene Osabarima Dotobibi Takyia Ameya II*, Chief of Techiman in February 2004, focussing on the dynamics of traditional music-making during the funeral ceremony. This funeral music is accompanied by multiple drum playing. When the parade reaches the square in front of the chief's palace, the *atumpān* drums are placed in their stands. Other smaller traditional drums such as the *petia*, *donno*, *apentemma* and *ansereba* are part of the drum ensemble, together with the *dawure* double bell and the *atoke* single bell. The music tends to be repetitive and has a cyclic character. During the great parade large drums such as the *atumpān* and the *fontomfrom* are carried horizontally on the head with the sound hole to the front and the drumhead facing backwards, within striking distance of the drummer, who walks behind and hits the drum with wooden L-shaped sticks. The sound produced is a full round bass tone, which offers a variety of dynamic possibilities [31].

3.3 Audio-visual archiving of traditional music and dance in Dagbon

The bulk of the music-dance research was done in Dagbon, the traditional state of the Dagomba in contemporary Ghana during the period 1999-2004 and annually between 2005 - 2007. In June - August 2008 and June - August 2010 and September – October 2018 we conducted additional fieldwork in the city of Tamale on the cultural phenomenon "Hiplife" and the transformation of traditional idioms of music-making into the contemporary idioms of music-making in the Dagbon Hiplife Zone in Tamale [2], [12], [32], [33]. Hiplife music is a popular urban music genre (a local Afro pop) one finds all over West Africa. Influences of the *Juju* - music from Nigeria, and the Congolese *Rumba* - music^v [34]. Contemporary Highlife music is strongly influenced both textual and instrumentally by popular hiplife music and vice versa. Among the instrumental

interactions we mean the introduction of new electronic manipulated timbres. The use and implementation of digital audio-visual software, digital sampling techniques, samplers, digital audio workstations, and amplitude and frequency modulation techniques.



Map 7. Map showing the study area in Northern Ghana of the audio-visual archiving project and ethnographic research in Dagbon during the period 1999-2010.

Local transformational processes coming from the traditional idioms of music-making in Dagbon e.g., *lunga*, a closed double skinned hourglass-shaped pressure drums, *jinjelin*, a one string music bow, *alamboo*, a local lamellophone with box-resonator, *kalamboo*, a transversal flute and the *yuwa* a notched flute, in combination with digital sampling techniques enriches the recording productions from the root to the product. These unique combinations of transforming and blending endogenous musical and cultural elements in combinations with foreigner (western cultural) digital techniques and elements makes the Dagbon Hiplife Zone in Tamale a vibrating cosmopolitan city and place of digital cultural productions and reproduction and distribution of digital arts e.g., contemporary music and dance and local booming local film industry.

4.0 Statement of the problem and selected literature review

On the one hand, the literature review at the beginning of the project in 1999 showed that most of the research studies within the field of ethnomusicology and cultural anthropology on music making in Dagbon, were mostly conducted within the field of the traditional idioms. Some of the scholars worked on the topic of traditional drumming in Dagbon [35], [36], [37], [38], [39], [40], [41]. Apart from the excellent comprehensive study of Jacqueline Cogdell Djédjé [42], [43], [44], on the Dagomba and the Hausa one string fiddle, the *gonje*, little research was done concerning cultural transformational processes within the traditional and the contemporary music idioms of music making in Dagbon. The same was also the case for study and research done by scholars on the traditional dance styles of Dagbon. The work of Professor Opoku on the 'Festivals of Ghana' [45], describes the Damba Festival as an annual festival of the Dagomba. That was the situation at the start of the research. The work 'Growing up in Dagbon' by Christine Oppong [46], on the continuity and discontinuity in Dagomba traditional community is a cultural anthropological discourse and focuses on the different traditional culture spaces found in a village, the several structures and areas found in a traditional Dagomba village or town. If we compared the scholarly work done by musicologist withing the traditional idioms of music-making in other parts of Ghana such as, Kwabena Nketia drumming in Akan

communities [47], [48], Kwasi Ampene on *Nnwonkoro* female songs among the Akan people [49], A.M. Jones, David Locke, and Kofi Agawu among the Ewe of Southern Ghana, [50], [51], [52]. At the start of the research saw in the literature that transformational processes coming from the traditional idioms of music making into the contemporary idioms of music making in Dagbon at that time was hardly studied by scholars.

“Perhaps nowhere in West Africa has there ever been so powerful and peaceful an empire as that of the Dagomba. To a very large extent the great kingdom: has been overlooked by European writers (and scholars)” [7].

Jaqueline Djedje also asserts that the Dagomba culture has been somewhat neglected in terms of documentary literature within Ghanaian society and that more research into the area is needed to draw a conclusive documentary work [43].

On the other hand, while the research was running in 2010 we saw that most of the scholarly work by historians, anthropologist and the social sciences in general was mainly focused on the Yendi situation and the Yendi Paramount chief, the Yendi *Nams* of Dagbon, its traditional culture, and the institution of the traditional court systems in Dagbon. A very solid work on social and traditional change in Dagbon is the work of Martin Staniland, *The Lions of Dagbon*, [53]. The *Tribes of the Ashanti Hinterland* by Captain R.S. Rattray devotes a whole chapter at the end of the book on the Dagomba constitution, the indigenous rulers, the *tindana* as the custodians of the land, and the funeral customs of the *nams* [54]. The work of E.F. Tamakloe is an important work. He gives a complete list of successive *Ya Na*'s (kings) from Na Nyagsi to *Ya Na* Abdulai II in relationship to the oral drum tradition in Dagbon [55]. The main interest at that time we started this project by musicologists was on the traditional idioms of music-making in Dagbon. Only a few scholars, e.g., John Collins, Yamusah Mohammed, aka Sheriff Ghale [3] and including myself have worked and published on the vibrating digital contemporary idioms of music-making in Dagbon and Tamale as its cradle for inspiration. We focused on the music making in and around the cosmopolitan city of Tamale.

If we look deeper into the literature - at the beginning of the project in 1999-, the literature shows us that most of the existing research studies done by ethnomusicologists traditional idioms of music-making. For the scholarly study on Dagbon cultural with the focus on the traditional idioms of music-making, we refer to the contributions and writings of John Collins, e.g., *Music makers of West Africa*, who dedicates a whole chapter on “Dagomba Simpa folk music” and the social-cultural organization of *Simpa* bands in Yendi [39]. The extensive works and writings of Jaqueline Djedje on the study of the one string fiddle in Dagbon community and her late book on *Fiddling in West Africa* [44], and the work of John Miller Chernoff on *African Rhythm and African Sensibility* [35]. The book of David Locke on *Drum Damba* [29], and the book of Karl Haas on *kambonsi* dance warriors [56] and the thesis of Katharine Stufflebeam on *Tora dance-music* [57] *Performing Advocacy: Women's Music and Dance in Dagbon, Northern Ghana*. The master thesis of Haroon Abdulai on *The Court Music of the Ya Na in Yendi* [58], and the anthropological work on the *Tindana* from Wyatt MacGaffey “*Chiefs, Priests and Praise-Singers*” [59]. The *lunsi* drummers of Dagbon by Mr. Abdallah is a very solid work on the Dagbon drum tradition seen from an angle of traditional drummer [60]. The writings of Ibrahim Mahama on Dagbon culture, History and Tradition of Dagbon [11] and the work “*Growing up in Dagbon*” from Christine Oppong [46], on the continuity and discontinuity in Dagomba traditional community is a cultural anthropological discourse and focuses on the different traditional culture spaces found in a village, the several structures and areas found in a traditional Dagomba village or town.

Each of these works describes in depth particular key components of the traditional idiom of music making in Dagbon, except for the work on “*Simpa folk music*” of John Collins who also paid attention to the contemporary idiom of music making in Dagbon and the reprinted (2013) version of work of Christine Oppong “*Growing up in Dagbon*” [46] who dedicates a whole book on fifty years of family change in Dagbon. One chapter is devoted on *Historical Transformations* where the author questions fifty years of post- modern globalization processes in Dagbon traditional institutions, concerning landlessness and homelessness, street survival strategies as fact of today's life in Dagbon, kin dispersal and dire poverty.

At the time we started this research in 1999, the contemporary idioms of music making in Dagbon of Northern Ghana were hardly studied by scholars and ethnomusicologists. To understand in depth these idioms of music making in Dagbon, one must

understand its tradition. Contemporary idioms are transforming out of traditional idioms, blending, and mixing with new music idioms, coming from other parts of Africa and the global world in general. To understand transformational processes cultural key components these and how from the traditional idioms (e.g., local proverbs, drum rhythms, timeline patterns and timbres), blends with these new idioms into a local Afro hip-hop variant (e.g., Dancehall, Old school Hiplife, Contemporary Hiplife, Contemporary Highlife, local reggae music, Bollywoodish inspired music in local film productions), one must understand its cultural tradition and the African idioms of music making from where it derived from. We are aware that music making in the contemporary idioms in Dagbon today will be considered traditional music making in some decades to come. For this reason, we choose to work with the term the traditional idioms of music making. Because music making in the traditional idioms in Dagbon is a very dynamic cultural phenomenon that changes over time.

The main problem that we tackle in this study is the disconnection of the contemporary idioms of music-making in Dagbon within the structural key components with the existing ethnolinguistic classification models of languages and cultures in this part of Africa. We made a model for the non-ethnic distribution and classification of music-making in this area. We approach music-making not only from its semantic connotation (singing, the meaning of lyrical use of proverbs in the song text), but as organized sound meaning the structural measurable key components in music. That is the main reason we refer to music-making in Dagbon and not to the Dagomba music. Dagbon is a well-complex traditional state in full transition to globalization in Northern Ghana inhabited by different ethnicities that are part of the cultural and economic richness and diversity of this area in Africa. This study is an attempt to disconnect the phenomenon of music-making from the phenomenon of tribalism and ethnicity in this part of Africa. We collected c.a. 2800 music-dance audio-visual field recordings from Northern Ghana to back up our research. This audio-visual collection forms the backbone – the data and meta data-, to support our research hypotheses. Particularly good examples are the non-ethnic distribution of the *bamaaya* and *takai* dances and the youth dance *simpa* in the Northern Region of Ghana and the distribution of the *tindana* ritual music and dance which are scattered and spread throughout the Northern Region of Ghana.

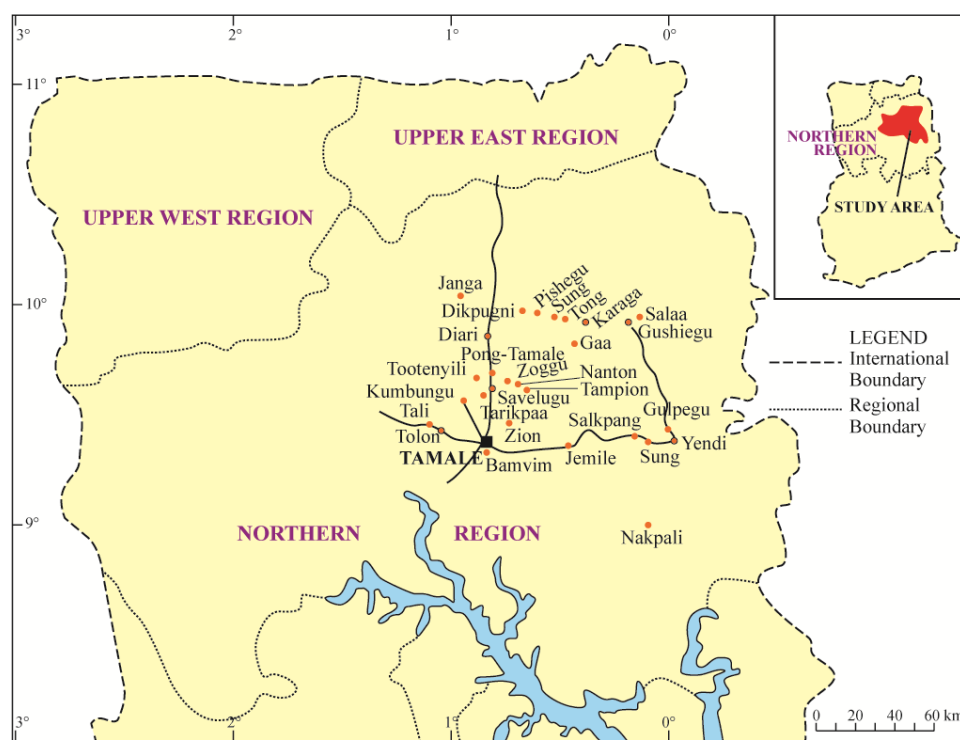
The work of John Collins on *simpa* music [39] is particularly relevant for this study because it describes cultural transformational processes in contemporary music styles in Ghana and shows that *simpa* music is a combination of traditional Dagomba and Hausa music with Western and particularly Western – Influenced African Styles. *Simpa* represents a secondary syncretic phenomenon, for it evolved out of a fusion of the indigenous music of Dagbon with syncretic music from the coast e.g., *Gombe* and Highlife. Collins states that *simpa* music plays an active role in the process of social change. In our data we see that within the contemporary idioms of music-making social tensions e.g., the Yendi Skin Affaire between the two gates are found within the lyrical use of proverbs in *simpa*, highlife, hiplife and dancehall songs. This phenomenon of protest songs is also represented in the Hiplife zone in Dagbon. Musicians as Sheriff Ghale with his song *Shochira* (meaning crossroad) and Prince Dee with the song “*Nmantambu*” criticizes the outmoded Dagbon Yendi Skin Affaire and chieftaincy problems in Dagbon.

I must mention three important works that we consulted on regular basis for this research and that is the solid book “*Highlife Time 3*” [63], from John Collins and the book “*The African Imagination in Music*” [64], from Kofi Agawu. Both works were at my working table with the work of Jacqueline Djedje “*Fiddling in West Africa Touching the Spirit in Fule, Hausa, and Dagbamba Cultures*” [44].

We choose to concentrate the bulk of the research on the contemporary idioms of music making in Dagbon and in so doing filling a portion of the knowledge gap concerning the development of contemporary idioms of music making out of traditional idioms in the cosmopolitan area of Tamale in Dagbon seen from the angle of cultural ambivalence, embodied music interaction and expressive timing.

4.1 Scope and focus of the study

To study the traditional idioms of music making in Dagbon we conduct ethnographic fieldwork and made audio-visual field recordings of these traditional music and dance performances in various villages and urban towns. This fieldwork was done in the period January 2001 and February 2002. The scope of the study changed during the research project, due to the impact of the Yendi Skin Affair 2002.



Source: Survey Dep. of Ghana-ACCRA

Map 8. Map of Northern Ghana showing the geographical scope of the research during the period 2001 in Dagbon.

4.2 The first scope of the study

The first scope of the study was focused and concentrated on the music and dance performances located within the traditional idioms of music-making in Dagbon. The fieldwork was organized, managed, and conducted as an audio-visual archiving project aiming at documenting a portion of the rich intangible traditional cultural heritage of Dagbon. Audio-visual field recordings were realised over the whole Dagbon area. Special attention was given to the traditional idioms of music-making at the *Naa-Gbewaa* palace in Yendi and music-making at the various rural local palaces and the court music in the urban towns.

In photo nine, at the top left, a photo of the old *Naa-Gbewaa* palace at the time we arrived in Yendi in February 2001. This open place is called in Yendi *Na yili fong* (the quarter of the chief's palace). The two *akarima* (the state drummers) who take their places under the porch in front of the *zong*, (the big entrance hall) send messages to the inhabitants of the palace that a visitor is there. According to the traditional Dagbon protocol and customs, elders are sitting under the veranda and in other occasions an elder will come out from the palace to inquire you about the reason for the visit to the *Naa-Gbewaa* palace and he will call upon the *Ya Na* linguist and the elders to discuss the matter. Traditionally before entering the palace for the first time a sack of *guli* in the form of large kola-nuts (*Cola acuminata* or *Cola nitida*) and an amount of cash is required. Giving kola nuts indicates respect and gratitude [65], and when sewed during the visit in front of the chief it symbolises trust^{vi}.

Photo nine: Top right, we see two *kikaa* horn players standing on the inside of the palace just behind the main entrance hall. When a *Ya Na* stands up or when returning to the palace a *kikaa*-horn is blown in signal mode. These recordings were made during the afternoon at the end of the festival performance of the *lunsi*. It was the time for the *Na Na* and his elders to return to the palace. The *kikaa*, alike the *akarima* drummers are playing in signal mode of drumming. The *kikaa*-horn is a side blown horn with one thumb hole and are considered drummers in Dagbon. The *kikaa*-horn can switch during the performances at a festival from speech mode to the signal mode and *visa versa*. It uses a bitonal tone pattern with an internal range - a middle tone intonation.



Photo 9. Music withing the traditional idioms of music making at the court in Yendi. *Naa-Gbewaa* palace March 2001.

Photo nine: Under left, a group of *gonje* players performing at the entrance of the palace near the back of the large entrance hall. The *gonje* performed praise songs when the *Ya Na* and his company of elders retired to the palace once while the *kikaa* were blowing horns. On such occasions, the *gonje* draw on a song repertoire of proverbial songs such as *Naani Goo*, *Taaka sannu*, *Zuu Yiri*, *Buriso Buriso*, *Na Gariba* and others. Because I was conducting the fieldwork in 2001 with Mr. Salisu Mahama, The *Yamba Na* of the *gonje* family related to the Andani gate in Dagbon we could inter the *Naa Gbewaa* palace with limited traditional customs. Please see under Annex I. for a detailed description. Photo nine: Below right: An *akarima* state drummer performing during my visit to the palace. At the *Naa-Gbewaa* palace in Yendi are the two *akarima* the function of State drummers. The *akarima* are playing here in the signal mode of drumming. Besides the traditional court music, we focused also on the various aspects of ritual idioms music and dance performances in Dagbon e.g., *Dimbu* dance, *Jera* dance, *Nyndogu* dance, *Bla* dance and *Jinwar'paga* dance were documented, recorded on tape, and archived. The first round of the audio-visual archiving project was realised during the period 1999 - 2002 [13]. That was before the Yendi Crisis 2002 which was an intercultural clash among the two royal extended family gates of Dagbon.



Photo 10. Music performances at the *Naa-Gbewaa* palace in Yendi 2001.

4.3 The second scope of the study:

The second scope of the study was developed during the aftermath of the Yendi Skin Affaires 2002. We describe this period as: “The musical hibernation of Dagbon.” That was between 2002-2006. It is a period that we symbolically define and describe as a transitional liminal zone of cultural in-betweenness characterised by a cultural hibernation concerning the traditional idioms of music-making. During that period, Dagbon was in a state of crisis. A curfew was upon Dagbon, and army barriers and checkpoints were on the road entering and leaving urban towns or in-between rural zones in Dagbon. The Yendi Crisis 2002 had an immense and a drastically impact on the audio-visual archiving project and the ethnomusicological research in general. Dagbon went into a total cultural hibernation modus within the traditional idioms of music and music education since drumming and dancing in combination with proverbial singing by the *lunsi* and the *gonje* became illegal and taboo over the whole Dagbon area. With drumming we mean: the speech mode of drumming, the dance mode of drumming and signal mode of drumming became illegal. During the musical hibernation period we conducted an ethnographical documentation fieldwork in Tampion and Savelugu and in the city of Tamale.

4.4 A comparative study on the music and dance traditions in Northern Ghana

During the period 2003 – 2004 we made a comparative study on other musical cultures of the Northern Region in Ghana with the emphasis of on the traditional music and dance idioms among the Mamprusi in Janga and Gambaga and among the Bimoba in Nakpanduri of Northern Ghana. That was annually between 2005 – 2008 we visited Dagbon for additional meta data for the DEKKMMA – Project.

4.5 The implementation of ethno-botanica on the study of musical instruments in Dagbon

In 2003 there was a slight paradigm shift from making audio-visual field recordings for the archive to the study of the woody plants in building musical instruments. We started a quite new branch of ethnobotanical and ethno-organology using botanical analysis of woody plants in the region of Tamale in building musical instruments in Dagbon. Professor Dr. Laing was so kind to instruct me at the Ghanaian Herbarium at the University of Ghana Legon on weekly basis on the basic’s principles of ethnobotany, wood microscopy and wood acoustics. Dr. Idana from the University of Development Studies in Tamale UDS helped me to identify the woody plants in building musical instruments. Under annex I, are the results of this study presented a selected list with botanical names and various woody plants used for building musical instruments in Dagbon.

We made also several music survey’s during the period 2006-2010 in Seven Senior Secondary Schools in Dagbon concerning the musical hibernation in Dagbon and the drastically impact it had on the cultural and musical impoverishment among the school going youth in Tamale. This conducted mainly three large scale surveys and one small scale survey in Tampion. One survey was in 2008 in Yendi, Savelugu, Tolon and Tamale in Junior and Senior Secondary schools. The survey was focused on the impact of the cultural hibernation in Dagbon. We also conducted two large scale surveys 2010 and in 2018 on the consumption of music as a digital form of arts in the same Senior High Schools in Tamale, Savelugu, in combination of a random survey in the city of Tamale.

4.6 Audio-visual documentation of tindana ritual music of Tolon Jaagbo

During the summer of 2008 we made a last round on audio-visual field recording on music and dance located in the traditional idioms of music making in Dagbon with the focus on the *tindana* ritual music and dance in Tolon and Jimely. We completed our list by making additional audio-visual field recordings from traditional dances that we were not able to make during the previous fieldtrip. We made also audio-visual field recordings from traditional music court music at the new *Naa – Gbewaa* palace in Yendi with the *Kampakuya Na* Regent.

4.7 The location, structure, and organization of the music industry in Tamale

The scope of the research developed during the period 2008 – 2010 and was on the location, structure, and organization of the popular music industry in Tamale. We shifted the research location from Savelugu to Tamale and conducted several surveys with students and adolescents of Seven Senior Secondary School in and around the city of Tamale and Yendi on “music identities and identities in music” and sales of music in the local informal music industry and the arising of copyright and piracy in the public domain. The digital and mechanical reproduction of musical arts in Tamale as the economical Centre of the Northern Region of Ghana.

4.8 Embodied music interaction research paradigm and the creation of the imaginary filter the Dagbon Hiplife Zone in Northern Ghana

During the period 2015-2020 and up to the present day at the University of Ghent we started to work within the embodied music interaction paradigm and the creation of a “Dagbon Hiplife Zone” as the main imaginary filter to approach our audio-visual field data. We selected audio-visual field recordings and made comparative analysis using the embodied music interaction paradigm. One of the key concepts that we extracted is the theoretical concept of a “Dagbon Hiplife Zone in Tamale;” the Intensity Factor; the Sahelian Factor Northern Ghana and embodied music interaction and expressive timing. Music making in Tamale within the domains of the contemporary idioms are in dialogue and strongly connected with the traditional idioms of music making its stakeholders, local musicians and key figures of the local music and entertainment industries in Dagbon. A selection of my published articles, fieldnotes and conference contributions are free online accessible on: <https://www.academia.edu> [61] and at the University of Ghent Biblio server [66]. The implementation of the working hypothesis of embodied music interaction and expressive timing during the writing up when approaching and analysing the audio-visual data and meta data for publication. In October 2018 we made an additional fieldwork in the cosmopolitan city of Tamale concerning the recent development within the local music industry in Tamale and conducted survey research among thousand students in seven Senior High School in and around Tamale on the consumption of music as a digital form of arts and a random survey in Tamale on the music consumption and identity.

4.9 Purpose of the study

The original purpose of this research study was to map, document, catalogue, archive and describe a portion of the rich intangible traditional idioms of music-making of Dagbon for further preservation. After all, because of the Yendi Skin Affaire March 2002 the documentation and archiving project was limited to a section of the traditional music and dance culture of Dagbon and compared with contemporary idioms of music-making music in Dagbon and the surrounding neighbouring music and dance cultures. The aim was to document a part of the rich intangible cultural heritage of Ghana and archive it for future generation. Selected materials from the data are published in journal papers and online journals and later in books. The musical life in the Sudan Savannah Belt in West Africa is very dynamic and mobile, meaning that the people and cultural are interacting true music and dance, religion, social economic activities. Music is largely associated with rituals, and it was not easy to find the authentic ritual dances within certain hidden cult groups. Some of the rare traditional ritual dances were here for the first time recorded on tape. Among these rituals dances is the fertility dance *Ziem* (meaning blood) of the *Tindana* (the earth priest) in Tolon. In this study special attention is given to the music and dance within the contemporary idioms of music making in Dagbon and how contemporary idioms of music making are developed out of traditional music and dance in Tamale. Both idioms are represented in Dagbon in the various rural villages, the urbanized villages, and municipalities as well as in the Cosmopolitan city of Tamale. Although the distribution of music making in Dagbon is not entirely proportional. The result of the research shows that the local chiefs are the organizers and promoters of music making within the traditional idioms, meaning that performances of traditional music and dance in Dagbon is strongly represented in the local villages and at the various local courts of the local chiefs but also in sections of the municipalities around the city of Tamale. The traditional idioms of music making is an intriguing artefact and intangible product of Dagbon culture, it is a dynamic cultural phenomenon that contributes to socio-cultural development of the area and that help shaping the cultural identity of Dagbon as a traditional state inside modern Ghana. For the local people, the traditional idioms of music making has a strong connection with the lyrical use of proverbs in the songs. Therefore, the meaning of the proverbs on the semantic level is important. The local people consider this

idiom of music making dynamic but not hybrid. While every musicologist norm that music is a hybrid form of cultural expression. The traditional idioms of music making were studied using the filter of embodied music interaction and expressive timing meaning that music making in Dagbon is strongly connected to bodily movements and sentiment and cannot be disconnected with the bodily interactions (gestures, movements, dancing, clapping) performers (musicians, dancers, singers) make during these performances located in the traditional idioms of music making. Music making in the traditional idioms consist of different layers. In Dagbon there is the court music that belong to this idiom but there is also a huge area of local recreational music and dance styles belonging to this idiom of music making. A complete taxonomy of the song and dance styles in Dagbon have been published by the author and is available at [67].

Some of the recreational styles within the traditional idioms are e.g., *tora*, *luwa*, *simpa*, *bihi yila*. The contemporary idioms of music making in Dagbon are linked to the local music and entertainment industries and are presented in the digital idioms of music making, meaning the local phone industries. Both musical idioms interact with each other in the Dagbon Hiplife Zone. The Dagbon Hiplife Zone is an imaginary intangible liminal transitional zone where transformations processes are taken place from bought idioms. The traditional space is in this study represented as a hybrid dynamic idiom of music making, and is mainly found at the local courts, in the local villages and the urbanized towns. The urban space of music making, is here represented as a hybrid intangible liminal space where all these cultural transformational processes are taking place and is represented in the cosmopolitan city of Tamale and the urbanized towns. At the centre of these cultural transformational processes in the Dagbon local techno – pop music industry stands the vibrating local Hiplife and dance hall youth culture. The Dagbon youth and their way of music making and dealing with music as a cultural product and expressive arts and way of living is the purpose of the study.

The music and dance culture were studied over the whole Dagbon area. We made audio-visual field recordings of music and dances in the traditional idioms of music making in Dagbon, including ethnographic fieldwork in Tampion, Savelugu and Tamale. We had to adopt and invent new methods on the spot. In 2022 we finally succeeded what we planned and intended to accomplish for Dagbon which was to archive a portion of the rich intangible cultural heritage of Dagbon and Northern Ghana with the emphasis on its unique music and dance traditions that Dagbon holds and to store these data and meta data in two national sound archives for later generations and publish a book on the dynamics of music making in Dagbon seen from the angle of embodied music interaction and expressive timing.

4.10 Limitations of the study

This study allowed me to investigate key components of transformational processes coming from the traditional African Idioms of music making into the urban idioms of music making found in Dagbon with a focus on the impact of the digitalisation of music as a commodity on the local informal music industry in Tamale. We saw how several problems occurred around copyright and piracy on music-dance that was in the public domain. Here we propose some pragmatic answers to this ongoing problem. The dynamics of music making in Dagbon is the central focus of this research. Hybridization and transformational processes in music and dance in Dagbon can be found in the continuity and change between the traditional idioms of music making and the contemporary idioms of popular music making. The popular cultures and the intercultural dynamics of cultural identities within entertainment industries. It is this rich mix of internal and external, old, and new, secular, and sacred, male, and female that will contribute to the new creative artistic circuits. The cultural creative transformation processes and transitions of traditional music and dance into popular art form can be defined as “*cultural hybridity*”. Transformation processes from the traditional ‘*African Idioms*’ into the urban popular music idiom. *Hybrid cosmopolitan identity*, *Urban Pop identity*, *Neo tribes*. The hybrid identity is located within an intangible liminal space of transition which is on the one hand bound on traditional African customs with the tolerance values of this traditional culture and the Afro – American and Western influent identities. The tolerance of the dominant culture and the demarche of the globalization lays at the basis of this new hybrid identity as a cultural in-betweenness of two liminal zones, the traditional Africa idioms of music making and the urban contemporary idioms of music making. This intangible imaginary liminal transitional zone is called in this study the “Dagbon Hiplife Zone”.

5 Field methodology: An introduction to the applied methodologies

This section of the paper elaborates on the constructivistic grounded theory^{vii} [68], as a field methodology used in collecting audio-visual field recordings and ethnographic meta data in Dagbon society seen from the angle of embodied music interaction and expressive timing. We start with an introduction and background of a formal audio-visual archiving project and ethnomusicological research we conducted in Dagbon, located in the Northern Region of Ghana, during the period 1999-2010. The bottom-up research design is linked to a top-down working hypothesis and a functional dynamical model to develop theoretical concepts out of the constructivistic grounded theory using different imaginary cultural filters to approach the data and meta data. We explain in detail our working hypothesis and how we constructed the cultural concept cosmopolitan identity of the Northern Ghanaian Artist out of the data in the Dagbon Hiplife Zone.

5.1 Grounded theory as a research model

Grounded theory is a general methodology with systematic guidelines for gathering and analysing data to generate a middle-range theory. The analytic process consists of coding data; developing, checking, and integrating theoretical categories; and writing analytic narratives throughout inquiry. Barney G. Glaser and Anselm L. Strauss [69], the originators of grounded theory, first proposed that researchers should engage in simultaneous data collection and analysis, which has become a routine practice in qualitative research. From the beginning of the research process, the researcher codes the data, compares data, and codes, and identifies analytic leads and tentative categories to develop through further data collection. A grounded theory of a studied topic starts with concrete data and ends with rendering them in an explanatory theory.

5.2 The research design

This research is setup in a bottom-up longitudinal research model with a top-down working hypothesis we extracted from our field data. In short called “The Grounded Theory”. Important in such a research setup is to uncover the underlying premises of the research design. The research is focused on transformational processes in musical idioms. Its aim is to contribute with important key factors and structural and cultural key components to the understanding of the dynamics of music making in Dagbon society and the cosmopolitan city of Tamale. In the past months we received various responses and feedback concerning my writings from local musicians and stake holders e.g., Sheriff Ghale, Latief Alhassan, and different colleagues in the fields of systematical musicology, ethnomusicology, and cultural anthropology that we incorporated in our research design. The bottom-up research design is linked to a top-down working hypothesis and a functional dynamical model to develop theoretical concepts out of the constructivistic grounded theory using different imaginary cultural filters to approach the data and meta data. We explain in detail our working hypothesis and how we constructed the cultural concept cosmopolitan identity of the Northern Ghanaian Artist out of the data in the Dagbon Hiplife Zone.

This research has been systematically grown from a series of fieldwork trips we conducted on the music and dance of Dagbon, a music-dance culture located in the Northern Region of Ghana. The focus of the audiovisual recordings on the traditional idioms of music making. Dagbon is a place which is in a state of a great transition towards cultural globalization through the innovative technologies concerning the digital production, reproduction, distribution and consumption of local popular music, as well as the rise of new African techno-pop genres and cyber based audiences. The music-dance selected for this study comes from the traditional and the contemporary idioms of music-making.

Music-making in Dagbon consist of different idioms. The traditional idioms of music making and the contemporary idioms of music making. Both idioms interact with each other on the level of the “Dagbon Hiplife Zone.” An idiom in music is a characteristic mode of expression, a language used in educating and performing that musical culture. The traditional idiom of music making is institutionalized by the *Ya Na* at the court in Yendi and the local chiefs at the different local courts. The institutionalisation of an idiomatic traditional cultural system is fully explained in section three. The contemporary idiom of music making is represented in the physical world but also in cyberspace.

Basically, the outcome of this research contributes with valuable knowledge about the understanding on how "man" as an individual, active member of a society and culture, as a creative artist, producer and consumer of arts, parent and fellow man, lives, participates, influences, adapt and deals with cultural transformational processes in an African urban context. Are cultural phenomena *e.g.*, music-dance in fast-growing and changing African societies - as it currently occurs in the Dagbon Hiplife Zone-, like other fast-growing music- dance cultures in other parts of Africa. Do we see similarities, are there local differences and variations etc. We approach these research questions by placing various imaginary filters on the dynamic and thriving cosmopolitan urban music-dance culture in the Northern parts of Ghana, so we can look at it and approach it from different angles.

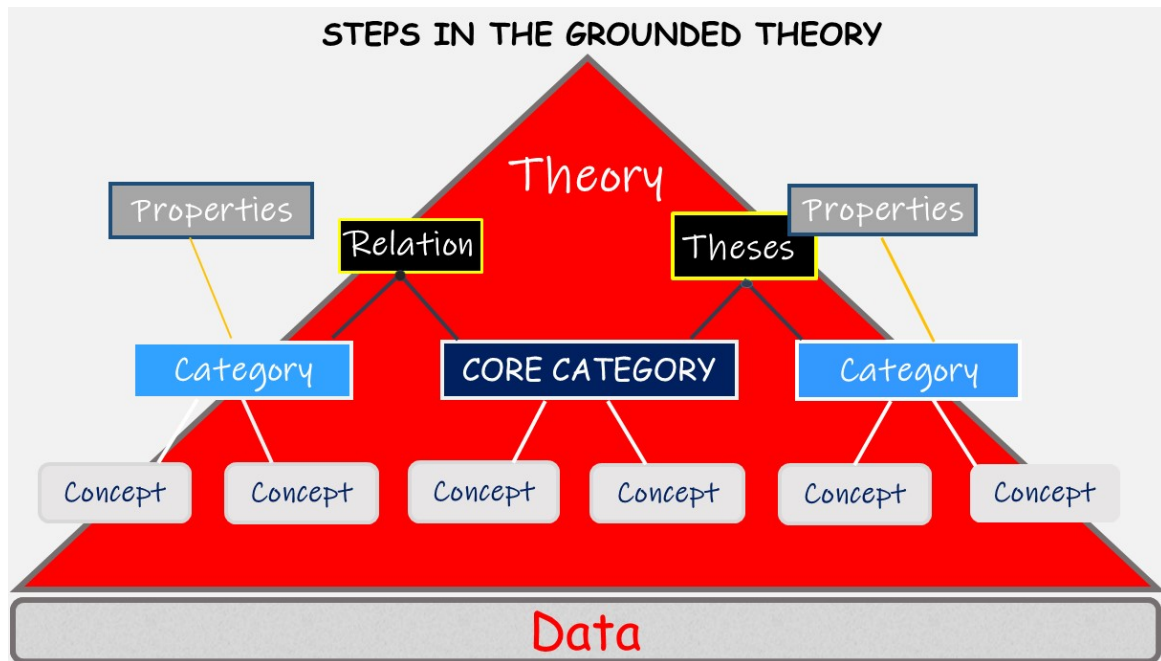


Fig. 3. Steps in the constructivist grounded theory approach.

The main filter we use to work with is the theoretical paradigm of "Embodied Music Interaction" [70], [71]. It is an imaginary theoretical concept and mind-set assuming that Dagbon music-dance has rational structural and cultural elements in the architectural structure of its music-dance and contains *e.g.*, an oneness in combination with a movable one, contains both homeostasis and transitional states in its structural components, simultaneous superposition of both simple and duple meter structures in a grid, has elementary and double elementary pulse-lines interlocking with each other on the level of the grid. The theory assumes also that both metrical structures can be simultaneously perceived by its performers.

The second filter we use to approach our data is the phenomenon of "cultural bivalence" and the simultaneous presence of duality in the perception of opposing cultural dimensions and socio-economic spaces in Dagbon.

Another filter is the interaction between the traditional and the contemporary idioms of music-making, its representation, production, reproduction, and distribution of digital music as digital media in the Hiplife Zone and the creation and representation of the cosmopolitan hybrid identity the "Northern Ghanaian Artist" in the Hiplife Zone. The concept of the Hiplife Zone derives directly and organically out of the fieldwork done in Tamale and is used by the Northern Artists to describe their own music- dance hybrid identities relating music-dance productions. The creation of the "Hiplife Zone" in Northern Ghana had to be done to distinguish the urban contemporary idioms of music making in the Northern Regions of Ghana from the Southern music-dance idioms of music making. The Dagbon Hiplife Zone contain the urban contemporary popular idioms of music making including the traditional idioms who creatively blended and transformed into these new hybrid idioms of music making. The term "The Hiplife Zone" stands on its own and has little connection with the local hip-hop variant called Hiplife music.

The Dagbon Hiplife Zone is an imaginary filter, a liminal time-space, an intangible cultural in-betweenness in which the traditional idioms of music making interact, transform, and blend with new hybrid urban Afro- American, Western into a local urban Afro-pop idioms of music making. In short this is what we mean with the phenomenon “Hiplife Zone” [32]. It is a time – space liminal transitional imaginary zone of cultural interaction, an intangible transitional zone of cultural in-betweenness. We look forward what the Dagbon Hiplife Zone the next decade will produce on new music materials and how musicians working in this intangible zone will deal with these new challenges. In this article we present and discuss some of our result coming directly out of our field data.

However, the method in conducting ethnomusicological field research in Dagbon with the use of the constructivistic approach of the grounded theory has been praised by scholars and been questioned and criticized by colleagues because it does not start from predetermined hypotheses but from research questions that does not highlight a top-down methodology.

When we started this research project in 1999 we did not have enough meta data to write a working hypotheses because at that time only a few scholarly works on the music-dance culture in Dagbon were available *e.g.* [32], [33], [34], [35], [36], [37] and all the data and meta data for the dissertation had to come from the 3 years ethnographic research in Tampion during the Yendi clash in Dagbon and ca. 2800 audio visual field recordings we made included 34 volumes of field notes we wrote during the period 1999-2010 in Dagbon.

The whole research started from learning, writing, and understanding the local language Dagbani with children books we got from the local chief *Pa Na* of the School of Live in Tamale. Later we started to collect data in a post-colonial discourse with informants and musicians *e.g.* Salisu Mahama aka Salisu *Gonje*, and his son Sulemane Mahama, Fusieni Tia, and his son Idrissu Fusieni, Latief Alhassan etc. to write up the meta data for the research framework. After this stage, - that was during the DEKKMMA – Project - we collected audio-visual field recordings in Dagbon. Now we have come to the stage in the research that we can generate out of the data and meta data core categories and general theories concerning the traditional idiom of music making and the contemporary idiom of music-making in Dagbon.

5.3 Gathering facts

Gathering facts in ethnomusicology in the field for comparative analysis, *e.g.*, audio-visual field recordings of music and dance in the traditional idiom, conducting interview with local informants and local musicians, translations of the interviews and the lyrics of the songs, collecting musical instruments and wood samples for analysis etc. All these activities are never without obligation neither value-free. In such an ethnographic-musicological fieldwork the ethnomusicologist takes along, without his / her will, parts of their own cultural preconceptions and cultural programming, their own taste and in general their own cultural identity and cultural background, so that the ethnomusicologist ‘always observes’ the other’ through the ‘glasses’ of their own culture. The personal interpretation of cultural phenomena can be a danger when collecting facts and phenomena in a cultural setting. Without being aware of this when collecting the facts in the field, the ethnomusicologist selects, chooses, recognizes, ignores, colours, or shapes the data. Once the researcher is aware of this, the ethnomusicologist can attempt to verify this effect by remedying it and / or by having the results cross-checked by the local informants and musician for feedback. The essence of the research methodology lies in the search for answers to the basic questions of the research: how we can find useful and correct information about a particular phenomenon in Dagbon.

My work in ethnomusicology aims at understanding the dynamics of music-making in Dagbon society, - a rich musical culture located in the Northern Region of contemporary Ghana-, seen from the angle of embodied music interaction, cultural transformational processes, and the fusion of traditional idioms with contemporary idioms of music-making into what we called the Dagbon Hiplife Zone in Northern Ghana. In this book we present some results of a longitudinal fieldwork we conducted in the Northern Region of Ghana, focusing on the dynamics of music making in Dagbon society. Special attention is given to the outcome of the audio-visual archiving project we conducted in the area during the period 1999-2010. Our interest in the study of ethnomusicology goes to the different forms of cultural temporality, the simultaneous multidimensionality of cultural ambivalence in both the traditional and the contemporary idioms of music- making in Dagbon. To understand music-dance in Dagbon culture, we needed to understand music-dance in its cultural context, in particular the traditional idioms of music making. Performance traditions in Dagbon are distinguished in terms of musical styles, instrumentations, and choral

organization, as well as its performance practice, modes of behaviour, dance styles and dance formations, distinctive costumes, make-ups, and objects related to the occasion of the performance. Obviously, there are several ways by which interaction with music and dance can be understood. We believe that understanding music interaction in the traditional idioms of music making in Dagbon has much to do with the pre-defined categories of embodied music interaction and expressive timing.

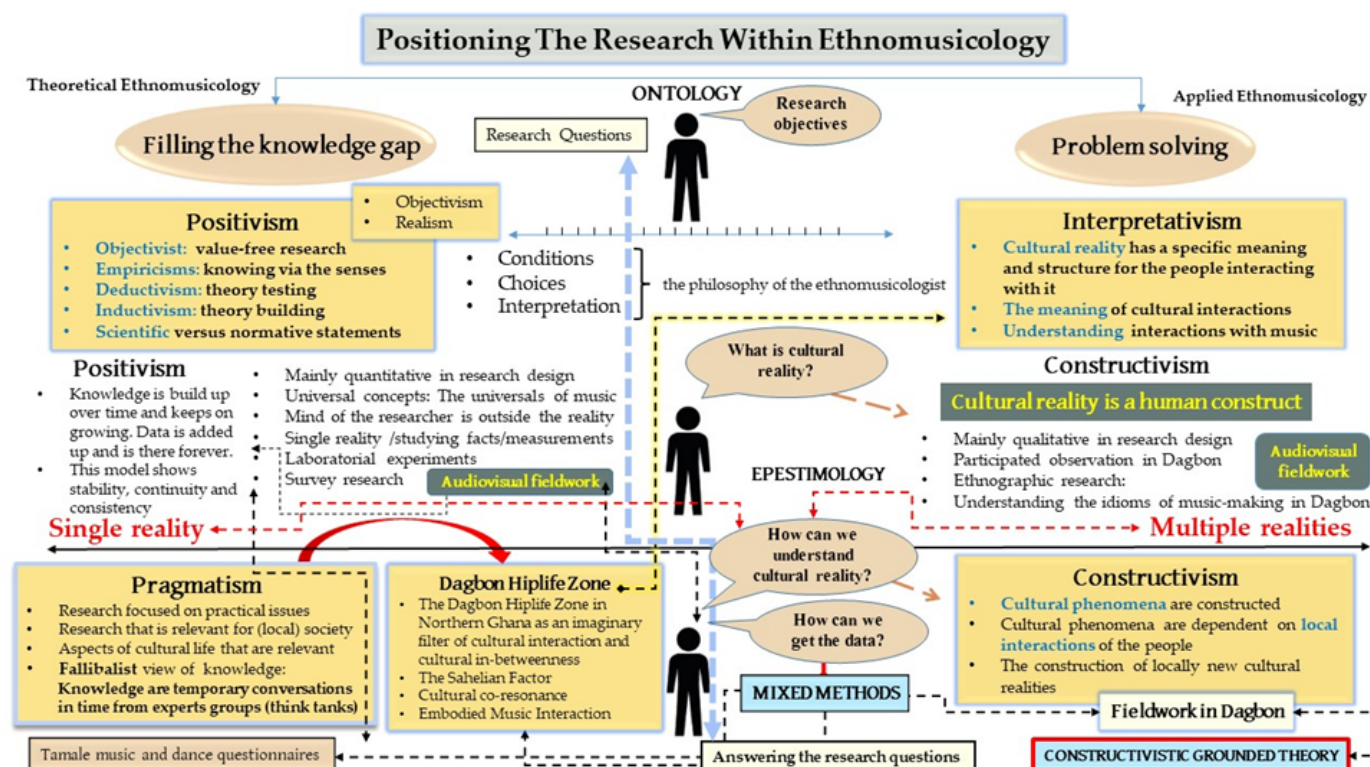


Fig. 4. A roadmap of the audiovisual field research in Dagbon within the field of ethnomusicology.

5.4 Positioning the research within the field of ethnomusicology and African Studies

Developing a research paradigm out of the data and meta data within the field of ethnomusicology was a gradually process. It required many years of devotion. Meaning that the audio-visual research had to be placed within a post-colonial discourse and had to be valuable for the research done here in my hometown and ICAMD and accepted within African Studies. One of the aims of the project was to document the music performances, meaning music and dance. One of the big challenges that we had at that time in 1999 in the field was to record on tape simultaneously in multi-track the sound of the music to the DAT and simultaneously coordinated with the visual of the performances on Betacam. During the analyses of the selected audio-visual materials and the writing up of the report we started to put the smaller pieces from the puzzle together and conceptualized indigenous ideas out of the audio-visual data and meta data on music-making in that part of Africa e.g., the Sahelian Factor in the music of Northern Ghana [5]. We developed different imaginary filters to approach and sort out the data and meta data and analyses selected materials seen from the embodied music interaction research paradigm.

In this paper we focus on the audio-visual archiving project. Nonetheless, we would like to take this opportunity to summarize the four filters that we applied on the data and metadata and point out some anomalies within the field of ethnomusicology regarding the disconnection from music with the factor's language and ethnicities. We suggest a more simplified model, a non-ethnolinguistic anthropological classification model for the subdivision and classification of music-making in this part of Africa. Our model works with the structural key component's music-making e.g., musical timbres, tempo stability factor. Our results shows that there is an inconsistency concerning the classification of music-making according to the ethno-linguistic classification model in that part of Africa. In the olden days, the connection of music-making according to languages was made by ethnomusicologist because the discipline was embodied within a linguistic point of view, meaning linking languages and

ethnicities with music-making and music traditions in Africa. This seems an outmoded model and needs from our findings an update and revision.

Within the study of contemporary idioms of music –making in African urbanized societies, our results show a different picture. The different urbanization processes linked to the globalization discourse create new dynamics in the Northern Region of Ghana, and by so hidden cities, where the current upcoming generation prefer the nucleus family as society model over the more traditional extended family model.

In these cities, the traditional model of the extended family - which is a system of reciprocity, distribution, and redistribution of scarce goods within the family clan and offering social protection and security - is under great pressure and is in a liminal transitional state within a trajectory of cultural transformations. Due to these rapid transformational processes in music-making and of cultural change within the dynamics of music-making in the Dagbon in Northern Ghana we disconnect the factor language from the factor music within the structural components. On the way going we modified our research model. The methods we used at the start of were systematically replaced with new. Old method went out and new came in and went out again to come back later.



Photo 11. Cultural bivalence and cultural transformations in the digital idioms of music-making in Dagbon.

The above photos show some aspects of the urban contemporary idioms of making-music in the Dagbon Hiplife Zone.

Top left: Broadcasting studio of Radio Savannah in 2010.

Middle: Musicians during a concert of the soul artist Sherifa Gunu in Accra *anno* 2021. Right: Ahmed Adam music shop in Tamale *anno* 2010.



Photo 12. Cultural transformations within the traditional idioms of music-making in Dagbon.

Top left: The legendary *jinjelin* player Fusieni Tia from Tishiegu Tamale during a performance in Tali 2004. Middle: Chief of Kumbungu with his *lunsi* drummers in front of the *zong* during a recording session of *gingaani* in August 2008.

Middle: Three Akarima from Tampion and Yendi, performing during a recording session in Madina June 2003.

Right: A street in Sabonjida with blacksmiths and metalworkers where metal *simpa* drum are manufactured. At that time the street had now name but is in Tamale near the Central Mosque and the multimedia and Mobile Phones shop of Parinjani in Tamale in 2004.

5.5 Ethnomusicology seen from the angle of embodied music interaction

Our approach towards ethnomusicology has to be seen from the research paradigm of embodied music interaction and expressive timing. Music-making as an idiomatic product of cultural expression. An expressive form of art. From an

anthropological point of view ethnomusicology is the study of music-making in relation to its cultural context. The anthropological term "culture" includes the arts, but also the everyday habits, tastes, religion, moral values, and the use of languages for communication. Culture can be defined as a learned system of symbols, beliefs, concepts of time, feelings, language, values, norms, division of labor, taboos and dogmata and the rules of living. Culture is the sum of social interaction that has already taken place, it is a dynamic phenomenon, that from a collective mental program of learned behavior. Our research falls within the branch of ethnomusicology that studies the collectivistic learned behavior of human interaction with music-making and distinguishes her from other the historical musicology and the scientific systematic musicology with our applied research methods that are mainly based on conducting (cyberspace) ethnographic fieldwork in its cultural context. Where the scientific systematic musicology is empirical and data oriented.

We studied music-making from our own fieldwork materials and constructed filters to approach and sort out the data and meta data. Nowadays we notice that ethnomusicology is interdisciplinary and is interwoven and anchored within various disciplines e.g., acoustics and applied systematic musicology, advanced dance research studies, music and mediated technologies, sociology, gender studies, music pedagogy, composition, rehabilitation, communication sciences and cultural and visual anthropology etc. One of the major challenges audio-visual sound archives will have, in the nearby future, is to open up online sections of their collections in a protected environment. The implementation of digital protected keys, and standard templates will be needed so these collections could be available for further studies. Digitalization of the audio-visual collections and merging them into online collection and databases, online learn platforms and online databases that link various audio-visual archives together in online audio-visual sound archives embodied within the digital humanities, augmented learning and virtual education in African Studies, meaning the digital opening up and online access to these rich intangible cultural heritage for students in African Studies, teachers and researchers, to develop indigenous ideas towards music education, ethnomusicology and cultural studies in general. This is one of the major challenges we see. We are looking forward what the next two decades of ethnomusicology will contribute to the study of music-making in African societies in Africa and its diaspora.

5.6 Three models used during the audio-visual fieldwork

In this section we present three models that we used during the audio-visual research in Dagbon. The models are strongly connected within grounded theory seen from the angle of embodied music interaction. The positivistic model, the dynamic model and model of postcolonial dialog. This project started as an archiving and documentation project (1999 – 2010) and aimed at documenting a traditional music-dance culture of Dagbon [1]. However, this project resulted in a comparative study on how key elements coming from the traditional African idioms of music making transforms, reflects, merges and continue to exist in the Dagbon Hiplife Zone in Ghana, a hybrid, urban local Ghanaian Afro techno-pop music culture in the Northern Region of Ghana with Tamale as its cradle of inspiration, production, and digital reproduction [32], [33]. The music and dance culture were studied throughout the Northern Regions.

At the time of the Yendi clash in 2002, I was running a formal audio-visual recording archiving project in Dagbon. We were very close to the Yendi palace and the late *Ya Na* Yakubu Andani II, because the late king was also involved in advising and helping in organizing the local chiefs and the elders to encourage the various local music and dance performing groups, local musicians to participate in the audio-visual recording and archiving program. We recorded on tape a section of the rich intangible cultural heritage of Dagbon music and dance for posterity. The archiving project must be seen from angle of the traditional idioms of music making in Dagbon and was done for the Legon audio-visual archive and was with the financial support of the Royal Museum for Central Africa Tervuren Belgium. I was involved in organizing and recording all these cultural performances, including ritual music and dance performances of the *tindana* in Dagbon (the earth priests) and the various music and dance performances at the courts in and around Yendi and Dagbon in general. That was during the archiving project 1999-2002 which was under the supervision of Professor Kwabena Nketia, University of Ghana Legon, ICAMD, International Centre for African Music and Dance and Dr. Jos Gansemans of the Department of Cultural Anthropology/ethnomusicology of the Royal Museum for Central Africa Tervuren, Belgium.

On the 21 of April 2006 the eldest son Kampakuya Na Abdulai Yakubu Andani was enskinned Regent of Dagbon and gradually Dagbon came out of its cultural hibernation. Drumming and proverbial singing became legal and gradually cultural activities

within the traditional idioms of music -making in Dagbon restarted. In July – August 2008 we made a last round in Dagbon focused on the music and dance styles located in the traditional idioms of music making that we were not able to record and archive in the previous fieldworks. Medio July 2008 the Kampakuya *Na* arranged a couple of performances at the new *Na Gbewaa* Palace in Yendi.



Photo 13. A selection of photos taking during audio-visual recording sessions at the old *Na- Gbewaa* palace in Yendi 2001.



Photo 14. Middle: *Ya Na* Yakubu Andani II, dancing *Taka Sannu* -meaning walk majestic, - on the *gonje* music performed by Salisu Mahama, aka *Salisu Gonje*. The *Yamba Naa* (the chief *gonje*) of the Andani family. Yendi February 2001.

The main problem that we tried to tackle within the framework of this study is the “detaching and the disconnection of the contemporary idioms of music making in Dagbon with the existing ethnolinguistic classification models of languages and cultures in this part of Africa”. We have attempted to strive for a non-ethnic distribution and classification model of music-making in this area.



Photo 15. A selection of photos during a field recording session at the new *Na Gbewaa* palace in Yendi, July 2008. Above left: *Lunsu* drummers performing a poetic drum-chant at the palace in Yendi, 2008. Above middle: *Kampakuya Naa* sitting in State. Above right: *Lunsu* – drummers performing at the entrance of the new *Naa Gbewaa* palace in Yendi, 2008. Below left: Two *akarima* state drummers during a performance. Below right: *Gonje* ensemble at the court in Yendi.

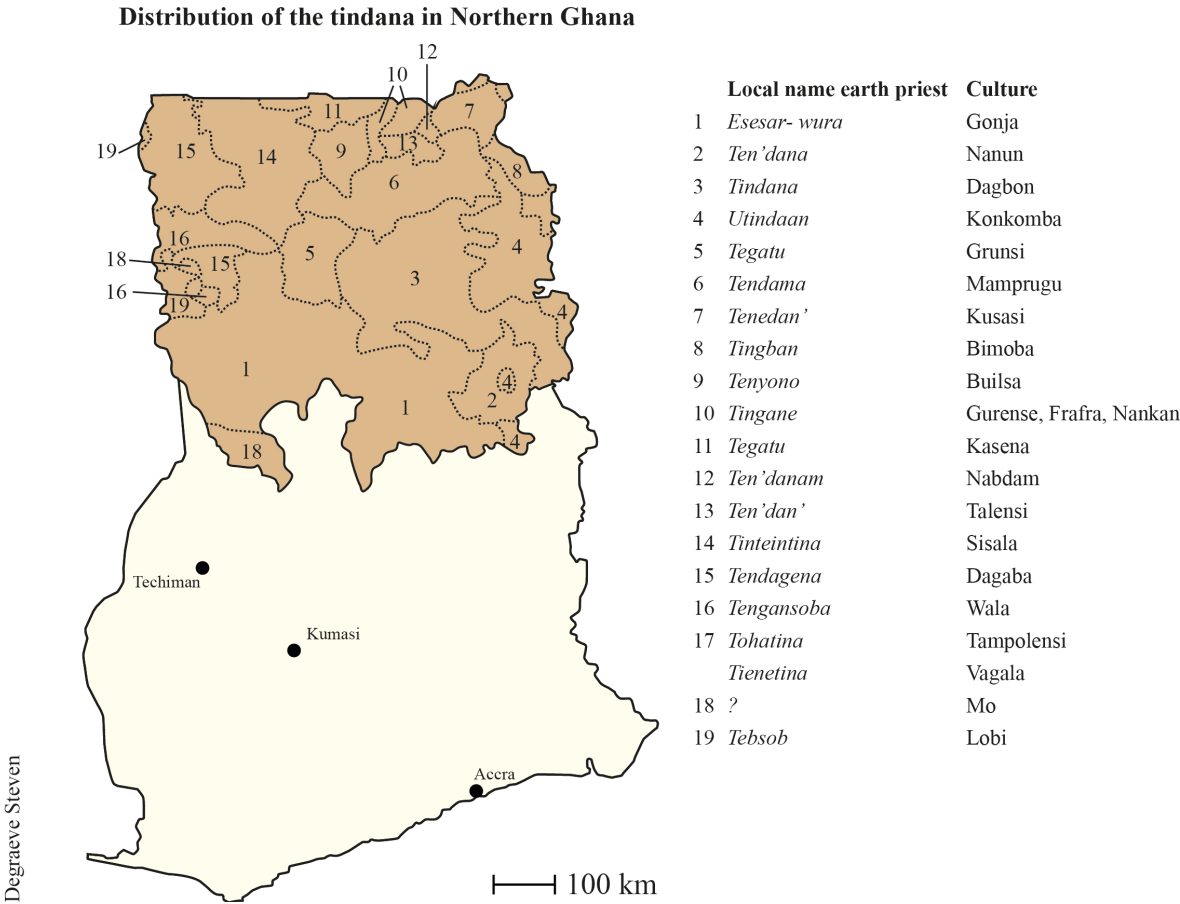
We approach music-making not only from its semantic connotation (singing, the meaning of lyrical use of proverbs in the song text,) but as organized sound. That is the main reason we refer to music-making in Dagbon and not to the Dagomba music. Dagbon is a well-complex traditional state in full transition to globalization in Northern Ghana inhabited by different ethnicities that are part of the cultural and economic richness and diversity of this area in Africa. This study is an attempt to disconnect the phenomenon of music-making from the phenomenon of tribalism and ethnicity in this part of Africa. We collected c.a. 2800 music-dance audio-visual field recordings from Northern Ghana to back up our research and this collection forms the backbone – the data and meta data-, to support our research hypotheses. Particularly good examples are the non-ethnic distribution of the *bamaaya* and *takai* dances and the youth dance *simpa* in the Northern Region of Ghana and the distribution of the *tindana* ritual music and dance which are scattered and spread throughout the Northern Region of Ghana.

The first round of this research was done during the period 1999-2004 and was focused on the traditional idioms of music making in Northern Ghana and Dagbon in particular [13]. It was a huge formal archiving project funded by the RMCA Tervuren Belgium and ICAMD, International Centre for African Music and Dance, Institute of African Studies, University of Ghana Legon. Ca. 2800 audio-visual field recordings were made during several fieldtrips to Dagbon. In a later stadium the field recordings -including the meta data- was documented and archived in the Ethnomusicological sound archive and digitalized into the DEKKMMA- platform of the RMCA – Tervuren [14] and at the IAS, audio-visual Archive at the University of Ghana Legon. The field research was done over the whole Dagbon area, the traditional state of the Dagomba in contemporary Ghana. The bulk of the recordings in Dagbon were done during the period 1999 and 2002 and afterwards during the period 2008. During the period of cultural hibernation in Dagbon 2003-2004 we conducted a comparative study on music traditions in the Northern Region of Ghana and left Dagbon because of its cultural hibernation. We returned annually to *Dagbon* between the period 2005-2007 to collect extra meta data for the audio-visual archive of the RMCA Tervuren. That was under the

DEKKMMA-Project.



Photo 16. Shows a selection of the *tindana* performances Tolon *Jaagbo* in the traditional idiom of music making in Dagbon.



Map 9. A tentative mapping of the distribution of the tindana dances in Northern Ghana: Source Phyfferoen Dominik fieldnotes and audio-visual data and mete data.

The second round for the research was mainly done in the cosmopolitan city of Tamale and was focused on the contemporary idioms of music making Dagbon and the Hiplife Zone in Tamale. In June - August 2008 and June - August 2010. The creation of the theoretical concept of cultural ambivalence in Tamale and the imaginary filter “Hiplife Zone” in Northern Ghana had to be done to distinguish the contemporary idioms of music-making in the Northern Regions of Ghana from the Southern Akan music-dance idioms of music-making.



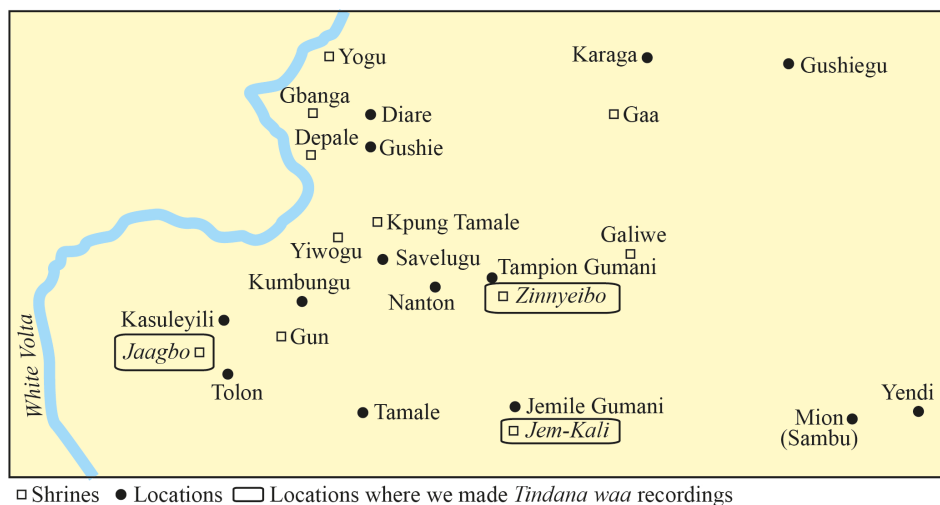
Photo 17. The above photos show musicians within the traditional idioms of music-making in Dagbon during the period 2008-2010. Photos were taken during the audio-visual fieldwork.

Top left: a *lunsi* drummer and his (tom-tom beaters) performing a drum poetry at the court in Kumbungu 08.08.2008.

Middle: *Sampahi Naa* Mr. Mahama Al Hadji testing his new *biegu* in Tampion 15.09.2005. *Sampahi Naa* is a title of the woodcarver and the title of the deputy chief tom-tom beater of Tampion, the *biegu* is a two-string plucked lute with calabash resonator.

Middle right: *Baga Naa* in Tampion *Gumani*, the chief soothsayer of Tampion playing and testing the new *kuntunji*. A *kuntunji* is a halve – spike box lute. A one string plucked lute with a fish canning box resonator, Tampion July 2010.

Above right: *Kikaa* Mahama playing on the *kikaa* horn in Tamale. The *kikaa* is a side blown horn with one finger whole and a calabash bell covered with lion skin, Tamale 23.10.2004. With these pictures we indicate some aspects of the musical life in the city of Tamale. They are already historical photographs of a changing society in full transition towards the digital idioms of music-making *anno* 2021.



Map 10. Location in Dagbon where we made annual field research during the period 2008-2010.

The simultaneous cultural ambivalence that was present in this city during the period 2008 - 2010 shows that both the traditional idioms of music-making interact in the city with the contemporary digital idioms of music-making [30]. These cultural transformations happen in an imaginary filter "The Dagbon Hiplife Zone" in Tamale. The photos clearly show some aspects of a digital transitions within a transforming music industry in the city of Tamale, which itself as a Metropolis was in a transition moment, this to the run-up to the Africa World Cup that partly took place in 2010 in Ghana and in Tamale. The phenomenon of simultaneous cultural ambivalence that was present in this city during the period 2008 - 2010 clearly shows that both the traditional idioms of music making, and the contemporary idioms were strongly represented and are well anchored within the vibrant musical life in this city. are within the multi-culture mind-set that characterizes this city. The interaction of both the traditional idioms of music-making with the contemporary digital idioms of music-making is done in the imaginary filter "The Dagbon Hiplife Zone" in Tamale.

Our theory assumes that the cultural phenomenon of cultural bivalence is a cultural key factor of the Dagbon Hiplife Zone and has functioned as a cultural catalyst. It has made a strong contribution to the further implementation of digital tools and the digital development and swing of the music industry in Tamale that we can now observe anno 2022. Both, the traditional and the contemporary idioms of music-making are present in the city and are interacting. Some results of the cultural clash between the two idioms within the music industry in Tamale in 2008 - 2010 is that in the year 2022 there is a flourishing music scene within the music industry.



Photo 18. Shows a musician and two music producers working in the urban contemporary music scene in Tamale. Left: Hiplife musician in his homebased music studio in Tamale in 2010. Middle: Radio producers from Radio Savannah in the broadcasting studio in 2010. Right: Radio producers from Radio Savannah in the processing room.

Contemporary Highlife music is strongly influenced both textual and instrumentally by popular Hiplife music and vice versa. Among the instrumental interactions we mean the introduction of new electronic manipulated timbres. The implementation of music software in music local productions, the digital sampling techniques, samplers, amplitude-frequency modulation techniques has taken the Dagbon Hiplife Zone beyond the borders of Dagbon. Among the cultural aspects that contributes to the dynamics of music making and the transfer of cultural idioms from the traditional idioms into the contemporary idioms of music making is the phenomenon of cultural glocality [72]. The lyrical use of Dagbani proverbs, samples of local music instruments and local costumes merged with the digital idioms of music making are key factors that contributes to the globalization discourse of this local African techno- pop. Local transformation coming from the traditional idioms of music making in Dagbon e.g., *lunga*, a closed double skinned hourglass-shaped pressure drums, local drums, *jinjelin*, a music bow, *alamboo*, a local thump piano, *kalamboo*, a transversal flute and the *yuwa*, a notched flute with two finger wholes, *gonje* music, a one string fiddle with calabash resonator, the *moglo*, a three string boot shaped plucked harp-lute, in combination with digital sampling techniques enriches the recording productions from the root to the end product.



Photo 19. Showing a selection aerophone. From left to right: A notched flute *yuwa*; double reed oboe *aligaita*; transversal flute *kalamboo* and *gungon* drums. Right: a group of *gbegu* horn players.



Photo 20. Left: Yakubu Alhassan demonstrating the *moglo* during a recording session in Bamvin 11.09.2004. Fusieni Tia, demonstrating the *jinjelin* during a recording session in Chanzi 12.09.2004. *Gonje* player during a performance in Kumbungu 10.08.2008. A musician player the *Alambo* in Tampion 15.09.2005.

Left: Alhassan Momori playing a *yuwa* notched flute during a recording session in Tamale 22.10.2004.

Middle left: Osumana Isahaka playing on the *aligaita* double reed oboe during a recording session in Karaga 08.04.2001.

Middle right: Jacob Moshi on *gungon* drums and his brother (playing the *kalamboo* transversal flute) performing *bamaaya* grooves for analysis Piang, 12.09.2004.

Right: a group of *gbegu* horn players and *akarima* drummers and *dala* drummers. The *gbegu* is a side blown curved bush cow horns. The *akarima* is a court drummer playing on the *timpani*, a pair of open goblet-shaped drums. The *dala* drums are played by two *kambon waa* drummers. *Dala* drums are mostly frequently played in pairs as a supporting drum. The *dala* drum is a pair of open single skinned cylindro- conical shaped drums. *Kambon waa* performance in Kumbungu 2008.

These unique combinations of transforming and blending endogenous musical and cultural elements in combinations with foreigner (western cultural) digital techniques and elements makes the Dagbon Hiplife Zone in Tamale is a vibrating cosmopolitan scene in the city and place of digital cultural productions and reproduction and distribution of digital arts e.g., contemporary music and dancehall music and a local booming local film industry. Elements coming from Afro- American rap and hip-hop cultural identities are also embedded to create a cosmopolitan image and a hybrid cultural identity of the local Hiplife artist in Tamale. Hiplife in Tamale is the local African variant of the world hip-hop culture. African Hip-hop cultures and its local variants are part of a great global digital cultural transformation of the music industries and fits into the globalization discourse endorsed by large multinational corporations and used as a tool, a controlling mechanism to control and manipulate the youth cultures and urban street cultures.

The last phase of this research started during the period 2015-2021 at the University of Ghent, Department of African Studies. We selected audio-visual field recordings and made comparative analysis using the embodied music interaction paradigm. One of the core concepts extracted the theory of the Dagbon Hiplife Zone in Tamale; the Intensity Factor; the Sahelian Factor Northern Ghana and Embodied Music Interaction in Dagbon Music making in out from our field data in dialogue with local informants and stakeholders, local musicians and key figures of the local music and entertainment industries in *Dagbon*. The

audio-visual field data is archived at the Royal Museum for Central Africa, Tervuren Belgium [40], and at J.H. Kwabena Nketia Archive, Institute of African Studies, University of Ghana, Legon [14]. Some of our articles and field notes are free online on <https://www.academia.edu> [15]. In September – October 2018 we conducted an additional fieldwork in the city of Tamale on the cultural phenomenon "Hiplife" on transformational processes coming from the traditional idioms of music-making into the contemporary idioms of music making in the Dagbon Hiplife Zone in Tamale [32].

5.6 The positivistic model during period 1999-2004

We started this research in 1999 in a positivistic model theoretical framework seen from collecting audio-visual field materials for the ethnomusicological sound archive for the RMCA Tervuren and ICAMD. This model was used during the fieldwork and is solid useful model to run an audio-visual project in the field. We achieved our aims of the project and to come home with sufficient qualitative audio-visual data and meta data for the archive. In a narrow new, the positivistic model is a rather dated and outmoded model. At that time, we were collecting data and meta data for RMCA museum. That was the main aim of the first two fieldworks in Dagbon and make a comparative study online via the DEKKMMA -Platform.

A positivistic model

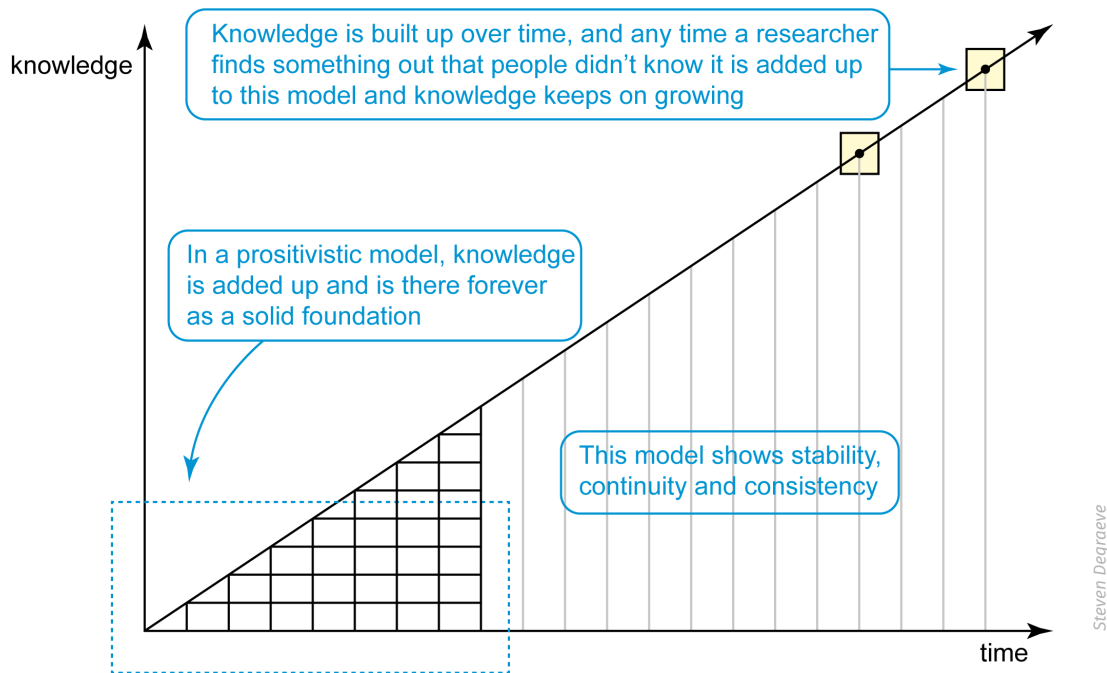


Fig. 5. A positivistic model for the transfer of valuable knowledge.

In a positivistic worldview and research model, one investigates phenomena in a rather static world, and it is assumed that this world is available for research in time and space. In a positivistic model, the research is tied to a segmentation in time and space. Researchers working in a positivist model will map and describe social cultural underlying phenomena and factors using symbols and where possible, formulate laws and theories coming from the analysis on the data. New phenomena are described as accurately as possible based on text and interviews. In a positivistic worldview, the transfer of valuable knowledge – on (intangible) cultural phenomenon- is a phased and gradual process in which the idea is created that knowledge continues to grow over time and space. Symbolically in a positivistic worldview, researchers are building an imaginary 'Tower of Knowledge' and the sky is the limit. In a positivistic worldview, knowledge is based on a solid foundation and is built up over time. Whenever a researcher finds something new that people didn't know, it is just added to this model and the knowledge continues to grow over time. That is the positivistic way of approaching knowledge and the transfer of valuable knowledge from one generation to the next generation. That is one way to go but there are other ways and methods using a constructivistic grounded theory model.

In 2004 we achieved a major aim of the project and came home with a huge collection of qualitative audio-visual data and meta data for both archives. In its narrow view, the positivistic research setup is a rather dated and outmoded model and echo's a mental colonial discourse. We are not happy about it, but it is what it is. It helped us and my colleagues in Ghana to preserve a huge collection of intangible cultural heritage of Dagbon in Ghana. Through the means of the digital humanities, we found ways to swing back this audio-visual collection to its roots via the integration and implementation of this collection into the DEKKMMA –Platform at the RMCA Tervuren and to provide free copies for the IAS Institute in Ghana [76].

The positivistic model is one way to go, but there are different ways to communicate about the transfer of relevant valuable knowledge. We are in favour of a dynamic research model embodied within the digital humanities. As far as my research in Ghana is concerned, the positivist research model is on the one hand a solid model when it comes to the collecting of the data and the meta data in the field. On the other hand, the positivistic model is an endless research method and an endless story to frame an audio-visual research in. From that point of view, the positivistic model is rather unproductive when it comes to the publication of the research results into journals. In 2015 we abandoned the positivistic research model to give room and space to a more dynamical research model.

5.7 Collection meta data and filtering out consensus thinking

Cultural co-resonance and the transfer of knowledge on music as a cultural expressive phenomenon

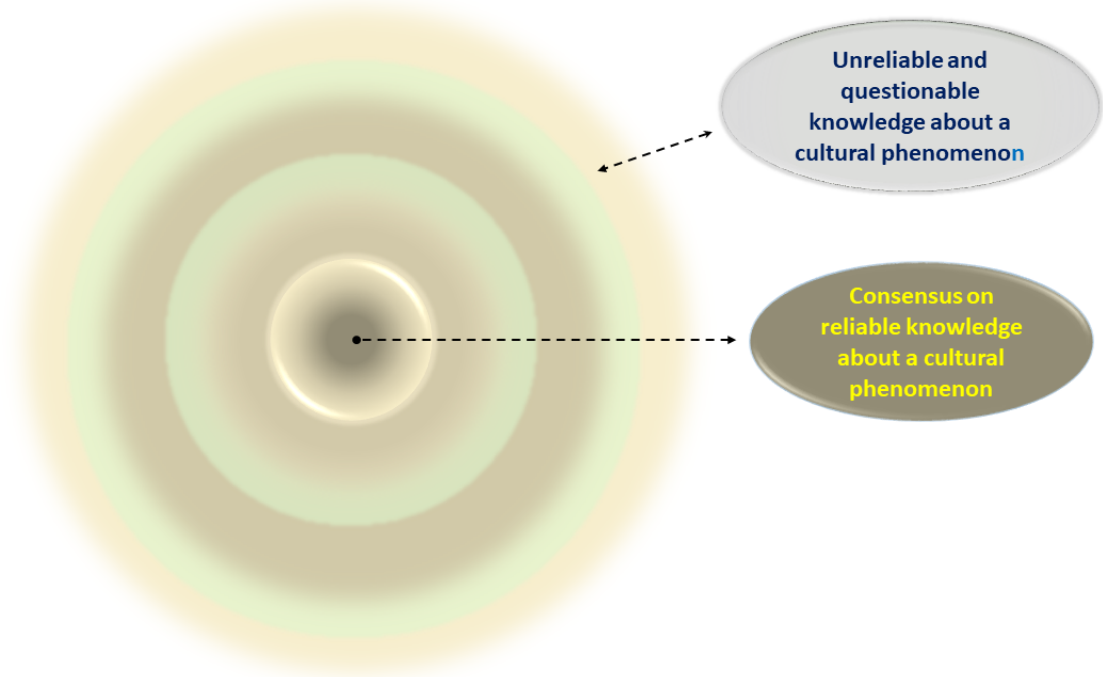


Fig. 6. Consensus thinking versus peripheral thinking



Photo 21. Left: Author in the field: Savelugu 2003. Right: Author editing and transforming fieldnotes into first drafts, Madina 2003.

When you conduct a fieldwork as a student in African Studies or in the performing arts or as a researcher, it is very important that during that fieldwork you are able to collect relevant and accurate qualitative data and meta data about your research theme or problem statement within the angle of the chosen research paradigm in which your research is framed. This fieldwork should enable you to map out some underlying connections of social and cultural phenomenon or problems without being endlessly busy, but also not walking around with horse goggles. Your fieldwork experience should enable you to make different intercultural associations and connections within a given music and dance culture that you desire to study so that you could publish the results about it in journals and books. On the one hand fieldwork is a very useful but intensive, costly, and time-consuming research activity and research method. On the other hand, conducting fieldwork gives the researcher the possibility to interact and consult directly with the experts in the field, not from dry-cut old books and outmode theories but interact directly with the people. This unique experience will enable the researcher to work with his/her original data and metadata and push the research to an original and higher level. This is the advantage from conducting fieldwork. Some disadvantages associated with conducting fieldwork include the highly involvement of cost in combination with the consumption of time. Therefore, the preparation of an audiovisual fieldwork is primordial for the succeeding of that audiovisual fieldwork in Africa.

In this research, the experts on the Dagbon music and dance tradition consist of two groups. On the one hand we have the musicians themselves and on the other hand a handful of scholars who have already published about this rich music and dance culture through books and journals. Regardless the literature that exists on music-making in the Dagbon communities, the real experts on Dagbon music-making are in the field, meaning: the elders and local musicians and court musicians, the dancers and the various dance performers, the various informants that we could consult and the different musicians who experience and play this music culture in Dagbon. It is our job as an ethnomusicologist to collect, analyze and describe a selection of this expertise and communicate about it in journals, e-journals, online websites, books etc. In this research we have attempted to report their (the experts in the field) consensus thinking about their music and dance tradition and not my thinking as an outsider and passant. We have used different filters to approach the data and metadata from different angles. In its African context, the meta data associated with the dances and music-making is often a narrative or a story, belonging to the oral tradition of these people. Sung lyrics also belong to this category of oral narratives. To get a better understanding of the cultural context of the songs we used translation of sung lyrics and were able to determine that there are often variations in these narratives. These different variations are primordial for the individuality and character of oral tradition and oral narratives. We can state that the factor variation is a key component within the dynamics of oral music traditions that are dynamic and transform over time and space.

However, it is not our intention as a researcher to reinvent the Dagbon music and dance tradition, but to document, analyze and describe a small section of it as well as possible based on the collected data and meta data. The data and meta data coming from different fieldworks form the basis of this research, in addition to the various books and historical documents that we were able to consult. They complement each other well; one cannot do without the other. In the different oral narratives that we were able to record, transcribe and archive located in the traditional idiom of music-making, small but also large variations occur in the lyrics of the selected of song repertoire. One of these reasons for the occurrence of variations in the sung lyrics is linked and depends on the place where the audiovisual recordings took place, the villages where the musicians originally came from. In this case it is a linguistic variant, and this phenomenon has to do with the two dominate dialects that are found in Dagbani. Western Dagbani spoken around the region of Tamale and Savelugu and Eastern Dagbani spoken more in region from Yendi to Karaga. On the other hand, some of the variations that occur in the lyrics of the song repertoire are linked to the intercultural phenomenon between the two-family clans.

A good example that illustrates this intercultural phenomenon of skipping sections of song repertoire during a recording session of a dance performance of historical song repertoire are the song *Nanigoo* and *Nagbiegu*. These forms of variations of skipping song repertoire are visible in the lyrics. The chronology of the song repertoire e.g., *gonje*, one string fiddle repertoire, *lunga* drum repertoire. Par example when a *gonje* player plays a section of the *gonje* historical repertoire some songs associated with chiefs of a family clan were skipped and vice versa. On itself this is not a problem when you are aware as a researcher of this intercultural phenomenon.

We had the idea to record on tape an audiovisual intangible music and dance culture. Wherever possible, we have included different variants of the existing music and dance narratives in Dagbon. However, when processing the meta data in publications, we chose to respect the consensus that was present in the recordings and what we could extract from the different narratives, in dialogue with the local musicians. When we decided about the cultural aspects on music-making in Dagbon e.g., the tom-tom beaters as a local name for the *lunsi* drummers, we contacted via WhatsApp local informants and culture experts to see if the term is still in use in Dagbon.

5.8 Dynamic model on the transfer of knowledge

Our preference goes to a dynamic research model within the constructivistic grounded theory. In a dynamic model, knowledge transfer about a problem or phenomenon is based on core communities of experts (think-tank's). Knowledge is temporary and are temporary conversations and conversations between expert groups through space and time. Knowledge is based and focused on solving a problem. A group of experts in a community is told what knowledge is about a particular problem or phenomenon. These experts change as time goes by. The boundaries of these think-tank groups are temporary and permeable. Innovative ideas and concepts come in and old concepts and models go out and come back later to approach them from a different angle. This model is an open dynamic model for creating reliable knowledge about a particular topic or problem in time and space related to a discipline or sub-discipline. We are in favor of a dynamic model in the study of music-making in African cultures. But that is our own view.

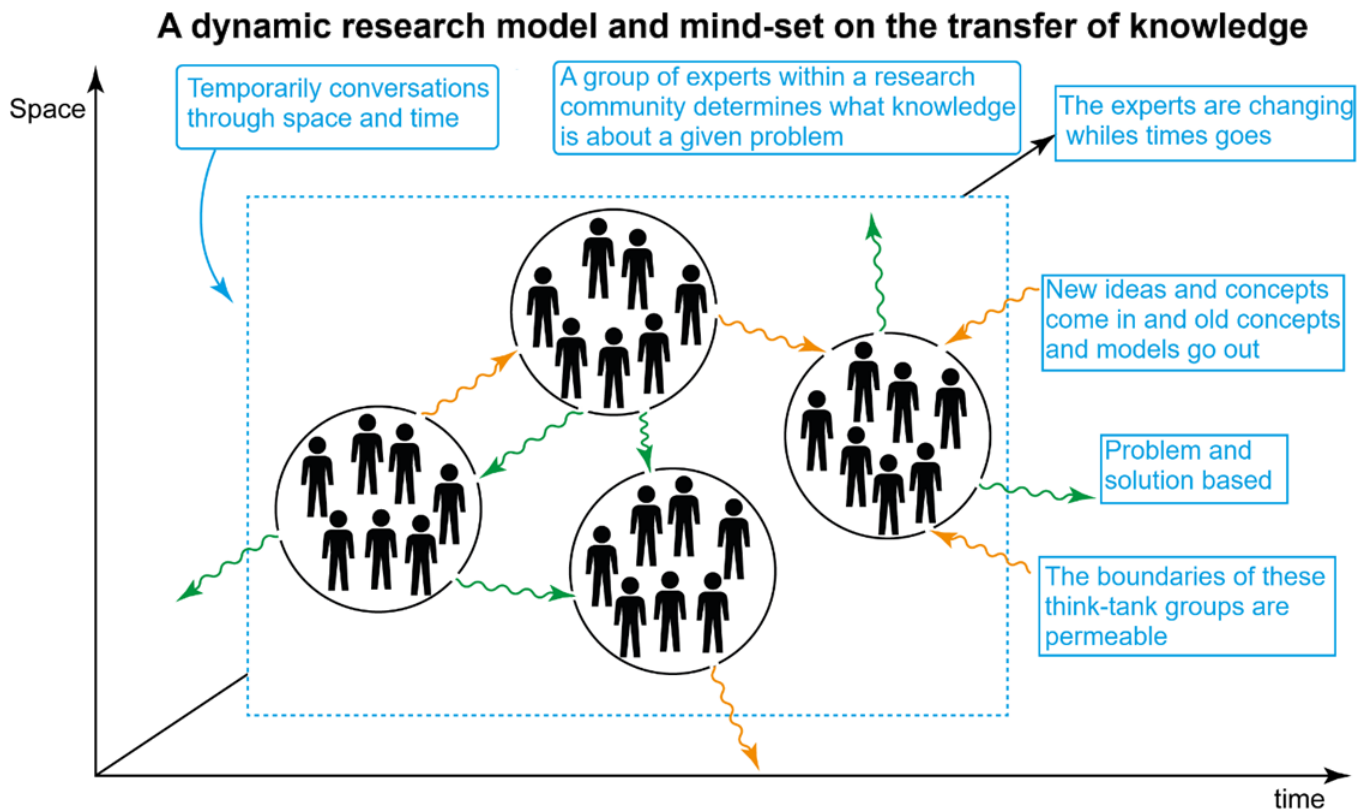


Fig. 7. A dynamic model for the transfer of valuable knowledge

5.8 Implementing a top-down research paradigm on a bottom-up research model.

Imaginary filters and the implementation of mixed methods

Today we are in a post-colonial era, and we need to question and revise our research models and methods. With the imaginary intangible filter "The Sahelian factor" we completely removed the factors language, ethnicity, and tribalism from music-making in Dagbon on the level of the structural components in music-making but not on the semantic level.

We approach cultural music-making in its cultural context from a dynamic angle and approach the cultural dynamics within music-making in Dagbon from the angle of embodied music interaction, in which a society is a highly dynamic multidimensional phenomenon that is also composed of various cultural layers that interact with each other on both an economic and cultural-social level. In this study we approach music-making as a cultural form of expression linked to a specific time and space in society. A society in time and space is a dynamic sequence of homeostasis states and transitions states that follow one another. To approach our data and meta data we created imaginary filters. These imaginary filters had to be created because the data and meta data were too large to work with. For this research in Dagbon we created the following imaginary filters out of the data in combination with the Constructivistic Grounded Theory. Each filter represents a Core Category in the model of the Grounded Theory. The Dagbon Hiplife Zone in Northern Ghana, The Sahelian Factor in music of Northern Ghana, Cultural co-resonance and the dynamic model of transformational processes in cultures.

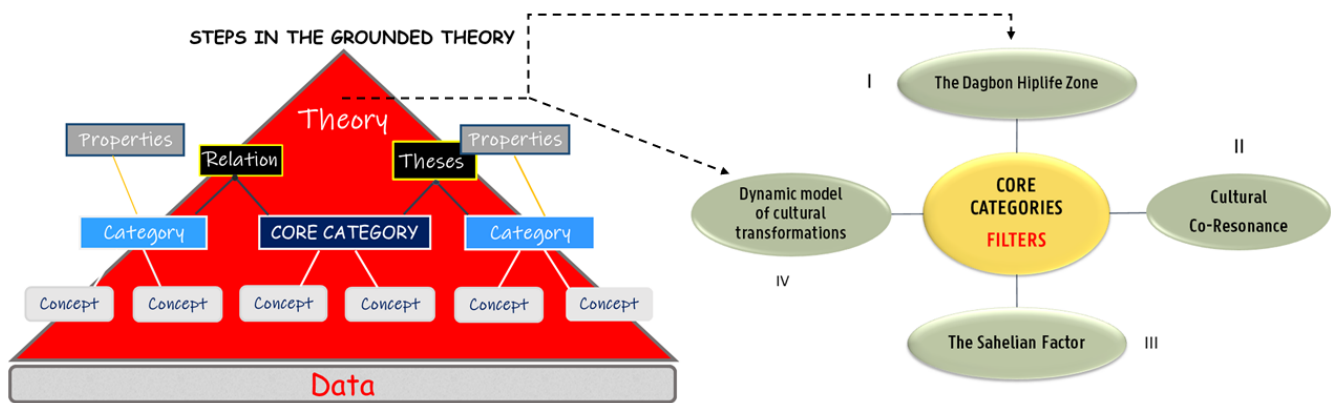


Fig. 8. Grounded theory model and the implementation of the core filters.

5.9 Filter I: The Dagbon Hiplife Zone in Northern Ghana

The Dagbon Hiplife Zone is an intangible liminal transitional time – space, an imaginary cultural in-betweenness where transformational processes are taking place. It is a mind-set of the young talented creative artists, working and exploring new ways, methods, and ideas of making and creating music by interacting with each other on the level of the local informal music industry in Tamale [33],[73]. The Dagbon Hiplife Zone lies in the intersection where new cultural transformations are taking place and goes hand in hand with the construction of new cultural identities our, '*neo-tribes*' and can be defined as the intangible in-betweenness of music-making. The third space or cultural in-betweenness is an intangible time - space zone, it is open to all cultural interpretation and cultural interaction between musical performers. The liminal space of cultural in-betweenness where all these transformations are taken place, is a tolerance zone of cultural and musical interaction. It is an imaginary space, based on a mix of cultural values, customs and habits of the music and dance performances in that culture including musical agreements, aesthetical values of the music and dance performances and the cultural expectations of the local people. The third space that we have described with the term "The Hiplife Zone" in Tamale is a way to connect the diverse cultural spheres. It is a way to describe productive processes of change between cultures.



Fig. 9. Filter I: The Dagbon Hiplife Zone in Northern Ghana. A representation of the "The Hiplife Zone" as a transitional space in of cultural ambivalence.

Hiplife Zone is an ambivalent dynamical time space where the cultural meaning and representation does not have a fundamental unity or stability. This Hiplife Zone is an unstable transitional zone. The space creates an imaginary mind-set for the

transformational place that can be seen as a lubricant between various cultures. Important for this research is not to identify the authenticity of the different key components that contributes to the fusion and cultural mix in the Hiplife Zone in Tamale, but which rich mix of music styles- because of transformational processes are created from the various cultural interactions.

The Dagbon Hiplife Zone is an imaginary intangible liminal transitional zone where transformations processes are taking place from bought idioms. The traditional idioms of music-making and the contemporary idioms of music-making. The traditional space is in this audio-visual research represented as a hybrid dynamic idiom of music-making and is located at the local courts, in the local villages and the urbanized towns. The urban space of music-making is in this research represented as a hybrid intangible liminal space where all these cultural transformational processes are taking place and is represented in the cosmopolitan city of Tamale and the urbanized towns. At the centre of these cultural transformational processes in the Dagbon stands the vibrating local Afro techno – pop music industry and the vibrating local Hiplife and Dancehall youth culture. The Dagbon youth in the municipalities around the city of Tamale and their way of consuming digital online music and dealing with music as a cultural product and digital expressive form of art.

The creation of the theoretical concept of a “Hiplife Zone” in Northern Ghana had to be done to distinguish the contemporary idioms of music making in the Northern Regions of Ghana from the Southern Akan music-dance idioms of music making. The Dagbon Hiplife Zone contains both the contemporary popular idioms of music making and the traditional idioms of music making who creatively blended and transformed into these new hybrid idioms of music making [6]. The term “Hiplife Zone” stands on its own and has little connection with the local Afro hip-hop variant called Hiplife music and dancehall music. The Dagbon Hiplife Zone is an imaginary filter, a liminal time and space, it emerged in Tamale from the clashes between the dynamic traditional idioms of music and dance culture and the contemporary idioms of music making in Dagbon. The theoretical concept of cultural ambivalence in the cosmopolitan city of Tamale was created as a filter to work in this hidden vibrating African city. It is an imaginary filter embodying an intangible cultural in-betweenness in which the traditional idioms of music-making interact, transform, and blend with elements coming from - Afro- American, Western, Bollywoodish other parts Africa-, into a local hip-hop variant, an Afro techno-pop idiom of music making. In short this is what we mean with the phenomenon “Hiplife Zone.” It is an intangible imaginary liminal transitional zone of cultural bivalence and cultural interaction, a transitional zone of cultural in-betweenness [2], [32].

The Dagbon Hiplife Zone in Cyberspace

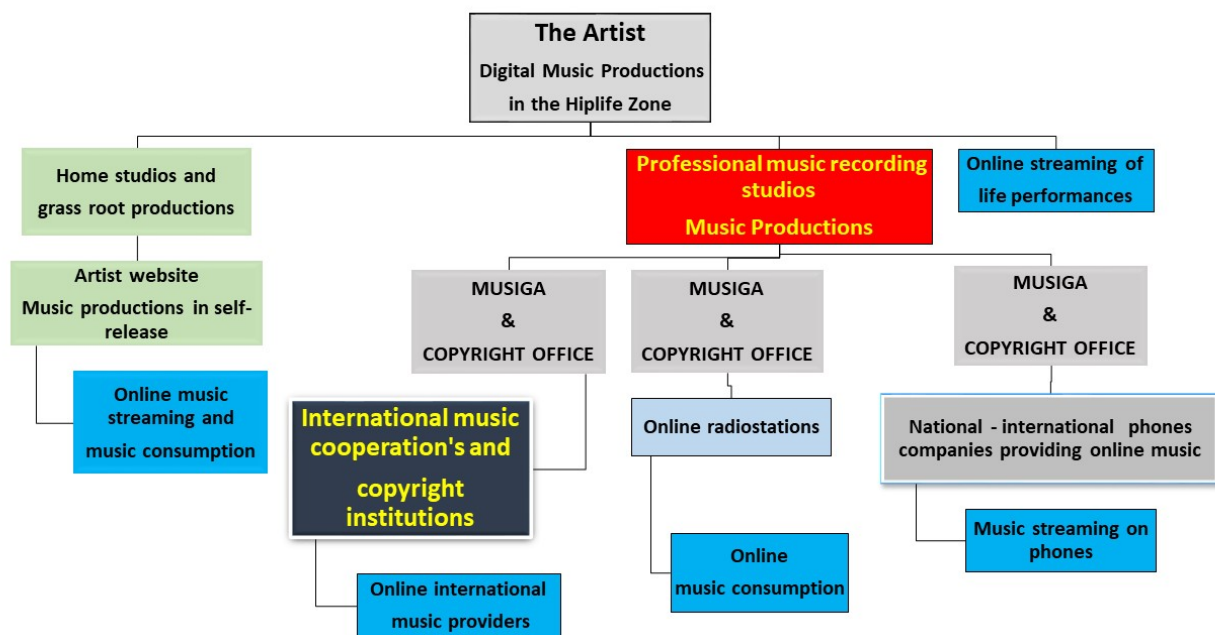


Fig. 10. Filter I. The above figure is a model and shows the different distribution channels of digital music-making and online music streaming in the Dagbon Hiplife Zone.

5.9 Filter II: Cultural Co-resonance

Cultural Co-Resonance of the Northern Ghanaian Artist

The concept of the “*Northern Ghanaian Artists*” as a postcolonial cultural cosmopolitan identity for the local artists in Tamale is a remarkably interesting phenomenon and a good example on how cultural identities are blended, created, and represented in a cosmopolitan city and in cyberspace [74]. The phenomenon of cultural resonance and “co- resonance” of the local artists working in the Dagbon Hiplife Zone in Tamale is a result of the globalisation discourse. Meaning that transformational processes in music coming from the traditional idioms of music-making interacts within the digital contemporary idioms of music-making in the globalization discourse and social media linked to the entertainment industries (e.g., mobile phone industries) in the Sudan Savannah Belt of West Africa.

The phenomenon of cultural co-resonance in the Sudanic Savannah Belt of Northern Ghana is linked to the cultural identities of the Northern Ghanaian Artists and reflects in the radius of impact these artists have on their online fan-based social media clubs. The weight and radius of an artist's cultural impact influences strongly the mental behaviour of the neotribes results in a collectivistic conformist behaviour of their neotribes and cyber tribes around their online star cult [10]. It is part of a mental conditioning of the youth and functions as a mental program of these brilliant young human minds. The result is a mental controlled herd behaviour of the young human mind. These young minds are symbolically like an “acre of diamonds” for the on money driven music and entertainment industries in Ghana and far beyond Ghanaian borders. The education of most of these young brilliant African minds are symbolically one of the unexplored human continents that are in the hands of the entertainment industries linked to the online mobile phone industries. The entertainment industries are for these adolescents the new score and norm of education which is questionable because of the propaganda and cultural conformism. Cultural collectivism and cultural conformism is part of a global phenomenon and is the direct product and results of the use of social media domestication of in the private indoors culture sphere where belonging to a peer group seems to be very important - before critical thinking- for the human condition and the mental behaviour and well-being of the people. On the other hand, we see a unique opportunity to merge a section of the music and entertainment industries with the established institutionalized digital humanities in school of learning and universities within the online educational programs for distance learning.



Fig. 11. Filter II. Is a symbolical representation of the phenomenon “cultural co- resonance” in the local popular music and entertainment industry in Tamale

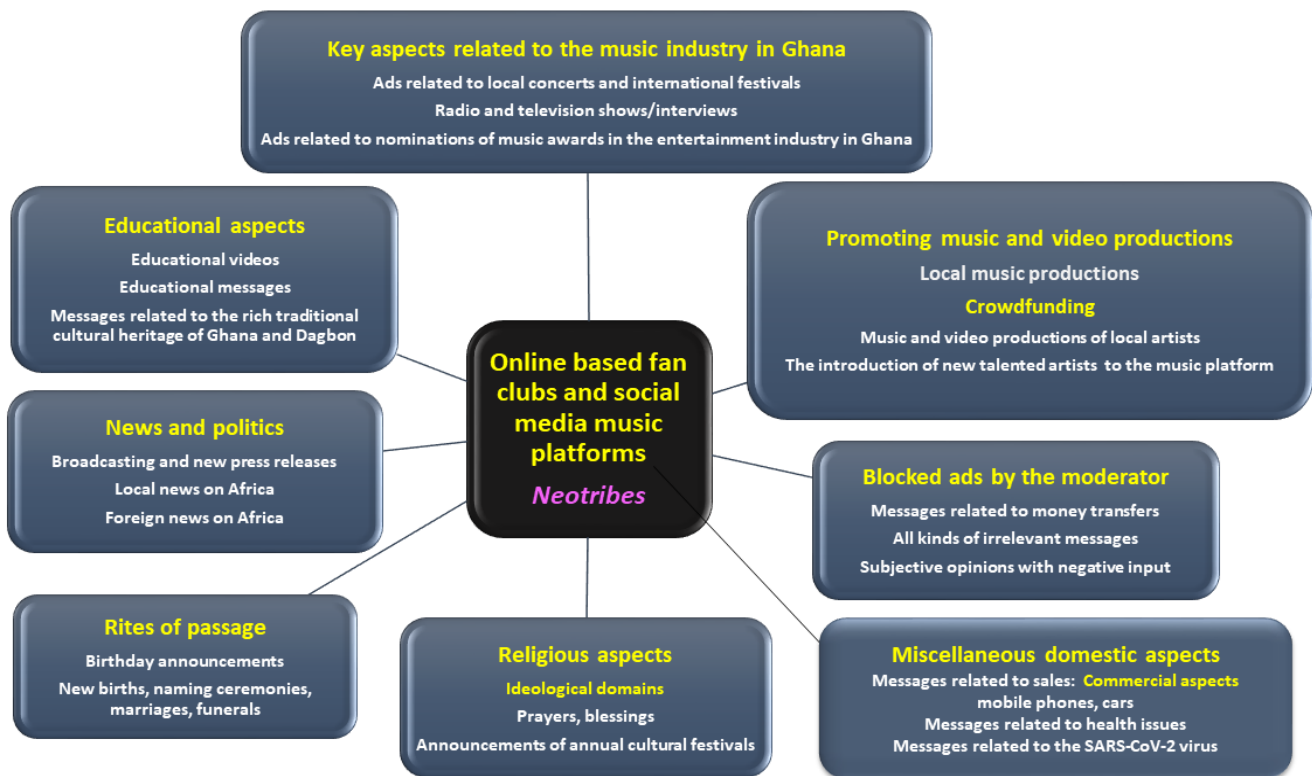


Fig. 12. Filter II. Is a symbolical representation of the phenomenon “cultural co- resonance” in the local popular music and entertainment industry in Tamale. The phenomenon “co-resonance” of the artists working in the Dagbon Hiplife Zone in Tamale central position on the distribution of herd behaviour and conformist human behaviour among the youth.

Online music platforms, social media music platforms are digital communication tools artists, managers and stakeholders in the music industry apply to connect with the collectivistic consciousness of their cyber tribes, but also to the masses, meaning to the school-going youth, young adults, and adult music consumers in general. The common ground and the mind-set of the cyber-tribe functions as a mental program for that specific subculture. The radius of impact an artist has - as a specific cultural influencer - on their neo-tribes, cyber-tribes and especially the young adolescents is what we define in this study as the phenomenon of cultural co-resonance. One of the responses of the “Masses” on the phenomenon of cultural co-resonance of the local stars’ cult is a controlled collectivistic herd behaviour linked to the formation of hybrid music identities and identities in music by these young adolescents.

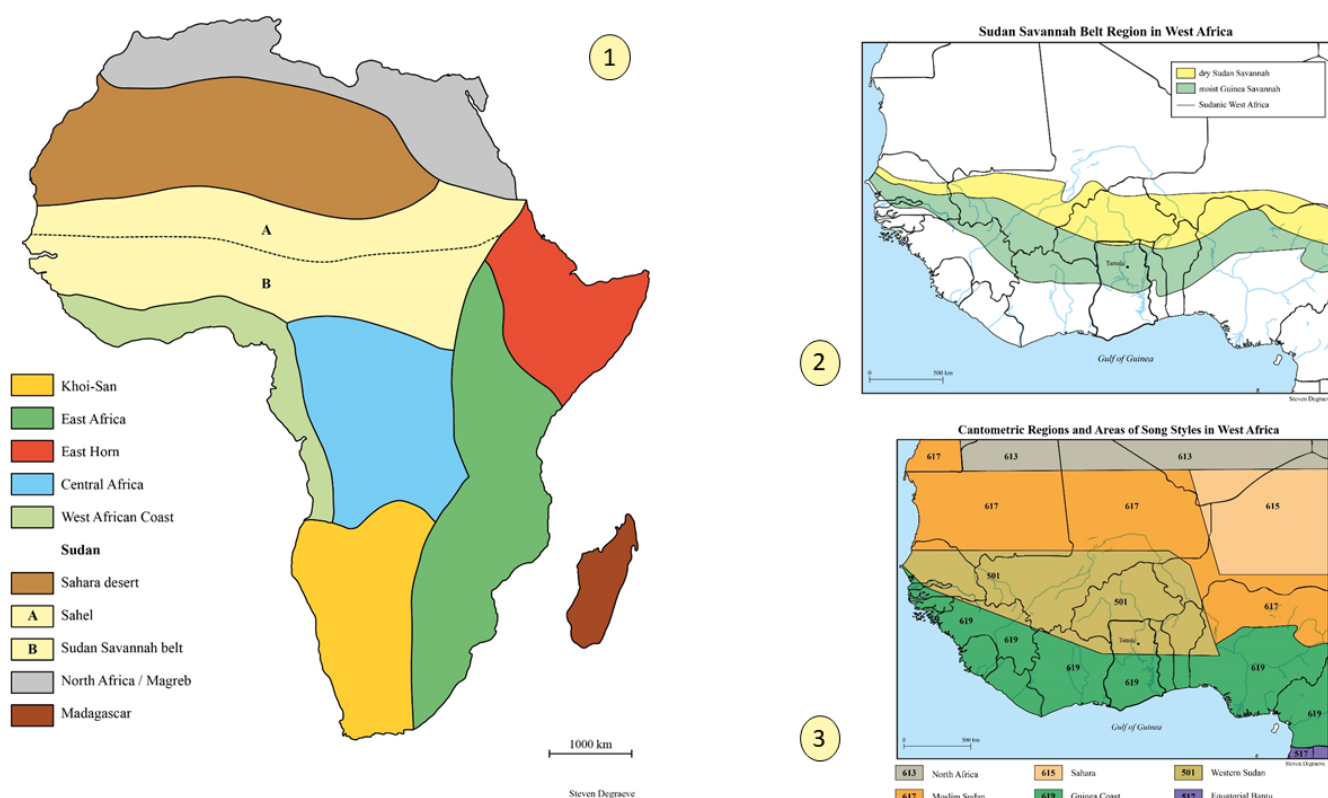
Cyber tribalism and cyberspace behaviour of the youth in Dagbon is a cultural phenomenon that is indispensable from the globalization discourse of the upcoming young generation in Tamale. It is part of their cultural identity and mainly centralized around internet cafés and the mobile phone social networks in cyberspace. Cyber tribalism are digital social platforms around a star, are cyber-club cultures that influences the music identities of the fans thought the identities in the music and dance video clips of the artists. Cyber tribalism forms part of the Dancehall music scene and Hiplife music in and around Tamale.

The cultural phenomenon of neo tribes and cyber tribes are dynamic crystallized sub-cultures with a common goal, tone of communication, a clear expectation of the group and a common ground around social and cultural ethics. The data shows that cyber-tribes contributes enormously to the career sustainability of the artist, e.g. the crowdfunding for digital production and reproduction of songs and video clips, the digital distribution and online marketing strategies, online broadcasting of the intellectual property of the artist, the image and aura of the artist in the cloud, the cultural and musical identities of the artist that resonates towards the fans and the fan-based social network in the cloud [74]. The cultural and aesthetical aura an artist radiates - as a specific cultural influencer - on their cyber-tribes, the masses, and especially the young adolescents is what we call with the phenomenon of cultural co-resonance. The effects of cultural co-resonance of the masses and the young adolescent to cultural co-resonance is” controlled collectivistic social herd behaviour,” meaning that man and young adolescents in general

are social being who by nature needs clear direction - often accompanied by blindly following leadership - with the aim of belonging to a peer-group. Belonging to a peer-group is obviously especially important for young adolescents in the Sudanic Savannah belt of Northern Ghana and to realize this, they are often able to do and undertake things and actions that are close to the limits of their own ability. On the one hand neo-tribes and cyber-tribes form part of the dynamics of music-making in Northern Ghana and functions as a cultural transmitter to educate the youth in the reappraisal of Ghana's rich traditional cultural heritage by using digital distribution channels such as the mobile phone linked to social media platforms. On the other hand cyber-tribes contributes enormously to the career sustainability of the artist, e.g. the crowdfunding for digital production and reproduction of songs and video clips, the digital distribution and online marketing strategies, online broadcasting of the intellectual property of the artist, the image and aura of the artist in the cloud, the cultural and musical identities of the artist that resonates towards the fans and the fan-based social network in cyber-space.

5.10 Filter III: The Sahelian Factor in the music and dance of Northern Ghana

The Sahelian Factor in the music and dance of Northern Ghana is the third filter that we introduce as a theoretical model. The Sahelian Factor is used as a filter that disconnects the structural key components in the digital contemporary idioms of music-making in the Sudanic Savannah Belt of Northern Ghana from the cultural components of language and ethnicity. We argue for that disconnection because our data shows that the prevailing ethno-linguistic anthropological classification of languages in the Northern parts of Ghana is a linguistic model and cannot be fully applied to the contemporary digital idioms of music-making in that area. Classifying contemporary musical idioms according to the ethno-linguistic model of languages and ethnicities acts as a historical remnant from the colonial period. The model shows that the historical ethno-linguistic tribal division of music-making in Africa cannot be longer fully applied to the current the new digital online contemporary idioms. The production, reproduction, and distribution of music in the Sudanic Savannah Belt in Ghana has become mobile, digital.



Map 11 and 12. Shows the Sudan Savannah Belt Region in West Africa. Source: Own fieldwork materials.

Music transforms and blends from the traditional idioms into a hybrid local Afro-techno pop culture of neo-traditional and contemporary idioms. The Sudanic Savannah Belt is an immense geographical area that accommodates a wide variety of musical traditions. The Northern Region of Ghana is part of that rich cultural dynamical belt and shows a remarkable

distribution and a wide variety of cultural forms of musical expressions, including the traditional idioms, neo-traditional and the digital contemporary idioms. These forms of cultural expressions are very dynamical and influence both the socio - economic and geopolitical way of life. The various forms of musical expressions, take place within a cultural time-space zone which is not totally bound by the geopolitical territories.

The Sahelian factor in the music of Northern Ghana is a key component that contributes to the dynamics of music-making in the Sudanic Savannah Belt showing a clear distinction between cultural key components and structural key components in music-making. The meaning of “The Sahelian Factor in Northern Ghana” is two folded. First, we use this term to make a distinction between the Southern urban popular music styles of the Akan and the Ewe community in Ghana and the Northern popular music. Secondly, we use the term Sahelian factor to link the Northern parts of Ghana beyond Ghanaian boundaries to other Sahelian and Savannah Belt music traditions music cultures from Mali, Gambia, Senegal, Burkina Faso and Niger and the urban music cultures in this part of Africa [75].

The Sudanic Savannah Belt is an immense geographical area that accommodates a huge diversity of music traditions and music cultures. The Northern Region of Ghana is part of this dynamic belt and therefore has a wide variety of cultural forms of expression, including traditional and contemporary idioms of music-making. These forms of expression express themselves among other things in the diverse cultural dynamics that influence both socio - economic and geopolitical life. Ethnicity and tribalism linked to the phenomenon of chieftaincy are key factors in the promotion, preservation, and maintenance of local cultural traditions by the local chiefs. Music-making in the traditional idioms is promoted and sponsored by regional and local chiefs. In addition, the spread of Islam linked to trade and commerce has been key factors in the spread of traditional music and musical instruments in the Guinea Sudan Savannah.



Fig. 13. Filter III. A symbolical representation of the Sahelian Factor in the contemporary music of Northern Ghana

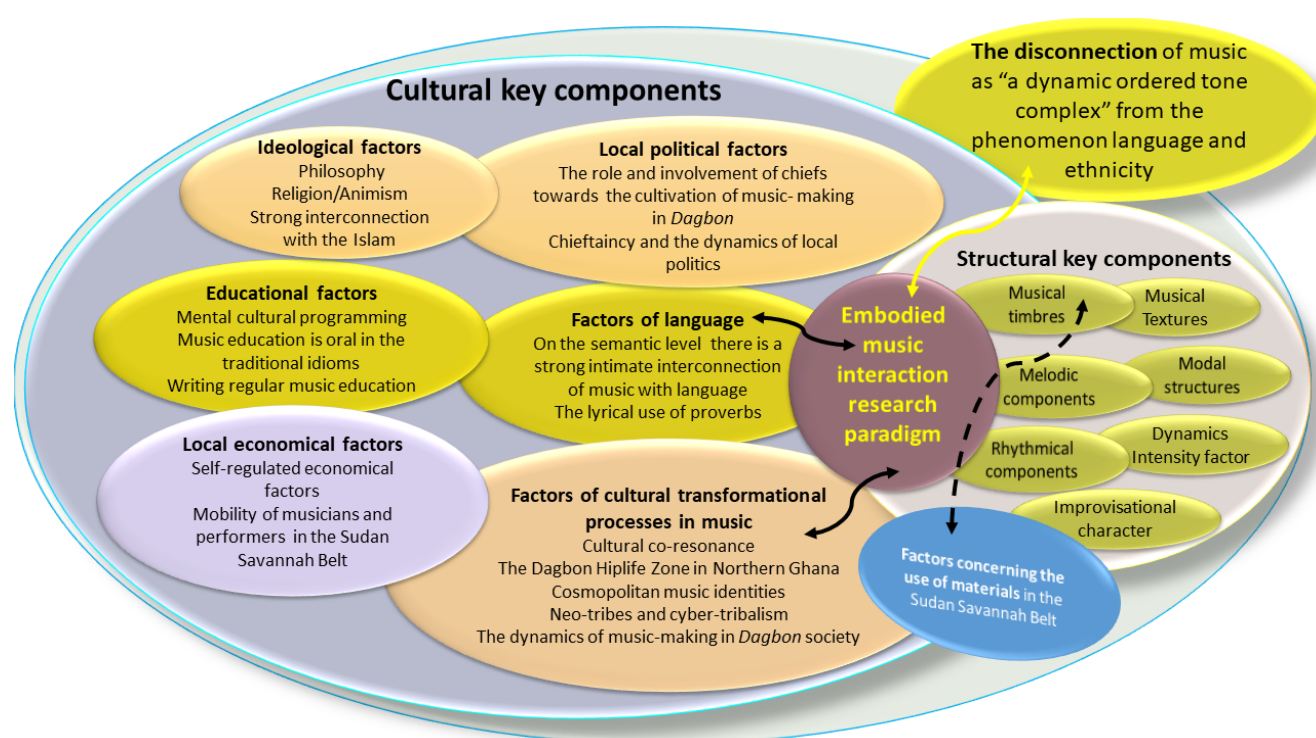


Fig. 14. Filter III: A symbolical representation of the Sahelian Factor in the contemporary music of Northern Ghana

On the one hand, the model shows that on the semantic level there is an intimate close relationship between music and the local languages e.g., the lyrical use of proverbs and narratives in the drum rhythms, the use of tone language in the *Akarima* drum messages when playing in the speech mode of drumming. On the other hand, the model shows that on the level of the structural key components, which are the mathematically measurable components in music, the building blocks from which music is built of, that a disconnection of language and ethnicity occurs. On the semantic level, the language-related components, are the different relationships between tone language and music. It is a particularly key factor in the traditional and the contemporary idioms of music-making in the Sudanic Savannah Belt of Northern Ghana. On the hand in the structural key components, our analysis shows that music and dance cultures in Northern Ghana interact with each other and that these contemporary digital idioms of music-making have more similarities than differences. By the hand of cultural analysis, we show the distribution of the *Bamaaya*, *Takai*, *Tora*, *Simpa* and *Tindana* dances.

Our audio analysis shows that the distribution of a nasal timbre, the concept of the movable one, the intensity factor, modal structures in the harmony and the tempo stability factor in the dance mode of drumming are structural key components that contribute to the dynamics of music-making in this area. Cultural components that contribute to the Sahelian factor are the lyrical use of proverbs, the intimate relationship between language and drum language, the phenomenon of chieftaincy in the promotion and sponsoring of the local traditions by the local chiefs, the spread of the Islam, the organization of oral education, the organization of informal markets, the mobility of these musical cultures in combination with factors of globalization.

The Sahelian factor in the music of Northern Ghana is linked to the phenomenon of cultural co-resonance and the local star cults, the discourse of globalization of music as a mobile digital form of art, the online streaming, and the distribution of music through social media and the entertainment industries, a booming local Bollywoodish inspired film industry. These unique combinations of transforming and blending endogenous musical and cultural elements in combinations with foreigner (western cultural) digital techniques and elements makes Northern Ghana and the Dagbon Hiplife Zone in Tamale a vibrating entertainment scene, an intangible liminal place of cultural production, reproduction and distribution of digital arts.

The division of music-making in the contemporary digital idioms according to the established accepted ethno-linguistic anthropological classification model of classifying music according to languages and ethnicities seems outmoded. It is a historical remnant and echo from a colonial past. Tribalism and ethnicities are cultural components and has little to see with the contemporary idioms of music-making. The ethno-linguistic anthropological classification model of classifying these contemporary idioms of music-making according to languages and ethnicities functions for the new upcoming generation of musicians in that part of Africa as a mental colonial force. Meaning that it is one of the major jammers that blocks the local Afro-techno pop musicians from breaking through internationally.

5.11 Filter IV: A dynamical model for the study of cultural transformational processes in music-making in Dagbon

Another phenomenon concerning behaviour change in Dagbon is the new mind-set of the young people towards the reappraisal and re-valuation of their own intangible cultural heritage, not only within the elite groups of the Dagbon aristocracy, the scholars, and intellects but also among various population groups. This reappraisal of their own traditional music and dance idioms is visible in the statistical analysis. A remarkable transformation of popular music cultures lies within the domain of the culture industries, and the digitalization of the entertainment industries concerning its distribution digital reproduction and online consumption. The huge transformation of analogue music recording studios in Tamale into the present digital music recording studios and home and bedroom recording studios. The gradually reduction and use of audiocassettes around the turn of the century. The introduction of the compact disc, the digital versatile/the digital video disc and the video compact disc in the Northern Region. The decay of these digital audio-visual formats and the introduction and huge transformation towards the present online mobile phone industries in Ghana in the present concerning the distribution and consumption of music as a digital form of art. This is one of the huge digital cultural transformations we could observe in Dagbon. The introduction and the use of the mobile phone industries linked to the online social media and the entertainment industries.

A dynamic model of cultural transformational processes in time and space

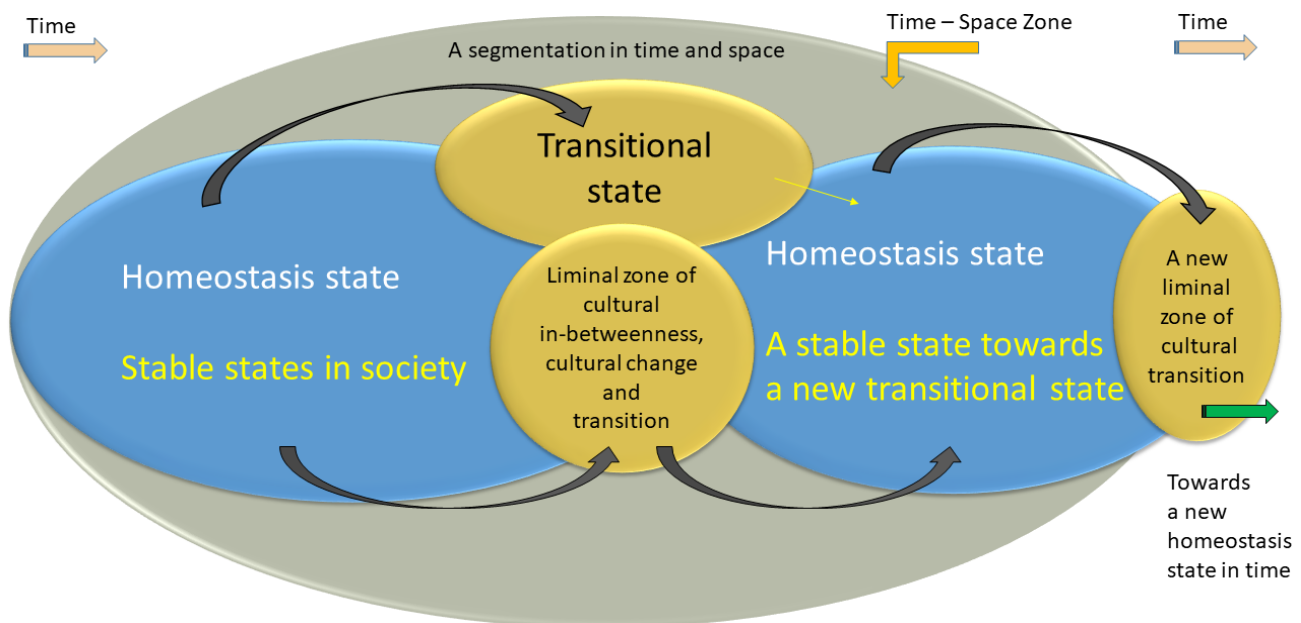


Fig. 15. Is a symbolical representation of cultural transformational processes in time and space.

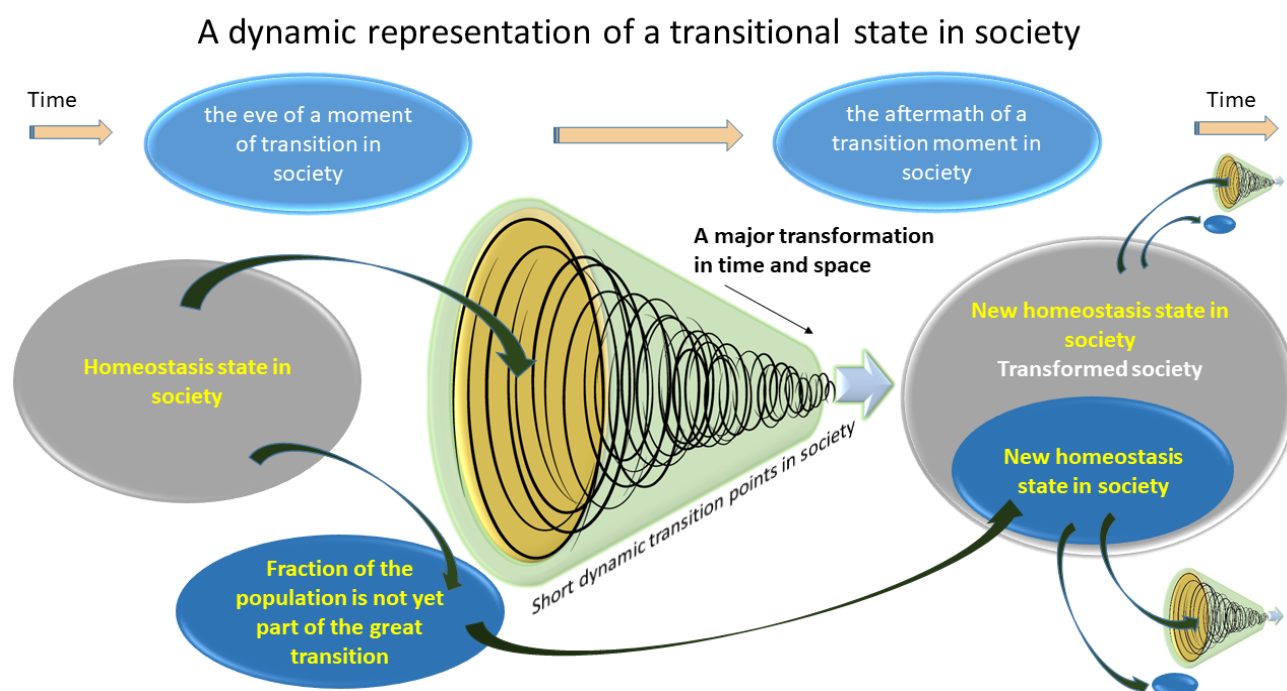


Fig. 16. Is a symbolical representation of transitional states in society. Homeostasis states are the long stable states in society. Transitional states are short in time and are dynamical.

When we arrived in Dagbon in the summer of 1999, - with the intension of setting up an audio-visual research project on the traditional music and dance of the Dagomba, we first conducted a preliminary survey research among different musical cultures. The focus was on the dynamics of the lived traditional music and dance making in the Northern Region, The Upper East, and the Upper West Region of Ghana. This preliminary research was conducted in the local communities and local villages and in the rural areas of the Northern Region of Ghana. At that time, we started the audio-visual archiving project Dagbon was in the aftermath of a crisis, a liminal period of time, in a mode of transition between two conflicts, an intercultural conflict among themselves^{viii} [77], and a post – war conflict, namely the aftermath of the interethnic war with the Konkomba people^{ix}, a neighbouring minority pastoral culture and ethnic group of Northern Ghana. The Konkomba^x [78], who are in a subaltern position^{xi} [79], towards the access to (their) lands^{xii} [80], and access to the main road, waged war against the Dagbon because of their dominant political, economic, and social position in the area^{xiii} [81].

When we left Dagbon, that was in late August 2010, Dagbon was in the aftermath of the Yendi Skin Affaire of 2002, a transitional period of post- intercultural clan dispute and conflict, between the two royal gates namely the Andani - and the Abudu Royal clans. During the research period 2002 – 2006 Dagbon was in a state of crisis and intercultural clan dispute^{xiv} [82] we named as the cultural hibernation of Dagbon.

Beside of all these past conflicts in Dagbon, the focus of the audio-visual research was on rich and unique music and dance culture of Dagbon. The music and dances that we could lively observe, record on tape, and analyse. The traditional idioms of music-making is almost not present in the local towns, the urbanised towns and the city of Tamale, but it is abundantly present at the several local courts of the local chiefs and sub chiefs and in the different villages among the people of the Savannah Belt of the Northern Region of Ghana. During the time of the audio-visual archiving project, it was one of the best oral preserved intangible cultural heritages of Northern Ghana.

It was also a time of cultural hibernation within the traditional idioms of music-making in Dagbon. It was an incredibly special time concerning the Yendi Skin Affaires [83], and the roadmap towards sustainable peace among the Dagbon aristocracy and its outmoded constitution [84]. It was a time of the ongoing conflicts between the Dagbon elite and its aristocracy. People were questioning in open the place, the position and the powers of the Paramountcy of Dagbon in Modern Ghana and the place of

the traditional chiefs within the age of the great digital transformational processes of global digitalization and international trades with foreign countries, investments, and multinational corporations. We got the privilege to observe at first-hand this great cultural transformation at the turn of the century within a framework towards sustainable peace in Dagbon. With the enskinment of the new king, Ya Na Abukari II in January 2019, it is widely considered that this must be seen as the end of the chieftaincy crisis. The drum appellation of new Ya Na Abukari II is “*Nun sheiri dang so nug nmari dan*,” meaning “the unifier” (of both family clans) in Dagbon.

We conducted two surveys’ in Yendi, Tolon, Savelugu and Tamale. On the other hand, we see a tremendous change in the distribution and the consumption of popular music as a digital phenomenon in Dagbon within the population of the school-age youth and teenagers towards the consumption of music as a popular digital form of arts. The school-age youth are connected by means of their mobile phones and online music platforms to the popular digital music industries in the Northern Ghana and there is a gradually reappraisal towards the intangible traditional culture and music-making.

5.12 Questioning the applied research methods and techniques

Due to the fact that the society that we have been studying for 20 years is changing both socially and culturally, it is of great importance that we ourselves dare to question our research methods, this is the methods and techniques of research, and to question these, if necessary, dare to adapt to the current context and situation in the North of Ghana and Dagbon in particular. In certain cases, the traditional methods and techniques are sufficient in the study of music cultures in Africa. By traditional methods and techniques, we mean performing fieldwork, making audio-visual recordings, collecting ethnographic material such as photos and musical instruments to study, conducting in-depth interviews and writing interviews, conducting surveys, translating of sung lyrics etc.

But in many other cases, the traditional methods, and techniques of conducting field research are insufficient and they even an undertone that makes them on the one hand rooted in a mental colonial past of the colonial masters in the area and on the other hand - without questioning them - they were blindly adopted from other disciplines such as ethno-linguistics and have been implemented within the ethnomusicology as self-evident standard models.

Ethnomusicologists working in this area in sub-Saharan Africa today must be aware of these socio-cultural transformational processes and must have the courage to question themselves and their applied methods and, where necessary, create and test new inter-disciplinary methods and techniques. A good example of such an inter-disciplinary collaboration is the development of the Embodied Music Interaction Research paradigm between the systematic musicology and ethnomusicology. This must be done with cooperation and in dialogue with African colleagues. The construction of new research methods should, wherever possible, be done in dialogue with African colleagues. Methods and techniques that have a strong relevance to the phenomenon to be investigated should then be evaluated in the field with the participation of the African colleagues.

5.13 A small remark concerning the prefix “ethno” in Ethnomusicology

There are many issues concerning the prefix “ethno” in ethnomusicology and I would have preferred a different name. I am not happy about it. But it is what it is. For the kind of research, we are doing, I am in favor of the term “African musicology” within the interdisciplinary approach of ethnomusicology [85], [86]. The use of the term ethnomusicology is seen from a broad perspective. I argue and explain my position towards the prefix “ethno” in ethnomusicology based on the Akan proverb “*sankofa*” (*go back and get*). The Akan proverb “*sankofa*”. One of the meanings may be “*look back, learn from the past and take its wisdom into the future*,” teaches us that we must go back to our roots in order to move forward. Indeed, the prefix “ethno” in ethnomusicology embodies a mental colonial paradigm [87]. Its echo’s a remnant from a colonial past, a colonial Eurocentric world view towards the study of music-making. Today there are a few alternative names within the framework of studying music-making in society. “Comparative musicology” [88],[89], “empirical musicology” [90], “cultural musicology and the cultural study of music” [91],[92] “music anthropology” and the “anthropology of music” is derived from the work of Alan Meriam [93]. All is ethnomusicology, the study of music-making in societies within its cultural and social context. On the other hand, the term “cultural musicology” is not a bad idea. It opens a post-colonial discourse within ethnomusicology and

cultural studies in dialogue with the endogenous people. I recognize and cherish a great deal of appreciation for this kind of semantic nuance in the terminology “cultural musicology” which is the cultural analysis of music and the musical analysis of culture. This kind of semantic distinction forms part of a European way of dealing with its colonial past.

In the summer of 2003, we had several conversations with professor Kwabena Nketia about ‘ethnomusicology’, Prof. was not happy about the prefix “ethno” in ethnomusicology [94]. He explained to me that there were different interpretations possible towards the prefix “ethno.” According to him one of the interpretations towards the prefix “ethno” was not derived from the term ethnicity but was extracted from the applied method of ethnography. He added also that this was done during his stay as a faculty member and music professor at the Department of Ethnomusicology at UCLA collaborating with Professor Mantle Hood. The change in thinking (paradigm shift) was done because he was one of the few African scholars studying and researching their own music traditions. Because of his intellectual input ethnomusicology - seen from an African perspective - does not mean the study of music from other cultures. He was studying his own African music culture from his hometown. But ethnomusicology is the interdisciplinary study of music in its cultural context using ethnography as its major method. He explained to me an African version and told me that here in Africa you will learn that we have the advantage to synthesize our own version out of the European and the American versions into a for us more suitable African version. In short, I can only conclude, seen from the angle of my research that the factor “ethnicity” is not linked to the prefix “ethno” of ethnomusicology but has nothing or little to see with the interdisciplinary approach of ethnomusicology within African Studies but indeed it resonates a remnant from a colonial past. In this research I have placed this echo and remnant in its historical perspective within a post-colonial discourse.

6 Embodied music interaction and expressive timing

An introduction to the research paradigm

The theoretical concept of embodied music interaction and expressive timing that we applied on the data and meta data from our audio-visual fieldwork in Dagbon is a research paradigm that we borrowed from the research group IPEM, Institute for Psychoacoustics and Electronic Music at the University of Ghent, Belgium. IPEM is a leading international research institute where a team of top musicologists conduct research in the domains of experimental and systematic musicology within the research paradigm of embodied music interaction and expressive timing [95], [30]. They have an Art and Science Interaction Lab (ASIL) [96], at their disposal, where pioneering work is done in the domains of the digital humanities, such as the multimedia and performance arts, augmented and virtual reality, physical rehabilitation, well-being, and sports. For more information on embodied music interaction paradigm, please see the research group of IPEM at the University of Ghent.

Several important concepts that characterize aspects of timing systems and expressive timing in African music, such as simultaneously multidimensionality [97], African hemiola style [98], timeline patterns [99], compound cycles, multipart rhythms, and the concept of the ‘movable one’ [56] have been introduced by different authors. We have come a long way in rationalizing and understanding African Rhythms. Erick von Hornbostel, set the step with his article “African Negro Music,” in the study of understanding and rationalizing African rhythms and mentioned the role of timing accents in African music [100].

The article of Hornbostel is quoted here for its historical value and context. Kofi Agawu in his book *The African Imagination in Music* [64], devotes a whole chapter on the scholarly work done on African rhythms. It is extremely hard to add something to the work of Kofi Agawu. There are a few rhythmic phenomena that we came across in the audio-signal, which we consider a small contribution to the understanding of rhythmic structures in the traditional idioms of music-making in Dagbon. Our contribution is related to the music-dance of Dagbon and how expressive timing as a rational component in African music is related to bodily movement that we further call with the embodied music interaction paradigm. Embodied music interaction in the African idioms of music-making can be understood through the study of structural and cultural components and the analysis of bodily movements and expressive timing in the performances. The intensity factor is a rhythmical phenomenon that we could detect in the traditional idioms of ritual music making in Dagbon. It is a key component that contributes to the dynamics of music making and expressive timing in that culture.

Our results shows that the *lunsi* drum patterns in the dance mode of drumming produce homeostasis states and transitional states inside the architectural structure of the dance-music. Homeostasis states are the stable states inside the music-dance groove, while the transitional states are the liminal states inside the music. Transitional states are very short in time and last only a few milliseconds to some seconds. In the case of the ritual dance *Tindana waa Tolon Jaagbo*, the transitional states are characterized by the phenomenon of “the movable one” [67]. In the transitional states, the *gungon*- player moves the downbeat backwards in time by adding one or two beats to the dance groove. This “movable one” corresponds with one or two grid units. In short, the complex polyrhythmic patterns that emerges by means of simultaneously superposition of simple rhythmic patterns- (e.g., phasing) are shifted in time and space and contributes to the dynamics of the music with stability, the homogeneity, and the intensity of a state inside the ritual dance. This makes the dance groove dynamic, movable and danceable. The stable states form the rhythmic accompaniment of the ritual dance music on which is further built by means of improvisation, adaptation, double time, division, and variation techniques. The result of the analysis shows that complex polyrhythmic patterns emerge by means of the simultaneously superposition of simple rhythmic layers that contributes to the stability and the homogeneity of a state inside the ritual dance music and makes that the produced music danceable.

The theoretical concept of embodied music interaction on the music and dance in Dagbon we studied assumes that the musical stimulus and the auditory perception of music are ambiguous, and that this music is cyclic and has a strong improvisational character. The theory assumes that the musical stimulus contains both “ternary-duple” and “binary – triple” meter components which are diachronic, meaning that both metric structures can be simultaneously available for embodied music perception [2]. In this study we distinguish and implement three modes of drumming. The speech mode of drumming, the signal mode of drumming and the dance mode of drumming [101]. Some other common features of music-making in Dagbon are “The hemiola style” [102]; “The Intensity Factor” [103], [67]; “The Sahelian Factor” [75]; “The Movable One” [102]; “Homeostasis states, transitional states and transient state transitions” in the drum accompaniment and the ability to embody rhythmic complexity in dance movements; “Tempo Stability Factor” in the dance mode of drumming. Indeed, bodily movement and embodied music interaction in music-making in Dagbon is a key component to hearing the music [104]. The traditional music-dance of Dagbon also allows variations, transforms, and changes over time. The research paradigm of embodied music interaction is implemented as a cornerstone throughout this research, we detected various characteristic rhythmic cycles in this audio-visual signal within the traditional idioms of music-making in Dagbon and within the dance mode of drumming that contributes to the dynamics of music-making in Dagbon. The two key components that emerged from the pre-analyses are the sequence and rhythmic concatenation of homeostasis rhythmic states and transition rhythmic states. We define these characteristic rhythmic cycles with the terms “homeostasis states,” “transitional states” and “state transitions”.

6.1 Rhythmic states and cycles in the traditional idioms of music-making in Dagbon

The dance-music in Dagbon has a cyclic character. A cycle is one round of a constantly repeating rhythmic structure. Rhythm patterns are cyclic when they are repeated. Given the fact that cycles define a stable temporal organization among musicians and dancers they define a stable interaction state. We distinguish compound cycles (strophic forms) and short cycle.

Figure seventeen is a compilation of four different figures. At the top left, there is a plot of an audio signal of one rhythmic cycle from a rhythmic homeostasis pattern from the ritual dance *Jaagbo* of Tolon. Such rhythmic patterns are repeated and form the basis for variations and improvisation. Each of these homeostasis states also often has a local proverb or has a name derived from the movements of the dancers or the function of the ritual dance. The above pattern is derived from the name of the ritual and is called *Tindana waa Tolon Jaagbo* (the dance of the earthiest of Tolon). *Jaagbo* is a zoomorphic representation of a lion according to our local informants in Dagbon [105]. According to other sources we consulted, *Jaagbo* would be the zoomorphic representation of a crocodile^{xv} [106], [107]. The *lunsi* drummers spin and build on such rhythmic homeostasis states with rhythmic variations and improvisation within the traditional idioms of ritual music-making in Dagbon.

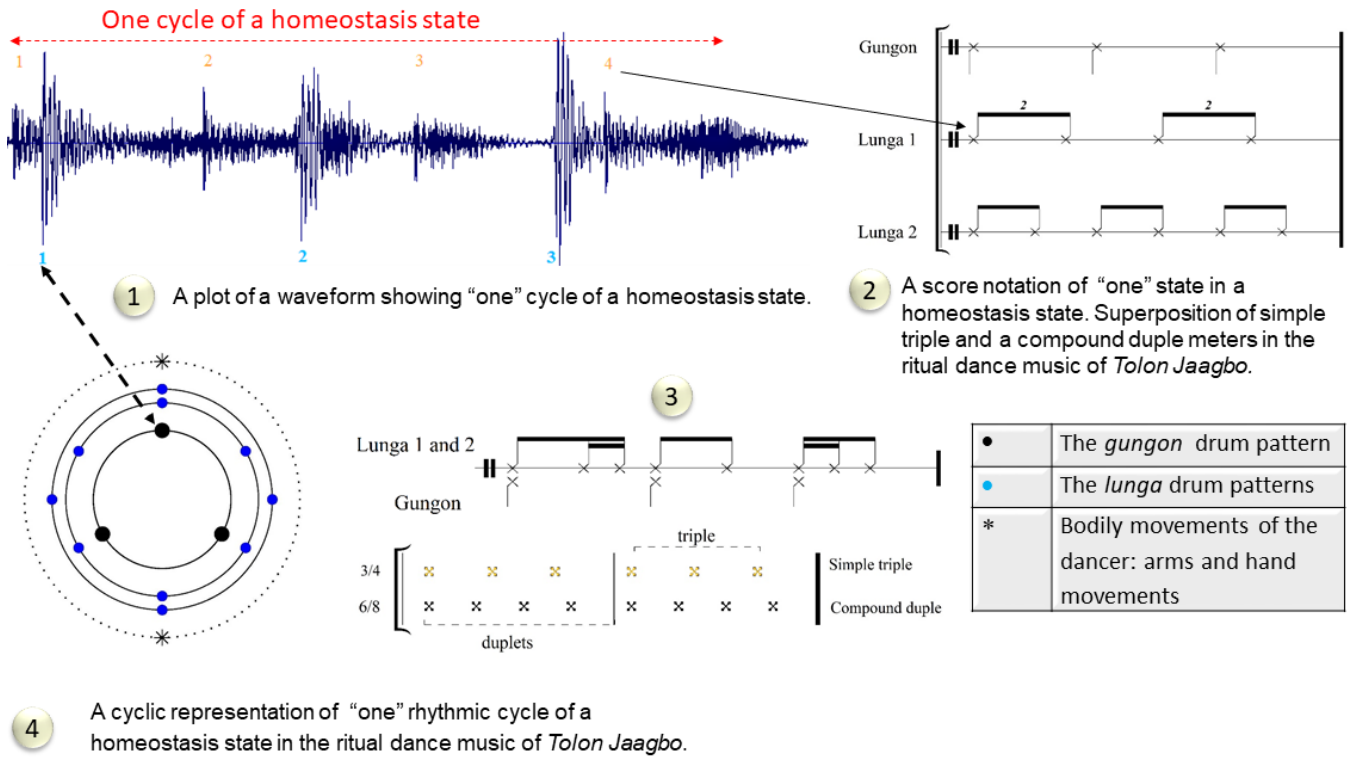


Fig. 17. The figure above is a representation of one rhythmic homeostasis presented in four different ways. At number 1 we see the representation of “one” cycle as a waveform. At number 2 we see the score notation of the same homeostasis state. At number 3 above a score notation and below a TUBS – notation. At number 4 we see a cyclic representation of the same homeostasis state.

6.2 Homeostasis states in the dance mode of drumming

A homeostasis is an emergent effect of interaction. It occurs when the different parts nicely fit together in a fluent state of interaction. The homeostasis states are of long duration and are the danceable drum patterns, the danceable grooves within music-making. When the drummers play in the dance mode of drumming, together during the performance they can generate a drum groove that features an extremely small tempo deviation in a long homeostasis state that is characteristic for this music and dance and one of the expressive key components in of the Sahelian Factor in the music of Northern Ghana. The homeostasis state are the stable states that shows a strong tempo stability in the music.

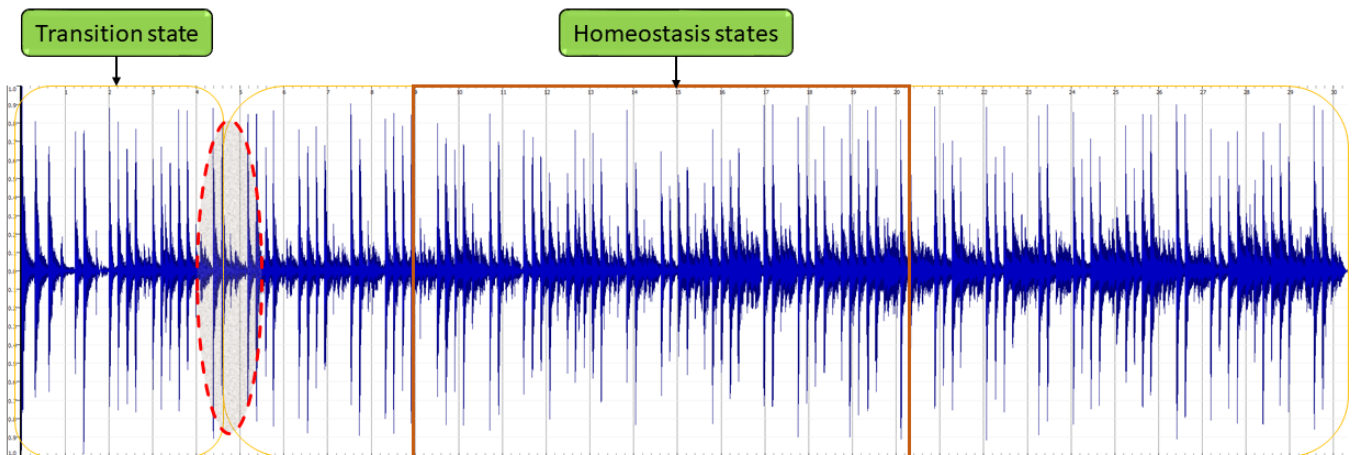


Fig. 18. A segmentation of 30 sec of a waveform of the ritual dance *Bamaaya nagboli*, showing a transitional state and homeostasis states. The transient state transition is indicated as a liminal zone of state in-betweenness [108].

In figure eighteen, the waveform is a 30 sec. segmentation from a multi-sectional fertility rain dance *bamaaya*, from a field recording in 1999 in the village Tali. The short transition state is the transition between the penultimate part *dakoli ku tooi ko* (meaning the bachelor cannot farm) and the last part *nagboli* (meaning bad cow) forms the climax of the dance. The *lunsi* drummers play the *bamaaya nagboli* drum pattern which consists of a horizontal hemiola. We noticed that the transition is short, and the transient transitions are only a second long. After a short period of a few seconds, we detected in the audio signal a very exceptional tempo stability that we defined as the tempo stability factor. *Bamaaya* dance (meaning river valley) is an anticlockwise circular multi-sectional rain dance performed by a group of men dressed special dance costumes.

In the Tali-recording MR. 100.4.7-6, the music ensemble that accompanied the *bamaaya* dance consists of a drum ensemble of one *lunga* drums (a closed double skin hourglass -shaped pressure drums) and two *gungon* drums (a closed cylindrical – shaped drums with a timbre) and two *kalamboo* flutes (closed transversal flute with four finger holes) playing in *hocketus* style [108].

The drummers are playing in the dance mode of drumming. When the *lunsi* drummers (the tom-tom beaters) are playing in the dance mode of drumming they are focused on producing a fixed dance groove which allows very little tempo fluctuations. The sound produced by the *chagla* (a pair of metal ankle rattles) from the dancers is a direct result of the bodily movement and the boldly synchronisation from the dancers with the drum and dance accompaniment. The musicians are dynamic and mobile within the middle of the dance circle. The dance can be performed during annual festivals, at the court, funerals and for entertainment.



Photo 22. A selection of four photos from different *bamaaya* dancers in Dagbon.

Left is a photo of a *Bamaaya* dancer and a *kalamboo* flute player during the recording session of a *Bamaaya nagboli* dance in the village of Tali 1999.

Middle: A *Bamaaya* dancer dressed in full ornament with a *kafani* (fan made of *Raphia sudanica*) in his hand in Tali 2004.

Middle: A *Bamaaya* dancer with a black hat of a baboon skin. Photo right: A *Bamaaya* ensemble during the recording session of the Kumbungu 11.08.2008 performance.

6.3 Some parts of a *bamaaya* dance costume:

1	<i>Mokuru</i> : a waist belt, a skirt worn around the waist by <i>bamaaya</i> – dancers
2	<i>Tipara</i> : variant: <i>tibikpara</i> earrings
2	<i>Kafani</i> : Fan made of <i>Raphia sudanica</i>
4	<i>Gmansulugu/ Gmansuligagban</i> : a black hat made of the skin of a black monkey (<i>nmaansuliga</i>) which is a baboon in Dagbon.
5	<i>Chagla</i> : a pair of metal ankle rattles
6	<i>Boduwa</i> : On some occasions in the Tali and in Kumbungu recordings
7	<i>Bamaaya</i> dancers puts a towel around this neck to clean any sweat during the dance

Table 1. Different regalia of a *bamaaya* costume.

There are a few variants in the costumes of the *bamaaya*-dancers. In the olden days the *mokuru* waist belt and the bracelets were made off leaves.



Photo 23. *Mokuru*: a waist belt, a skirt worn around the waist by *bamaaya* – dancers. In the olden days the *mokuru* waist belt and the bracelets were made off leaves. These are reconstruction of a traditional *mokuru*.



Photo 24. *Chagla*: a pair of metal ankle rattles used as metal idiophones to produce an external rhythmical pattern interlocking with the accompaniment of the *lunsi* ensemble.



Photo 25. *Kafani*: Fan made of *Raphia sudanica*. Middle is a Hausa variant made in Tamale Zongo. *Kafani* are used during the dance to fan the dancers. These *kafani* are simultaneously used to clarify and magnify some of the bodily arm movements that the dancers make.



Photo 26. *Gmansulugu/ Gmansuligagban*: a (black) hat made of the skin of a black monkey (*nmaansuliga*).

6.4 A bamaaya -drum ensemble : musical instruments



Photo 27. Left: *Bamaaya* drum ensemble in Ying, 2001. Middle: *Bamaaya* drum ensemble in Tali, 2001. Right: *Bamaaya* drum ensemble in Kumbungu, 2008.

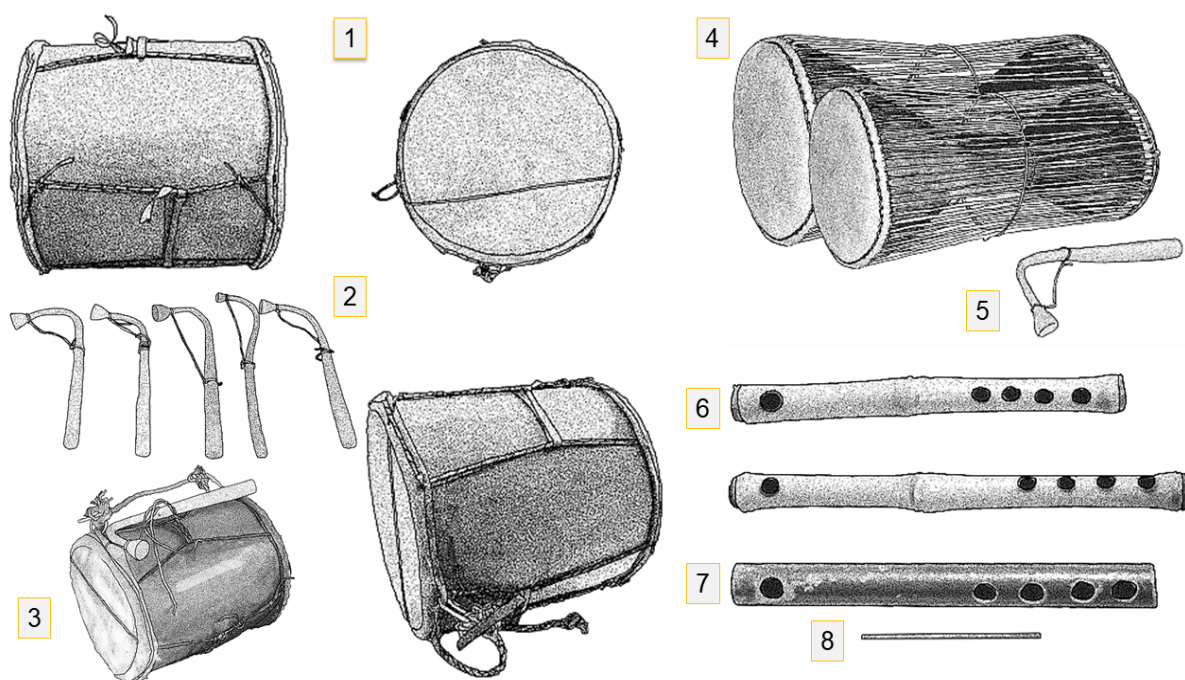


Fig. 19. Instruments of a *bamaaya* drum ensemble in the traditional idioms of music-making in Dagbon.

1	<i>Gungon</i> drum longitudinal and transversal view.
1	<i>Gungondoli</i> , large drumsticks
2	<i>Gungon bla</i> , small <i>gungon</i>
3	<i>Lunga</i> and <i>lung'bla</i>
4	<i>Lundoli</i>
5	<i>Kalamboo</i> , transversal flute
6	<i>Kalamboo</i> in plastic
7	Dried stem of the <i>Elaeis guineensis</i> (palm oil tree) as an internal timbre to create a roughness factor in the produced flute sound

Table 2. Showing the musical instrument of a *bamaaya* ensemble.

MUSIC AND MATERIALITY: THE SAHELIAN FACTOR IN INDIGENOUS ORGANOLOGY						
1	Gungon	Closed individual double – headed cylindrical bass drums with timbre				
	vHS	211.212.12	Membranophone laced with hoop and strap			
	Materials	Wood	Ceiba pentandra	Local	Gunga	The kapok tree
			Adansonia digitate	name	Tua	The baobab tree
		Skin	Goat skin			
		Fibre	Raphia sudanica			
		Plastic	Plastic strap			
2	Gungondoli	A large drumstick: A curved stick used to beat the gungon drum				
	Materials	Wood	Tamatindus indica	Local	Puhiga	Tamarind tree
			Gardenia equall	name	Dazuli	
		Ormocarpum sennosides	Kulungblung			
		Fibre	Raphia sudanica			
3	Gungon bla	Closed individual double – headed cylindrical bass drums with timbre				
	Materials	Wood	Ceiba pentandra			
			Adansonia digitate			
		Skin	Goat skin			
		Fibre	Raphia sudanica			
		Plastic	Plastic strap			
4	Lunga	Closed double-headed hourglass – shaped pressure drums				
	vHS	211.242.11	Membraphone drumhead is tensioned by means of a hoop and a laced head			
	Materials	Wood	Ormocarpum sennosides	Local	Kulungblung	
			Psiedocedrela kotschyi	name	Sigrili	
		Skin	Goat skin			
		Fibre	Raphia sudanica			
5	Lundoli	Drumstick: A curved stick used to beat the tom-tom drum				
	Materials	Wood	Tamatindus indica			
			Gardenia equall			
			Ormocarpum sennosides			
		Fibre	Raphia sudanica			
6	Kalamboo	Closed transversal flute with four finger holes				
	vHS	421.121.12	Transversal flute with four finger holes			
	Materials	Fibre	Sorghum vulgare	Local name	Tsi	Soghum bicolar
		Rubber	Rubber plugs on both ends of the sorghum pipe			
7	Kalamboo	421.121.12	Transversal flute with four finger holes			
	Materials	Plastic	Plastic pipe with ø 0.8 inch			
		Rubber	Rubber plugs on both ends of the sorghum pipe			
8	Timbre	Fibre	Elaeis guineensis	Local name: Sogu tia bush furnishing broom-twigs		

Table 3. Showing some musical instruments of the Bamaaya drum ensemble in Dagbon of Northern Ghana *anno* 1999-2010.

6.5 Tempo stability factor in the dance mode of drumming

“The Tempo Stability Factor” is an extraordinary enormous awareness of tempo stability by the *lunsi* drum ensemble when performing in the dance mode of drumming that we defined in this study by the tempo stability factor. During homeostasis states *lunsi* drummers can generate simultaneously polyrhythmic patterns such as the hemiola style, which creates temporary virtual hidden layers in the drum accompaniment of the dance music in Dagbon.

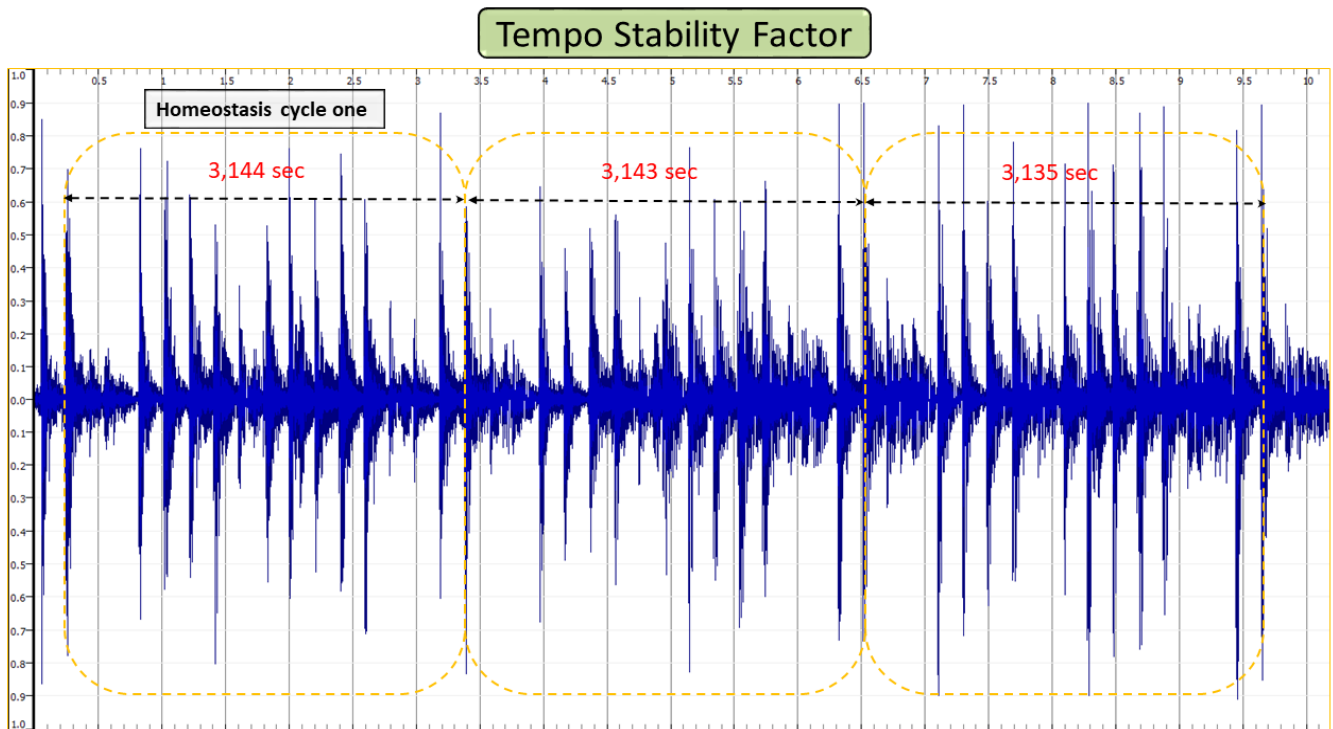


Fig. 20. Is a segmentation from the audio signal of three homeostasis states showing the tempo stability factor as a structural key component in the drum rhythm of the *Bamaaya nagboli* ritual dance.

“The tempo stability factor” is very good example of an expressive key component that contributes to the dynamics of music-making in Dagbon within the research paradigm of embodied music interaction and expressive timing. It was detected during the audio analysis of the *Bamaaya nagboli* dance. Homeostasis state with an accurate tempo stability in combination with a hemiola style of drumming. Tali 28.07.1999 [21]. MR. 100.4.7-6. <http://music.africamuseum.be/english/index.html>.

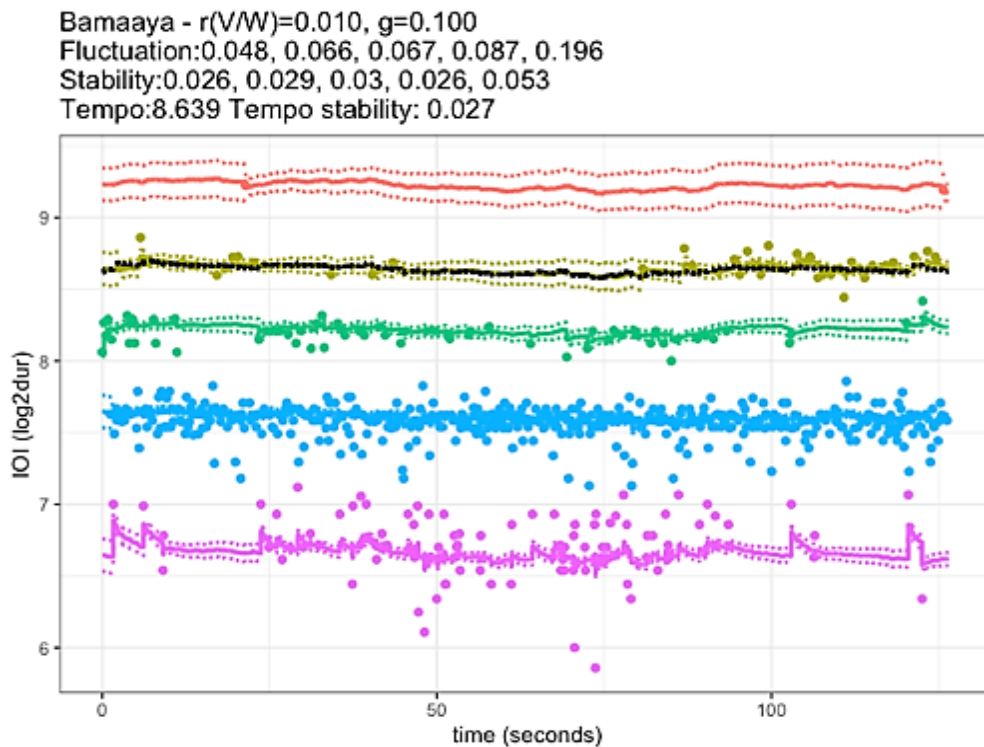


Fig. 21. Plot of an onset analyse of a *Bamaaya nagboli* dance. The black line at 8.639 indicates the tempo stability factor.

6.6 Transient state transitions in the dance mode of drumming

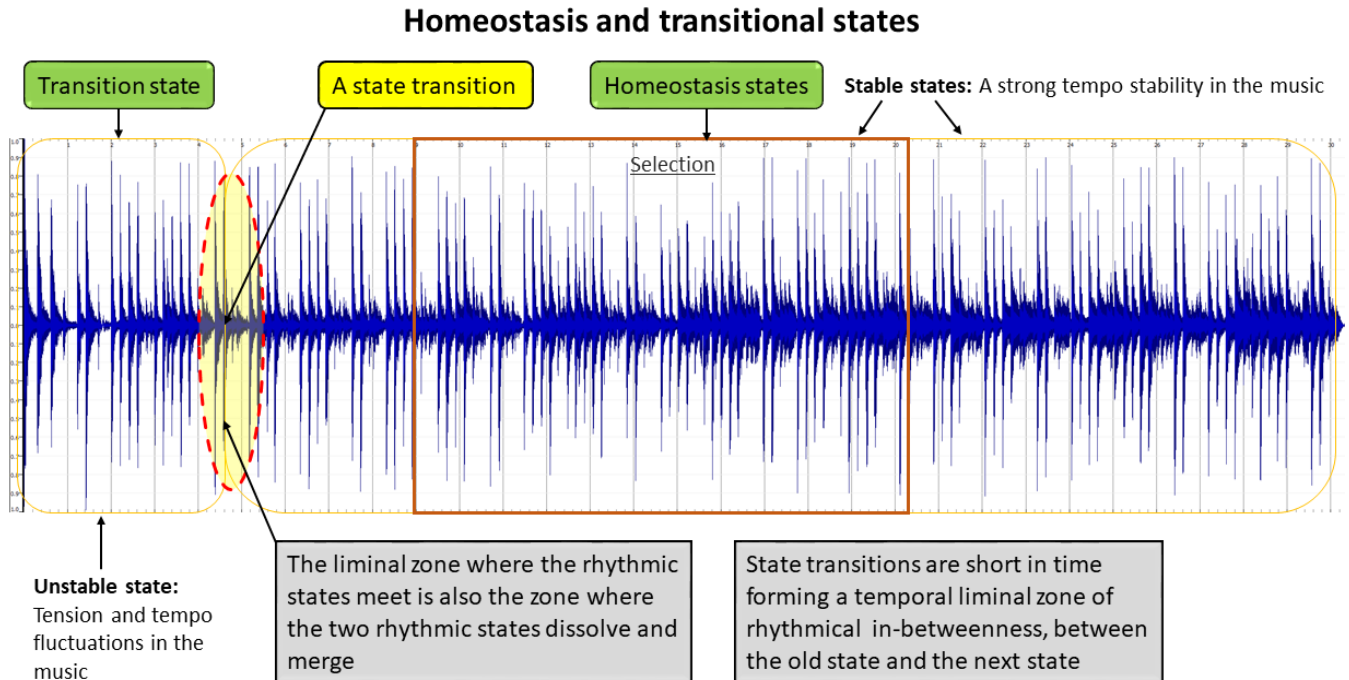


Fig. 22. Shows a section of the wave plot of the ritual dance *Bamaaya nagboli*. It is segmentation of a short transitional state followed by a long homeostasis state. In-between the two states is a very short state transition located.

A state transition is a liminal zone of state in-betweenness.

So far out of the audio signal we could extract two types of transient state transitions.

- *Transient state transitions that dissolve in a transitional state*
- *Transient state transitions that dissolve in a homeostasis state*

6.7 Transitional states and the intensity factor in the dance mode of drumming

The transitional states are short rhythmic states in duration. Transitional states are very dynamic and contain quite a lot of kinetic energy. Transitional states are the unstable rhythmic states in dance music and are liminal in time. Transitional rhythmic states also have the property that they dissolve in a homeostasis state. There is a tension release-oriented relationship between transitional states and homeostasis states in the traditional idioms of music-making in Dagbon. So far, we have not encountered in the audio analysis the phenomenon of rhythmic transitional states that transform into another rhythmic transitional state.

The intensity factor is the title of an article published in the late 80's by the famous African scholar Professor Kwabena Nketia. The article tackles the aesthetical and choreographical aspects of ritual dance performances among the Ga people of Southern Ghana with the emphasis on the lead singer, the first cantor [103]. The anticipated mono-rhythmical duplet patterns played by the *lunsi* drum ensemble in front of beat drives the entire ritual music-dance performance. The intensity factor refers to the depth of feeling stimulated by the music. It is an essential source of power and strength needed to act out the performance roles. The intensity factor generates a kinetic energy by interacting with the drummers and singers whenever it was lacking in their performance and provides an integrated aural, kinesics, and visual experience that stimulates modes of response and bodily interaction with the music [103].

Transcription at 28'58"

Jaagbo

Tindana waa

Transcription: Phyfferoen Dominik

Tempo 137

Homeostasis state "one" Transitional state "one"

Call 1: He Jaag - bo He Jaag - bo

Choir 2: He Jaag - bo He Jaag - bo

Handclaps: [Rhythmic pattern]

Lunga 1: [Rhythmic pattern]

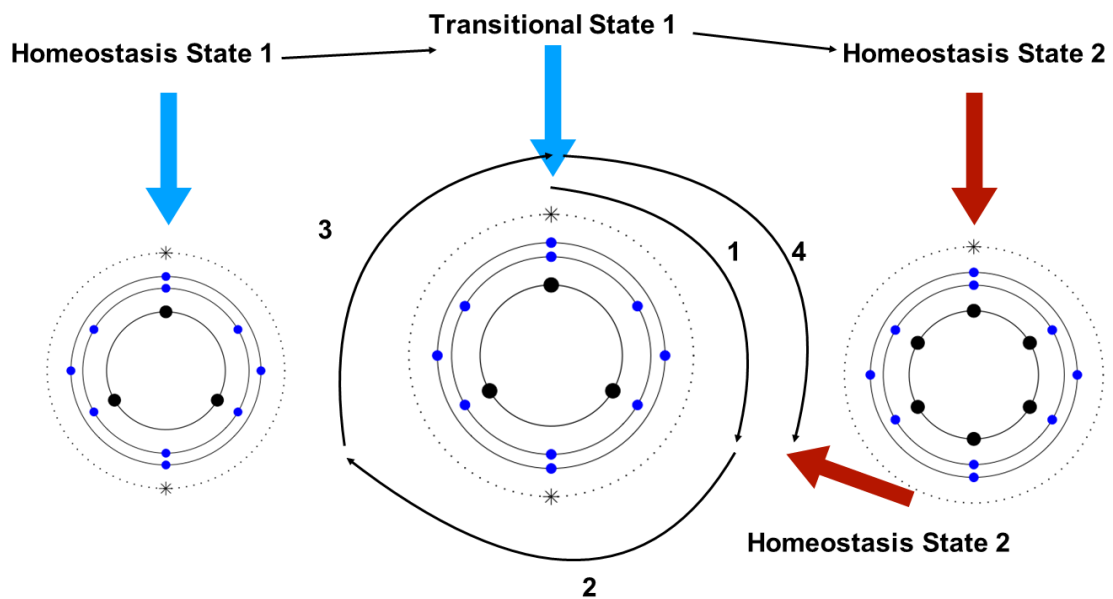
Lunga 2: [Rhythmic pattern]

Gungon: [Rhythmic pattern]

Grid 1: [Rhythmic pattern]

Grid 2: [Rhythmic pattern]

Fig.23. A score notation of a homeostasis state "one", a transition state" one" and a homeostasis a state "two".



$$\text{State 2} = U(\text{State 1})$$

Fig. 24. A cyclic annotation of a homeostasis state "one" a transition state" one" homeostasis a state "two" in the ritual dance music of "Tolon Jaagbo".

6.8 The Intensity Factor in the traditional idioms of music- making in Dagbon

The intensity factor is a rhythmic structure of simultaneously two shifted elementary pulse-lines units in the grid, which occurs as first strike ahead of a strong accent or beat. The rhythmic phenomenon indicates a shift of a duplet in the elementary pulsation in time and in dimension by the superposition of one rhythmic layer of 100ms. It is performed, in Tolon *Jaagbo* ritual dance, only by one *lunsi* drummer and adapted by the audience during handclapping. It forms a double secondary pulse-line on top of the elementary pulse-line. It is a rhythmic shift of one duplet grid unit in time which remains constant throughout the entire

ritual music- dance performance. We have named this second elementary pulsation line in combination with the rhythmic shift of one duplet grid unit in front of the primary elementary pulsation line “The Intensity Factor”, because it contains a lot of kinetic energy that come out of the tension between the primary elementary pulsation line and the secondary elementary pulsation line which drives the entire ritual dance performance. The rhythmic phenomenon is very clear visible in the audio signal and in the score notation.

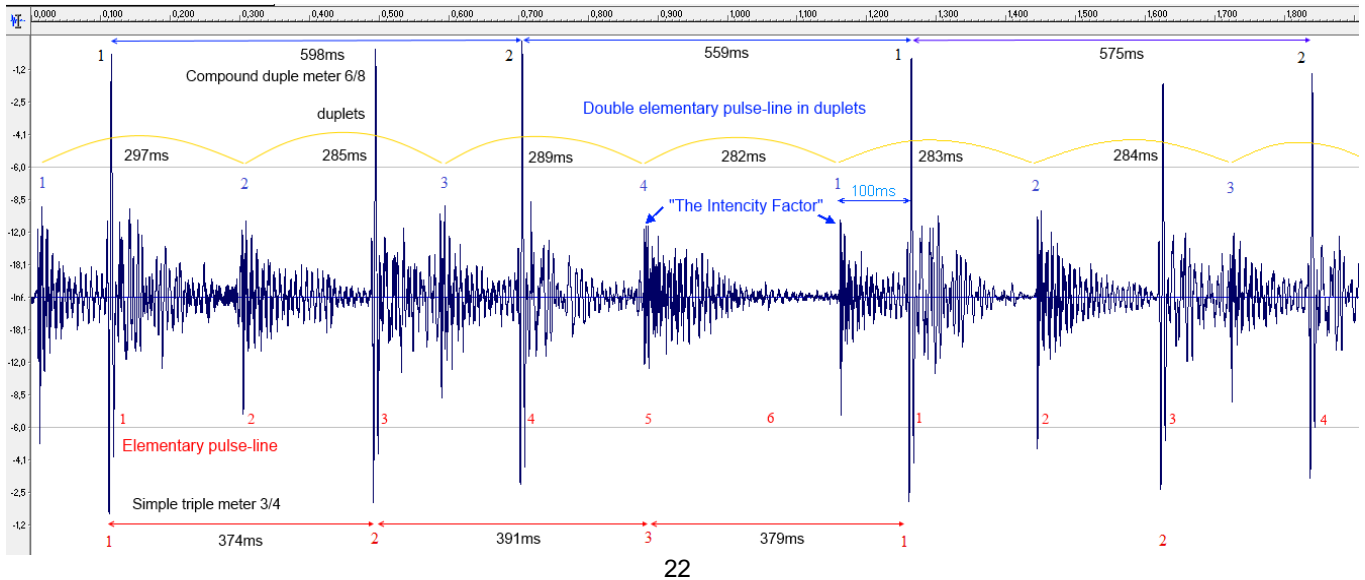


Fig. 25. The intensity factor in the *tindana* music. Double elementary pulse -line in duplets in the *lunsi* drum accompaniment shifted in time with 100ms Infront of beat.

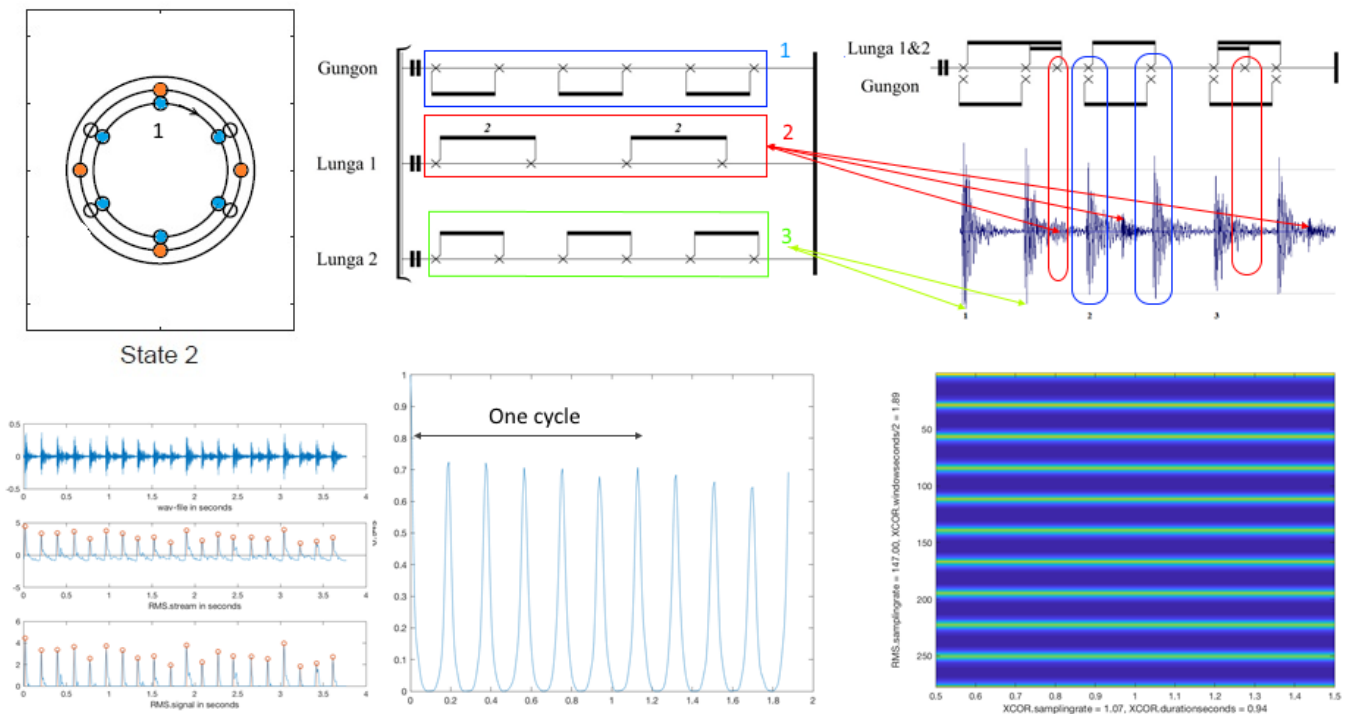


Fig. 26. The intensity factor in the music of the *tindana*.

6.9 The “movable one” and moving the downbeat in the dance mode of drumming

The “one” is the moment within the elementary pulsation where a rhythmical layer starts with a cycle. When the “one” is moved, that is done by the gungon- player (bass-drummer). He shifts the entire cycle with one or two pulse units in the grid. The result is then that a state transition occurs. A transitional state in the dance mode of drumming. The outcome of that state transition is a new state, with a new stable relative timing position among musicians, e.g., *Bamaaya nagboli* dance. State transitions are short in time forming a temporal transitional zone, a liminal zone, between the old state and the next state, e.g., *Jera waa* and *tindana waa* Tolon *Jaagbo*. “The one” indicates the beginning of a new cycle in a state. These short liminal transitional zones provide enormous energy that drives the performance and contribute to the intensity factor of the performance and the dynamics of music-making in Dagbon. In the ritual dance music of e.g., *Tindana waa* Tolon *Jaagbo*, one rhythmic cycle has a duration of approximately 1150ms - 1200ms. Each cycle has an elementary pulsation of twelve grid units where one grid unit lasts about 100ms. The one 100ms is the duration of the shift in the time span that we detected.

By moving the “one” in the grid - from one rhythmic pulse-line of the elementary pulsation to the double elementary pulse-line-, generates a transitional state in the dance music. “The intensity factor” is that key component in the ritual dance music that drives the groove of the dance music during the performance. So far, our analyses concerning this agogic phenomenon of “the movable one”, we can state, that moving of the “one” in the dance mode of drumming occur only between two simultaneously shifted rhythmic pulse lines, a primary pulse line and a secondary elementary pulsation which are both part of the intensity factor.

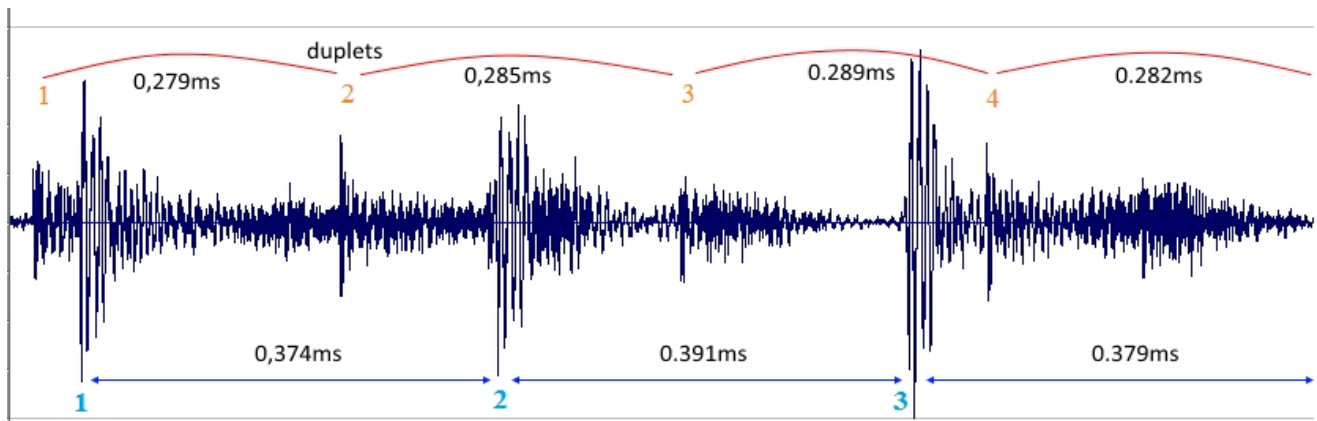


Fig. 27. Shows a segmentation of “one cycle” in time of the ritual dance music *Tindana waa*. The “one” of the compounds duple meters “the duplets” lies 100ms in front of the downbeat of the simple triple meter.

Concept of the “Movable One” in *Tolon Jaagbo*

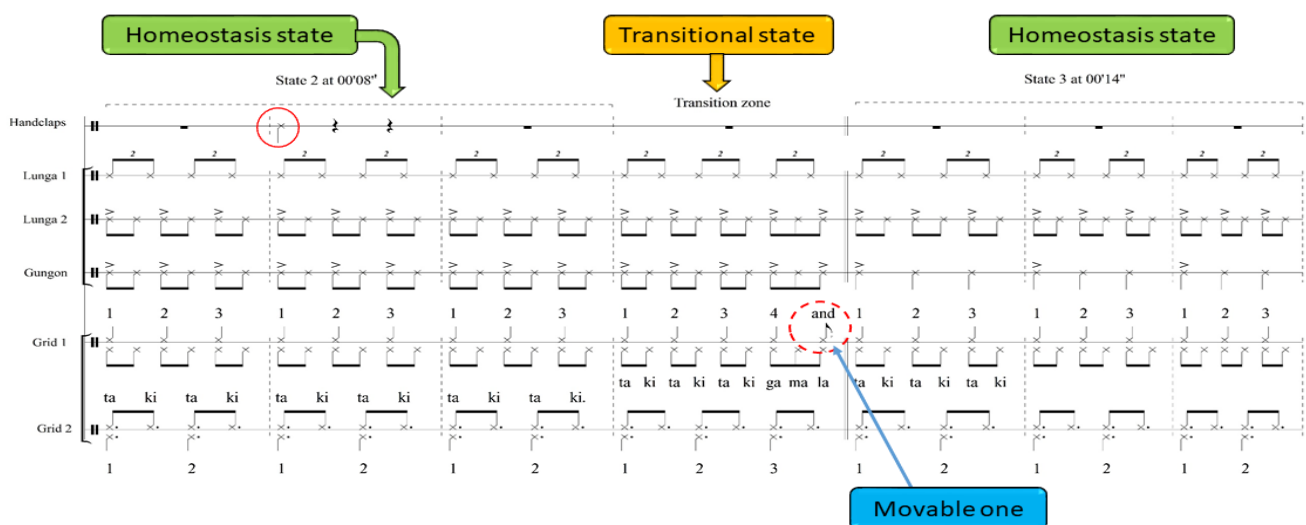


Fig. 28. Shows the phenomenon of the “movable one” in ritual dance music of the *Tindana waa* Tolon *Jaagbo*.

7 The organization of music-making in Dagbon

The music-dance culture, that we studied during the period 1999 – 2010, belongs to the intangible cultural heritage of the Dagbon and is in symbioses with social, religious and traditional political structures of each Dagbon community, and is strictly controlled by an institution of traditional customs, sanctions and repercussions toward traditional music performances enforced by the Paramount chief, the *Ya Na*, and the various local chiefs, and a huge council of elders at the different local courts. Dagbon is a complex and well-organized dynamic - mainly agricultural - traditional feudal society in economic expansion and is in a mode of transition towards urbanization, globalization, and more individualism.



Photo 28. *Akarima (State drummer) playing the timpani drums at the court in Yendi 2001.*



Photo 29. *Lunsi – drummers at the court in Yendi. Yendi March 2001.*

Above left: The picture shows an *Akarima* at the court in Yendi. *The Akarima, Akrama*, pl. *Akarmanima*. The talking drum (*Atumpan*) player at the court. The State drummer. The *Atumpan*, is the Akan word for talking drums. *Timpani* is the name given to that type of paired open drums in Dagbani. The *Akarima* takes his stand somewhere behind the chief or somewhere on the right-hand side for he must watch the movements of the chief carefully. The *timpani* drum is played in two different ways. When its play's alone, it serves as a talking drum. The drummer talks with it and plays in the speech mode. He says something about the chief. He drums for a purpose. When he plays with the other drummers, he plays in drum mode and plays in a distinctive style, for he must play music for the dance. The *timpani* drummer may be uses as a talking drum and as a musical instrument. The *timpani* drum is played not only in Akan areas, but also in Ga- Adanbe, Ewe, Dagomba, Mamprusi, Gonja and Wa areas [109]. In Dagbon, the institution of drummers, is called 'the *lunsi*' they are court historians, musicians, geographers, consultants, advisers to the chief, judges at the local courts, chronicles of the past and recorders of the presents.

7.1 The drummers and the mode of drumming in Dagbon

In Dagbon, drumming is institutionalized [110], [111] at the court and belongs to the aristocracy of chiefs and their offspring who maintain this cultural heritage at the *Naa-Gbewaa* palace in Yendi but also at the various local courts in the urban towns and local villages. *Lunga*: pl. *lunsi* is the drum-class in Dagbon. They form the most prominent class inside the *Baansi*- class, the court musicians [112]. *Lunga* refers to a practicing drummer but also to the drum. A *lunsi* ensemble is the traditional ensemble of the tom-tom beaters in Dagbon. It consists of *lunga* drums, closed double headed pressure drums, one is two *gungon* drums, a closed double headed cylindrical drums with external timbre and on some occasions a *dawule*, a double or single metal bell [113]. *Lunsi* are not only musicians but considered princes of Dagbon, historians, geographers, chronicles of the past and recorders of the present [114]. There are two types of drummers in Dagbon with both their lineages. The *lunsi*, are the traditional drummers linked to the *Namo Naa* and the *Akarima* is the State drummer linked to the *Kambon Naa*. In Dagbon the drummers are called with the local name *lunsi* or with the name tom-tom beaters.

In Dagbon a remarkable distinction is made towards the *lunsi* and their performance practice. They distinguish *daa lung*, the market drummers; *kali lung*, the court drummers or performances that take place at the palace. Together with the *gonje* (the one string fiddler) the *lunsi* are the only male court musicians who can participate during female music-dance activities without breaking with the traditional customs of music making [115].



Photo 30. The above photos show a selection of the wide range of drumming in the traditional idioms.

On such occasions the tom-tom beaters perform mainly in the dance mode of drumming to provide the dance with a stable dance groove. In Dagbon, a tom-tom beater - which is a poet, a praise singer, and a historian-, has the status of a court musician, has various privileges, and is highly regarded in the community. The tom-tom beater is often used by regional and paramount chiefs as a formal historical oral source during the administration of justice, such as disputes about land boundaries and chieftaincy disputes.

7.2 An introduction to the idioms of music making in Dagbon society

West Africa, where cultural change is prominent and manifested in a transformation that affects a traditional idiom of music making in the context of rapid globalization and urban development. We thereby identify key elements related to embodied interaction with music, and the cultural change that affects this interaction, showing that several elements of the traditional music-dance idioms are playing a significant role in the ongoing cultural transformational processes. Dagbon, is a complex and well organized mainly agricultural society located in the Northern Region of contemporary Ghana. It is in a transitional state due to urbanization and globalization. Music making in Dagbon consists of different music-dance idioms [116], [117] [118]. We can distinguish on the one hand the rich but endangered and transforming traditional idioms of music-dance making, and on the other hand the contemporary popular urban idioms of music making which are developed out of these cultural transformational processes into a contemporary urban digital multimedia industry-, [119]. Both idioms interact with each other in the Dagbon Hiplife Zone, an intangible creative transitional zone, located and experienced in the cosmopolitan city of Tamale [2],[12], [73].

Key components that contribute to the dynamics of music making in both the traditional idioms of music making and the contemporary idioms in Dagbon are : the selection of aesthetic aspects when performing music-dance, the use of an idiomatic music vocabulary, the particular language used in combination with the phraseology of the lyrics, the lyrical use of proverbs, the performance practice, the selection of musical instruments and timbres and the creation of cosmopolitan music identities

e.g. Northern Ghanaian Artist. Dagbon is a place which is in a state of a great transition towards cultural globalization through the implementations of innovative technologies concerning the digital production, reproduction, distribution, and consumption of local popular music, as well as the rise of new African techno-pop genres and cyber based audiences.

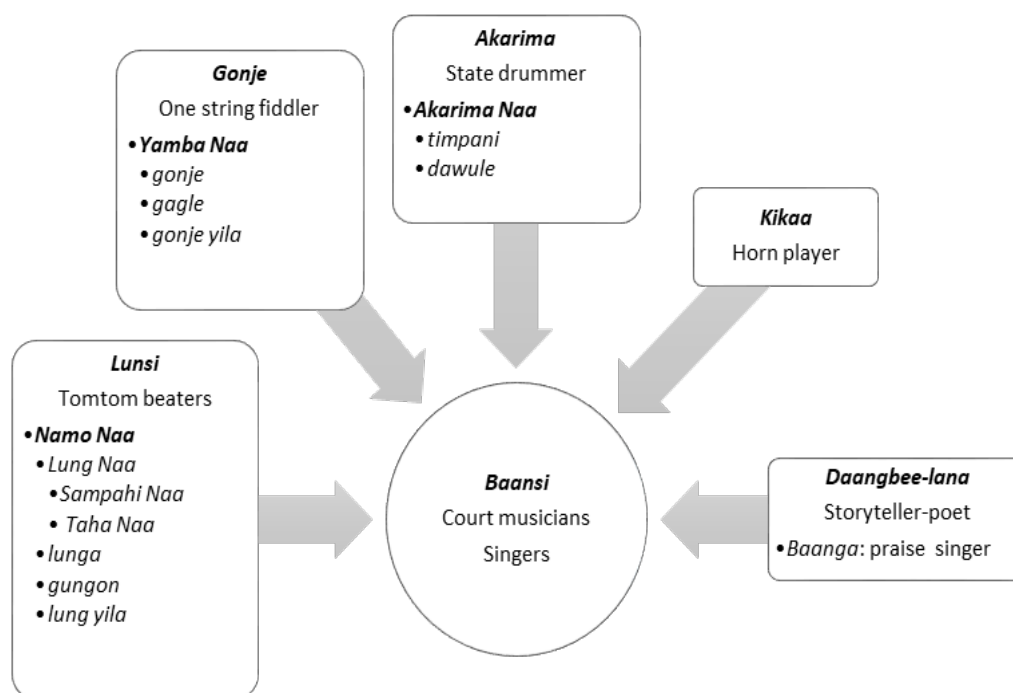


Fig. 29. Shows a schematic representation of the *Baansi* - class in *Dagbon* society.

The music-dance selected for this study comes from the traditional idioms of music making and not from the contemporary idioms we named the Dagbon Hiplife Zone in Ghana. Elements of the traditional musical culture of Dagbon are changing and which cultural and musical aspects continue to exist in the urban space is one of the main questions in this research. The latter is well-represented in the city of Tamale. We focus on the local music industry, the informal and local music markets, music identity and identifies in music, the existing of club cultures and subcultures, “Neo tribes” and neo-tribalism in Dagbon, from the viewpoint of a postcolonial discourse. A cultural transformational process implies a change in cultural production and expressive forms of art, including music and dance, of a group of people. A culture can thereby be defined as a system of symbols, beliefs, concept of time, feelings, language, values, norms, labour, and rules; in short it is a way of organizing live of a particular group of people. Inside a culture, the formation of an individual is mostly done during the early childhood years by the parents and family, and later by the neighbourhood, the street, friends, the youth association, job and labour, the residential community where a person grows up. Accordingly, growing up in the Dagbon society [46], a rural space, with traditional institutions and an agricultural way of living, will be rather different than growing up in a cosmopolitan urbanized space. Nevertheless, individuals who are culturally formed in this society can still function and flourish in a society whose cultural environment is rapidly changing. Individuals are adaptive to other individuals that have been culturally formed in different ways, perhaps in another culture, or in a transformed culture. Therefore, an urban place that evolved from the traditional rural place would be a place where individuals must adapt their traditional cultural codes and habits to the new cultural codes and habits.

7.3 Traditional idioms of music-making in Dagbon

The traditional idioms of music-making in Dagbon are institutionalized by the present *Ya Na* Abukari II at the court in Yendi and by several provincial chiefs in the urbanized towns and local chiefs in the villages. According to traditional customs in Dagbon, the traditional idiom of music making forms part of a cultural system embodied by an institution of traditional chiefs and elders which are the main sponsors, organizes and promoters of that music-dance idioms. There are ritual idioms of music and dance-making linked to the shrines of *tindana* (the local earth priest and their offspring) and the different intracultural

musical family clans in Dagbon. The urban popular idioms of music-making are represented in the “Dagbon Hiplife Zone” an imaginary intangible transitional zone in the contemporary urban idioms of music-making and the Dagbon entertainment industries. Annual festival music-dance e.g., Damba festival, *Kunyuri Chugu* and the *Chimshi Chugu* festivals are public performances which are linked to both traditional and ritual idioms of music-making.

The traditional idioms of music-making are in Dagbon institutionalized. It is an aggregate of mutually related common features, characterized by intercultural key components and shared by a particular musical culture. Cultural agreements on the place and time of the performance, the function of music-dance in society, the call and response singing style and choral organization, the use of drum rhythms and drum riddles, solo performances and ensembles, the phraseology and the lyrical use of proverbs, the use of traditional musical instruments.



Photo 31. A representation of the Northern Ghanaian Artist as a cultural identity in the traditional idioms of music-making in Dagbon.



Photo 32. A representation of the Northern Ghanaian Artist as a cultural identity in the traditional idioms of music-making in Dagbon.

Some structural key components in the music of Dagbon are the African hemiola style [89], [102], “The Intensity Factor” [67], [118], “The Movable One” [102], homeostasis and transitional states in the drum accompaniment and the ability to embody rhythmic complexity in dance movements [102], [89]. Indeed, bodily movement in Dagbon music is a cultural key component to “hearing” the music [104]. The traditional idioms of music-dance in Dagbon also allows variations, transformations, and changes over time [2].

7.4 Contemporary idioms of music-making in Dagbon

A very good example of such a post-colonial hybrid cultural transformation, - which is used as a cultural programming of the youth-, is the global phenomenon of “hip-hop music” and its local variant Hiplife in Dagbon. The introduction, distribution, and the promoting of the hip-hop culture by the music industries is a fact. Hip-hop is an urban musical culture that emerged as a world wide cultural phenomenon. It is sung in the local languages and has an especially the lyrical use of words has a direct impact on the cultural and social behaviour and the formations of a cultural identity of the youth culture. It has such an impact that we can speak of a mental programming of a global youth culture with hip-hop music that is transformed into a local hip-hop music. Local Hip-hop in Ghana is called Hiplife. It is a term that we use to identify an intangible liminal zone where these new transformations of the urban idioms take place.



Photo 33. Top left: The in Tamale based reggae musician Abu Sadiq. Top centre: Sherifa Gunu and Ras Kuuku in 2021 new album release *Dokpeda*. Top right: The reggae musician and traditional *lunsi* drummer Mohammed Alidu new album release *Duniaso*. Bottom left: The in Tamale based popular Hiplife Group Deensi. Bottom Centre: The king of dancehall music in Tamale Fancy Gadam during a performance. Bottom right: The international Northern soul artist Sherifa Gunu during a performance.

The Hiplife Zone that we here propose is much larger than just the local hip-hop music and dance scene in Tamale, this includes aspects of cultural transformation of local culture in the community into a more individualized urban society. This includes the promoting of urban fashion, the use of urban propaganda and media, the creation of urban hybrid identities such as the local Hiplife music styles which are linked to the phenomenon of DJ's. The urban music and local dance club's setup and sponsored

by the music industry coming from the southern parts of Ghana etc. Contemporary idioms of music making in Dagbon are represented in “The Hiplife Zone”, an intangible liminal imaginary creative zone where music components coming from the traditional idiom of music-making interact with components coming from the local, regional, and global contemporary idioms of music making. It is a mind-set of the young talented creative artists working and exploring new ways, methods, and ideas of making and creating music by interacting with each other on the level of the local informal music industry in Tamale.

By so doing creating and adding new electronic timbres and transforming musical and cultural components and materials coming from the traditional idiom with e.g., samples, voice vocoders, filters etc. into the local music-dance culture and club cultures in Dagbon. This transformation zone - where all these creative cultural transformational processes are taking place in the local informal music business -, is liminal and temporal in character, but forms the heartbeat and core of the informal music industry in Tamale.

Culture as a mental program

In this study we approach “culture” as a dynamic phenomenon and a “collective mental programming” and a learned system of behaviour.” It is the collective mental programming that distinguishes the members of one group or category of people apart from those of others” [120]. Human beings are social individuals that live in communities that may be part of larger social groups called societies. A society is a group of people who conceive of themselves as distinct from other groups. All human groups develop complex systems of ideas, feelings and survival strategies, cultural and subcultural identities. There are approximately 4000 cultures on earth with their diversity of cultural production and expressive forms of arts, including music and dance of a group of people. According to the anthropologists Clifford Geertz, culture is not a set of abstract ideas in people’s minds. It is the sum of social interaction that has already taken place. Yet the traditional definition is quite different. Culture is “whatever it is one has to know or believe in order to operate in a manner acceptable to its members” [121].

Culture can be defined as a learned system of symbols, beliefs, concepts of time, feelings, language, values, norms, division of labour and rules of living. It is a way of organizing life of a particular group. Cultural programming of an individual is done during the early childhood years by the parents and the family and later by the regular educational systems, neighbourhood, the street, friends, the youth association, jobs and labour, the residential community where a person grows up.

7.5 The organization of the local informal self-regulated music industry

The Hiplife Zone is an imaginary liminal zone, or third space where the local musician in the urban idiom of music making interact with each other and where the cultural transformation processes take place. In the study of cultural anthropology, the concept of culture is used in a holistic view. We prefer, - for the study of transformational processes in *Dagbon* cultures - the definition of Geert Hofstede^{xvi}: culture as a “collective mental programming.”

” It is the collective mental programming that distinguishes the members of one group or category of people apart from those of others. ”

A society is individualistic from setup when mutual ties between individuals are unforced. Within this society, everyone is on himself and for his / her immediate family. Dagbon society like we could observe is collectivist from setup. Dagombas are adopted from birth in extended family clans, where they are bound and tied for life in exchange for loyalty, social security, and community respect.

Most Western-inspired countries score high on individualism, whereas most African countries like Ghana and Burkina Faso rank high in collectivism. On the one hand, when talking about cross-cultural transformation processes within the urban space - which is represented in the city of Tamale as the “Hiplife Zone” in Dagbon -, we speak about transformational processes towards a greater individualism of the musicians and the way they live, the way they promote their music by leaving the extended family unit of collectivism towards a more nucleus family unit, this more individual freedom and privacy.

On the other hand, “The State” as an institution has almost no impact on the local informal music markets in Dagbon because it is quite individualistic from setup, and it is not professional organised. Artists are individuals, are producers, reproducing digital copies to vendors and are distributing their own work of art on the internet, in local shops, by local vendors, street vendors and local radio stations in a local informal market system in Tamale. During the twelve years of research in the area we could notice a cultural change coming from the digitalisation revolution and the impact of globalization in the area. Cultural transformation process by institutionalizing copyright issues coming from the urban space, versus the public domain - the traditional idiom of music making in the area-, had an enormous impact on the music marketing and brought a cultural change from a more individualistic informal music market strategy in Tamale towards a more Western setup of music marketing.

MUSIGA, the National Music Union, functions as a cultural platform and is the representative in the city where local musicians can collect their royalties. This Western model of collecting royalties and copyright issues, involving taxation - by putting taxation stickers of copyright on legal sold copies-, for the mechanical and digital reproduction of music was enforced by Ghanaian State and the National Commission on Culture but did not function well when it came to the informal music markets [122].



Photo 34. Mr. Dela from MUSIGA in his home studio. Tamale July 2010.



Photo 35. A radio presenter of Radio Savannah. Tamale August 2010.

At the time we left Dagbon in 2010 this model towards cultural collectivism of the local informal free music marketing was already abandoned by most of the local musicians because they had the perception that culture, including traditional and urban music-dance in general belongs to the people and is in the public domain.

This cultural bivalence between a model of free and uncontrolled informal music markets versus a collectivistic controlled institutionalised model of music industry was in September 2010 in Tamale totally collapsed while the informal music markets were doing well. This implies that the legal owner of music, urban or traditional are vested in the President^{xvii} as an institution had almost no control over the extreme piracy problem in the area. “The Ghanaian State” as an institution is the legal owner of all the registered songs and holds the legal copyrights.

The music distribution institutions like Vodaphone, MTN and One Touch are the music providers who are distributing music on the phones and radio. The State has an enormous impact on the national music industry by censoring, the use of tribalism and claiming total ownership of every legal publish folklore song. It collects taxes but has almost no impact and influence on the local informal music marketing in Tamale.

Here we see a change of cultural transformation from an informal music marketing towards a more cultural collectivistic mechanical and digital reproduction of arts. That is while we prefer the definition of culture and cultural change from Hofstede because it matches very well with the contemporary situation of the different problems of digital reproduction of the African cultural industries and music industries in general. The introduction of digital communication systems (e.g., music on mobile

phones) and the use of electronical manipulated sounds effects during the digitalization processes in the production and reproduction of music has made music making in Dagbon part of the non-consumable digital music mountain of the global village and cyber space.

During the fieldwork study in 2008 – 2010 our focus was on this contemporary urban popular self-regulated music industry and the informal music markets in Tamale, an African multicultural and cosmopolitan “hidden city”, and the Administrative Centre of the Northern Region of Ghana. Special attention was given to the local self-regulated and informal music markets, the mobile music vendors that are flourishing in the city centre, the local music shops near the bus stations with mainly pirated copies of foreign music. This includes the airplay and the function of the local radio stations in and around Tamale, the function of the local music union, the subaltern position of some musicians in the Dagomba community, the organization of music education in the area, the recording, mechanical and digital reproduction of digital music, and the distribution of popular local music. The phenomenon of music ownership, the public domain versus copyright law and piracy, the opening of numerous music NGOs, and the flood of music recording studios in and around Tamale were also given attention during the fieldwork. Transformational processes of music-dance into the digital domain of music making has not only its impact and influences on phenomena such as traditional music, the local urban popular music informal and self - regulated markets, the various forms of cultural production and reproduction in the Northern Region and beyond, the different forms of cultural activities and live performances, but it has also a great impact on the traditional educational system, social behaviour towards more individuals among the musicians and artists, the emergence of *Neo-Tribes* and subcultures, and the various forms of music commerce found in the local towns and the urban areas, including the self - regulated and informal markets of music found in the city of Tamale.

The concept of *Neo-tribes and neo-tribalism* derives from the French philosopher M. Maffesoli. In “The Time of the Tribes”, “The Decline of Individualism in Mass Society”, he introduced the term *Neo-tribes* [123]. The concept of *neo-tribalism* in the study of contemporary music-dance cultures in Dagbon is adopted to indicate, describe, and distinguish the existence of subcultures and club cultures in Tamale. The phenomenon *Neo - tribes* has nothing to do with a particular ethnicity, nation, or culture, but is only used through the paper to differentiate these contemporary music-dance club cultures.

Traditional music-making in Dagbon, covers many social and cultural layers. It is found in the different local villages but is also found in various forms at the court of the *Ya Na* in Yendi, and at the different palaces of the local chiefs in the towns. Intensive ethnographical research has been conducted on the function and location of traditional music making in contemporary Dagbon, including a study on the morphological and functional classification of their traditional musical instruments, the history behind traditional music and dance, the traditional performance practices, the choreography of the various dances, and the location and timing of traditional performances.

8.0 The impact of The Yendi Skin Affairs seen from the angle of the dynamics of music-making in Dagbon

This section must be approached as a report of a liminal period in Dagbon. It is historical account of music -making during a period of cultural hibernation in Dagbon

“The Yendi Skin Affair” is the name and reference given to the ongoing inter - cultural chieftaincy problem in Dagbon among the Dagomba aristocrats - the *Andani* – and the *Abudu Yili*-, regarding the legitimacy of the traditional throne or Yendi Skin in Yendi. This was an on-going phenomenon, an old feudal problem which is deeply rooted in all the different layers of the Dagomba population and was transferred from the traditional dominant Dagomba culture to the contemporary dynamic mixed culture sphere in Northern Region of Ghana. It is the result of the ongoing chieftaincy crisis, the intercultural conflict, and interfamily clashes between two royal clans of the Dagomba aristocracy, which constitutes two enforce their static, old-fashioned and outmoded feudal traditional customs, and way of life on the contemporary way of life in Dagbon.

8.1 The Abudu - and Andani clans

In postcolonial Dagbon, chieftaincy titles, particularly those involving high offices, are given to wealthy, educated and politically – influential persons who can use their contacts with government officials, local and international NGO’s donors,

and foreign embassies [82], [84]. The Dagomba aristocracy are divided into two major royal family clans, namely the "*Abudu*" - and "*Andani*," they constitute one family, but live under intense tensions for the legitimacy of the throne "the Yendi Skin". According to the Dagomba constitution and drum history [79] it was in *Na- Kulunku's* time, the trouble of Dagbon started, for he drove out the sons of *Na- Andani* and succeeded his younger brother *Mahama* [83].

Since ca. 1850 at the hands of two princes, e.g., chief Yakubu, and chief Abdulai Andani II they lived in tension which resulted in several clan disputes, known as the "Yendi Clash" in Dagbon. These clashes are historical rooted and have a deep impact on the political and social - cultural life in today's Tamale and Dagbon in general.

The intercultural family conflict was the direct product of an accumulation of hatred among the two royal gates towards power, and it is the result of a polygamous lifestyle of those royals in combination with the traditional practice and social structure of the extended family units that has coast and led Dagbon into a state of crisis^{xviii} [124]. The two royal family clans have strong ties with the current political discourse in Northern Ghana. The *Abudu* clan is associated with the political party NPP "National Patriotic Party." The *Andani* clan is in turn associated with the political party NDC "National Democratic Congress" in which a small minority of mostly skilled workers and teachers often become associated with the CPP, "Convention Peoples Party", the political party of former President Kwame Nkrumah. These two families - clans were living in tension and conflict about the legitimacy on the throne in Yendi. Both clans demand the right, which regularly occur during and after parliamentary elections, new conflicts and old feuds resurrected with the result that within the *Abudu* and the *Andani* clan division developed into tension and resulted into conflict and a crisis.

8.2 The impact of the "Yendi Skin Affair" on the development of Dagbon and its local music industry

The impact of the Yendi Skin Affair in Savelugu, and other major towns like Karaga, Tampion and Gusheigu, during the period 2002 – 2006 was negative, not only on the social and cultural level, but also on the moral, educational, and economic level. It was like a solid wall of intercultural tensions for the overall development of the Dagbon area and the musical and cultural development in particularly. If you ask me to describe the atmosphere it was like "people were walking on eggs" when approaching them.



Photo 36. *Sampahi Naa* and his sons during the manufacturing of *lunga* drums. Tampion, spring 2003.

The Yendi Skin Affair is used in “the Hiplife Zone” by the local urban musicians in Tamale as proverbs in their lyrics of popular contemporary Highlife music, Reggae music, and Hiplife songs and questions the moral values behind this outmoded and traditional aristocratic customs. During the many years of field research, we recorded several stories and narratives showing many problems and cultural implications of the Yendi Skin Affair related to the music-dance performances in the traditional - and urban idioms of music making in Dagbon. The limited transportation facilities in Dagbon, rallies from the army in Tamale and Yendi, people attacking homes from other family clans, internal tension in the extended families on both sides of the clans, had an enormous impact on the cultural - social educational and musical life in Dagbon.

The main cultural activities stopped, and drumming became in the whole Dagbon area a taboo. This involved various taboos and sanctions for the local inhabitants such as penalty towards music making, singing of clan related song repertoire, the use of political inspired song repertoire, taboo towards traditional drumming and performing song repertoire related to the speech mode drumming. The taboo on drumming in the traditional idioms of music making also had a serious impact on the unemployment of local musicians, music education and cultural impoverishment and derailment of the youth in Dagbon. At the time that we conducted our fieldwork 2003 – 2005 for this study, Dagbon was in a state of a political intercultural crisis and cultural hibernation towards music-dance and drumming in particularly.

This crisis has influenced not only the results of this study but has also altered the different field methods we had to invent an apply whiles conducting fieldwork in the Dagbon area during the state of emergency and curfew. The Yendi Skin Affair anno 2002 is the main reasons Prof. Kwabena Nketia advised me to stop the audio-visual archiving project in Dagbon and focus on other musical cultures in the Northern Region who lived in peace. conduct ethnographic research in Dagbon and shift the research program from the traditional idioms of music making in Dagbon to the contemporary idioms of music making, because we were stuck. On some occasion Prof. Nketia and I organized local drummers from Tampion to come and perform in Madina and in Legon. On other occasions we jumped out of Dagbon and recorded comparative materials among another musical cultures in Ghana and left the Yendi crisis and its outmoded feudal behaviour of its aristocrat elite for what it was observing it from a distance and looking at it and its impact it had on the local communities. For this reason, I must stress out the impact of the Yendi Skin Affairs on my research results. I had not intension to published something on the Yendi Skin Affairs because, *A priori*, my field of expertise is music and secondary experts in the field of ethnicity and conflict in Northern Ghana have already done that

8.3 Ethnographic fieldwork in Tampion-Gumani during the Yendi crisis

Through the approval of some important chiefs such as Karaga *Lana* and Tampion *Lana* Alhassan, we were able to continue this research work under certain conditions, such as no whistling, limited singing, and no drumming. We moved the research focus from the traditional idiom of music making, the villages and the local towns, to the city of Tamale, “The Hiplife Zone”, the urban space in Dagbon and the local secondary schools. It was during this long period of complete musical silence in Dagbon, that the Tampion *Lana*, chief of the village of Tampion, and a direct brother of the late *Ya Na*, grounded me a certain working space in Tampion - Gumani, a quarter in his town, a temporally permission to continuing the research at the old hospital ground in Tampion – Gumani. Gumani is an incredibly special and sacred quarter in Tampion located on the other side of the Nanton – Karaga road behind the marketplace. The area has a size of 0.35 km² and bears various sacred religious functions. It is the land where the *Baga* and the *Tindana* live, and where the shrines of the local gods are located. The local gods of Tampion are *Zinnyeibo*, a female and male god. Other lesser gods are *Deino*, *Taribabu* and *Wanyon*. The shrine of the female god *Zinnyeibo* is in Gumani in *Tindana yili fong*. The shrine of the male god *Zinnyeibo* is located some 10 minutes’ walk in the bush near Gumani. In Gumani there is also a totem animal. There is a taboo towards killing and eating alligators in Tampion because it is considered to have special spiritual qualities.

Out of ethnographic research we can state that the land of Gumani is a sacred place that has many functions. The land of Gumani is considered different than the land in Tampion village. There is another tolerance value towards cultural practices in Gumani, such as dancing and singing. Cultural activities over there have a sacred religious undertone and the performance of it has a larger tolerance value within the traditional community. It was in Tampion Gumani, on the old hospital ground that we could continue, under certain strict conditions by the Tampion *Lana*, the research project on traditional music-dance in Dagbon.

The old hospital ground was during that time considered by the Dagomba community in Tampion as a working space and foreign ground, and I was a *silimiiga*, a white man. I was permitted access to the old hospital ground as a working space. There is also an area called *Gumani* in Tamale but that is a suburb of Tamale. With the help of the Tampion *lana* eldest son, Mr. Alhassan we were able to conduct an enormous amount of field data on ethnographical material in Tampion. Most of the ethnographical data used in this research paper was conducted during this period in Tampion, Tamale, Tali and Savelugu. Tampion is an urbanized village 27 Km Northeast of Tamale in the Savelugu/Nanton District (Coordinates: 9.584925, - 0.679151).



Photo 37. Air photo of Tampion and Gumani showing different location. Google Maps.

1: <i>Na yili fong</i> : The palace of the Tampion <i>lana</i> Alhassan.
2: Gumani: A quarter in Tampion were the <i>baga</i> and the <i>tindana</i> live.
3: Tampion market area.
4: <i>Tindana yili fong</i> : The quarter if the <i>tindana</i> (land priest)
5: Old hospital ground.
6: <i>Baga yili fong</i> : The quarter of the <i>Baga</i> (soothsayer).
7: Local bus stops and small shops.
8: Handy crafts, carpenters, small shops.
9: The JSS school ground.
10: Water dam.

Table 4. Various locations in Tampion.

When we arrived in Dagbon, in January 2003, we found Dagbon in a state of a cultural and musical hibernation. The above picture is showing a map with separate locations in Tampion. It shows segmentations of the spots where we conducted ethnological fieldwork in Tampion-Gumani. The research continued with the help of several local traditional musicians. We invited informants and performers of traditional music-dance types to the old hospital ground and the local school ground, and we made transcriptions of oral narratives and the oral history of these traditional performances. Senior High Schools in Dagbon. With the help of Fusieni Tia, an elder, traditional drummer (*lunsi*) from lineage and a pioneer on the urban popular music in

Tamale, we could complete the research on the ethno-organology and music of the *aligaita* in Karaga. The *aligaita* is an adopted straight blown double reed hobo from Hausa Land and found at the court in Karaga. The instrument is identified with the Karaga *lana*. In Tamale, Tolon, and Tali, we were able to continue the research on hochetus flute style of the *yuwa*, a straight blown notched flute with two finger holes, the *jinjelin* music, a one string musical bow with calabash resonator, and on the *moglo* music, a three-string plucked lute with trough resonator and the tindana music-dance of Tolon *Jaagbo*, the local god of the *tindana* in Tali [26].



Photo 38. Junior High School in Tampion 2004.



Photo 39. A classroom in Tampion during a music identity survey. Wednesday 18 February 2004.

8.4 Ethno-botanical musicology in Dagbon

During this critical period of tension 2003 – 2005 we tried to establish a new approach of research in functional organology, with the focus on *ethno botanical musicology*.



Photo 40. A selection of a tree trunk ready for processing into a *timpan* drum. *Ceiba pentandra*



Photo 41. Wood sculptor busy carving out the of the *timpana*- drum, Tampion 2004. (*Bombacaceae*).

With the expertise and help of Emeritus Professor Lain of the University of Ghana Legon, Department of Botany, and Dr. Ibrahim Idana from University of Development Studies, Tamale UDS we were able to investigate an acoustical study on the woody plants used in building Dagomba musical instruments. Intensive microscopic analysis and microscopic cell measurements and timbre analyses were done on the relationship between the parameters of wood and the different parameters

of sound. We made a first attempt on a functional ethno-botanical classification model of the woody plants used in building musical instruments in Dagbon. This ethno-botanical field research was done in the savannah areas around Savelugu, Tolon, and Tampion.

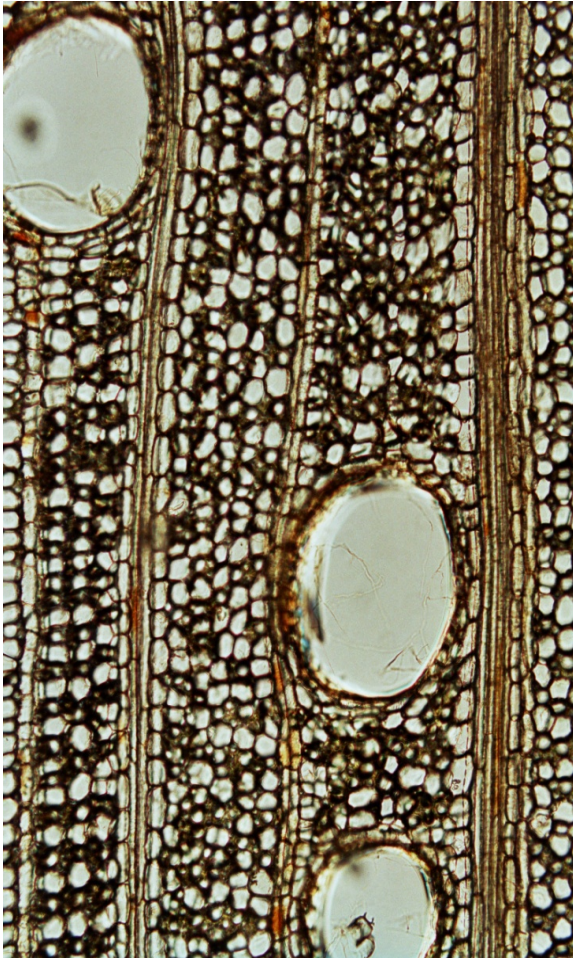


Photo 42. Transversal section of *Ceiba pentandra* (Bombacaceae)



Photo 43. Longitudinal section of *Ceiba pentandra* (Bombacaceae)

- Tissue is wide cell lumen libriform fibers.
- Parenchyma: plenty diffuse parenchyma through the fibers.
- Apotrachial tangential bands scaliform, storied structure.
- Wood rays are strong variable in size, from 1 – 7 cells large and big.
- Heterogeneous structure crystalliferous cells and brown core substance.
- Tile cells and border cells.
- Vessels: scanty vessels with variable size, solitaire, and radial linked, single perforation, marked that the vessels are crooked on the tangential plane.
- Medium solitary vessel density.
- Medium size solitary vessels.
- Medium thick –walled ground fibres / thick - walled fibres.
- Libriform fibres with fibre tracheids.
- Para tracheal / aliform and banded parenchyma: The wood rays are storied.
- Numerous and fine structured.
- Uniseriate rays, with homogenous structure.
- Even vessel elements.

Table 5. Wood anatomical parameters who have an impact on the acoustical sound.

9.0 The Dynamics of Music-Making in Dagbon

Defining the African Idioms in music -making

For the readers we first explain in detail the traditional idiom of music-making in Dagbon society, and how the intensity factor is defined in the African idiom of music making. It is an important expressive key component which contributes not only to the energy of the music-dance, but also an expressive component that drives the flow and the continuation of the music-dance ritual.

In this part of Africa, ritual music-dance and bodily movements are not separatable from each other. To understand African music-dance, we need to understand the African idiom in music-making in its cultural context, in particular its tradition. A performance tradition is distinguished in term of the style of its music, instrumentations, and choral organization, as well as its performance practice, modes of behaviour, dance styles and dance formations, distinctive costumes, make-up, masks, and objects related to the occasion of the performance [103]. The performance tradition is not only distinguished and influenced by the above categories but also by the traditional and the contemporary idiom of music-making of that culture. Both musical idioms are interacting with each other in what we call the Hiplife Zone. In this section we will discuss and show with examples how both idioms are represented in the African idiom of music making in Dagbon.

It seems essential in African musical practice to consider not only the modes of communication that can be established through music itself, but also the way of presenting music as an event that provides an integrated aural, kinesics, and visual experience that stimulates modes of response and bodily interaction with music

With the African idioms in music-making on Dagbon musical culture, we mean the homogenous recognizable characteristics and forms which we could observe and record on tape at the local courts, and in the various villages, the cult music, and dances of the *tindana* and the urban popular music found in the city of Tamale. These musical phenomena were always presence during the music-dance performances and are repeatability returning, - in variation forms-, during performances and the field recordings. The various African indigenous characteristics and musical features that we could record and identify are the stylistic basis of a musical organization and culture in its supporting tradition. “The African Idiom” in music-making in Dagbon is based on model of musical organization and is a common ground of how musicians and performers deal with musical parameters that are reflected in the music of Dagbon and which are also present in the music and dance of other surrounding musical cultures in the Northern Region of Ghana.

The model that we extract from the analysis of our field data in Northern Ghana does not make use of ethnical group’s our tribalism and ethnicity but refers to pre-colonial and postcolonial music/dance cultures in this area. In this approach, we no longer adopt the prevailing idea that ethno-linguistic anthropological classification of languages in the Northern parts of Ghana can be applied to the music and dance classifications and culture. What we now recognize as the African idiom in music making is essentially an aggregate of mutually related traditions which can be distinguished in certain particulars from the music of other geographical and cultural areas in the Sudan Savannah Belt of Africa. Some common features shared by the different musical traditions of African people have been broadly defined by musical scholars as Merriam, Nketia, Waterman, Chernoff, Agawu and others. Alan Merriam distinguishes four types of phenomena that are important to him in defining the African idiom in music. The functionality of African music in Dagbon communities is based a dynamic musical culture and the aesthetic conceptualization of traditional African music and the structure of African rhythms. The African Idiom in Music is an excellent article by Alan P. Merriam that discusses a common ground for African musical characteristics in Sub – Saharan Africa [125].

9.1 The African Idioms of Music-Making in Dagbon Society

The concept of the African Idiom in music-making in Dagbon is based on a model for the organization of music-dance in both traditional and contemporary idioms of music-making. It is common ground, an intangible liminal space of cultural transition on how musicians and performers interact which each other concerning the selection structural and cultural materials during music and dance performances. The model that we extract from the analysis of our field data in Northern Ghana does not make use of ethnical group’s our tribalism and ethnicity but refers to pre-colonial and postcolonial music/dance cultures in this area. In this approach, we no longer adopt the prevailing idea that ethno-linguistic anthropological classification of languages in the

Northern parts of Ghana can be applied to the music and dance classifications and culture. The African idiom of music making in Dagbon is very similar to a particular language vocabulary from which musicians can select during the performances. Symbolically, it represents a music palette grounded in the traditional African idioms of making music. The African idiom in music-making is a characteristic mode of expression grounded in the dynamics of music making in Africa and its diaspora [116], [117], and are characterized by key elements that contribute to the development and sustenance of a particular music-dance culture. A music-dance idiom can be imagined as a basket filled with accepted music-cultural aspects that meet the expectations of a group of musicians, dancers, performers working within a specific music-dance idiom. Among these accepted music-cultural components are *e.g.*, aesthetic aspects that musicians can select when performing music-dance, the use of an idiomatic music vocabulary, the language used, the lyrical use of proverbs, the performance practice, the selection of musical instruments and timbres and the creation of music identities. The African idiom of music making in Dagbon society. "Dagbon is mainly a Muslim society mixed with local forms of animism. A small minority are Christians, mainly located in and around the urban zone of Tamale, this due to the migration of Akan related people from the Southern parts of Ghana and the Kassena-people from the Upper East Region. These minority groups are mainly present in Tamale due to the interaction of commerce, education, and the army barracks. African idiom of music making in Dagbon describes how the traditional idioms in Dagbon are structured and how they are represented not only at the court of the *Ya Na* (the king) in Yendi but also at the various local courts in the villages and towns. In addition, we give special attention to how the traditional idioms of music making are represented in the ritual music *e.g.*, of the *tindana* (the earth priest), *Nyndogu* music/dance, *Jera* music and dance *etc.* Traditional idioms of music-making in Dagbon transform and continue the exits while shaping the urban idioms of music making. This music-dance is hybrid in its origin, and its characteristic musical and cultural forms have been recorded on tape at the local courts, and in various local villages. Several musical phenomena were always present during the music-dance performances, and they are repeatedly returning, - in variation forms-, during music/dance performances. These forms define the stylistic basis of a musical organization and culture.

Due to Islamic influences, there is a segregation of musical performances which is gender related. In Dagbon, music-dance in the traditional idiom is divided into music-dance for males and music-dance for females. It is only the *humsi*, the traditional drummers and the *gonje*, the fiddlers that are allowed to participate during female performances to beat the drums or play the *gonje*. In Dagbon there is also a division and distinction made by traditional customs between court music-dance performed at the places in Yendi and court music-dance performed at the local palaces of the local chiefs and music-dance performed for entertainment. Another distinction is made in *Dagbon* on the ritual music-dance linked with musical extended musical family clans such *e.g.*, *dimbu*, *bla*, *jera waa* and *jera yila*, and *bamaaya*, *nyndogu yila*, and the ritual music-dance performed by the earth priest the *tindana* and his offspring *e.g.*, *tindana waa*, *ziem*. Another distinction is made between the traditional music-dance found at local courts with the local chiefs and the local urban music-dance found in the city of Tamale used for entertainment and leisure. We refer to this urban hybrid music-dance style with the term "The Hiplife Zone".

The African idiom of music-making in Dagbon society is subdivided among ten essential key components. This study deals with the phenomenon cultural transformation processes and acculturation processes, in the traditional- and urban idiom of music making in Dagbon, and so far out of the data we can state that in that part of Africa the music-dance culture is highly hybrid in its origin. The traditional idiom of music making at the courts in Dagbon belongs to the upper-class of the Dagomba aristocracy and is represented by the *Ya Na* and his traditional court from several local chiefs and elders. In these cases, the historian singers can draw their materials from a wide range of the Dagomba oral historical song repertoire.

According to the traditional Dagomba cultural customs, and its tolerance values towards the authenticity and the accuracy of musical performances, court performances of traditional oral culture at the Yendi court are strictly controlled by the elders inspired by their customs coming from the traditional conservative African idiom of music making. But, on the other hand, some of these traditional music performances, coming from the different local villages, - that were performed during several field recording sessions -, are not so old as we inspected to be. Some of these so called 'traditional music' were invented on the spot, were, during some of these recording occasions, performed on demand of the local chiefs, and invented by the local singers/musicians on the recording spot. These songs are quite young. The African idiom of song structure is present and is coming from the traditional area. The lyrical use of Dagomba proverbs is also present. But these proverbs are used in various creative forms. New local proverbs were created and added to the traditional repertoire, directly inspired, and coming from the contemporary African idiom, the urban space, the hybrid electronically inspired Postcolonial/Postmodern African Idiom.

Phenomena like son texts are quite dynamic and open for many malleable interpretations and influences and interactions borrowed from contemporary music styles. They are coming from the urban space, like Highlife music, and the Hiplife - Zone.

COMPONENTS	MUSICAL CHARACTERISTICS
First component	Song with handclapping. Handclapping as an important accompanying musical instrument during songs and dances.
Second component	The presence and the use of a variety of drums.
Third component	The use and wide range of musical instruments, including the varied forms of membranophones, idiophones, chordophones, and aerophones.
Fourth component	The use of musical instruments in the form of orchestral groups, solo instrumental performances and as accompaniment to song.
Fifth component	The use of body percussion as a musical instrument during songs and dances.
Sixth component	The lyrical use of proverbs in the song texts as a musical intercultural phenomenon.
Seventh component	The use of tone language/ drum language in instrumental and vocal music.
Eight component	Traditional music-dance is a highly hybrid cultural phenomenon, cultural transformational processes, continuity and change forms the basis of traditional African music-dance found in this part of Africa.
Ninth component	The use of call and responds techniques in the musical form. The call and responds singing style.
Tenth component	<p>The expressive components:</p> <ul style="list-style-type: none"> a. Embodied music interaction of the different musicians, the dancers, and the audience. b. Superposition of simple rhythmical patterns that forms rhythmical layers showing a cyclic character based on a common micro timing. c. Interlocking of intermediate rhythmical layers – superposition of simple rhythmical patterns- through the existence of an ‘elementary pulsation’ also called ‘the smallest units’, further called ‘micro timing’. d. Simultaneously double elementary pulls-lines, <i>e.g.</i>, duple, and triple meter in the architecture of the ritual music-dance: <i>e.g.</i>, simultaneously simple triple meter and compound duple meter, <i>e.g.</i>, <i>ziem</i>, <i>tindana waa</i>, and simultaneously simple duple meter and compound duple meter, 2-beat and 3-beat groupings-, further called the “African Hemiola”. e. The intensity factor, the lyrical use of proverbs and how the associated narrative is enacted through the structural aspects of music related to tone, timbre, syncopated rhythms, dance and bodily movements, phraseology, and speech rhythms. f. The call and response singing style. g. The improvisational character of the music-dance. h. The existence of homeostasis states and rhythmical transitional zones (liminal transitional zones). i. The existence of a ‘movable one’ in the transitional states that interlocks with the common ‘elementary pulsation’ which forms part of the architecture of the music-dance ritual. j. Superposition of simple rhythmical patterns that interlocks with the elementary pulsation of the grid.

Table 6. Shows ten key components of the African idiom of music making in Dagbon Society

Title of the court musician	Court musicians	Name of the instruments in <i>Dagbani</i>	Description of the instrument type
<i>Akarima</i>	<i>Akarima</i>	<i>Timpani</i>	Open goblet – shaped drums played in pairs.
		<i>Dawule</i>	Double bell.
<i>Namo Na</i>	<i>Lunsi</i>	<i>Lunga</i>	Closed double skinned hourglass – shaped pressure drums.
		<i>Gungon</i>	Closed cylindrical -shaped drums with snare.
		<i>Chagla</i>	Small metal rattle attached to the upper hand.
<i>Yanba Na</i>	<i>Gonje</i>	<i>Gonje</i>	One – stringed fiddle with calabash resonator.
		<i>Gagle, (Tsibla)</i>	Gourd rattles. Small gourd.
<i>Kambon Naa</i>	<i>Kambonsi (waa)</i>	<i>Dala</i>	Open single skinned cylindrical shaped drums.
		<i>Dawule</i> <i>Dawule bla</i>	Double bell. Single bell.
<i>Beindeli lana</i>		<i>Binuli or binigu</i>	Gourd drums.
<i>Kikaa</i>	<i>Kikaa</i>	<i>Kikaa</i>	Transversal blown horn from wood with a thumb hole.
<i>Aligaita</i>	<i>Aligaita</i>	<i>Aligaita</i>	Double reed oboe with three finger holes.
<i>Baanga yu</i>	<i>Baanga</i>	<i>Baanga</i>	A general name for traditional singers.
<i>Yuu lana</i>	<i>Yuwa</i>	<i>Yuwa</i>	Notched flute with three finger holes.
<i>Kate lana</i>	<i>Kate, (kate waa)</i>	<i>Kate</i>	Obliquely blown stalk flute with one or two finger holes.
<i>Lungyini</i>	<i>Lungyini</i>	<i>Lungyini</i>	Whistle.
<i>Siyalim lana</i>	<i>Siyalim</i>	<i>Siyalim</i>	Hive rattle.

Table 7. Functional classification of the court musicians and their musical instruments at the court in Yendi during the period 2001 January – 2002 February.

10 The Dagbon Hiplife Zone in Northern Ghana

Defining the urban space: The Dagbon Hiplife Zone

Tamale represents the urban space in contemporary Dagbon society. It is the place where the innovative creative and artistic minds of the young talented musicians are present. It is the dominant cultural Centre, the inspiration and working ground for many young talented artists in the creation, the production, the mechanical and digital reproduction and distribution of new and old contemporary music styles and several theater and dance projects in the area. Tamale is a medium-sized West African cosmopolitan multicultural city located in the heart of the Sudan Savannah Belt in contemporary Ghana. According to the Bureau of Statistics in Tamale, the Tamale metropolitan assembly is located at the Centre of the Northern Region. It lies between latitude 9.29° and 9.34° North and longitudes 00.36° and 00. 57°. The city is located about 600 km from Accra and covers an area of 750 km². Historically, Tamale is a conglomerate of small villages which they call “*fong*” or suburbs in town. It is now one of the largest and fastest growing and expanding conglomerate in Northern Ghana. Build on solid rock, makes it especially in the hot season the temperature in the city always warmer than the surrounding villages. It is the administrative

and commercial Centre of the Northern Region in Ghana. As a commercial place, it functions as an economic driving force in the area for different „modern economic institutions“, described as the *haute finance*, and represented by several commercial banks. The theoretical framework of reciprocity, redistribution of goods and free trade is well described by Karl Polanyi, *The Great Transformations* [126]. The several banks around the Central Bank Area are forming a cultural clash (in contradiction) with the “traditional economic institutions” e.g., the informal markets, the self-regulated - and uncontrolled markets, small scale sales and trade as a form of redistribution of goods Tamale is also the central gateway for international - and national transport systems to Burkina Faso, Togo, Nigeria and Niger, and the different major towns and villages in the Northern Region. As a “Administrative Centre”, it is the hometown of the University of Developments Studies (UDS) and contains several institutions of learning, including “The Teaching Training College”, The Institute of Ghanaian Languages and The Institute of Cultural Studies.

The city has a combination of traditional and modern architecture and way of lifestyles. There is a traditional renaissance of “the modern production and reproduction of the tradition” and modernization and aspirations to modernity and contemporary lifestyles. The many businesses and economic activities of the formal markets includes commercial banks, telecommunication providers, small and medium sized shops, restaurants, commercial radio stations, transportation, internet cafes. The informal market consists of a wide variety of several stalls and street vendors in and around the central marketplace and the several bus stations as its main providers for distribution. Tamale has a mixed population of approximately 361000 people (census 2019).



Photo 44. The above selection of photos shows a variety of cultural aspects concerning the glocalization and the phenomenon of cultural ambivalence in the metropolitan city of Tamale. Tamale October 2018.

Besides the dominant Dagomba ethnic group, there are several communities from migrated people in the city from within and outside Ghana. From the Southern parts of Ghana there is an Akan community with settlements of Ashanti - and Bono people. Among other migrated people are settlements of Ewe-, Basari- and Kasena-people. From outside Ghana there are settlements from the Hausa people of Nigeria, the Mossi from Burkina Faso, the Zambarma of Niger, and a community of Togolese people. All these emigrated cultures have settled in a specific area in town, each with a traditional chief and a council of elders. The area occupied by the Hausa people is called by the Hausa name “Zongo” and is considered as one of the first foreigner settlements in Tamale [127]. They are highly involved in the different economic activities of the city. Chef Zanjina (1648 - 1677) as Prince travelled to Hausa land to study the Koran and introduced Islam in Dagbon. After his return to Dagbon, he brought several aspects of the Hausa - court culture with them including musical instruments such as the *lunga*, the hourglass shaped double skinned closed drums and the *gonje* a one string fiddle and the *aligaita*, a double reed oboe. He established the Hausa-musicians of the court in an area just outside the town in Yendi. These sites were crucibles of different African cultures. This area in town carries the name “Zongo,” which means neighborhood.

10.1 Dagbon Hiplife Zone in Tamale

Tamale functions as an economic driving force in Northern Ghana where economic and cultural transformational processes are taking place. It is the location where the 'traditional economic institutions' e.g., the local informal small-scale markets and uncontrolled local market systems meets and clashes with the formal global institutionalized economy of banking systems. The local informal way of life meets – clashes and merges with the world of the global institutionalized commodities, taxes, and wages. Local informal markets are based on small scale business, self-regulated systems, different forms of reciprocity and the redistribution of goods [12], [73]. For the study on transformational processes in music-dance we made a distinction between local, regional, and global transformational processes [12].

We approach cultural transformational processes as multidimensional dynamic processes in time, place, and space. The music industry in Tamale is undergoing a huge transformation [12] in the way of production, digital distributed and consumption by streaming music e.g., online radio stations [128],[129]. Music as a streaming digital commodity has become mobile in Tamale and Dagbon in general. The self-regulated informal music business, small video and music shops, street markets and road vendors, roaming in Tamale with audio music cassettes and CD, which was during the period 2010-2013 at its pick. This informal local music industry has completely vanished and disappeared for the naked eye but is not vanished for the insiders.

The local informal street markets and street vendors are still there but their goods and commodities are transformed into a new industry. It has given new way and road to new entertainment industries linked to the introduction of new advanced multimedia technologies we call the mobile phone industries e.g., streaming of music via Facebook, YouTube, iTunes, and the several online radio stations e.g., Zaa Radio and Radio Tamale. Tamale is since the introduction of electricity during the late 80's and the introduction and application of multimedia technologies during the last 20 years in a technological and economic expansion, a great socio-cultural transition towards urbanization, globalization, and individualism. These cultural transformational processes are nowadays not only present in the socio- cultural space in Tamale but also in the production and reproduction of digital music/dance. Elements coming from the traditional idiom of music making are transformed, and digitally processed with new elements of local and foreign music into contemporary art forms such as contemporary Highlife and local Hiplife music. The Tamale artistes faces several challenges around marketing and promotion. They have little access to the national television and broadcasting stations. There are copyright violations and piracy. There are widespread demands for payola. There is a lack of auxiliary human resource, in the form of managers, public relations officers, legal support, promoters, and lobbyists, for the young by dynamic music industry in Tamale [130].

10.2 Developing Contemporary Idioms out of Traditional

Tamale functions as an urban platform and distribution gate for the popular culture industry in the Northern Region of Ghana [1], [12]. It is the cradle of the contemporary urban popular idioms of music making in Dagbon. It is the place where the local traditional culture meets and merges with the global digital culture industries, and where the traditional form of music making fuses and mixes with the contemporary idioms^{xix} of music making in an imaginary zone we called "The Hiplife Zone". The Dagbon Hiplife Zone is a dynamical intangible liminal zone of cultural change, a cultural in-betweenness, a transitional dimension that symbolizes an imaginary third space between the traditional and the contemporary resulting from the emergence of a popular culture industry in Tamale. The hiplife zone is where the different forms of fast-moving cultural transitions are taking place and where tensions tend to dissolve towards a stable state which generates new styles. Some of the features of the Highlife Zone in Tamale include cultural ambivalence, and the formation of a cosmopolitan identity.



Photo 45. A representation of the traditional cultural idioms of the Northern Ghanaian Artist in the contemporary idioms of music-making. Left: Kawastone. Middle: Sherifa Gunu. Right: Sheriff Ghale.

The Dagbon Hiplife Zone

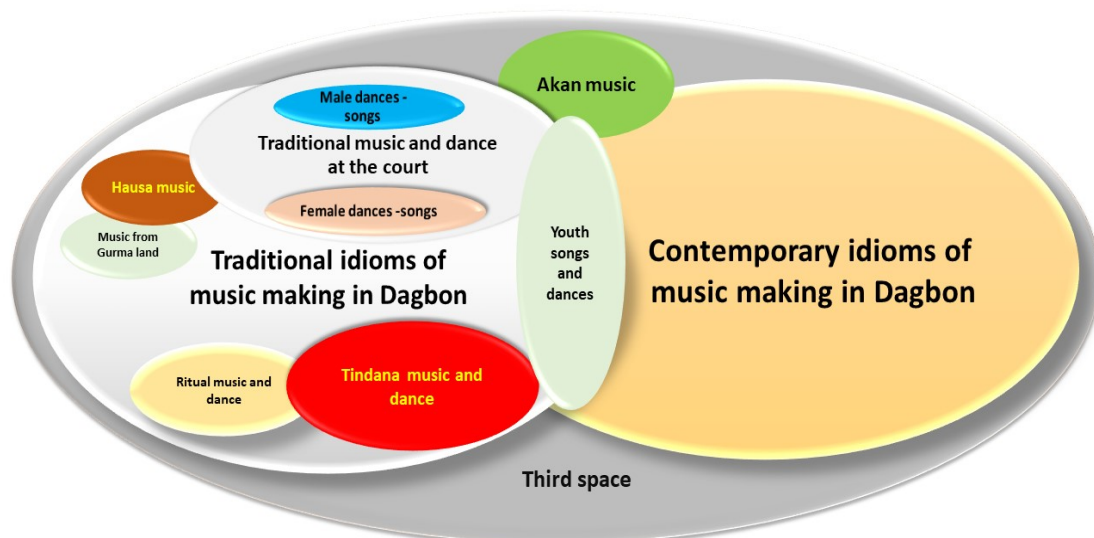


Figure 30. A representation of the “The Dagbon Hiplife Zone” in Tamale.

11 Transformational processes in music-making in Dagbon. Developing Contemporary Idioms out of Traditional

Introduction

In this section, our interest is focus on the different forms of cultural temporality and cultural ambivalence in the traditional idioms of music-making in Dagbon. In this section we concentrate on how structural key components from traditional idioms reflection into the contemporary idioms of music-making. In this study, phenomena as ‘*traditional and modernity*’ in the contemporary popular music idioms (the hiplife zone) is seen from a creative artistic point of view were musicians and performers occupy a significant role. Cultural transformational processes of traditional music and dance idioms into the contemporary idioms of music making is in this study defined as “*cultural hybridity*.” So far, we could extract three types of cultural transformation processes in Dagbon. In presenting our model, we will introduce three concepts of cultural transformation processes.

11.1 Local transformational processes in music

Local transformational processes are transformations of structural and cultural components which take place in a specific musical culture. E.g., Dagbon music culture. It is a singular cultural transformation from musical - and cultural components coming from the own traditional idioms of music-making and transformed into the contemporary urban idioms of music-making. We could distinguish two types of local transformational processes in the music examples we examined. With local transformational processes it is useful and important to see which elements are changing from the traditional idioms of music-making into contemporary idioms, but it is also interesting to see which musical components shows a certain continuity.

The first type of local transformations are elements coming from the traditional idioms of music-making who are transformed and continue to exist once they are transformed into the contemporary urban idioms of music-making. This type of transformation is the most used by the scaled court musicians in the Dagbon tradition, who are usually linked by lineage to a musical clan like the *Namo Na* (chief tom-tom beater) and the *Yamba Na* (chief of the fiddlers) and the traditional musical instrument like the *Jinjelin* our *Moglo*, who decided to produce contemporary music for the youth outside their traditional obligations as a member of the court musicians. Among these transformations are the lyrical use of traditional Dagomba proverbs in the contemporary lyrics of the Hiplife songs. The lyrical use of proverbs is an old traditional custom of music-making and derives from the traditional idiom, transformed into the new hybrid idiom of music-making. The use of savannah syncopated rhythms in their music, the phraseology and the construction of musical phrases, the use of modal harmonies, the construction of traditional melodies out of traditional song repertoire. The use of traditional musical instruments such as the *jinjelin*, a musical bow, the *gonje* or one string fiddle, the *lunga*, a closed double skinned hourglass - shaped pressure drums, the *dawule* or double bell, are elements that continue to exist in the new idiom of music making and derives directly of the traditional idioms transformed into the urban idioms of music-making. These transformations are here described as the third space or the common ground where the musicians are bound to by the traditional customs and the expectations of the people to perform and sell their music.

Simdi Nyaanga
The aftermath of love

Fusieni Tia



Photo 46. *Jinjelin* transcription of the song *Simdi Nyaanga*, Tali 2004. Section one and five are showing the Savannah syncopated rhythms in the lead vocals. Section two, four and six show the syncopated rhythms in the *jinjelin* accompaniment. Section three shows the syncopated rhythms in the played timeline of the *dawule*, a single bell.

11.2 Change and continuation in cultural transformations

It is useful to trace the various musical components and parameters and in so doing create a cultural transformative roadmap of transformational processes in music for that particular musical culture. It is here that aspects of embodied interaction can be

taken into consideration, especially those that tend to remain constant over transformation. Based on our data, it is possible to show that some musical cultures in the Northern parts of Ghana undergoes a rather slow process of intercultural change that is reflected in the organization of rhythms and melody, the lyrical use of proverbs, the organization of the dance performances, the time and location of these dance performances, aesthetical values of the music and dance performances and the cultural expectations of the local people. Of particular interest is the notion of expression and how it remains rooted in embodied interaction, even after transformation. In that context, a distinction can be made between aspects that change and aspects that remain constant.

Timbre: It is somehow self-evident that timbres or sound colours, associated with the traditional idioms will change in the contemporary urban idioms, especially when electronic instruments are used or when sounds from traditional instruments get electronically manipulated. However, timbres have a remarkable constancy over traditional and urban idioms, which we tend to call “Sahelian factor,” or with the local name given by the musicians, “the Sahelian flavour” which is characterized by a nasal timbre. This is a typical feature that comes from the traditional idioms of music-making, related to singing and the factor materiality used in building musical instruments. Timbre is obviously linked with the use of traditional instruments in the urban context. Examples are the *jinjelin*, a one string musical bow with calabash resonator, the *lunga*, a closed hourglass-shaped pressure drum, the *alamboo*, and lamellophone with box resonator, and the *yuwa*, a notched flute.

Meter: A remarkable change is observed in the implementation of the meter. Music and dances that have a binary meter in the traditional idioms are sometimes transformed into a ternary meter once they enter the sound studio. This phenomenon can be explained as follow: many recordings of Hiplife and Highlife music are done in the southern parts of Ghana, in Kumasi or in Accra. The programming of the rhymes and the rhythms in the music recording studio is done by sound engineers and producers that come from the Akan musical tradition. Most of the Akan dance music, like the *Adowa* dance, *Assaduwa* is based on a ternary meter, and combinations of ternary grooves and timeline patterns. These rhythmical Akan patterns are transformed into the contemporary popular music idioms of Dagbon, which often have a multidimensional structure and micro timing. As a result, the melody would be sung with a binary micro timing, while the drum groove would have a ternary micro timing coming from the Akan idioms of music-making. Yet what is constant is the tight connection between music and dance, as well as the fact that musical rhythms are based on typical language and dance syncopations that are characteristic for the Sudanic Savannah Belt of Northern Ghana.

1

Lead singer: $\text{♩} = 122$

Ku - ra - ya ku - ra - ya. Ku - ra - ya ku - ra - ya. Ku - ra A - she - tu.

Responds: Ku - ra janyi - je. Ku - ra janyi - je. Ku - ra

Stones: $\text{♩} = 122$

2

Lead singer: $\text{♩} = 100$

Ku - ra - ya ku - ra - ya. Ku - ra - ya ku - ra - ya. Ku - ra - ya ku - ra - ya. Ku - ra - ya ku - ra - ya.

Responds: Ku - ra janyi - je. Ku - ra janyi - je. Ku - ra janyi - je. Ku - ra janyi - je.

Clavinet: $\text{♩} = 100$

Bell: $\text{♩} = 100$




Photo 47. Above: 1 *Kuraya kuraya* performance recorded in the village of Tarikpaa 13.03.2001. The above transcription shows the binary structure of the boy's play game *kuraya kuraya* in call and responds singing style. The call is with an anacrusis to the upbeat, while the responds is with a syncopated rhythm that we call a Savannah syncopated rhythm. Below: Transcription of the transformed studio version of *kuraya kuraya* in a ternary Afro-beat. The melodic ostinato figure of the clavinet is the cement between the vocals and the rhythm section.

Kuraya kuraya is a play game of stones played by boys. The beating of the stones to the ground generates the pulse line of the song. *Kuraya kuraya* was sung in a call and responds style with a lead singer and the group that answers. Doing so they generate a melodic ostinato pattern. In all the recording occasions we made in Dagbon the play game *kuraya kuraya* was performed – within the zone of traditional idioms of music making-, in a singular binary meter.

However, the version of Sheriff Ghale (Mohammed Sheriff Yamusah) is transformed and arranged in an Akan groove with a ternary Afro-beat meter. Note that the use of the double bell indicates the Akan influence, with a ternary Akan timeline. The song is also sung in Dagbani in a call and response singing style. The transformation into a ternary meter, in combination with the arrangement of electronically manipulated sounds and timbres gives the song a more reggae character and Afro-beat feel. This transformational process is a common phenomenon within the local urban music idioms of Dagbon and is a characteristic musical component in “The Hiplife Zone” in Tamale [2],[73].

11.3 Regional transformational processes in music

Under regional cultural transformational processes in music making in Dagbon, we understand transformational processes from cultural elements coming from other African musical cultures. Among regional cultural transformations we bring the following criteria under: transformations of cultural elements such as the use of polyrhythm, syncopated rhythms, modal structures, text phraseology, call and responds, textures and musical forms, the use of regional musical instruments and timbres, musical stylistic features such as the use of timeline patters in dance movements, the use of choreography coming from the traditional idiom of music making. These are elements coming from other African cultures and which in some ways are mixed and transformed with elements coming from the own music - and dance culture, in our case, the music and dance of Dagbon. Among regional transformations we could distinguish two types of transformations. The first type of cultural elements borrowed from other traditional cultures and mixed with elements from the own culture. Among these transformations are the *kata and kika* music and dance of Ashanti land and the *aligaita* (side blown horn) music of Hausa land. Other regional transformations are around different African dances like the *Takai* dance, which is a sword dance and originates from Mande Land but also exist in a form of variation among the Koulango in Ivory coast. *The Kambosi* dance, *Simpa* dance. An example of the *simpa* dance as a cultural transformation within the traditional idioms of music making in Dagbon.



Photo 48. Left: A Simpa youth ensemble from Dikpungi - Yendi during the recording session in 1999. Below right: Simpa youth ensemble from Ying during the recording session in Ying 2001.

Simpa dance

Country : Ghana.

Place : Yendi.

Transcription : D. Phyfferoen

The musical score for the Simpa dance is presented in a multi-staff format. The top staff is the Lead Singer's part, followed by the Chorus. Below these are instrumental parts for Conga, Conga 2, Drum 1, Drum 2, Hi-Hat, and Handclaps. The score is divided into four measures, with a tempo marking of 140 beats per minute. The lyrics are written below the vocal staves, and the instrumental parts are represented by various musical notations including eighth notes, sixteenth notes, and rests.

Figure 31. A transcription and annotation of a section of a simpa song, recorded in Yendi. Music and Dance in Ghana. Recordings by Dominik Phyfferoen. R.M.C.A. Tervuren (Belgium). CD 100. 4.17. Track 3. Ghana: 11.08.'99.

According to testimony from Mr. Ibrahim Abass of Yendi, concerning the origin of the simpa dance in Dagbon as cultural transformation of regional and global transformations.

The simpa dance originated from the coastal areas to Dagbon. Specifically, in the Accra Region. It is a hybrid adopted dance in Dagbon. Within its roots it has little connection with any of the traditional music and dance forms of Dagbon. The name is the corruption of the Brazilian samba dance. The samba music and dance of Brazil is said to been carried there by African slaves and has its roots in Angolan and Congolese music. At the end of the slave trade a community of freed Brazilian slaves relocated to Ghana and settled in James Towns in Accra an Afro Brazilian Community. The people called the Tabon (Tabom) people are still identifiable today [131]. The name was given them by the indigenous Accra people (Ga – people) who heard newcomers frequently using the expression 'ta bom' which is Portuguese for 'that is fine'. The Tabon people brought the samba dance form and created bands to perform. This was eventually carried to Dagbon and started in Tamale with the local name *simpa*.

The musical instruments that include drums, the conga, box drum (*taamale*), cymbals and occasionally horns are all forging adopted musical instruments to the traditional musical instruments of Dagbon. The song patterns and the phraseology are adopted cultural elements and transformations coming from the Akan and Hausa, although the lyrics have been composed in the local languages of the places the local musicians perform them. In the southern areas it used to be Hausa. In Dagbon it used to be transformation and mixed language of Hausa and Dagbani but subsequently became almost entirely Dagbani. Simpa did not originate from Hausa. It incorporated Hausa in its lyrics. One man who carries the flag of the simpa dance in Dagbon is Gowon^{xx}. He has introduced the bamaaya song patterns into simpa and it has become the dominant pattern. When a simpa song is being sang without background music it is almost indistinguishable from bamaaya songs.

Looking at the old-time samba instruments in Brazil, one finds the similarity with the instruments used for *simpa*. In modern times Brazilian samba music has incorporated guitars, violins, trombones, pianos, etc. But the underlying samba rhythm or beat is still like the *simpa* dance. When one plays the YouTube video^{xxi} of the Brazilian musician Zeca Pagodinho music entitled 'Vai vadiar' this mixture becomes clear^{xxii} and compare it with the simpa beat, the drum patterns are similar. In the video we can see lots of modern instruments but can still pick out the simpa instruments. Samba has become sophisticated but simpa has

remained stuck with the traditional instruments. It is interesting to note that in the 1950s and 1960s the *simpa* dance conductors and patrons wore white felt hats as can be seen in the video of Zeca. Dagombas called it 'falati' which was corruption of the English word felt hat. Further research needs to be carried out to find out who took *simpa* to Dagbon, in what year was the first band established and which transformational processes of structural and cultural key components have taken place.

11.4 Concrete examples of transformational processes in music

The use of narrative and proverbs in *Dagbon* has a direct influence on the creation of dance grooves and performances of these dances. The proverb of *Na Gariba* is: “*Ashanti kotoko. O kuw a pim, a pim baba, Na Gariba*” (The porcupine warriors of the Ashanti, kill a thousand warriors, and a thousand more will come, Chief Gariba). Proverbs can be conceived as reflecting the Dagbon communities’ philosophy about life [132]. In Dagbon, proverbs are like the seeds of life itself, have been nurtured and passé on from generations to generation by their ancestors. They are the richest and most refined part of the Dagomba musical culture and language. Proverbs are the condensed nuggets of wisdom used by the local chiefs and elders at the local courts in given judgment and settling disputes as well as in daily interaction of all kinds like musical songs and poetry. Proverbs are the socially sanctioned advice of the people. They are not seen as advice coming from one particular person, proverbs belong to the public domain of Dagbon.

Narrative of *Na Gariba*

During the slave trade, the *Ashantehene* and the *Ya Na* had an agreement, that the Dagbon should supply slaves in exchange for firearms. During the reign of *Na Gariba*, he told the Ashanti chief that Dagbon was no longer going to supply slaves. As a result, the Ashanti chief sent warriors to go and kidnap *Na Gariba* and bring him to Kumasi. They came with palanquin, and *Na Gariba* was carried away to Kumasi. During the journey, the carriers of the palanquin died one after the other. In the face of this, they send an informant to the *Ashantehene* to inform him of the mysterious deaths of the carriers of the *Ya Na*, and to tell him that it was impossible to bring *Na Gariba* to Kumasi. It was at that moment that the *Ashantehene* said to *Na Gariba* that should he kill a thousand of his warriors, a thousand will come. For this reason, it was not possible to carry the *Ya Na* to Kumasi. We recorded the dynastical praise song “*Ashanti kotoko*” which narrates the story of *Na Gariba* (Chief Gariba), using the local proverb of *Na Gariba* (Figure 30).

Ashanti kotoko
Ashanti the porcupine Salisu Mahama Gonje

The musical score for 'Ashanti kotoko' is presented in two systems. Each system consists of a 'Solo voice' staff and a 'Gonje' staff. The first system shows the beginning of the song with a key signature of one flat and a common time signature. The second system continues the melody and includes the lyrics 'A - shan - ti ko - to - ko. O nma ko-to-ko, o ku - wa pim a pim ba-ba.' The Gonje staff uses a single melodic line with various rhythmic values and triplets indicated by '3' over the notes.



Figure 32. The *gonje* is a one string fiddle with calabash resonator. The *gonje* player sings and plays the story of *Na Gariba* in an Akan language, related with the Twi language, a bi-tonal language which is reflected in the melodic structure of both the *gonje* and the singer (Top-left).

The praise song belongs to the traditional idioms of music-making in Dagbon and can be performed on the *gonje*, (a one string fiddle). The dynastical praise song is part of the oral *gonje*-repertoire. It can also be performed on other court

instruments such as the *lunga* (a closed double skinned hourglass shaped pressure drums), *timpana* (a pair of talking drums), the *kikaa* (a side blown horn), and the *aligaita* (a double reed hobo). The Dagomba fiddle, or *gonje*, is a court instrument performed by professionals who belong to the royal family clan, the *Yamba Na Yili*, which is part of the *Ya Na*'s or king's royal family clan. Dagomba fiddlers are highly valued and have a high social status because the instrument they perform symbolizes political authority [44]. In 2001 “*Ashanti kotoko*” was sung by Salisu Mahama, aka Salisu Gonje, *Yamba Na* of the *Andani Yili* during recording sessions, and at the *sambani lunga* festival at the court in Yendi, and at the court in Nakpali-Kworli.

Akarima and the timpani performance of *Na Gariba*:

The narrative of *Na Gariba* can be performed at the court of the *Ya Na* in Yendi. (The State drummer), who beats the narrative on the *timpani* drums. The *timpani* drum is from origin Akan instrument introduced to Dagbon by the Ashanti's warriors. It is a paired open goblet shaped drum on a foot. The *timpani* drums are still beating today in Dagbon in Twi, an old Akan language using a bi - tonal language structure of intonation.

Ashanti kɔtokɔ
Akarima

Timpani




Ashanti kɔtokɔ
Kikaa

Kikaa

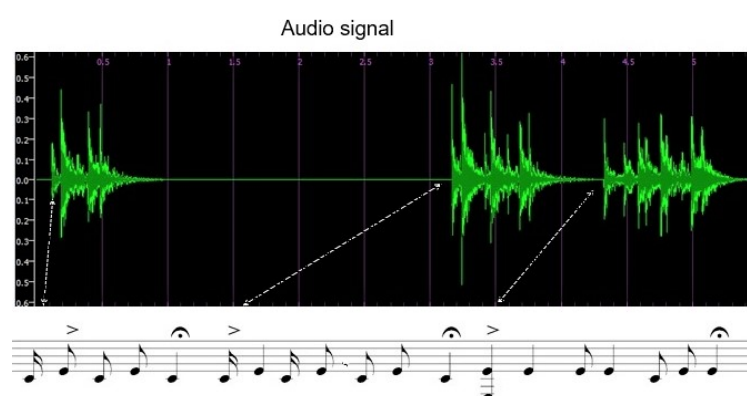



Figure 32. Left: The *akarima* at the *Naa-Gbewaa* palace in Yendi playing on the *timpani* drums the narrative *Na Gariba*, Yendi 04.03.2001. Right, a *kikaa* player demonstrating the *kikaa* playing technique during a performance of *Na Gariba* on the *kikaa* transversal horn, Tamale 13.09.2004. For more information on the field recordings of the praise song, please see the website: <http://music.africamuseum.be/english/detailrec.php?id=MR.2002.3.33-4>

Dagbani is a bi - tonal language with a middle tone intonation. The cultural transformation takes in this example place on the level of the tonal language. The story is still performed by the royal drummers in a language they do no longer speak, but it is memorised by the *Akarima* according to the oral traditional institutionalised idioms of music-making controlled by the traditional council of chiefs and elders. The narrative is reproduced on demand during festivals and ceremonies by the *Akarima* on the *timpani* drums performances at the court.



Photo 49. Left: An *akarima* court drummer in Karaga, 2004. *Akarima* State drummer in Yendi at the new palace 2008. *Akarima* court drummer in Kumbungu, 2008. Right: *Akarima* State drummer under the *sabani* (veranda) in front of the old palace in Yendi, 2001.



Three Akarima from Tampion during the recording session in Madina 2004.

Photo 50. Above left: A plot of waveform showing the three short drum phrases with a long interval between the first and the second drum phrase. Below left is an annotation of the drum phrases with the translation in English. Right: Three *Akarima* drummers during the recording session in Madina.

Of particular interest is the use of a bi-tonal language that is reflected in the melodic structure of the praise song. Consider how the narrative of *Na Gariba* can be performed by the *Akarima* on the *timpani* drums at the court of the *Ya Na* in Yendi. The *akarima* is the state drummer at the palace in Yendi and at the different local courts in Dagbon. At the courts in Dagbon, a special pair of *timpani* drums is used, one as signal drum and another one as speech drum. The speech mode of drumming is characterised by a steady flow of beats, often lacking regularity of phrasing, but using a two-tone framework that is based on the bi-tonal language [133], [134]. The *kikaa* is also used as a signal instrument on the battlefield. The rhythms are played in groups that are separated from each other by pauses of long durations. In speech mode drumming, narration is the goal [48]. The *timpani* drums are introduced to Dagbon by the Ashanti's warriors. The *akarima* drummer uses a bi-tonal intonation based on an old type of Twi, an Akan language of the region where the warriors came from. Dagbani is a bi-tonal language with a middle tone intonation. The transformation thus takes place here at the level of a tonal language. The story is still performed by the royal drummers in a language they do no longer speak, but it is memorised by the *akarima* according to the oral traditional institutionalised idiom of music making, controlled by the traditional council of chiefs and elders.

Performing the narrative of *Na Gariba* on the *kikaa*.

The *kikaa* is a side blown horn from wood with a thumb whole and is used at the court in Yendi to announce the coming and the presents of the *Ya Na*. The *kikaa* is also used as a signal instrument on the battlefield when the Paramount chief is around. The narrative of *Na Gariba* was played on the *kikaa* at the court in Yendi^{xxiii}. Here we could record on tape and observe that the same phenomenon of cultural transformation took place. The *kikaa* is an adopted musical instrument coming from Ashanti land. It was introduced in Dagbon in Pre – colonial times. The language that was used for communication was also an old Akan language. This old version of the Twi language and the use of the Akan proverb is still present in the performance of the narrative of *Na Gariba* played by the *kikaa*. Cultural elements such as the use of the lyrical use of proverbs which are tied to rhythmical phraseology and expressive components such as timbre and melodic contour of the *ambitus* are transformed in a cultural idiom of music making in *Dagbon* which has adopted these musical styles of performing to their own traditional idiom of music making. The same narrative of *Na Gariba* is also played on the *kikaa* at the court in Yendi (Figure 31). The *kikaa* is a side blown horn made of *yomanvaa* wood (*Grewia venusta*) with a thumb whole and is used at the court in Yendi to announce the coming and the presence when the Paramount chief is around. During our field work, we could record it on tape and observe the cultural transformation that took place. The *kikaa* is an adopted musical instrument coming from the Ashanti land. It was introduced in *Dagbon* in pre-colonial time. The language that was used at the time for communication was also an old type of Twi, an Akan language.

To sum up, influences of the old Twi language and the use of the Akan proverbs are still present in the different performances of the narrative of *Na Gariba*. Elements such as the lyrical use of the proverbs, which are tied to rhythmical phraseology and expressive components such as timbre and melodic contour of the *ambitus* of the melodies, are transformed in a cultural idiom

of music-making in *Dagbon*. The above examples illustrate clearly in which way the embodied interaction with music is based on movements that mimic narratives, and on linguistic structures (inherent to those narratives) that influence the musical structure. However, this culture is now under pressure by developments related to globalisation. The narrative on *Na Gariba* “*Ashanti kotoko*” was directly taken from the Dagomba *gonje*^{xiv}– repertoire. It was sung by Salisu Mahama *gonje*, *Yamba Na* of the *Andani Yili* in February 2001 at the court in Yendi. The song uses traditional proverbs coming from the traditional idiom of music making in *Dagbon* society.

Proverbs are used here to record historical events among the Dagomba. The lyrical use of proverbs in historical court songs is an element, an aspect of a transformation that is taken from the traditional music idiom into the contemporary idioms. The lyrical use of proverbs in songs in Dagbon is the collective wisdom of the Dagomba of Ghana that has been passed down through the elders from time to time. Proverbs are not only short statements that reflect the thought and insight of a people in song into realities of life but are also a technique of verbal musical eloquence. They are the reflection of the Dagbon community into the song on the experience of life and their environment, which has been a rural and traditional one. In Dagbon, proverbs are like the seeds of life itself, have been nurtured and passé on from generations to generation by

The second type of regional transformations are taken place in the urban space, the so called “Hiplife Zone” and are urban cultural transformation. These are cultural elements coming from other African contemporary musical cultures and mixed with cultural elements coming from the own musical culture. Among these cultural transformations are influences of highlife music off the Akan, Hiplife music from the southern parts of Ghana and influences of *Juju* music of Nigeria, Nigerian film music Nollywood, Rumba - and Soukous music of Congo and Palmwine inspired guitar music from the Akan.

11.3 Global transformation processes in music

Global transformation processes in music are components coming from foreign musical cultures which are not indigenous to the African continent. Among these musical cultural are transformation coming from the Afro – American space, influences as Jazz, hip-hop, Jamaican reggae, and rap music, Bollywoodish influences and film music, Western inspired harmonization’s choral and gospel music.

Global transformational processes that we could observe in city of Tamale, was the strong presence of Indian music-dance and especially Bollywoodish film music. In Tamale, there are several artists coming from the local theatre “*Simli Drama Group*”, and the local film industry who landed in the informal music industry. Among these artistes is worthy to mention the central figure of Ahmed Adam and Adisha Shaakira but Subash. Ahmed Adam is the central figure of the Simli Drama Group a local theatre company in recent years with the introduction of DVD and VCD also does low budget local film productions. The local theatre productions were later transformed into local films, which are more attractive for his public, Ahmet Adam decided to provide certain passages of these films with music he composed and recorded. In many cases, he told me the plot of the film is immediately taken from a Bollywood story that he had transformed into an everyday Dagomba context and Dagbon environment. The story is usually an Indian story which takes place in the city of Tamale and the surrounding local villages. Most people knew the Indian version of television and with the introduction of the Dagomba version in the local Dagbani – language they are now able to better understand the whole plot.

During the period 2001 - 2010 there was a predilection for this Bollywoodish film genre in Tamale. Adam Ahmed composed the music for his films which was also inspired by Indian music remixed with Gospel and church music and contemporary High Life Music from the southern parts of Ghana and elements borrowed from his own Dagomba traditional music and dance culture. Later he decided to make several separate soundtracks that resulted in different local hits. The song *Daliri* on the Shaakira Album Vol. II was recorded in Kumasi in the Jehovah *Nissi* Digital Recordings Studios by Kojo Sarpong and released, promoted, and distributed by I.K. Records, Tamale a local photo and music store in 2004 and hit like a bomb. During the period 2004, more than 60.000 copies of this album were sold in the informal music markets in and around Tamale. This emergence of a local hit like *Daliri* was in fact a new phenomenon and the introduction of a hit in the area. This economic and cultural urban transformation of a Western economical phenomenon coming from a formal music industry “The urban idiom” transformed into the local informal music industry of Tamale “the Hiplife Zone.”

A model of cultural transformational processes

Cultural Change/ Embodied interaction	Local transformational processes	Regional cultural transformational processes	Global transformational processes (Foreign music)
Dance and body movements	Dances coming from the traditional idiom of music making.	Dances coming from other parts of Africa.	Foreign dances, urban dances.
	e.g., <i>Bamaaya, Jinjelin waa, Simpa, Tora, Nyndogu, Jera. Kate waa.</i>	Akan inspired dances, e.g., <i>Kambon waa, kate waa. Takay</i> dance found as a variant in Ivory Coast and Mali.	Hip-hop and urban identities in music clips. Reggae dances and Western inspired dances.
	Traditional dance choreography in local Dagbani movies and local music clips.	Nollywoodish and Ghallywoodish dance choreography in music clips.	Bollywoodish dance choreography in music clips.
Savannah syncopated rhythms	Large/small drum ensembles.	The use of a rhythm section mixed with programmed drum patterns.	Rhythm section and programmed drum patterns.
	Life performances.	Life performances mixed with playback and DJ.	Playback performances with DJ and radio presenters. Occasional live concerts.
	Syncopated rhythms and polyrhythmic patterns, e.g., <i>Tora, Bamaaya, Jera, Jinjelin</i> . The African hemiola style, e.g., <i>Bamaaya, Jera, Ziem, Nyndogu.</i>	Polyrhythmic patterns. Akan double bell rhythms. Hiplife-, rumba- and highlife grooves, Palm-wine and highlife guitar picking ostinato patterns, e.g., <i>Amilia by Kawastone.</i>	Rhythmical ostinato patterns. Hip-hop, rap, reggae grooves.
Tonal organisation	Tone language, pentatonic and hexatone scale, melodic ostinato patterns.	Tone language, pentatonic and hexatone scale. Modal chord system based on multipart melodic patterns.	Tone language, melodic ostinato patterns. Western inspired tone systems and harmonisation in combination with modal chords progressions.
Lyrical use of proverbs	Dagbani proverbs in the traditional idiom of music making.	Proverbs coming from other African cultures.	Local Dagbani proverbs in highlife and hiplife lyrics.
	The lyrical use of Dagbani proverbs in contemporary music.	Akan proverbs in contemporary highlife - and hiplife songs. Akan proverbs, e.g., <i>Ashanti kotoko, kikaa</i> and <i>akarima</i> court music. Hausa and Gurma proverbs in <i>gonje</i> and <i>lunsi</i> music.	Local Dagbani proverbs translated into English mixed with Pidgin English, Creolisation, and jabber talk, e.g., <i>Sharatu</i> . Rap and hip-hop rhymes, e.g., <i>Gala Gala</i> .
Timbres and musical instruments	Local instruments used in de traditional idiom of music making.	Musical instrument coming from other parts of Africa e.g., <i>dala long</i> drums.	Digital idiom of music making mixed with local - and regional instruments.
	Large/small drum ensembles, e.g., <i>gungon-, dala- and lunga</i> drums, <i>dawule bell, chaglas</i> .	Rhythm section mixed with digital drum samples, e.g., highlife guitar style.	Traditional instruments mixed with drum samples and rhythm section.
	Melodic instruments, e.g., <i>Jinjelin, yuwa, biegu, moglo, alamboo, kalamboo.</i>	Adopted musical instruments, e.g., <i>gonje, lunga, kate, alamboo.</i>	The use of electronics, voice vocoders, drum samplers, digital timbre manipulation.
	The “Sahelian Factor” in music making.	The “Sahelian Factor” in music making.	The “Sahelian Factor” in music making.
Phraseology, timeline, speech rhythms	Call and responds singing style.	Call and responds singing style.	Call and responds singing style.

	African hemiola style, e.g., <i>Bamaaya</i> .	African hemiola style, e.g., <i>Kambon waa</i> .	African hemiola style, e.g., <i>Nmantambu</i> .
	Timeline and polymetric meter.	Timeline and polymetric meter.	Meter change, e.g., <i>Kuraya kuraya</i> .
	Syncopated rhythms, e.g., <i>Simdi Nyaanga</i> .	Syncopated rhythms, e.g., <i>Amilia</i> .	Syncopated rhythms, e.g., <i>Simdi Nyaanga</i> .
	Drum riddles and drum language.	Akan-, Hausa- and Gurma proverbs in <i>gonje</i> and <i>lunsi</i> music.	Rap and hip-hop phraseology, e.g., <i>Gala Gala</i> , <i>Sharatu</i> .

Table 8. A model of cultural transformation processes

11.4 Cultural hybridism

A cultural transformation process implies a change in cultural production and expressive forms of art, including music and dance, of a group of people. A culture can thereby be defined as a system of symbols, beliefs, concept of time, feelings, language, values, norms, labour, and rules; in short it is a way of organising live of a particular group of people. Inside a culture, the formation of an individual is mostly done during the early childhood years by the parents and family, and later by the neighbourhood, the street, friends, the youth association, job and labour, the residential community where a person grows up. Accordingly, growing up in the Dagbon society, [46] a rural space, with traditional institutions and an agricultural way of living, will be different than growing up in a cosmopolitan urbanised space like the city of Accra, or New York. Nevertheless, individuals who are culturally formed in this society can still function and flourish in a society whose cultural environment is rapidly changing. Individuals are adaptive to other individuals that have been culturally formed in diverse ways, in another culture, or in a transformed culture. Therefore, an urban place that evolved from the traditional rural place would be a place where individuals must adapt their traditional cultural codes and habits to the new cultural codes and habits. The different cultural idioms and modes of transition, transformational processes from the “African Idioms” to a more Afro-American and Western inspired idioms were investigated. We looked at the various cultural spheres and networks of the dominant Dagomba culture and the interaction between traditional established circuits and new artistic creative circuits in Tamale.

Dagbon is a good example of a place and space that is in full expansion and involved in a large transition state of cultural transformation. The basic transformation is that from an earlier agrarian society where the extended family’s unit was used as the basis model, to an Afro American - Western urbanized nucleus society model. The different cultural transformation processes that are currently going on are related to globalization, urbanization, and digitalization of information. This creates new expansions, challenges, and dynamics within these *New Hidden Cities*^{xxv} like Tamale in the Northern Region, or Bolgatanga in the Upper East Region of Ghana. The younger generations of citizens prefer a Western society nucleus model over the traditional African model of the extended family unit; or better stated: the new model reflects the Western family nucleus model, in practice there are all kinds of variation within the nucleus. In these new environments, an individual’s behaviour will be partly determined by the cultural conditioning that took place in his youth. However, human beings have abilities to deviate from this and respond in ways that are new, creative, destructive, or unexpected. The essence here is that culture is a dynamic learned system that is in a constant state of resonance and flux.

On the one hand we also looked at the phenomenon like liminal space/subaltern position of some of the musicians and the performers within the dominant cultural sphere of the Dagomba community and the consciousness this hybrid identity has among its performers and audience. This new urban music scene is not standing alone but is influenced by various interactions of the surrounding traditional and modern music cultures. We observed careful how these transformation processes took place and how they established a new urban music scene linked with a “*pop identity*.” This new “*hybrid identity*” is linked with the different music styles found in the city and can be considered as subcultures and could be described as “*Neo tribes*.” which is in a mode of transition, a liminal space and can be described as an emerging cosmopolitan identity.

This hybrid identity is located within a liminal space of transition which is on the one hand linked and connected with traditional customs in Dagbon within the tolerance values of this traditional Dagomba culture and Afro-American Western influent’s identity. The tolerance of the dominant Dagomba culture and the demarche of the globalization discourse lies at the basis of this new hybrid identity as an intangible cultural in-betweeness of two liminal zones, theorized by Homi Bhabha in “the third space” concept [135], the traditional and the postmodern cosmopolitan identity [136].



Figure 33. A representation of the “The Hiplife Zone” as a transitional intangible third space in Tamale.

On the other hand, we looked at transformation processes and transitions of traditional music and dance cultures and its influences on the urban music scene within the urban popular music scene in Tamale. The demarche of cultural hybridism and its globalization discourse in Tamale is linked to the young dynamic music business and its artists. It is interesting to note that the dichotomies like “*traditional and modernity*” and “*continuity and change*” [137], in this part of Africa has its own creative interpretation. The reasons for the title of the research “The dynamics of music-making in Dagbon society” we have chosen, might imply a certain ambiguity and contradiction carrying within. The definition of folk music and traditional music by the International Folk Music Council seems here most useful:

“Music of the common people that is not learned from printed music but is transmitted from person-to-person due listening”.

Traditional music has also three other distinctive factors:

Continuity: Many versions over an extended period which connects the present with the past.

Variation: To change the melody or the words, deliberately or forgetfulness because of the creative impulse of the individual or group.

Selection: The question of whether the song is included in the circle which goes around. The selection by the community, which determines the form or forms in which the music survives.

The term “traditional culture” means for us a hybrid dynamic culture characterized by a sequence of a constant flow of small transformational processes, continuity and change within a tolerance value of that culture and a continuous transformation of tradition values and maintained by the current generation who accepted it as a cultural standard within the current cultural dynamics of that musical culture. Even though musical traditions are influenced by other musical traditions, we could notice that the various Ghanaian music cultures are exposed to a continuous flow of various small cultural changing processes. These cultural changing processes are the result of contact and exchange with neighbouring musical cultures, the economic exchange of goods and the exchange of social and moral values.

All these musical cultures had the above mentioned three phenomena in common: continuity, variation, and the selection and recognition of the songs in the community. These changing processes within a dynamic culture like the Dagomba of Northern – Ghana can be associated with strict standards, norms, and values, and are accepted as standard habits within the liminal zone of cultural hybridism. From this point of view, a traditional music - and dance culture is an immaterial cultural heritage of the local people, who transfers their historical records by means of a medium that we could describe as: " the oral tradition", and not by a written record or document. It makes them exposed to constant little changes and small variations, and personal interpretations of the different experts of historical reproduction of oral performing arts within the traditional cultural sphere, which in the long term can cause some serious problems like the disappearing of the authenticity of the song text and lyrical use of Dagomba proverbs. This could damage the credibility and the historical, educational, and moral messages of the historical songs.

The personal musical taste and the technical and aesthetic quality of the performer may and could affect the interpretation and transmission of the context of this oral tradition. The tolerance boundaries allowed by the elders towards the traditional performer of the oral tradition, varies from people to people. A remarkably interesting area of research is, when these tolerance boundaries of the oral cultural sphere are linked to specific internal reflections and attitudes towards taboos and prejudices. Documentation of such an oral tradition through active participated fieldwork in the area remains of course limited to a snapshot in time. It is a short segmentation in the time of that dynamic musical culture, which is as complete as possible with the aid of the local informants and was described and recorded for further comparative analysis. When the adaptation of the oral tradition and the process of reproduction lays within the tolerance value of changes, we can speak of a tradition musical culture. When the reproduction of the oral tradition falls outside the tolerance values of that musical culture, one can speak of an innovative culture or, new interpretations and adaptations of new cultural elements and we could describe that culture as the phenomenon of cultural hybridism.

In Dagbon there are within the Dagomba – traditional council of musical culture two societies, one led by the hand of the *Naamo Na*, the chief of the *lunsi* or traditional drummers, and by the hand of the *Yamba Na*, the chief of *gonje*, the traditional fiddlers. Each group of these traditional court musicians is responsible for the recording of the traditional music repertoire, its reproduction, and the further technical and aesthetical education of it.

These traditional performing groups and traditional way of education is strictly controlled by a council of elders at the traditional palace and court in Yendi. Extracting the data and metadata from a constantly changing oral culture is tendentious and determined for its time of recording. It is a segmentation taken from that traditional oral culture that is incomplete in the life cycle of such an agricultural society. Since most of traditional music cultures in Ghana where we conducted field research know a cyclic time and acknowledge that bound to annual festivals which they associated with rites de passage and annual ceremonies that can be described as traditional music and dance cultures in the true sense of the word.

The research results have shown that these dynamic cultures of Northern - Ghana are constantly in interaction, culturally and economically, including elements borrowed from the Akan of Southern and Central Ghana, the Hausa people of Nigeria and the Mossi people of Burkina Faso. This leads to hybridization and creolization processes and the adaptation of a particular new cultural phenomenon and the exchange of religious facets, transmitted to the traditional context as it is the case of the Dagomba and Mamprusi. On the one side of the cultural space, lays the diverse cultures spheres that are changing slowly through time. These gradual small changes are taking place within a certain pattern, a cultural pattern, imposed by the tradition elders and strictly maintained and controlled by a traditional council of religious and cultural taboos and enforced with sanctions within the traditional Dagomba culture sphere.

Among the Dagomba, we can find several elements borrowed from the 'African Traditional Religion' and practiced in the Islam. Moreover, the creation of the "*Zongo's*" in the suburbs, the urbanized villages and the local towns created an adaptation of Islamic elements, and brought as a result of years of cultural and economic interactions and exchange a phenomenon in existing that we can find in almost every Ghanaian city as "*Zongo*", a palace for foreigners, which has a direct relation with the trade and economic activities with the Hausa - culture of Nigeria [127].

The term "tradition" is a well and complex phenomenon within the contextual study of musical cultures in Africa, especially in a dynamic culture as the Dagomba music and dance culture, which is in interaction with several surrounding neighbouring musical cultures.

11.5 Hybridity of the music - dance in Dagbon

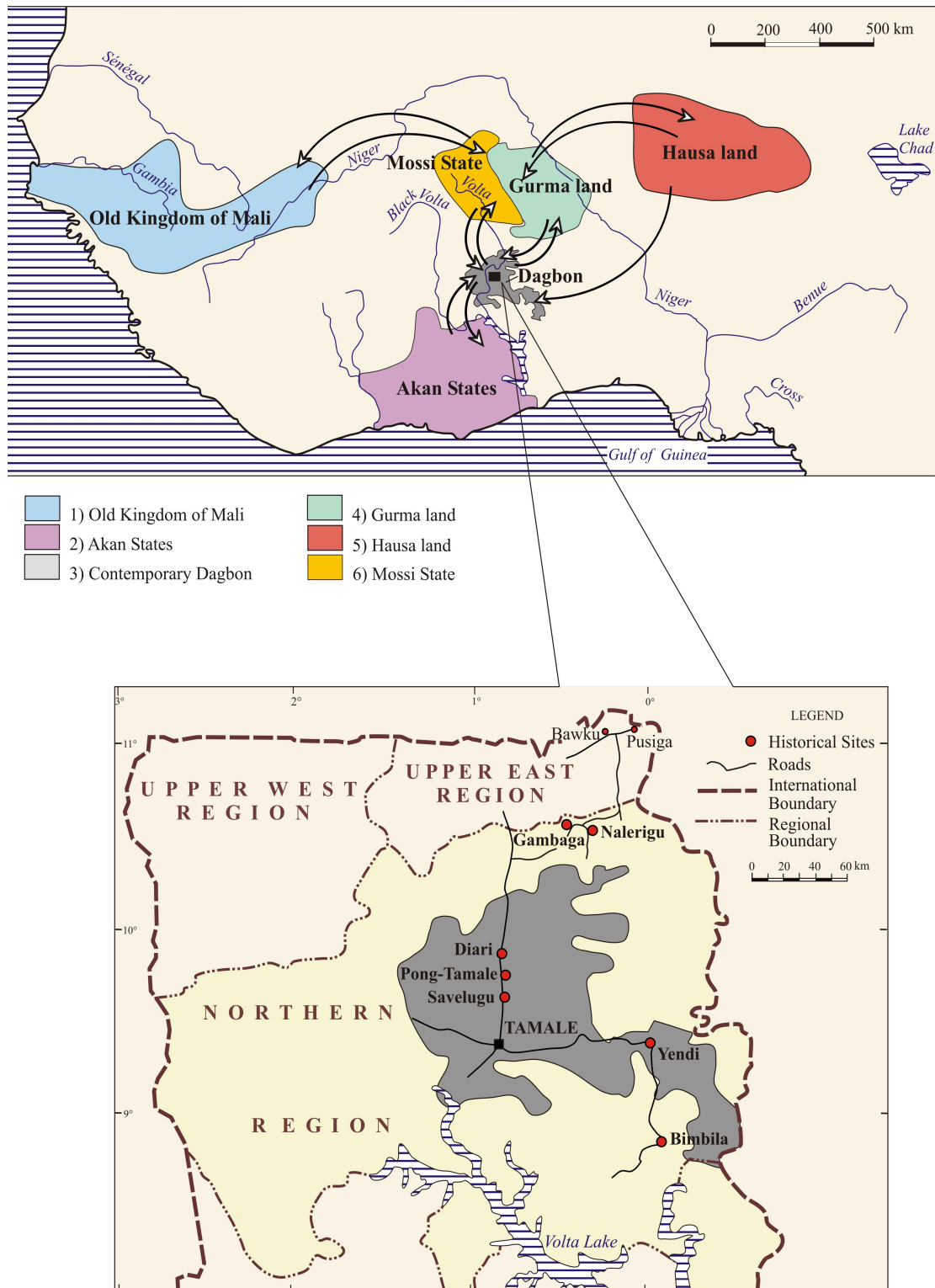
The Northern Region of Ghana and Dagbon contains a wealth of both traditional - and urban music cultures. These different musical forms of expression, take place in spaces that are territorially bound and controlled by the elders and local chiefs, but not totally follows the classification of the African ethnology and linguistic anthropology but follows an indigenous music related classification of cultural and acoustical phenomena such as movement, rhythmical components, timbre, roughness of the sound and the dynamics of music – making. According to the research time we have spent in Dagbon, we could observe that the dynamic processes involved of doing extensive comparative field research in the area, that at that moment, the lived traditional music and dance culture in Dagbon is very dynamic and is a particularly good example of how a traditional music culture in its origin is hybrid. This traditional music culture is not pure but mixed with several cultural elements borrowed from other surrounding musical cultures found in the area such as the Mamprusi, Nanumba, Frafra, Wala and Gonja music. Akan inspired music such as Ashanti court music coming from the *Ashantehene*, the traditional king of the Ashanti people at the court in Kumasi and other parts of Southern Ghana. Even cultural influences, just like the *gonje* music repertoire, inspired and carefully copied and orally preserved by historian court musicians, coming from Hausa land and Gurma land.

On the one hand, some of these so-called traditional music and dances, performed at the different Dagomba courts are quite authentic and precisely traceable to the different periods of the reign of passed Dagomba kings and other Lions of Dagbon [53], and could be directly derived from an extensive oral historical song repertoire, which is borrowed from their traditional African idiom. Out of this research comes that the highly hybrid character of the traditional music and dance culture found among the Dagomba people, and the urban popular music cultures in the Dagbon area, are not separable from each other, but form a symbiosis.

They complement one another, as it were, not only in socio - cultural terms, but especially on moral and facing the dynamics of the local village politics from each Dagomba community. Tamale is and represents the urban space in contemporary Dagbon. It is, now, the place where the innovative creative and artistic minds of the young Dagomba musicians is. It forms by itself the dominant cultural Centre and the inspiration ground, and the working ground of many young talented artists for the creation, the production, the mechanical and digital reproduction and distribution of new and old contemporary music styles and several dance projects in the area. In this study we propose a research model that is not ethnically tied to a linguistic - and tribal classification of the music and dance found in the Northern Region of Ghana. The ethno-linguistic model and framework in classifying languages and ethnicities in Africa, derives from both linguistic anthropology and the ethnology. That ethno-linguistic paradigm is used and has become a standard in the ethnomusicology as self-evident and applied by most of the musicologists working in Africa.

We approach the ethnolinguistic model, which is referenced as ‘The Tervuren model’ when it comes to Bantu languages, as a "mental colonial paradigm" and “mental colonial force” outmoded for the study of music in African cultures today and colonial from discourse. The ethnolinguistic model offers little place for nuances. The model takes neither the people, the musicians and its various music genres and dance into account. Therefore, we are questioning its dominant position, because of its colonial undertone. We propose a model that is not tied up to an ethnological model of the linguistic anthropology. That would reduce the study of the traditional music and dancing in the area. Instead, we provide a musicological model that is not ethnically related and that starts from the auditory material derived from field work, the music and dance itself, the tone complex and the performances of this music and dance occupies a main place. Here we strongly favour a model that is based as a cultural paradigm, ‘cultural resonance’, ‘the embodied music interaction model’ linked to the musical resonance (timbre and sound) of music - making, linked to the performance practice, the lived music produced by a music culture. The dynamic processes that occur between the musicians, listeners, and participants - the performance practice - are as important as the phenomenon of music itself in that part of the Africa.

Cultural dynamics in West Africa



Map 13. Map showing the study area and the various cultural dynamics in Northern Ghana.

The theoretical framework of embodied music interaction with its postcolonial line of approach has been established gradually during the study [70], [71]. The design of the theoretical geographic - acoustic framework was a gradually process that only at the end of the study has been established in its true shape, due to the response of several colleagues in the field. To create our own workable research vision on music research in Sub - Saharan Africa, was quite a complex and slow process of thinking and consulting with international colleagues and asked from me many years of devotion to the study. The method used in analysing the audio-visual recording and the transcription of lyrics was a challenge and was a gradual process.

Africa is a vast geographical continent, which houses a great diversity on musical cultures. Northern Ghana which lies in Sub - Saharan Africa is part of this dynamic continent and knows a variety of forms of cultural expression such as the traditional music and dance found in Dagbon. Several of these expressive forms of music and dance in Dagbon, are part of intercultural dynamics and issues concerning chieftaincy conflict, the impact of the socio - economic space and context in which the artists are in, and certainly the political winds blow often has a great impact on the phenomenon of music and its artists which obviously are linked by extended family clans and therefore also linked to political groupings and parties.

Therefore, music features as an expressive art and communication tool during periods of tension and conflict. Chieftaincy, ethnicity, tribalism, and religion are often the reason for intercultural conflict in Dagbon. Therefore, drumming and the lyrical use of proverbs became a taboo in the whole Dagbon area. Dagbon is part of a continent that is in full expansion and involved in a large transition, going from an earlier agrarian society - where the extended family's unit was used as a basis model - moving towards an Afro American - Western urbanized nucleus society model. The different urbanization processes linked to the globalization create new expansions, challenges, and dynamics within this 'New Hidden Cities' like Tamale for the Northern Region and *Bolgatanga* of the Upper East Region of Ghana. Here the younger generation prefers a previous Western society nucleus model over the traditional African model with respect to the extended family unit.

This Western model of society reflects the Western family nucleus model with all kinds of variation within the nucleus. The contemporary African family model in Dagbon, and Tamale, has left to a large extent the traditional African idiom of the extended family units, and has given space and route to the Western nucleus model of living. The younger educated generation, with a profession and a job, prefers to reside in the urban areas like Tamale, where they enjoy greater freedom and privacy, above the social security of the traditional extended family unit in Dagbon. Nevertheless, when they migrate into the city, they remain to a considerable extent connected with the extended family clans this by, the hands of different forms of multimedia communication and the introduction of the various mobile communication means.

Nevertheless, we could observe that these transformation processes from the traditional culture remains well anchored within their own traditional African idiom. The music they listen too, the food they eat, the way they dress. In specific cases, these social processes of change in the family structure can cause tensions, and today's younger generation tends to use the nucleus model more than the traditional model.

This model creates in contemporary society more freedom but can also provide different social cultural and economic tensions within the different generations. This rapid change that African cultures are currently undergoing is in second gear. For these reasons, it is strongly recommended that in the study of such rapid changing societies the researcher dares to question the current research methods in his field. In some cases, such as collecting and transcribing interviews, writing out lyrics, suffice and comply the traditional methods and techniques from the anthropology. In other cases, are the traditional methods and techniques of conduct research in music not sufficient and even strongly discouraged. In fact, some of the standard methods and techniques used by ethnologists and linguists, cannot be copied and applied for musical cultures studies according to the ethnology and the linguistically anthropology for this music studies in Northern Ghana.

Classifying the different musical cultures that we studied in Northern Ghana using the linguistic model could result in a threat to the study stuck in a mental colonial past. creating an incorrect and simplistic thesis could be posted on this relatively homogenous music region that we describe as an acoustical phenomenon:

"The Sahelian factor in the music and dance of Northern Ghana". Daring to question and where necessary to create and apply new research methods and techniques here is strongly recommended. This must be examined and done in dialogue with the

African colleagues in place to monitor to reality of these new methods. Methods and techniques that have strong relevance to the music to investigate phenomenon. Music as a cultural phenomenon is a rapidly changing human form of expression.

Out of the research we can state that the music and dance found in Dagbon is a hybrid expressive art form and is highly influenced by the various surrounding musical cultures found in the Northern Region of Ghana and beyond. These different cultural elements borrowed from the African Idiom of music making, such as music instruments as the *timpana*, a pair of royal talking drums and the *kate* a straight blown ducked flute made of a *Sorghum*^{xvii} stalk and has one finger hole coming from the Ashanti land, the *gonje*, a one string fiddle coming from Gurma land and Hausa land, the *lunga*, a closed double skinned talking drums and the *aligaiti*, a double reed oboe coming from Hausa land, with their musical repertoire of songs and dances are not only transformed into traditional forms of musical hybridism, but are also transformed and mixed with various cultural elements borrowed from the surrounding rich musical cultures of the Northern Region and beyond, into a contemporary urban popular idiom of music production and reproduction in Dagbon and in particularly the reproduction and sampled digital Hiplife music of the youth and dynamic urbanized local popular informal self – regulated music market of Tamale

12 Defining the Sahelian factor in the music and dance of Northern Ghana

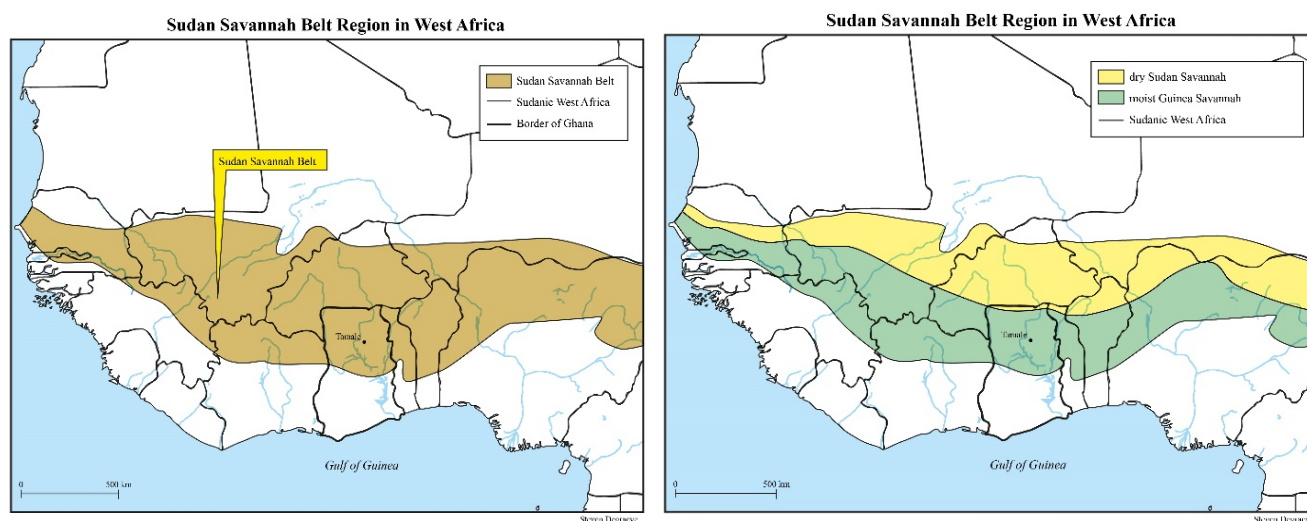
Introduction to the Sahelian Factor

The meaning of “The Sahelian Factor in Northern Ghana” is two folded [1], [53]. First, we use this term to make a distinction between the Southern urban popular music styles of the Akan and the Ewe community in Ghana and the Northern popular music. Secondly, we use the term Sahelian factor to link the Northern parts of Ghana beyond Ghanaian boundaries to other Sahelian and Savannah – belt music traditions music cultures from Mali, Gambia, Senegal, Burkina Faso and Niger and the urban music cultures in this part of Africa.

The Sudanic Savannah Belt is an immense geographical area that accommodates a huge diversity of music traditions and music cultures. The Northern Region of Ghana is part of this dynamic belt and therefore has a wide variety of cultural forms of expression, including traditional and contemporary idioms of music-making. These forms of expression express themselves among other things in the diverse cultural dynamics that influence both socio - economic and geopolitical life. Ethnicity and tribalism linked to the phenomenon of chieftaincy are crucial factors in the promotion, preservation, and maintenance of local cultural traditions by the local chiefs. Music-making in the traditional idioms is promoted and sponsored by regional and local chiefs. In addition, the spread of Islam linked to trade and commerce has been crucial factors in the spread of traditional music and musical instruments in the Guinea Sudan Savannah.

The point that we are tackling here in this paper is the disconnection of the factor ethnicity from the contemporary idioms of music-making in the Sudanic Savannah Belt in Northern Ghana. Meaning the disconnection of the contemporary idioms of music-making in Northern Ghana and Dagbon with tribalism and ethnicity, the existing ethno-linguistic classification models of languages and cultures in this part of Africa”. We have worked towards a non-ethnic distribution and classification model for music-making in this area. We approach music-making not only from its semantic connotation (singing, the meaning of the song texts, the lyrical use of proverbs in the song text,) but music as organized sound. That is the main reason we refer to music-making in Dagbon and not to the Dagomba music.

Dagbon is a well-complex traditional state in Northern Ghana in a mode of transition toward globalization, inhabited by different ethnicities that are part of the socio -cultural and economic richness and diversity of this area in Africa. This chapter is a tentative attempt to disconnect the phenomenon of music-making from the phenomenon of ethnicity and tribalism in this part of Africa. We collected c.a. 2800 music-dance audio-visual field recordings from Northern Ghana to back up our research hypotheses. This audio-visual collection forms the backbone – the data and meta data-, to support the working research hypotheses. A very good example of the non-ethnic distribution of music and dance is the *bamaaya* dance, a ritual dance and the *takai* dance, a court dance, mainly danced by the male Dagbon aristocracy, and the youth dance *simpa* in the Northern Region of Ghana and the distribution of the *tindana* ritual music and dance which are scattered and spread throughout the Northern Region of Ghana.



Map 14 and 15. Showing the Sudan Savannah Belt Region in West Africa. Source: Own fieldwork materials.

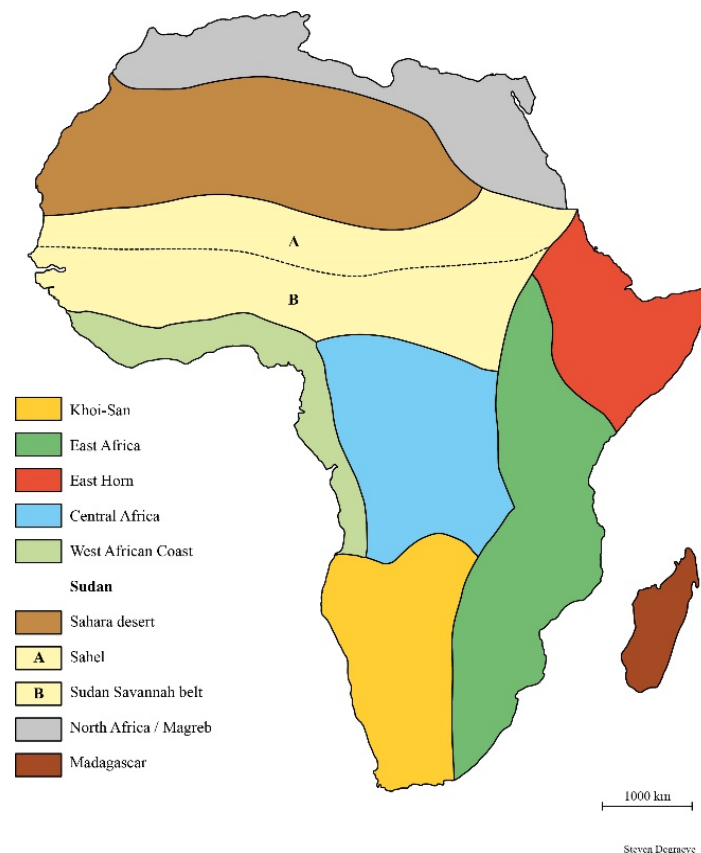
The theoretical concept of the Sahelian factor in the music of Northern Ghana assumes that musical cultures and music traditions in the Sudanic Savannah Belt are mobile and less stationary than in the forest and the Guinea Coast Region. And more mobile and connected (entangled) with each other through different factors. Among these factors are Islamization. Unlike the people of the forest or along the Guinea Coast who tend to be stationary the Sudanese are mobile, interaction not only with northerners and southerners but also with each other. This constant movement may have led to the borrowing of the fiddle from one group and subsequently adopted by another [138]. Our data shows that there are key factors in the distribution of music and dance in the Sudanic Savannah Belt in Northern Ghana who are not language related. Among these key components are musical styles and the distribution of musical instruments that connects and entangles these music and dance cultures. We will focus in this study on the “The Sahelian Factor” and the “Sudanic Savannah Factor” in the contemporary idioms of music - making in Dagbon. Therefore, we propose a “a non-ethno-linguistics” research paradigm that looks at the division of music and dance in this region from a different angle. We approach music-making from the angle of embodied music interaction research paradigm in which music and the interaction of man to music is disconnected with the factor ethnicity and tribalism but focus on expressive timing and the interaction of bodily movements with music.

Therefore, concerning the contemporary idioms of music-making in Dagbon we are in favour of the detaching and the disconnection music-making with the existing ethnolinguistic classification models of languages and cultures in this part of Africa. Copying and implementing the ethnolinguistic classification models of languages and cultures e.g., Africa Ethnicity Murdock 1959 [139], [140], the Tervuren Model for classifying Bantu languages, Marc Felix “The Peoples Atlas of Africa” [141], the contemporary music and dance idioms and the vibrant music and entertainment industries of Northern Ghana seems to our results not matching. Our results show that the different musical cultures in the moist Sudan Savannah Belt in Northern Ghana have more similarities with each other than differences. Therefore, we chose to work in a non-ethnic linguistic research paradigm.

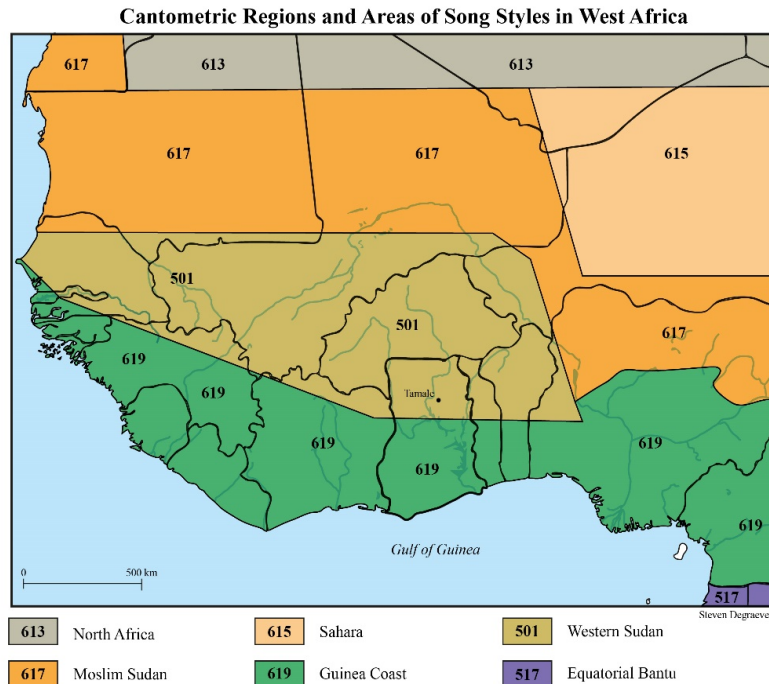
Especially when it comes to the distribution of contemporary musical idioms in the Sudan Savannah Belt and Dagbon in general it seems that the ethno-linguistic model of classifying music cultures and music-making according to ethnicities and languages - which is today still the standard in Universities and Institutes of learning in Africa-, is outmoded, meaning that such a classification model works as a mental colonial force on the talented artists working in the music and entertainment industries. Anthropological linguistics together with ethnologists have divided the African continent into ethnic groups, languages, and sub-languages. Unfortunately, ethnomusicology has taken over this ethnic division and classification of Africa according to languages and has based this classification on the study of music. That is why, to this day, music traditions are classified as languages and ethnicities. According to my data and meta data we have from Northern Ghana, which is completely absurd, because the language-related factor of music is only at the semantic level that languages are linked to the phenomenon of music e.g., the lyrical use of proverbs, drum language etc. In this study, language-relatedness from language to music is classified under the extra-musical components and not as an intra-musical or structural component, which means that we will regard

language as a cultural phenomenon and not as a building block that belongs to the structural key components of the music. But well, this was the way ethnomusicologist conducted research in the 60s to the 80s of last century. This school followed the study of music in Africa from the classification of peoples from the angle of linguistic anthropology. In this way this school of ethnomusicology has generated various excellent studies and monographs contributing to the study of music in Africa that follow such discourse of the division of music in Africa according to the ethno-linguistic paradigm.

When one must subdivide Africa into different areas of music-making, then the ethno-linguistics classification model of dividing music traditions is not entirely valid, because this model was designed to distinguish ethnicities from each other and does not fully apply when it comes to music-making in the Sudanic Savannah Belt of Africa. Music-making in the Sudanic Savannah Belt in Northern Ghana is not always ethno-linguistically bound but is a dynamic hybrid forms of cultural expression interacting and blending with each other. Mixes of different musical cultures coming from Africa but also coming from other regions in the world. A very good example of these transformational process in music and dance is the local youth dance *simpa* named after the Fanti port town Winneba. The local recreational youth dance *simpa* is a describe as a form of coastal syncretism coming from the coastal area Winneba (Windy Bay). The example we would like to give is that these mixed forms of cultural expression in the Sudanic Savannah Belt are very dynamic and they belong to a cultural area that are linked to each other through specific factors of music-making. In this study we made a distinction between the intra-musical components and the extra-musical components. Among the intra – musical components are the structural components in music, the building blocks where African music is built of e.g., timbre and tone quality, rhythmical structures, meter, and poly meter multi dimensionality of rhythmical states, melody, and form, call and respond, scales and modus, modal organization, the choral organization, homeostatic and transitional states, intensity factor, improvisation etc. Among the extra- musical components are the cultural components, e.g. the lyrical use of proverbs, tone language, selection of the musical instruments and instrumental groups, materials used in building musical instruments, religion/animism, choreography, cultural identity of the performers, the performance practice, the status and function of music in society, expectations of society towards music performances, the location and time of the performances, the way music education is organized in the society, the use of oral tradition/ annotation systems etc.



Map 16. A tentative (re)mapping of music traditions in Africa based on Melville J. Herskovits, Alan P. Merriam, and own fieldwork (Phyfferoen, 2020).



Map 17. Alan Lomax Cantometric culture sample of the world song map, which is based on the George Murdock world map of cultures regions and areas. Lomax divides the Sudan Savannah Belt in Africa into 4 zones. Western Sudan (501), Guinea coast (619), Muslim Sudan (617), Eastern Sudan 503) and (615) as a separated cluster.

Key components in the Sahelian factor in the music of Northern Ghana

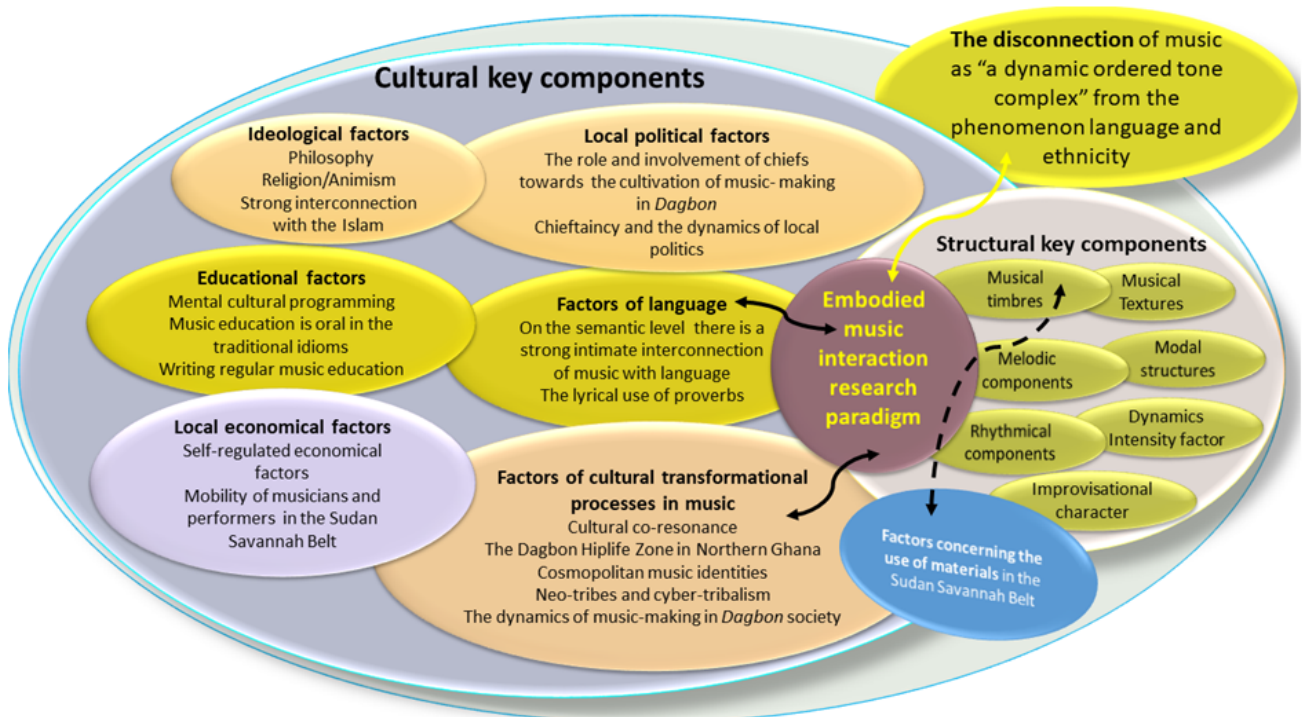


Figure 34. A representation of the Sahelian factor in Northern Ghana. A distinction is made in dividing the Sahelian Factor in cultural key components and structural musical key components of the Sahelian Factor.

12.1 The close relationship between music and language on the semantic level

On a semantic level, language-relatedness and the different relationships between language and music is an especially key factor and phenomenon in the traditional music of the Sudan Savannah Belt in West Africa and Dagbon in particular. From my own fieldwork in Ghana, we can quote numerous examples that state this working paradigm. The use of a bi-tonal tone language in drumming can be heard during an *akarima* performance (the court drummer at the palace). During these performances, the *akarima* beats the *timpani* drums - which are a pair of goblet-shaped open drums-, in signal mode and speech mode of drumming, to transmit the messages. Of course, a thorough knowledge of the drum language and semantic meaning of the drum language is the key to understand and decode the messages within the signal mode and speech mode of drumming. The low pitch produced by the large *timpani* drums is associated with the mother tone and with femininity and motherhood, high pitch of the smallest *timpani* drums is associated with the father tone and with masculinity. Other concrete examples coming from our dataset showing the intimate relationship of language and music include the narrative symbolic use of language in the hochetus flute music of the *yuwa*, a straight blown notched flute, and the *kalamboo* flute music, a transversely blown flute made of guinea corn stalks (*Sorgum vulgare*, and *Sorgum bicolor*). Both flutes (melodic wind instruments) are used in Dagbon - but also in other parts of the Sudan Savannah Belt of Northern Ghana to provide dances with a melodic ostinato accompaniment using the rhythmic phenomenon of the 'movable one'.

12.2 The use of narrative and proverbs

The use of narrative and proverbs in Dagbon has a direct influence on the creation of dance grooves and performances of these dances. Proverbs show how narratives and language syntax may structure embodied interactions with music. Consider the narrative of *Na Gariba*, which is about the great chief Gariba, the twentieth *Ya Na* (king) who ruled over Dagbon (ca. 1740), [142]. Proverbs can be conceived as reflecting the Dagbon community's philosophy about life. Proverbs are the condensed nuggets of wisdom used by the local chiefs and elders at the local courts in given judgment and settling disputes as well as in daily interaction of all kinds like musical songs and poetry. They belong to the public domain in Dagbon. The local narrative on the *Na Gariba* story belongs to the national myths of Dagbon.

Ashanti kotoko
Ashanti the porcupine Salisu Mahama Gonje

The musical score for 'Ashanti kotoko' is presented in three systems. Each system features a 'Solo voice' part and a 'Gonje' part. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are in Akan and are as follows:

- System 1: (Lyrics are not explicitly written for the first system, but the melody is present.)
- System 2: A - shan - ti ko - to - ko. O nma ko-to-ko, o ku - wa pim a pim ba-ba.
- System 3: (Lyrics are not explicitly written for the third system, but the melody is present.)



Figure 35. Top: An short annotation of the song *Ashanti kotoko* performed by Salisu Mahama. A *gonje* is a one string fiddle with calabash resonator. The *gonje* player sings and plays the story of *Na Gariba* in an Akan language, related with the *Twi* language, a bi- tonal language which is reflected in the melodic structure of both the *gonje* and the singer. The narrative *Na Gariba*, Yendi 04.03.2001.

The same narrative of *Na Gariba* is also played on the *kikaa* at the court in Yendi. The *kikaa* is a side blown horn made of yomanvaa wood (*Grewia venusta*) with a thumb whole and is used at the court in Yendi to announce the coming and the presence of the Ya Na. The *kikaa* is also used as a signal instrument on the battlefield when the Paramount chief is around. The *kikaa* is an adopted musical instrument coming from the Ashanti land. It was introduced in Dagbon in Pre – colonial time. The language that was used at the time for communication was also an old type of Twi, an Akan language.

Ashanti kɔ̀toko
Akarima




Ashanti kɔ̀toko
Kikaa




Figure 36. The akarima at the *Naa-Gbewaa* palace in Yendi playing on the *timpani* drums the narrative *Na Gariba*, Yendi 04.03.2001. Bottom-right, *kikaa* player demonstrating the *kikaa* playing technique during a performance of *Na Gariba* on the *kikaa* transversal horn, Tamale 13.09.2004. For more information on the field recordings of the praise song, please see the website: <http://music.africamuseum.be/english/detailrec.php?id=MR.2002.3.33-4>

12.2 Some examples of a disconnection related factors in the traditional idioms of music making in Dagbon

The embodied music interaction paradigm functions in this research as a bridge, a transformer and catalyst between the cultural expressive key components found in this part of Africa and the structural musical key components contribution to the phenomenon of the Sahelian Factor of the music in Northern Ghana. By means of this research model, we can include both structural music components and cultural components in our research model. From that perspective the embodied music interaction research paradigm has a main place in the research model. We have placed it in the intersection of the Sahelian Factor because it incorporates and embodies both aspects meaning the cultural key components and the structural musical key components.

13 Epilogue: African Art Music

In Africa today, there is a significant number of composers, trained in universities and conservatories, both at home and abroad, writing works which are conceived along the lines of European music, but which often employ a considerable degree of African musical element. One of these composers is Kwabena Nketia, a Ghanaian composer who helped creating a traditional Ghanaian Art Music repertoire through a fusion and transformation of European, Afro - American and African elements. We were privileged to interview the ethnomusicologist and Ghanaian composer Kwabena Nketia on several occasions. What follows is an introduction to the idioms of African art music with emphasis to the works of Kwabena Nketia [143]. Although a considerable amount of research had been carried out on traditional African Music, contemporary music idioms in Africa has received little attention by scholars. In recent times scholars began to accept the fact that, while the preservations and documentation of traditional forms are a valuable research project, new modern musical phenomena are also worthy of research and attention, such as African Art Music.

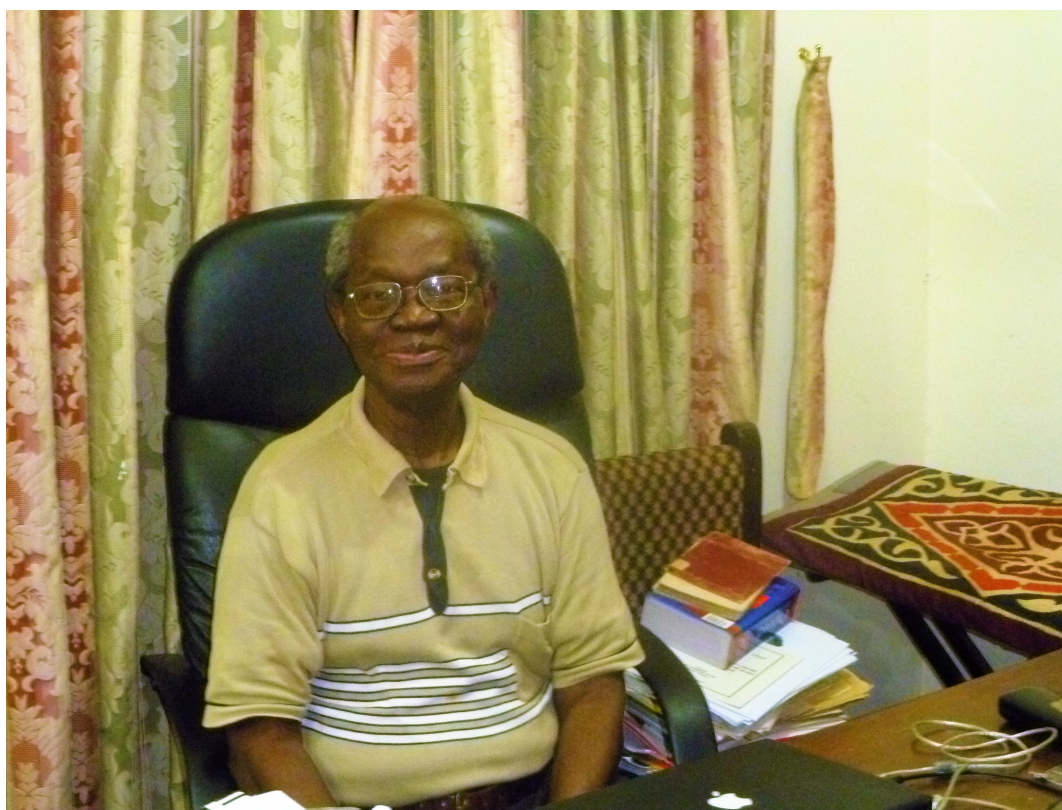


Photo 51. Professor Kwabena Nketia at home in his study. Madina, August 2010.

The appearance of African hybrid musical idioms in Ghana should not be seen as a new phenomenon as change had entered through internal processes to the influence of foreign culture have always affected and influenced Ghanaian music. Music is an imported aspect of a people's culture and since culture is dynamic, it can be assumed that Ghanaian traditional music as we know it today is different from what it was hundred years ago. One of the most important external influences on Ghanaian traditional music came because of the contact between Islamic culture in the 18th century and Ghanaian culture:

The impact of Islamic and Arabic culture had a far-reaching influence on the music of the Savannah belt of West Africa. This had led to the rise of an Islamic ruling caste and the formation of the Islamic states. Such states were formed by leaders who had embraced Islam and who felt committed to wage holy war to subjugate the indigenous population under the political rule of Islam. The potentates of such states adopted among other things some Arabic musical instruments, particularly aerophones and drums, and features vocal techniques, identified with Islamic cantillation, such as ornamentation.^{xxvii}

Muslims began arriving in Kumasi, the capital of Ashanti in modern Ghana, in the 18th century [144]. These Muslims came from further north, from the land of the Gonja, Mamprussi, Dagomba and from centers in the upper and middle Niger Region and even from North Africa. Some of these states, became tributaries of the Ashanti because of Ashanti expansion northwards during the reign of Opoku Ware (1717 – 1750) the *Asantehene*. The Muslims who travelled south from these states and settled in Kumasi came to impose their own commercial - political and cultural interests and those of their states. Although a considerable amount of research has been conducted on traditional and urban African music, contemporary musical idioms in African have so far received little attention by scholars. It is only in recent times that scholars began to accept the fact that the preservation and documentation of the African traditional idioms of music-making is valuable for the developing of new idioms out of the traditional. African fine Art music as a musical style is not a new cultural phenomenon, but according to African musicologist Kofi Agawu 'African art music' is the product of the cultivation of the institutions that colonialism brought. Since the middle of the nineteenth century, Black Africans have routinely composed sonatas, études, suites and any number of arrangements of folk songs *negro* spiritual, as well as operas, cantatas, choral antes, and symphonies [74]. In this paper we approach African art music as the product of the result of acculturation processes in music education, the division and distention

in the twentieth century of an emerging of an new music social class and the contribution of the high valued place of the invention of traditional music-dance idioms by ethnographers/ethnomusicologist by gathering and confining samples of music-dance in sound archives and museums. It is certainly not to underestimate the amount of field recordings of traditional music-dance that have been preserved in music archives and which can serve as an inspiration source for the development of African art music and compositions. A good example of this is the ethnomusicological sound archive of the RMCA Tervuren Belgium. Unfortunately, ethnomusicologist have shown little attention and interest in such music-on music exploration African music is at a crossroad and is undergoing changes thought cultural transformational processes and acculturation processes [145].

There are currently four layers of musical idioms in Africa which are interacting with each other: If we have to define African art music it its traditional idiom of music making, we should include the traditional idiom, popular-urban idiom, the idiom of church music and the idiom of African fine art music. The traditional Africa idiom of music making - duo to the dally musical life in the community- is tied to rituals, ceremonies social and entertainment functions. In the traditional idiom song and dance/bodily movement are the predominant modes of musical expression. Due to the socio-economic interest of the media as an institution and its model of distribution, music belonging to the popular idioms of music-making is both in the urban and increasingly in rural locations in circulation and available for mass consumption. African art music in its contemporary modern form as a composed writing scores is performed for non –participating audiences and reaches only small audiences attending a concert hall our national theatre. This poor showing it partly due to the recent histories of African nations, with political, economic, and social factors impinging on the training of musicians, the available of patronage, and audiences’ reception [146]. African art music has been described as music in which a great deal of attention is given to aesthetic enjoyment [147]. Of the four musical idioms of musical practice, it is to the third idiom of African fine Art music/composers’ audience that his paper is dedicated to.

13.1 An introduction to African Art Music in Ghana

The historical development of modern Ghanaian Art Music is remarkably like that of other parts of Anglophone West Africa just like Nigeria and Namibia. The activities of British colonial administrators, missionaries and teachers helped to introduce and consolidate the practice and consumption of European liturgical Christian music as well as European classical music, two musical genres which provided the foundations for the emergence of modern Ghanaian Art Music. The most significant factor in the growth of European music and indeed European culture in Ghana was the Christian Church. As Kwabena Nketia had observed, this growth was:

Encouraged and strengthened by the activities of the church which preached against African cultural practices while promoting western cultural values and usages. It adopted a hostile attitude to African music because (it) was associated with ‘pagan’ practices. Moreover, this music did not appear to be suitable for the form of Christian worship that westerners were accustomed to^{xxviii}

European influence musical idioms have been emerged in Ghana since the beginning of the last century. These idioms can be classified into five distinct categories: Indigenous church music, urban popular forms, modern folk opera, the concert party and highlife, and modern Ghanaian art music. The emergence of these forms is a result of an historical process which began in the middle of the nineteenth century. Three main factors can be identified as responsible for their growth.

- The emergence of a western educated African elite and the consequent creation of a viable atmosphere for the practice and consumption of European music, which was vibrantly sustained in the nineteenth century by economic and political factors dictated by Europe.
- The eventual frustration of the Westernized African elite who had hoped to gain more political and economic power from their European counterparts.
- A spirit of cultural awakening, when the educated African elite in Ghana, who initially distanced themselves from the local populace and, therefore, traditional Ghanaian culture, later realizes that political and economic independence needed to be preceded by a greater awareness of their own culture [148].

Various African composers have attempted to incorporate elements from traditional African music into their works. On the one hand, we have compositions which are conceived from a European stylistic perspective, while on the other hand works which maintain very strong links with traditional African music.

- *Polyrhythmic and multi – meter textures.*
- *Melo-rhythmic lines which lack a consistent metric motion.*
- *Strong percussive textures.*
- *Improvisatory – like forms and call and responds procedures.*
- *The principle of constant variation.*
- *Unchanging tonalities.*
- *Harmonies which, in their modal and heterophony quantities are African inspired.*
- *Harmonic procedures which take into considerations the linguistic demands of text.*
- *The quotations of African melodic and rhythmic ideas.*
- *The use of melodic patterns which follow the contours of their texts.*
- *The use of traditional African instruments.*
- *The evocation of the multi – media concept of traditional African music*
- *The evocations of Highlife textures.*

These features are fused with European elements, forms such as the suite, the sonata, rondo, fugue, symphony, opera, and cantata. Harmonic principles from the eighteenth and nineteenth centuries as well as serial (expressionist) and atonal procedures. Instruments ranging from solo instruments to symphony orchestras.

13.2 Defining “Fine African Art Music”

The term art music – or sometimes fine art music – is used for convenience of reference for music designed for intent listening or presentations as “concert” music, music in which expressions of feeling is combined with a high level of craftsmanship and a sense of beauty. Hence “African Art Music” [149], refers to works that manifest their attributes but which are rooted in the traditions of Africa. Its concepts, aesthetics goals, and techniques may show variations consistent with the values of its own context of creativity. The idea that African varieties of art music could be developed by individual composers in deferent parts of Africa from sources in their own environment is now generally accepted. The greatest challenges that African composer interested in African art music who approach their craft from a similar position invariable face, therefore, is how to achieve such fusion from an African perspective, an African idiom, rather than a European – American perspective. The development of certain measure of independent thinking which allow one to be selective and the ability to establish creative relationship between one’s primary sources and the secondary materials derived from imperative. What presents itself as a strategy must be translated into a creative process that harnessed the materials and procedures out of which a work is created.

13.3 “Defining African Pianism [150]

A history of Western keyboard instruments in Africa began with the advent of Christianity which, in West Africa dates to the 1850’s. According to Professor Kofi Agawu of Princeton University, it was introduced and imposed to the people as a colonial force. The first instrument to arrive was certainly the harmonium, which was especially handy for the accompaniment of hymns in the church. Church music progressed from the harmonium to a rudimentary type of pipe organ and that the piano line began in the mission schools rather than within the church. According to Kwabena Nketia he practiced the organ and later the piano. The spread of the piano in Africa was not only facilitated through the education activities of the missionaries but the instrument also found its way into private homes. It became fashionable for some members of the new African elite to own pianos and to engage piano teachers for themselves or their children.

The introduction of electronic keyboards contributed to the development of keyboard techniques in Africa. With the possibility of electricity in most of the towns the keyboards became one of the most popular Western instruments in Africa, - running second only to the guitar-, although we must not discount the widespread use of woodwinds and brass instruments in the military and police bands. The migration of the piano into Africa follows a trend like that of the general migration of musical instruments around the world. In some cases, cultures adopt instruments and give them new names or adopted names of instruments while

discarding the instruments. Furthermore, adopted instruments often lead to new usages and idioms in the new cultures and the transformations of musical instruments that migrated from one continent to the other etc.

African pianism is an epitome of new African art music and one of its advantages is that it affords us a good view of the art music thought one of its most characteristic forms. Increasing research onto and knowledge of the recourses of African traditional music have tended to reinforce the African Identity in the works of the neo- African school. The connections between research and composition have been particularly significant in the works of Kwabena Nketia.

African Pianism [150], refers to a style of piano music which derives its characteristic idiom from the procedure of African percussion music as exemplified in bell patterns, drumming, xylophone, and mbira music. Its uses simple or extended rhythmic patterns or the lyricism of tradition songs and even those of African popular music as the basis of its rhythmic phrases. It is open ended as far as the use of tonal materials is concerned except that it may draw on the modal and progression characteristic of traditional music. Its harmonic idiom may be tonal, atonal, consonant, or dissonant in whole or in part, depending on the preferences of the composer, the mood or impressions he wishes to create or how he chooses to reinforce, heighten or soften the jaggedness of successive percussive attacks. In this respect the African composer does not have to tie himself down to any school of writing if his primary aim is to explore the potential of African rhythmic and tonal usages.

14 Temporary conclusion

The Northern Region of Ghana and Dagbon contains a wealth of both traditional - and urban music cultures. These different musical forms of expression, take place in a space that territorially bound and controlled by the elders and local chiefs, but not totally follows the classification of the African ethnology and linguistic anthropology but follows an Indigenous music related classification of cultural and acoustical phenomena such as movement, rhythmical components, timbre, roughness of the sound and the dynamics of music – making. According to the research time we have spent in *Dagbon*, we could observe that the dynamic processes involved of making music, are changing, and transforming from the traditional African idiom of music making into more western inspired idioms of music making. The lived traditional music and dance culture in Dagbon is very dynamic and is an incredibly good example of how a traditional music culture is in its origin a hybrid musical culture. This traditional music culture is not pure but mixed with several cultural elements borrowed from other surrounding musical cultures found in the area such as the Mamprusi, Nanumba, Frafra, Wala and Gonja music. Akan inspired music such as Ashanti court music coming from the *Ashantehene* court in Kumasi and other parts of Southern Ghana. Even cultural influences, just like the *gonje* music repertoire, inspired and careful copied and orally preserved by historian court musicians, coming from Hausa land and Gurma land. We have taken a comprehensive holistic approach in documenting the performance culture of Dagbon. Instead of focusing on one tradition (e.g., fiddling or drumming), we have attempted to document almost the entirely traditional music and dance culture. In so doing, we provided useful material for comparative analysis. With this field materials, we can discern some of the features that may be unique to Dagbon: what is common and what is different in the performance culture, what types of instruments and movements are used in specific contexts, we have documented many of the performance traditions in Dagbon. Although some of the traditions have had been discussed or presented in other publications, we provided both visual and audio materials, which other researchers have not done. We conducted music and dance research throughout Dagbon, in the major administrative and urban areas as well as in small towns and villages. We have collected material in both eastern and western Dagbon. this forms an excellent cross-section of the music and dance culture found in Dagbon. We documented both the secular, the spiritual, the Indigenous religions (i.e., the musical practices of the earth priests) and contemporary urban popular music and dance of the Dagomba. We tried to include both female and male traditions, which again speaks to the holistic approach that we adopted. We collected the song texts with translations, which is important to the younger generations. We collected materials on groups that have had close interactions with music making in Dagbon society for example, the Mamprusi, the Akan, the Efutu, Frafra and the Bimoba people. While history is important in Dagbon, there are different versions of history. We include a history of the traditional music and dance culture. We tried to rethink and redefine the African idioms of music making in Dagbon and looked after a suitable definition for the Sahelian Factor in the music and dance of the Northern parts of Ghana. We tried to define the African idiom in the music and dance found in Dagbon and made an emphasis on the creation of African Art Music with a tribute to the works and compositions of Professor Kwabena Nketia my mentor in African Musicology.

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Endnotes

ⁱ In some cases, a *vidana* or landlord of a compound who had plenty of followers, or was wealthy in cattle, was considered the chief or headman of a village. But the most sacred spot in the area was at *Yogo*, and its earth priest was the head of all the Indigenous people. They were not centralized until *Na Nyagsi*, the great grandson of Kpogonumbo, made war against the earth priests of the land, killed almost all the earth priests, and appointed his sons, brothers, and nephews as chief in their stead. The history tells us concerning the origin of these conquerors, whose descendants are the present rulers of the Dagomba people. Cardinal A., Tamakloe, E.F. *Tales told in Togoland*. London, Oxford University Press, 1970.

ⁱⁱ This data comes from the House of Statistics in Tamale, Ghana, pp 12.
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^{iv} The competition between the various traditional chiefs we mean an election that occur when there is a chief vacancy in a village or urban town that is higher in rank than their current position. The election involves giving a considerable amount of money, cows, grain, even a car to the Paramount Chief in Yendi. Depending on your lineage and family clan you belong to, the elders and the *Ya Na* decides to whom they will give the new skin. The most prominent position and highest ranking in this competition between the Dagbon aristocracy of the chiefs, is the Yendi Skin. 'The Lions of Dagbon' are the chiefs of Mion, Tolon, Savelugu, Karaga, Kumbungu and Gusheigu. Symbolically, the big lion is in Yendi and holds the Yendi Skin and Dagbon.

^v Congolese Rumba music is a popular urban music style from Congo. One can best define the genre as a hybrid urban music with influences from both the Western as the frequent use of Western trumpet and electric guitar, but in which there are both indigenous Congolese and Ghanaian 'palm wine' influences are

present. Among the Congolese influences such as the various rhythms, the lyrics sung as selected melodies. This music can be mainly characterized by the electric guitar music. Rumba on the River. A history of the popular music of the two Congo's, Gary Stewart. London, Verso, 2004.

^{vi} When we visited the new *Naa-Gbewaa* Palace in 2008 to finish some of the archive work, the Regent *Kampakuya Na* explained to me the custom and use of the kola nut in the tradition of Dagbon. When a visitor to the chief's palace eats kola, one not only shows respect towards the chief, but above all you show your trust towards the chief and the elders sitting with you. Although in your case as an outsider it is just a symbolic act of respect and trust that you display and express, it is important that you only bite off a small piece of the kola nut and start chewing it and keep the rest of the kola nut in the right hand or put it in your pocket.

^{vii} For a comprehensive work on the constructivistic approach of the grounded theory please see the work of Kathy Charmaz "Constructing Grounded Theory" A Practical Guide Through Qualitative Analysis, Sage Publications, London, 2006.

^{viii} Most of the ethnic conflicts have been between the indigenous people of the region and others, the invaders. The aborigines of the Northern Ghana, mostly *Gur* – speaking, fall under the category of "a cephalous" people identified by Fortes and Evans –Pritchard. They evolved certain common chare characteristics in kinship and politico – ritual organisation. The first of these is that their societies lacked centralized authority and administrative machinery. Ferguson, P. & I. Wilks, *Chiefs, Constitutions, and the British in Northern Ghana*. In *West African Chiefs: Their Changing status under colonial rule and independence*. Africana Publishing Cooperation, 1970.

^{ix} When Dagomba invaded Eastern Dagbon, for reason unknown, whether they had become more enlightened or whether the tribes were stronger, they did not kill all the Tindana, many of them are still of the aboriginal tribes of Gbimba, Konkomba, and Komba, to this day.

^x In his well-known book, the Konkomba of Northern Ghana, David Tait also provides the following evidence on the conquest of Konkomba by the Dagomba: “Off all their neighbours the Dagomba are the most important to Konkomba, since it was the Dagomba who expelled them from what is known as eastern Dagbon. The story of the invasion is briefly stated by the Konkomba and recited at length in the drum chants of Dagomba. Tait, D. The Konkomba of Northern Ghana. Oxford University Press. 1961, p.4.

^{xi} The most difficult problem before the Dagomba native administration is how to secure the obedience and co – operation of the subject races. In the old day’s obedience was enforced with the sword, but now that is no longer possible, and the pugnacious Konkomba care nothing for the *Na* and very little for the administration. A. Blair. & A Duncan – Johnstone. “The Constitution of the State of Dagbon”. In Conference of the Dagomba Chiefs held at Yendi from 21st to the 29th of November 1930. Tamale 3rd January 1931. Appendix I, p.15

^{xii} The fact that Dagomba expelled Konkomba from western side to the eastern side of the Oti River, is given support by some Konkomba migrations myths. According to one myth of the Kpaltib, when the Dagomba invaded them, the retreating Kpaltib “were taken over the Oti River by a crocodile that swam with them on its back; when the pursuing Dagomba saw Konkomba safely on the opposite bank, they plunged into the water only to drown.” “The leopard of Kitiak brunched with his tail the path alone which the *Benagman* fled and so obliterated their tracks to prevent the Dagomba from following.” Mahama, I., Ethnic Conflicts in Northern Ghana. Cyber Systems Tamale, Ghana. 2003, p.p.161 – 163.

^{xiii} Under the colonial system, Dagbon was given the administrative control over all Konkomba in the Eastern Dagbon. Relations between Konkomba and Dagomba remained distant and hostile, there was little if any mixing of marriages. In East Dagbon, the relationship between Dagomba and Konkomba, was hostile and characterized by frequent raids and counter raids. (Brukum, 2001, p.5)

^{xiv} In 1991, and 1995 Dagomba fought Konkomba. In 1991, Dagomba fought among themselves at Voggu and Zabzugu. Between 1980 and 2000 Mamprussi and Kusasi fought four times. In 1988 and 1994 Bimoba went to war with the Konkomba. The Konkomba fought among themselves twice in 1999 and 2001. In March 2002, Dagomba fought among themselves at Yendi. In October 2002, Konkomba and Nawuris went to war in Kitare in the Volta Region. In October 2002 war drums were beaten of an imminent clash between Konkomba, on the one hand, and the Nchumuru and Krachis, on the other hand. Besides the Bimoba – Konkomba conflict and that between the Nawuris and the Konkomba, the rest if the inter – ethnic conflicts have been between “minority” and “majority” ethnic groups in Northern Ghana. Burkum, N.J.K. Chieftaincy and Ethnic in the Northern Region of Ghana, 1980 – 2002. In S. Tonah, Ethnicity, Conflicts and Consensus in Ghana. (pp.98-99) Woeli Publishing Services, Accra New Town, Ghana, 2007.

^{xv} Personal email communication with Prof. Dr. David Locke on the Tolon Jaagbo Sacred Shrine. 07 January 2019. His drum teacher Mr. Alhaji Abubakari *Lunna* was from the Tolon area, and he clearly used *Jaagbo* to mean crocodile.

^{xvi} Hofstede, G. (2008). *Allemaal Andersdenkenden. Omgaan met cultuurverschillen*. Contact, Amsterdam. pp 18-20.

^{xvii} Republic of Ghana (2005). Copyright Act, 2005 (Act 690). Act 4: Folklore protected 4.2: The rights of folklore are vested in the President on behalf of and in trust for the people of the Republic. Accra.

^{xviii} Phyfferoen Dominik (2022). The author's own synthesis based on various interviews and conversations with local informants in Tamale and Savelugu. Published in this book: The Dynamics of music-making in Dagbon Vol. I. Published under ISBN 978-620-3-58329-8. <http://hdl.handle.net/1854/LU-8618742>

^{xix} According to testimony Digital fieldwork July 2022. Input from Mr. Ibrahim Abass from Yendi, concerning the origin of Simpa dance in Dagbon. Gowon: is the name of the former Nigerian Head of state who during the Nigerian civil war. He became so popular that simpa people adopted his name. Gowon is the nick name of the Dickson Gowon who is now in charge of the simpa band.

^{xix} For the audio recording of the *kikaa* performing please see: Recording: MR.2002.4.1-22 at the website of <http://music.africamuseum.be>

^{xix} The Dagomba fiddle, or gonje, is a court instrument that is considered to be the most beloved of the king (Ya Na) of Dagbon, a small political kingdom in Northern Ghana. Performed by professionals who belong to the same family clan, Dagomba fiddlers are highly valued and have a high social status because the instrument they perform symbolizes political authority. Cogdell, Jacqueline DjeDje. Fiddling in West Africa. *Touching the Spirit in Fule, Hausa, and Dagbamba Cultures*. Indiana University Press 2008, Pp168.

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^{xxi} <https://www.youtube.com/watch?v=97ELU7MIPmQ>

^{xxii} <https://www.youtube.com/watch?v=uFzsfe5EEaE>

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^{xxv} Hidden Cities is a symbolic term borrowed from the urban pop cultures to identify the demarche of urban transformation processes in this part of Africa.

^{xxvi} The millet stalk that is used in making the *kate* flute comes from the plant: *Sorghum vulgare*.

^{xxvii} Nketia, K. (1979). *The Music of Africa*. New York: W. W. Norton & Company. pp. 9 – 10,

^{xxviii} Nketia, K. (1979). *The Music of Africa*. New York: W. W. Norton & Company. pp. 14 – 15,