The Sahelian Factor in the Music and Dance of Northern Ghana

Indigenous Ideas of classifying Music Making in Northern Ghana

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GHENT UNIVERSITY

FACULTY OF ARTS AND PHILOSOPHY

Outline

- Background of the study

- Field methodology

  - The dynamics of music making in Dagbon society: Introduction to the traditional idioms of music-making

  - The contemporary idioms of music-making: The Dagbon Hiplife Zone in Northern Ghana

- The Sahelian Factor in the music and dance in Northern Ghana

- Embodied music interaction and expressive timing

- Examples from fieldwork

Map showing traditional states in Northern Ghana

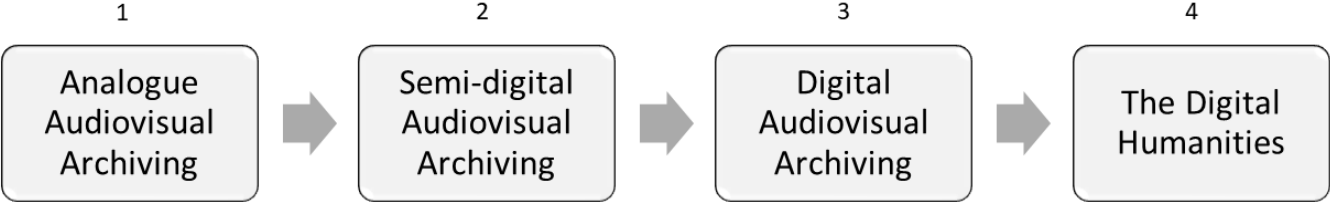- ● Cities
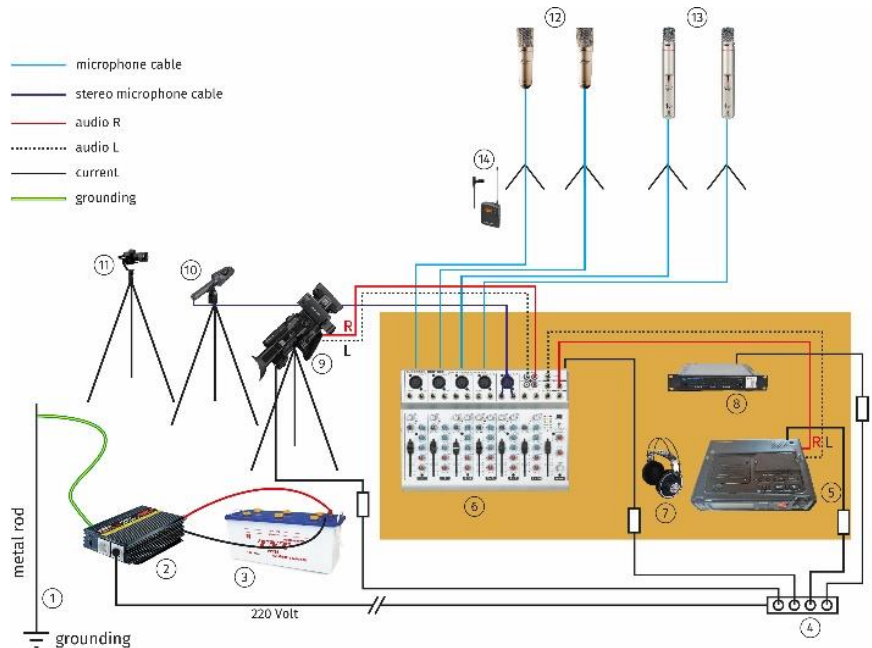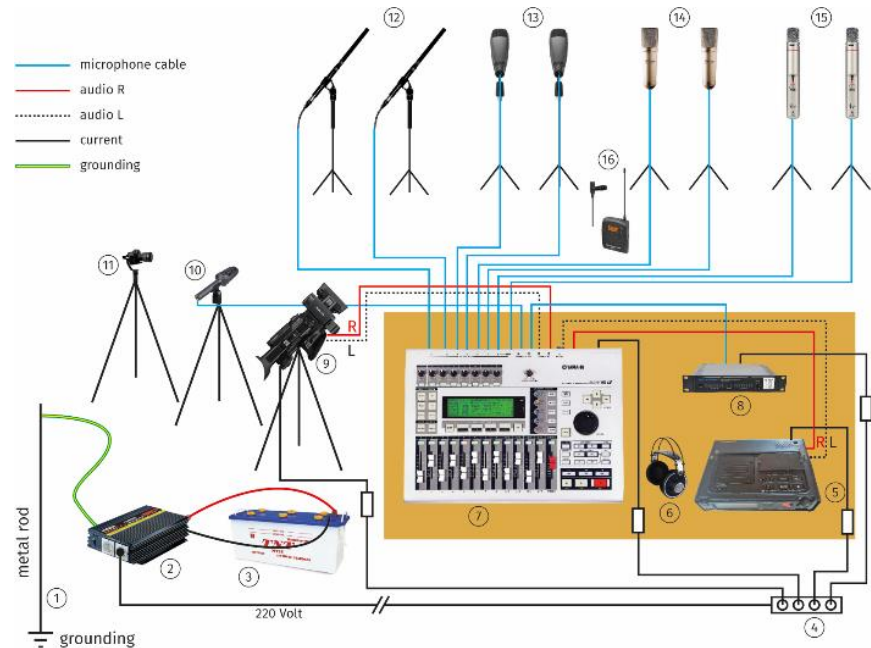- — Traditional states

Focus of the research
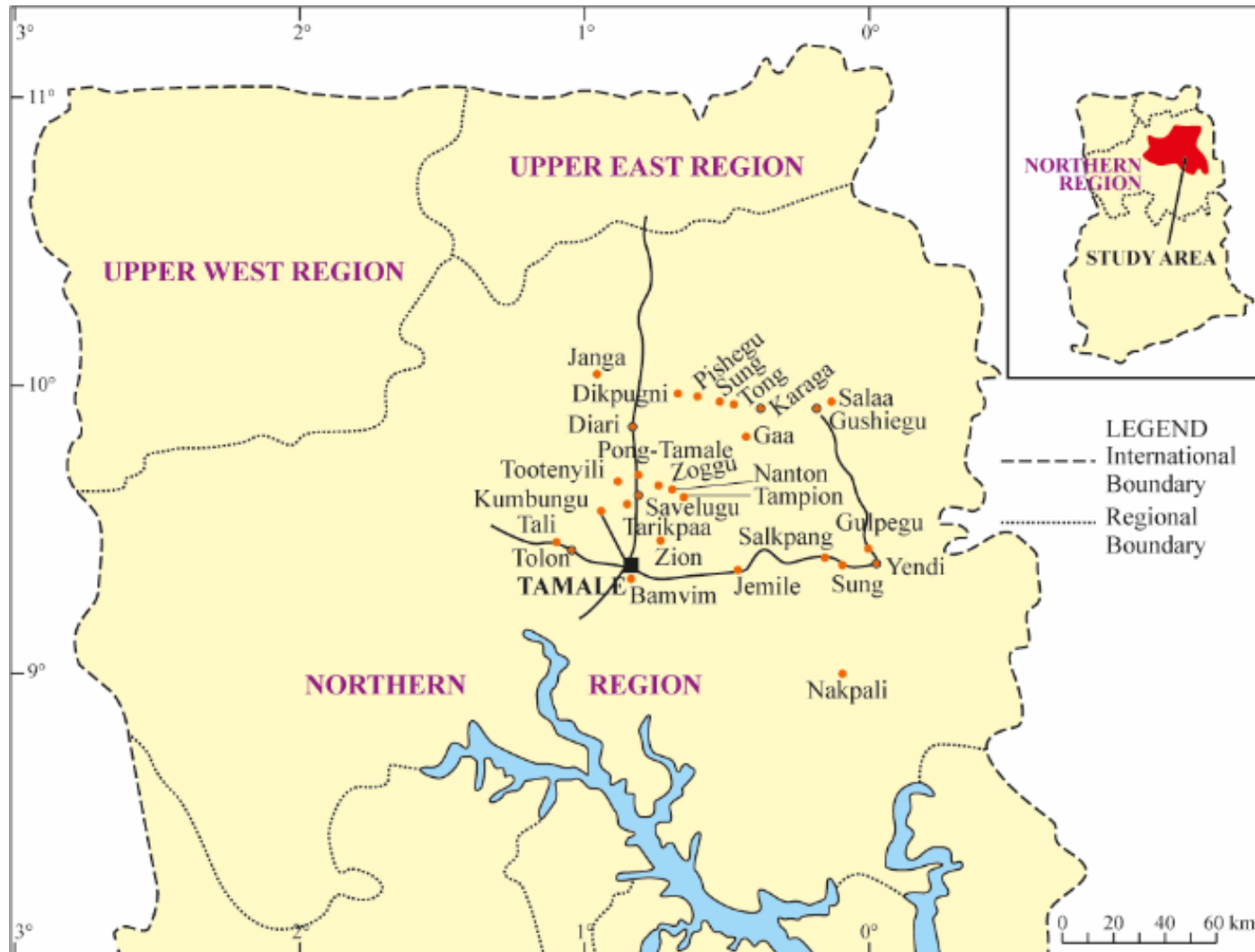
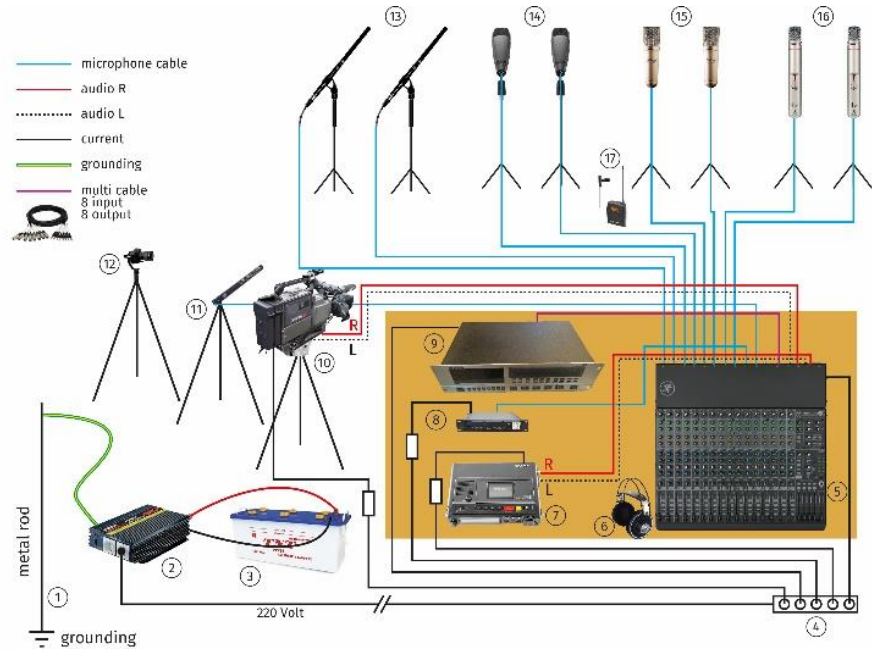Source: Survey Dep. of Ghana-ACCRA

Audiovisual archiving project

Audiovisual archiving project

Analogue Audiovisual Archiving → Semi-digital Audiovisual Archiving → Digital Audiovisual Archiving → The Digital Humanities

Top-left diagram legend:
- microphone cable
- audio R
- audio L
- current
- grounding

metal rod
grounding

Top-right diagram legend:
- microphone cable
- audio R
- audio L
- current
- grounding
- multi cable 8 input 8 output

metal rod
grounding
220 Volt

Bottom-left diagram legend:
- microphone cable
- audio R
- audio L
- current
- grounding

metal rod
grounding
220 Volt

Bottom-right diagram legend:
- microphone cable
- stereo microphone cable
- audio R
- audio L
- current
- grounding

metal rod
grounding
220 Volt

A positivistic model

knowledge

Knowledge is built up over time, and any time a researcher finds something out that people didn't know it is added up to this model and knowledge keeps on growing

In a prositivistic model, knowledge is added up and is there forever as a solid foundation

This model shows stability, continuity and consistency

time

Steven Degraeve

A dynamic research model and mind-set on the transfer of knowledge

Space

Temporarily conversations through space and time

A group of experts within a research community determines what knowledge is about a given problem

The experts are changing whiles times goes

New ideas and concepts come in and old concepts and models go out

Problem and solution based

The boundaries of these think-tank groups are permeable

time
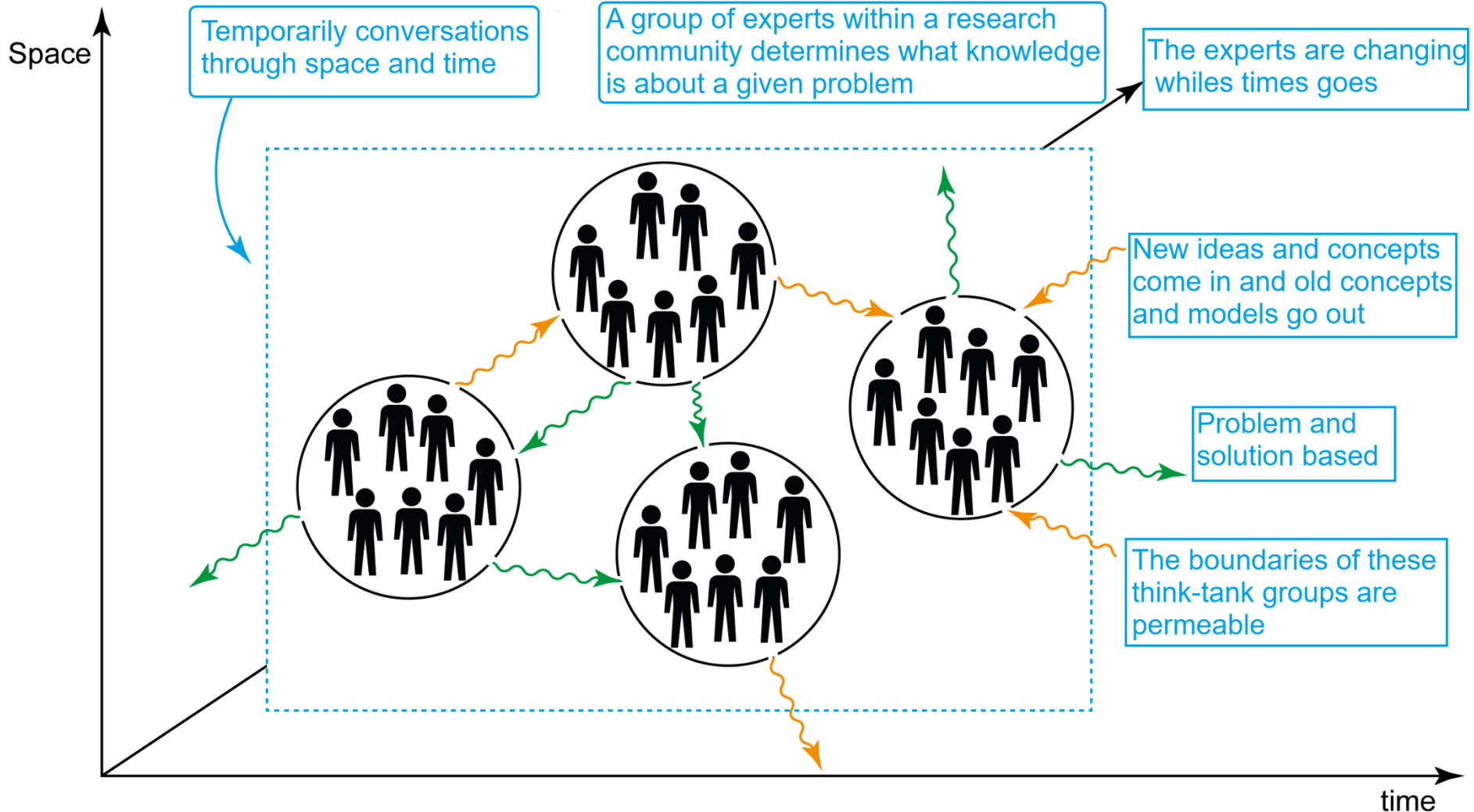
Positioning The Research Within Ethnomusicology

Theoretical Ethnomusicology

ONTOLOGY

Research Questions

Research objectives

Applied Ethnomusicology

Filling the knowledge gap

Problem solving

Positivism
- Objectivism
- Realism

- **Objectivist:** value-free research
- **Empiricisms:** knowing via the senses
- **Deductivism:** theory testing
- **Inductivism:** theory building
- **Scientific** versus normative statements

- Conditions
- Choices
- Interpretation

the philosophy of the ethnomusicologist

Interpretativism
- **Cultural reality** has a specific meaning and structure for the people interacting with it
- **The meaning** of cultural interactions
- **Understanding** interactions with music

Positivism
- Knowledge is build up over time and keeps on growing. Data is added up and is there forever.
- This model shows stability, continuity and consistency

- Mainly quantitative in research design
- Universal concepts: The universals of music
- Mind of the researcher is outside the reality
- Single reality /studying facts/measurements
- Laboratorial experiments
- Survey research

Audiovisual fieldwork

What is cultural reality?

Constructivism

Cultural reality is a human construct

- Mainly qualitative in research design
- Participated observation in Dagbon
- Ethnographic research:
- Understanding the idioms of music-making in Dagbon

Audiovisual fieldwork

EPESTIMOLOGY

Single reality ← - - - →

Multiple realities

Pragmatism
- Research focused on practical issues
- Research that is relevant for (local) society
- Aspects of cultural life that are relevant
- **Fallibalist** view of knowledge: Knowledge are temporary conversations in time from experts groups (think tanks)

Dagbon Hiplife Zone
- The Dagbon Hiplife Zone in Northern Ghana as an imaginary filter of cultural interaction and cultural in-betweenness
- The Sahelian Factor
- Cultural co-resonance
- Embodied Music Interaction

How can we understand cultural reality?

How can we get the data?

MIXED METHODS

Constructivism
- **Cultural phenomena** are constructed
- Cultural phenomena are dependent on **local interactions** of the people
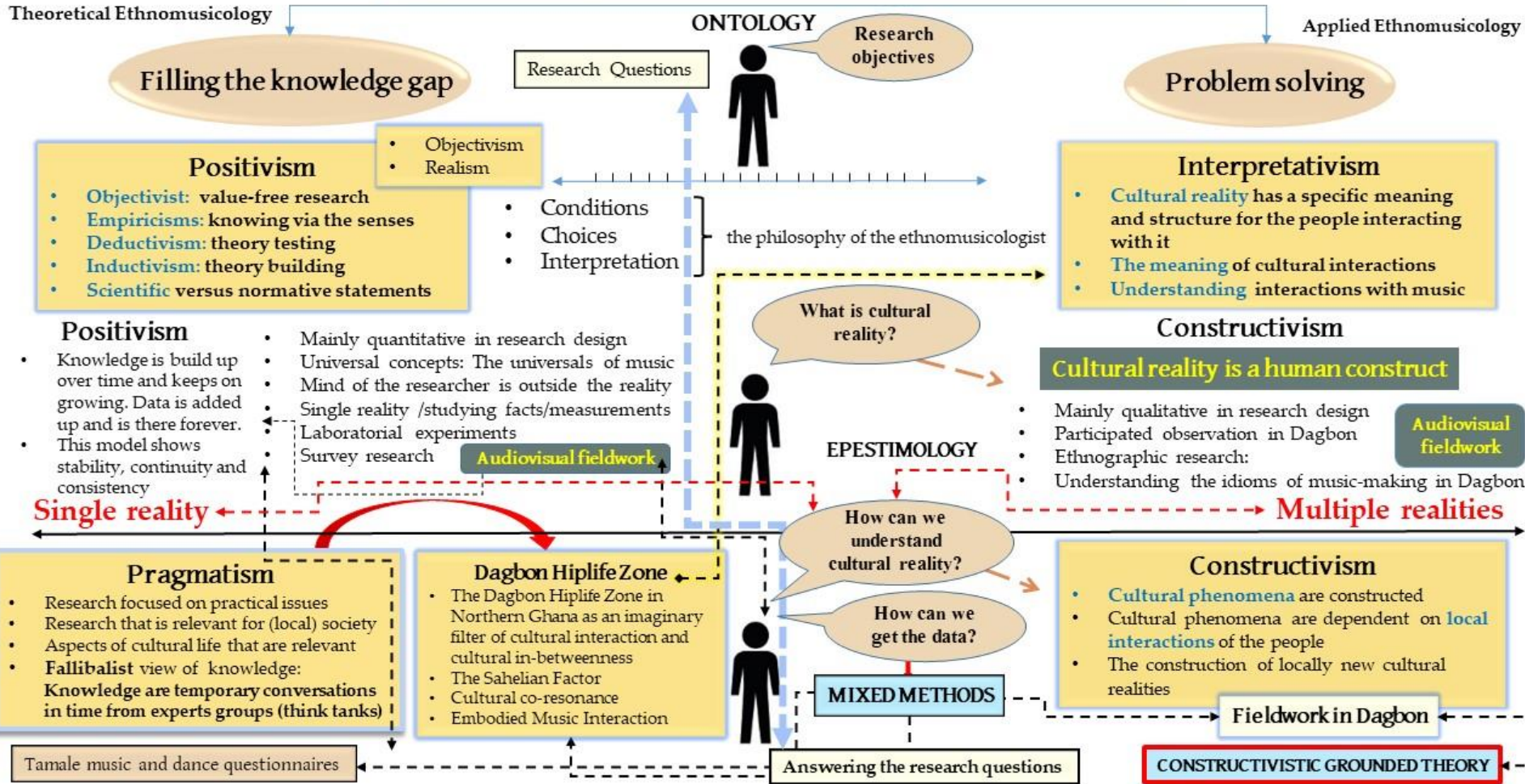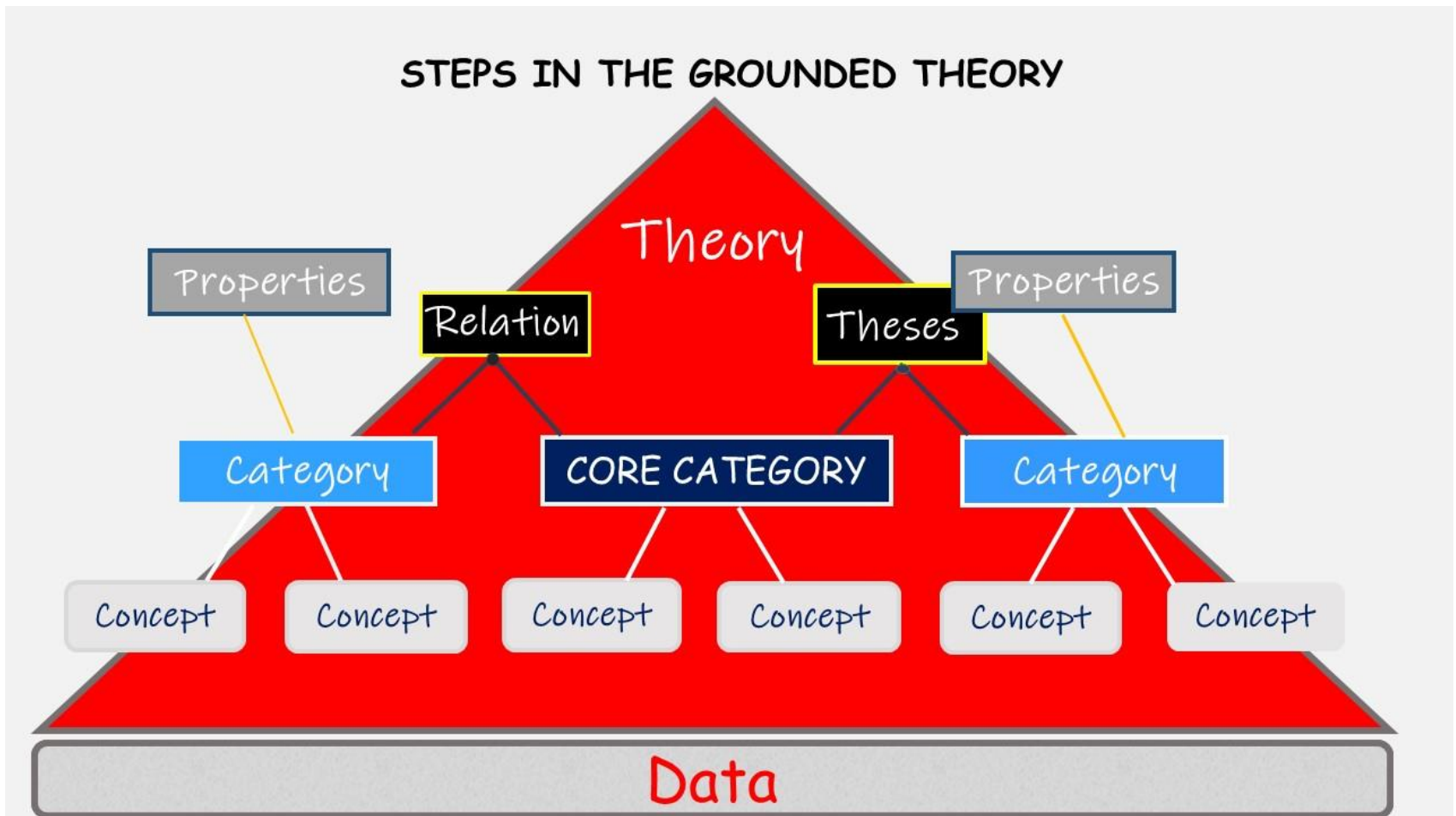- The construction of locally new cultural realities

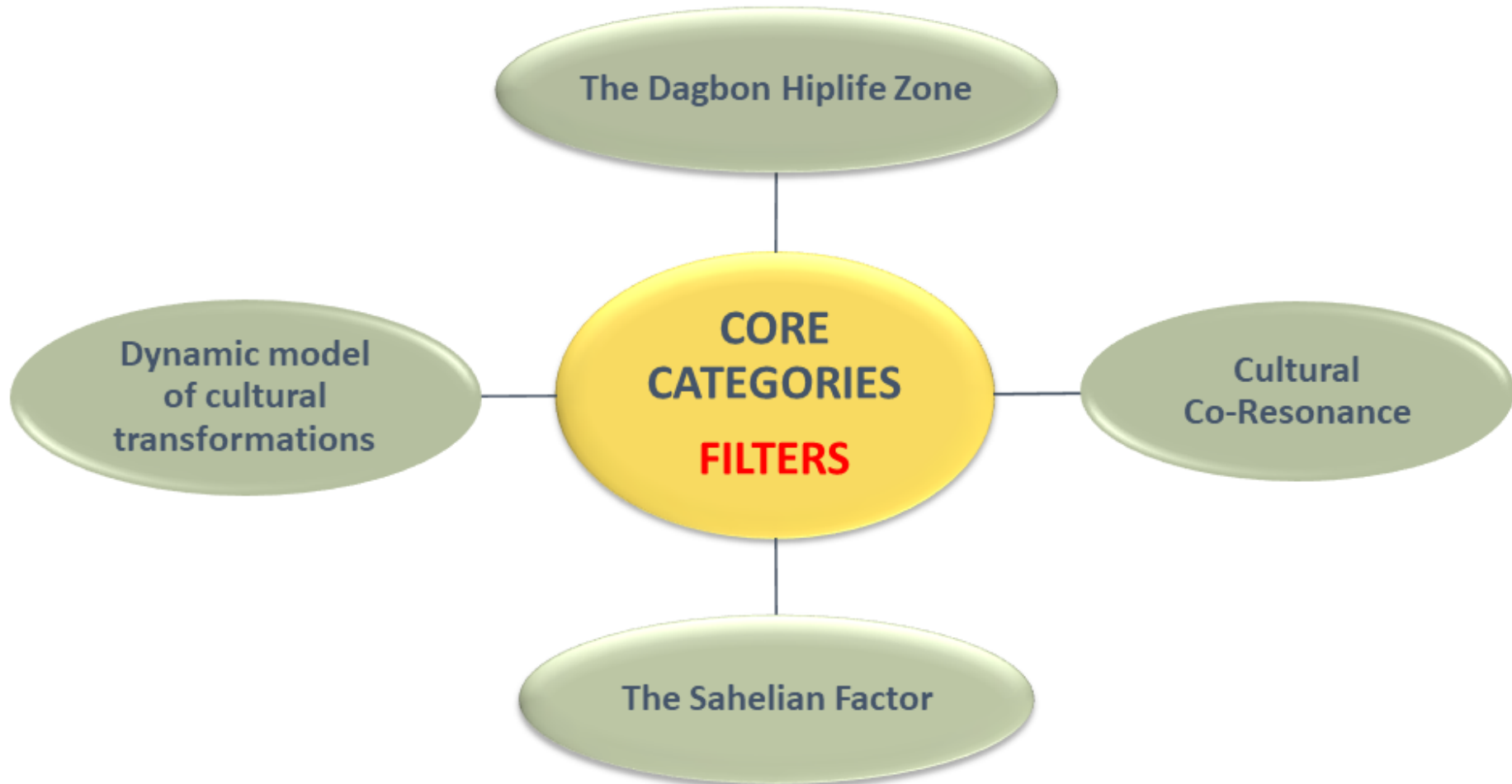**Fieldwork in Dagbon**

Tamale music and dance questionnaires

Answering the research questions

CONSTRUCTIVISTIC GROUNDED THEORY

Methodology

STEPS IN THE GROUNDED THEORY

Filter one: The Dagbon Hiplife Zone in Northern Ghana

The Dagbon Hiplife Zone

Traditional idioms of music-making in Dagbon

Music and dance of the youth

Contemporary idioms of music-making in Dagbon

Third Space

Filter one: The Dagbon Hiplife Zone in Northern Ghana

The Dagbon Hiplife Zone

- Akan music
- Lyrical uses of Proverbs
- Traditional music-dance at the court
- Music from Gurma land
- Hausa music
- Koulango music-dance
- Traditional idioms of music making in Dagbon
- Afro-American
- Male dances - songs
- Youth songs
- Simpa
- Female dances - songs
- Reggae
- Reggae ton
- Rap
- Hip hop
- R&B
- Bolywoodisch
- Contemporary idioms of music making in Dagbon
- Western music
- Traditional music – dance from the Northern Region
- Tindana music and dance
- Ritual music and dance
- Highlife music
- Hiplife music
- Palmwine music
- Contemporary Highlife
- Juju Music
- Disco
- Funk
- Cools & Ballads
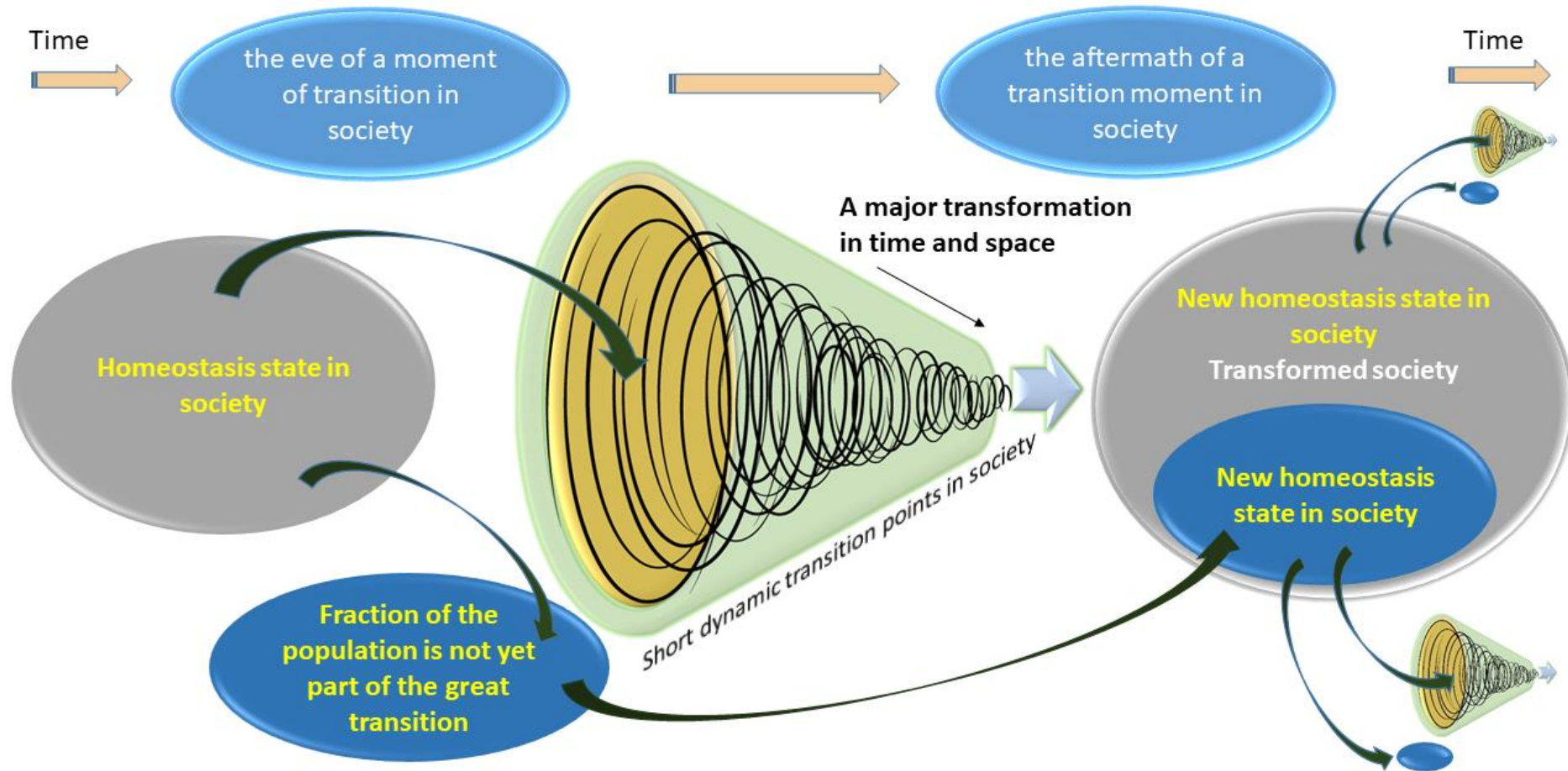- Afro beat
- Rumba
- Timeline patterns
- Third space

Filter two: A dynamic model for the study of music-making in Dagbon

A dynamic model of cultural transformational processes in time and space

Time

A segmentation in time and space

Time – Space Zone

Time

Transitional state

Homeostasis state

Stable states in society

Liminal zone of cultural in-betweenness, cultural change and transition

Homeostasis state

A stable state towards a new transitional state

A new liminal zone of cultural transition

Towards a new homeostasis state in time

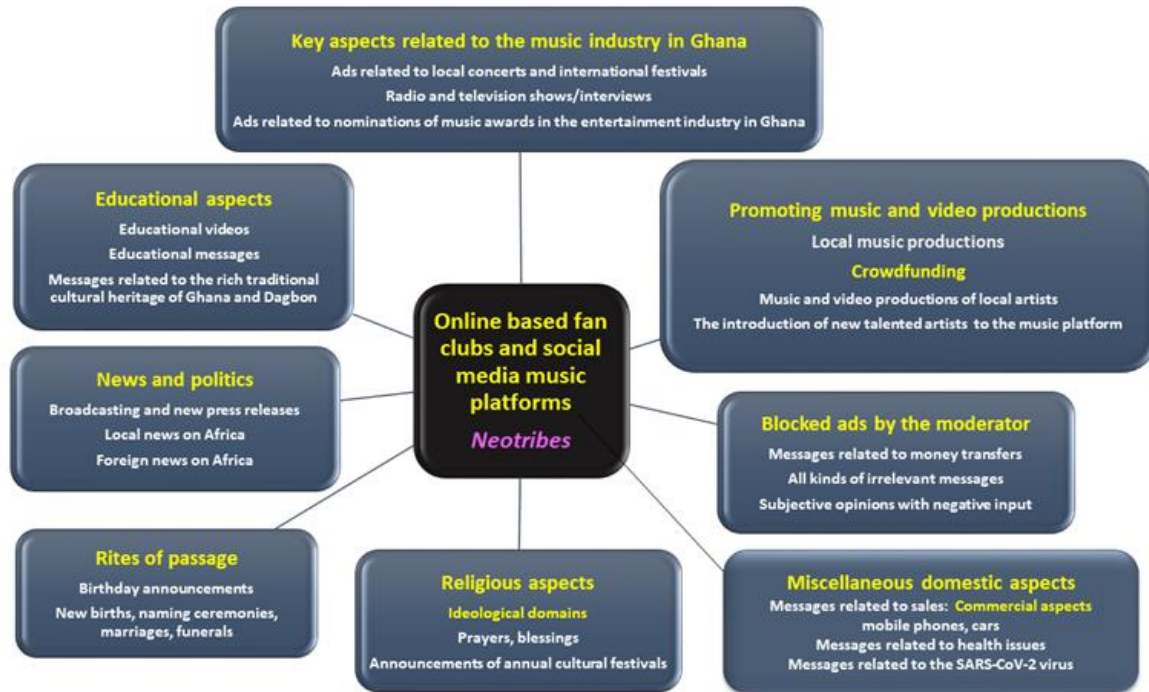# Filter two: A dynamic model for the study of music-making in Dagbon

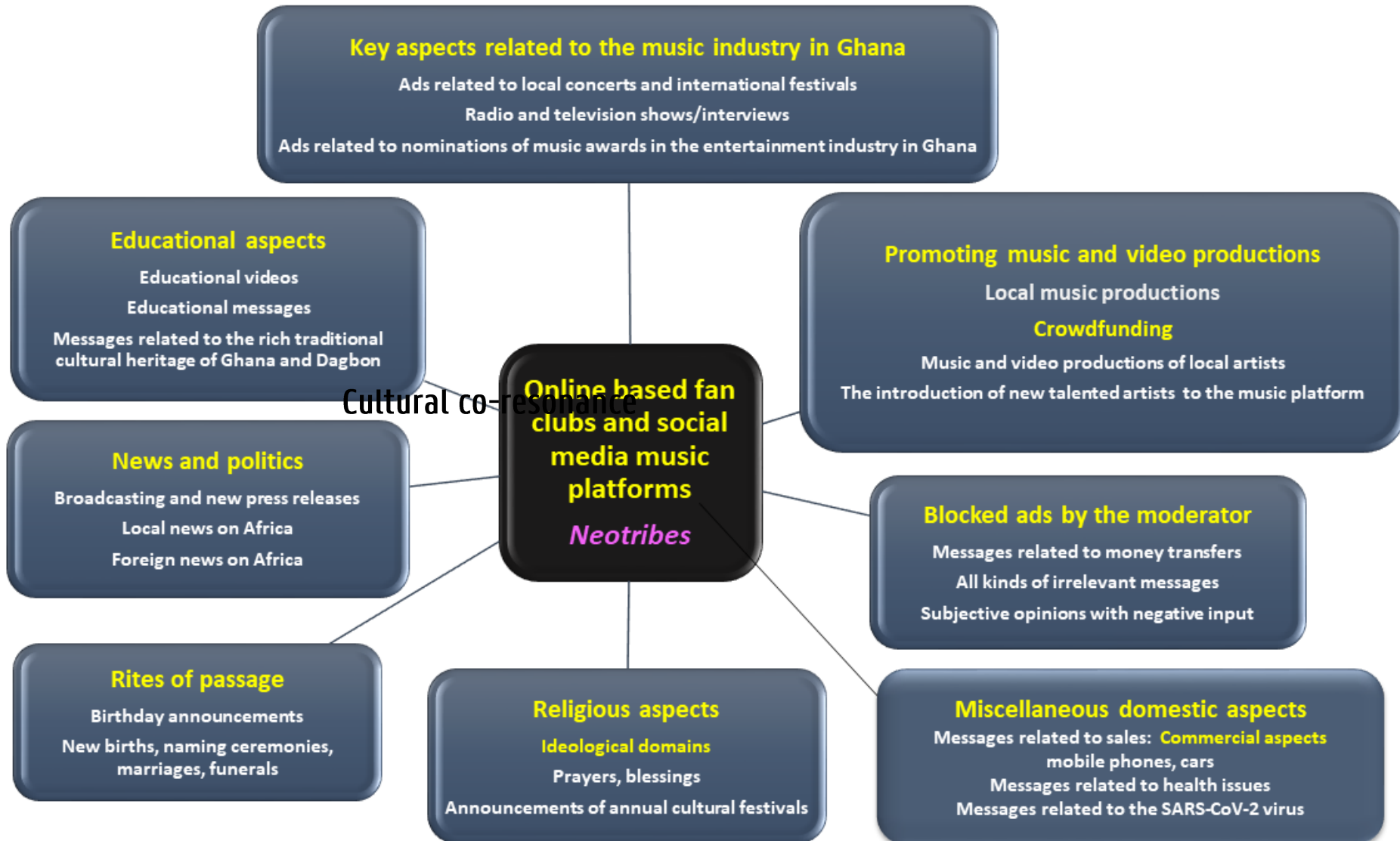A dynamic representation of a transitional state in society

Filter three: Cultural co-resonance

Cultural co-resonance and the cultural identities in music of the Northern Ghanaian Artists

Broadcasting

Local and online radio and TV stations Music recording studios

Educational Factors

Cultural knowledge and background Musical input from sideman around an artist

Funding Crowdfunding

Music companies and stakeholders in the entertainment industry in Ghana

Online Music Providers

Online distribution of music videos

Music streaming Facebook YouTube

Internet cafés

Cultural Co-Resonance

The radius and impact an artist has as a specific cultural influencer on their fans

Cyber-tribes

Online music fanclubs WhatsApp music platforms Streaming of online music performances on social media

Music Awards

Entertainment Awards

MUSIGA

Promoting

Management around an artist

Artist website Marketing strategies

Neo-tribes

Live concerts, live performances and venue Live performances during cultural festivals

Mobile Phone Industry

Providing various streaming services by the music industry to the masses

SHERIFA GUNU

SUSU PON

coming soon

PKMI DIRECTED

A.I.B
COMPANY LIMITED

GUNU MUSIC

Cultural co-resonance and the cultural identities in music of the Northern Ghanaian Artists

Key aspects related to the music industry in Ghana

Ads related to local concerts and international festivals

Radio and television shows/interviews

Ads related to nominations of music awards in the entertainment industry in Ghana

Educational aspects

Educational videos

Educational messages

Messages related to the rich traditional cultural heritage of Ghana and Dagbon

Promoting music and video productions

Local music productions

Crowdfunding

Music and video productions of local artists

The introduction of new talented artists to the music platform

Cultural co-resonance

Online based fan clubs and social media music platforms

Neotribes

News and politics

Broadcasting and new press releases

Local news on Africa

Foreign news on Africa

Blocked ads by the moderator

Messages related to money transfers

All kinds of irrelevant messages

Subjective opinions with negative input

Rites of passage

Birthday announcements

New births, naming ceremonies, marriages, funerals

Religious aspects

Ideological domains

Prayers, blessings

Announcements of annual cultural festivals

Miscellaneous domestic aspects

Messages related to sales: **Commercial aspects** mobile phones, cars

Messages related to health issues

Messages related to the SARS-CoV-2 virus

Filter four: The Sahelian Factor in Music-making of Northern Ghana

The Sahelian Factor in the music of Northern Ghana

Embodied music interaction factors

Factors concerning materials
Recourses in the Sudanic Savannah Belt for building musical instruments
Musical instruments and timbres

Cultural transformational factors
The dynamics of music making in Northern Ghana, cultural dynamics in music and dance

Cultural co-resonance
The Hiplife Zone
Music and the entertainment industries
Cosmopolitan music identities
Factors of globalization

Factors of language
On the semantic level a strong connection of music with
The lyrical use of proverbs

Local economical factors
Self-regulated economical factors
Mobility of the people in the Sudanic Savannah Belt

Local political factors
The role and position of chiefs towards music making in Northern Ghana
Chieftaincy and the dynamics of local politics

Educational factors
Mental programming, oral education of traditional music
regular education in the contemporarily music industries

Ideological factors
Philosophy
Religion/Animism
Strong interconnection with the Islam

The Sahelian Factor in Music-making of Northern Ghana

Cultural key components

Ideological factors
Philosophy
Religion/Animism
Strong interconnection
with the Islam

Local political factors
The role and involvement of chiefs
towards the cultivation of music-making
in *Dagbon*
Chieftaincy and the dynamics of local
politics

The disconnection of music
as "a dynamic ordered tone
complex" from the
phenomenon language and
ethnicity

Educational factors
Mental cultural programming
Music education is oral in the
traditional idioms
Writing regular music education

Factors of language
On the semantic level there is a
strong intimate interconnection
of music with language
The lyrical use of proverbs

**Embodied
music
interaction
research
paradigm**

Structural key components

Musical
timbres

Musical
Textures

Melodic
components

Modal
structures

Local economical factors
Self-regulated economical
factors
Mobility of musicians and
performers in the Sudan
Savannah Belt

**Factors of cultural transformational
processes in music**
Cultural co-resonance
The Dagbon Hiplife Zone in Northern Ghana
Cosmopolitan music identities
Neo-tribes and cyber-tribalism
The dynamics of music-making in *Dagbon* society

Rhythmical
components

Dynamics
Intensity factor

Improvisational
character

Factors concerning the
use of materials in the
Sudan Savannah Belt

The Sahelian Factor in Music-making of Northern Ghana

Structural musical key components in the Sahelian Factor in Northern Ghana

We argue for the disconnection of music with the factor language on the structural key components in music

- Musical timbres and tone colors
- Melodic ostinato patterns
- Rhythmical components:
  - Homeostasis and transitional states
  - State transitions
  - The movable one
  - Tempo stability factor
  - Modal rhythmical structures: timeline patterns
  - The superposition of single rhythmic layers shifted in time
- Modal harmony:
- Texture of a tone complex
- Dynamics of music-making/ the intensity factor
- Improvisational character of the music-making within the traditional idioms
- Variations and transformations in music-making
- Danceability factor in music-making

Some cultural key components of the Sahelian Factor in Northern Ghana

Ideological factors

Local political factors

Educational factors

Factors of language (on the semantic level)

Factors of globalization

Local economical factors

Factors of cultural transformational processes in music and dance

George Murdock world map of cultures regions and areas

- https://worldmap.harvard.edu/data/geonode:murdock_ea_2010_3
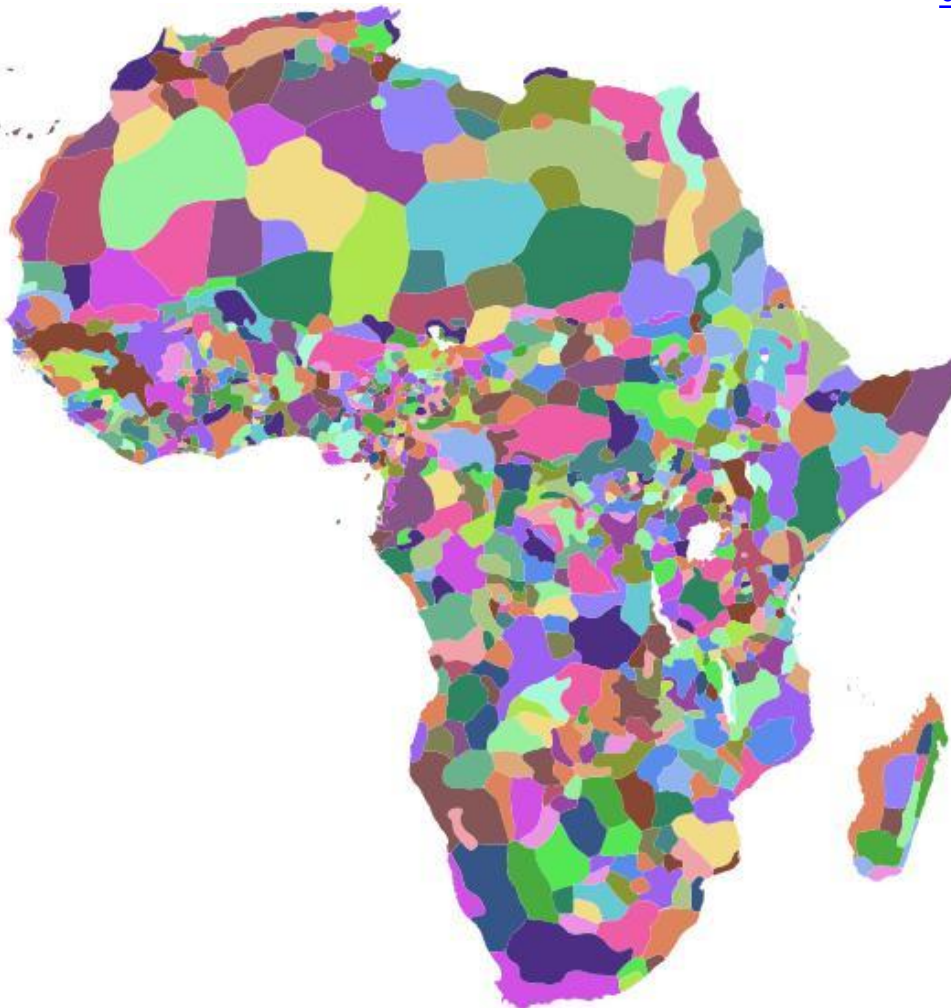
Tentative mapping of music-making in Africa

Khoi-San

East Africa

East Horn

Central Africa

West African Coast

Sudan

Sahara desert

A   Sahel

B   Sudan Savannah belt

North Africa / Magreb

Madagascar

1000 km

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Sudan Savannah Belt Region in West Africa

Legend:

- Sudan Savannah Belt
- Sudanic West Africa
- Border of Ghana

Sudan Savannah Belt

Tamale

Gulf of Guinea

0   500 km

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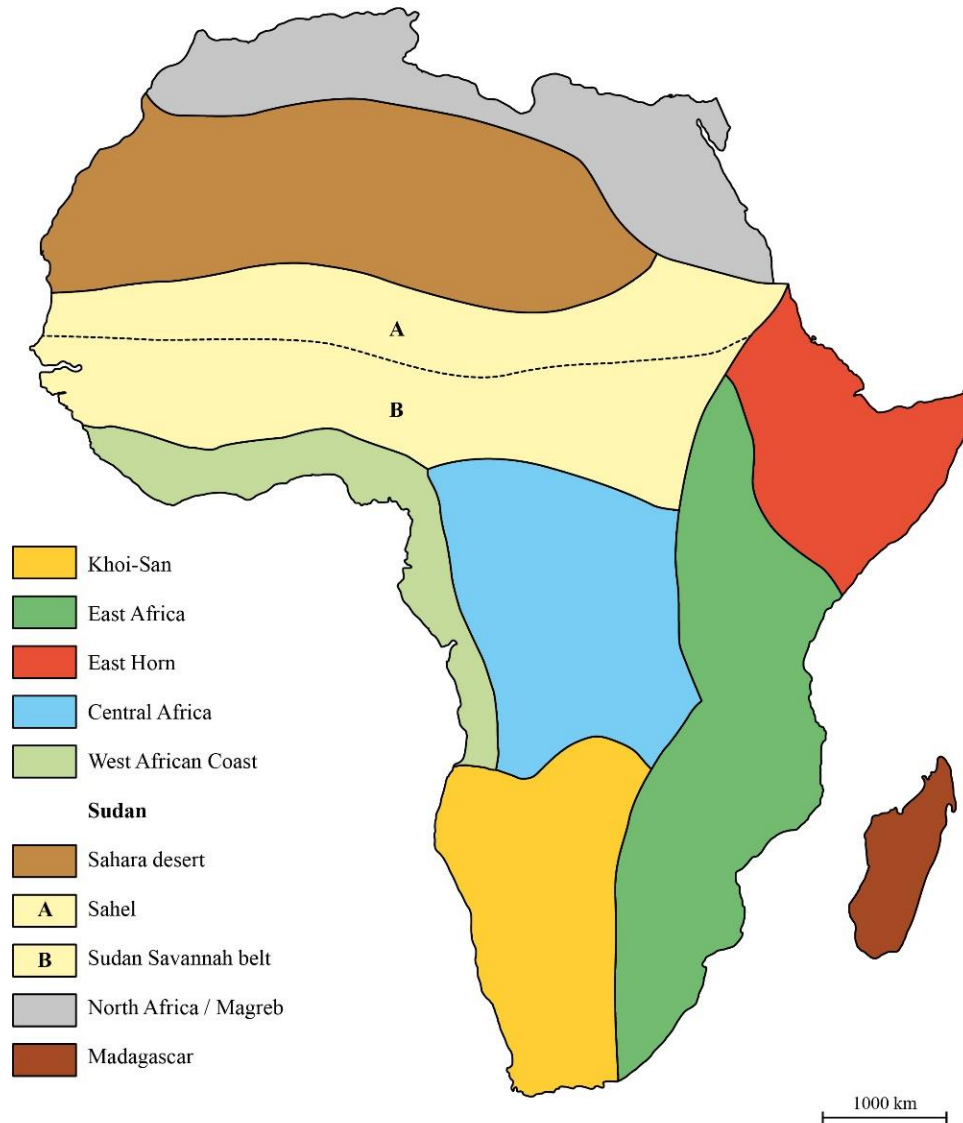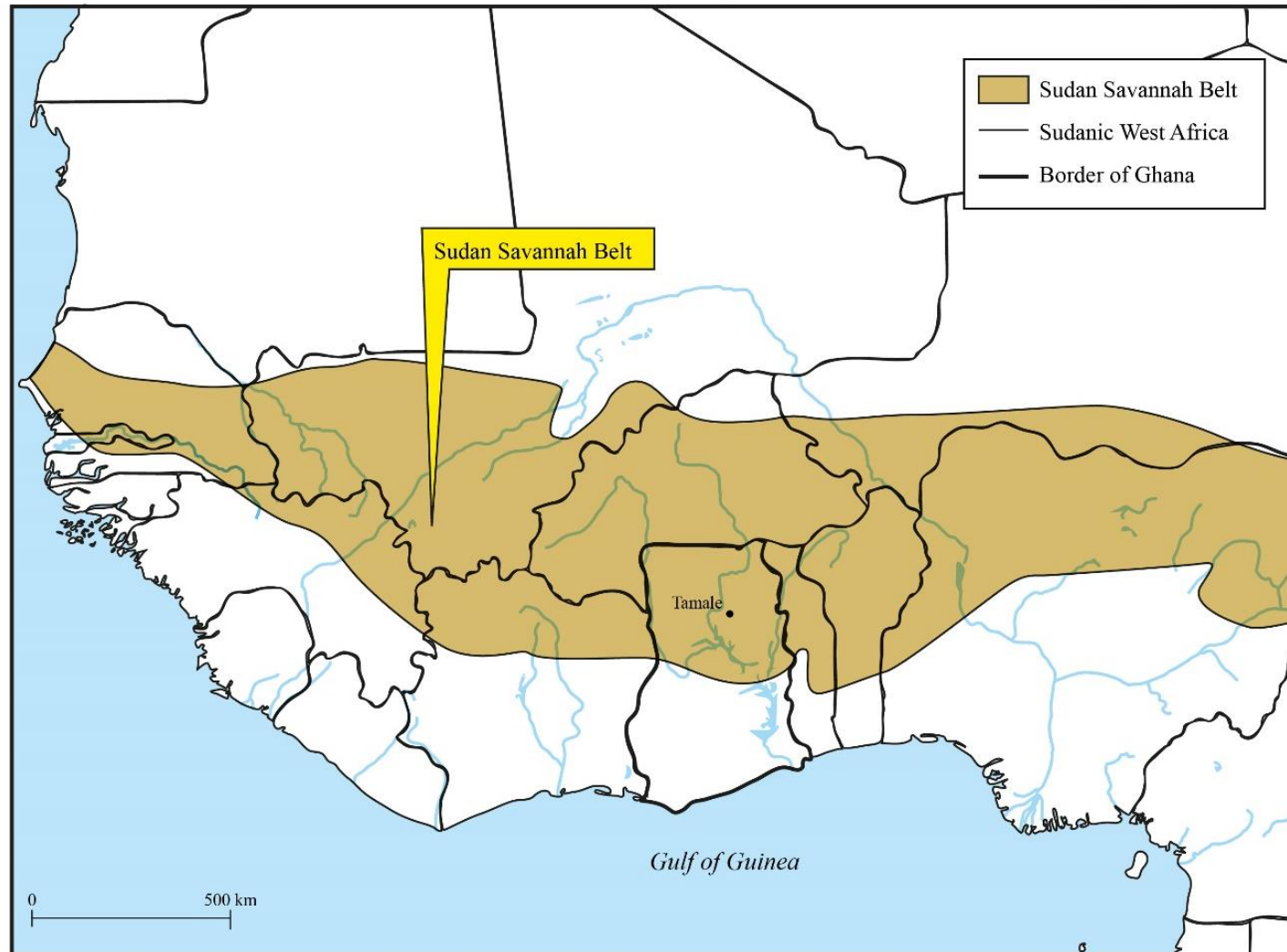
The Sudanic Savannah Belt in West Africa

Sudan Savannah Belt Region in West Africa
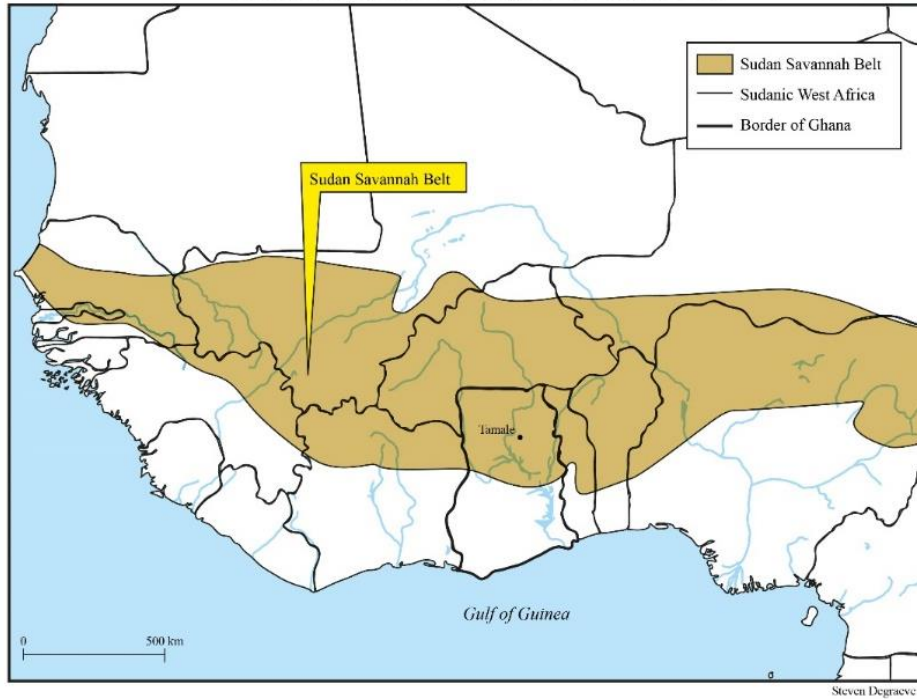
- Sudan Savannah Belt
- Sudanic West Africa
- Border of Ghana

Sudan Savannah Belt

Tamale

Gulf of Guinea

500 km

Steven Degraeve

Sudan Savannah Belt Region in West Africa

- dry Sudan Savannah
- moist Guinea Savannah
- Sudanic West Africa

Tamale

Gulf of Guinea

500 km

Steven Degraeve

Cantometric Regions and Areas of Song Styles in West Africa

613 North Africa	**615** Sahara	**501** Western Sudan
617 Moslim Sudan	**619** Guinea Coast	**517** Equatorial Bantu
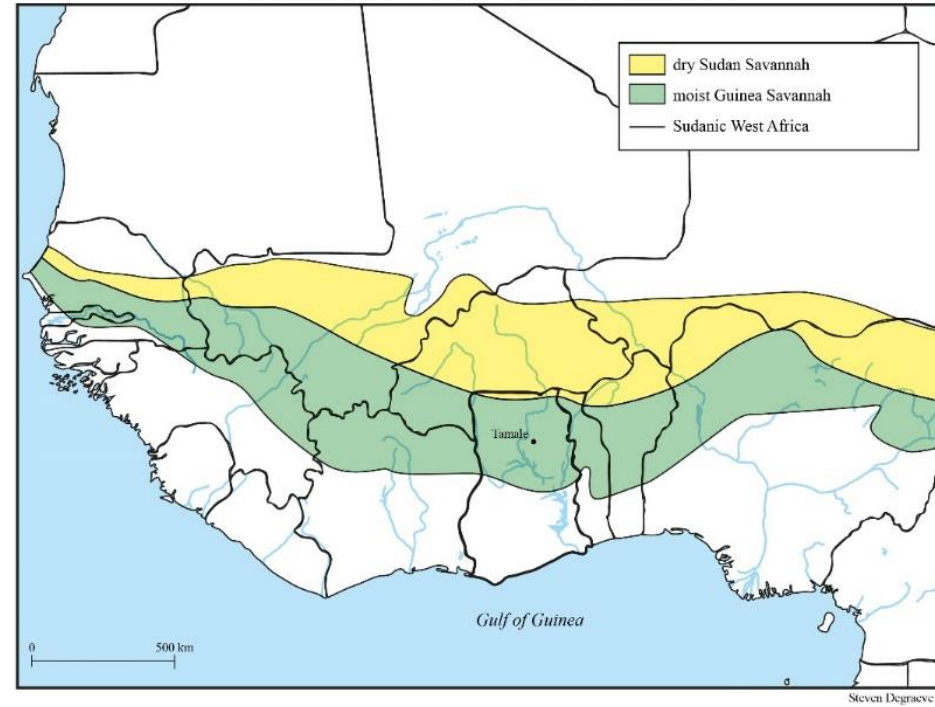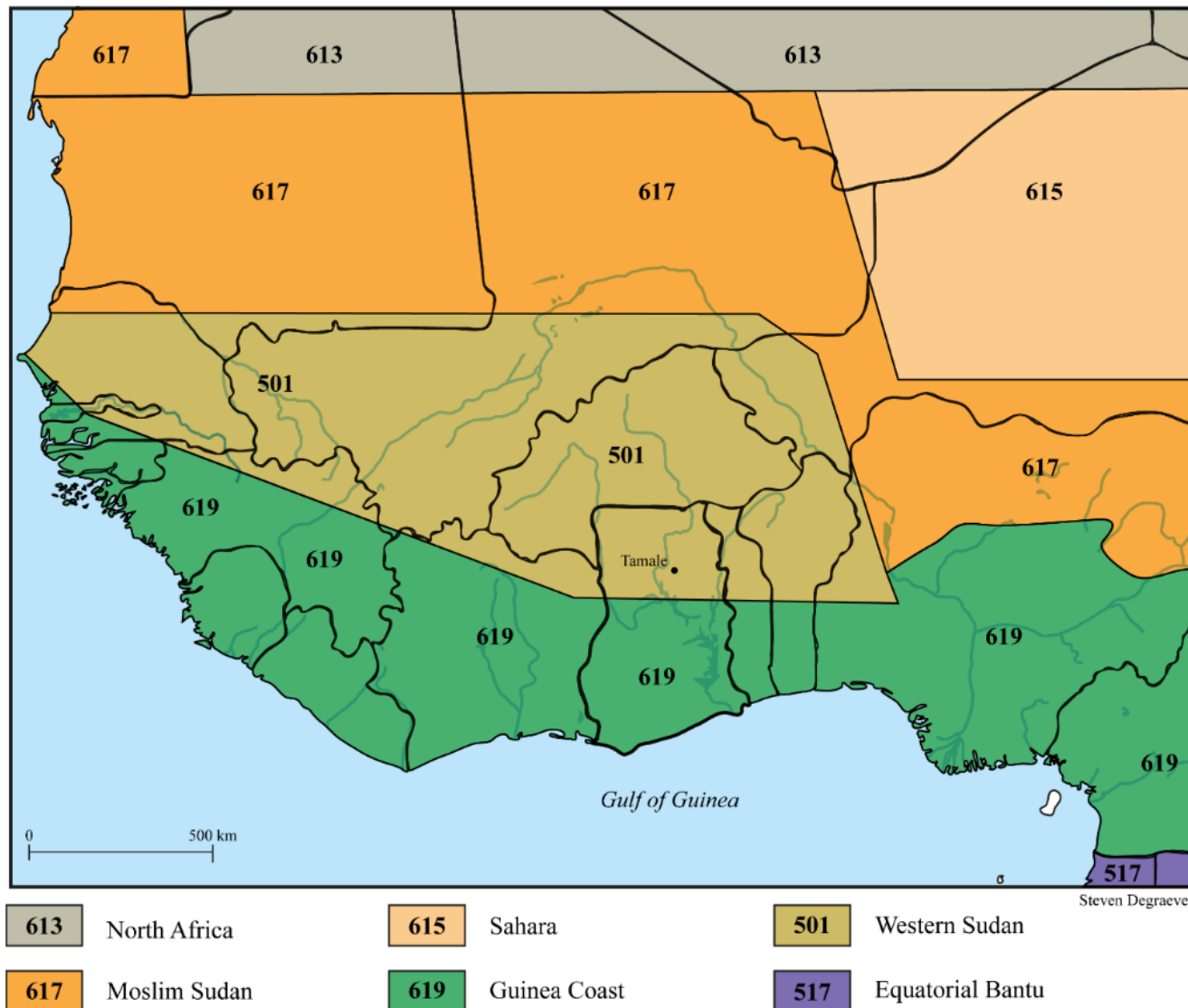
Alan Lomax Cantometric culture sample of the world song map, which is based on the George Murdock world map of cultures regions and areas. Lomax divides the Sudan Savannah Belt in Africa into 4 zones. Western Sudan (501), Guinea coast (619), Moslim Sudan (617), Eastern Sudan 503) and (615) as a separated cluster.

Tentative mapping of music-making in Africa

Khoi-San
East Africa
East Horn
Central Africa
West African Coast
Sudan
Sahara desert
A   Sahel
B   Sudan Savannah belt
North Africa / Magreb
Madagascar

1000 km

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Sudan Savannah Belt Region in West Africa

dry Sudan Savannah
moist Guinea Savannah
Sudanic West Africa

Tamelo

Gulf of Guinea

500 km

Steven Degraeve

Cantometric Regions and Areas of Song Styles in West Africa

617   613   613
617   617   615
501
501
619   617
619
Tamelo
619
619   619
619
619
Gulf of Guinea   517

300 km
Steven Degraeve

613   North Africa   615   Sahara   501   Western Sudan
617   Moslim Sudan   619   Guinea Coast   517   Equatorial Bantu

The Sahelian Factor in music of Northern Ghana

Degraeve Steven

Map of languages

MAP SHOWING ETHNIC GROUPS OF GHANA
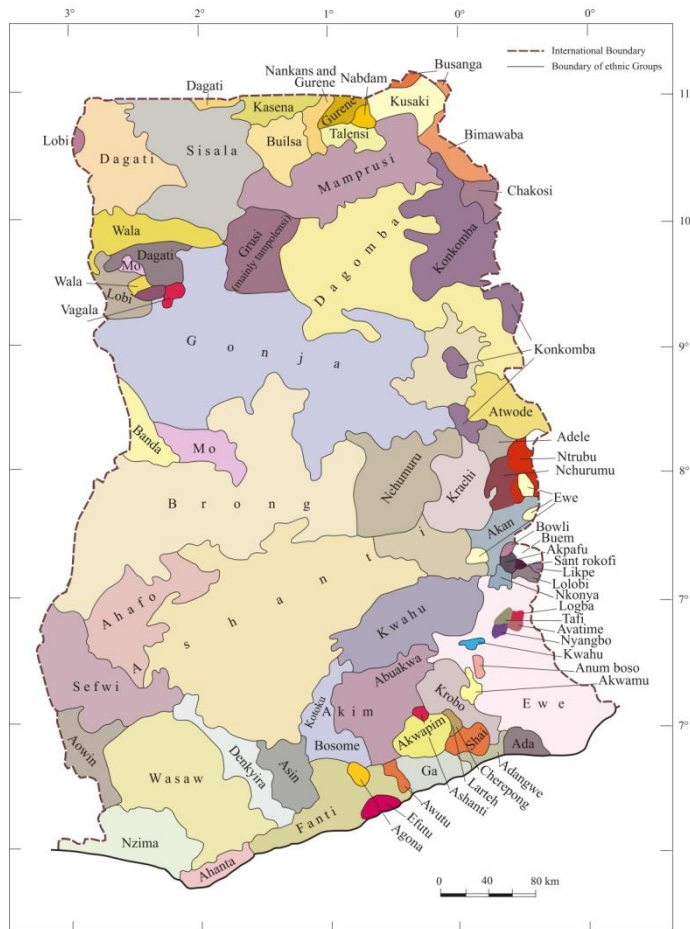
MAP OF GHANA SHOWING WESTERN AND EASTERN DAGBON
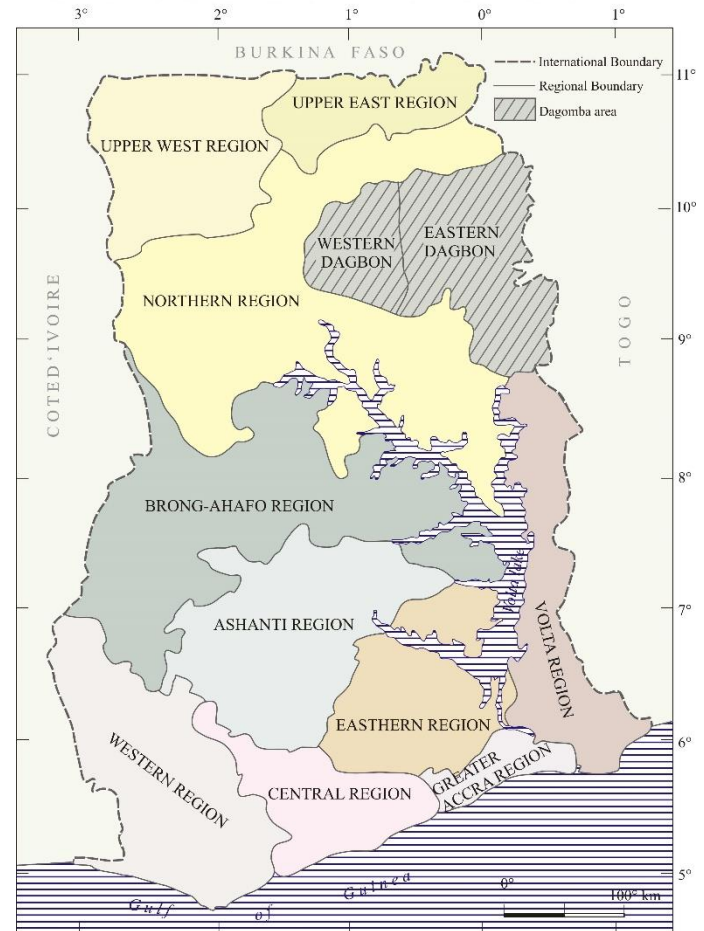
Questioning the ethno-linguistic classification model of musical cultures in the Sudan savannah in Northern Ghana

- The Sudan Savannah Belt is an immense geographical area that accommodates a great diversity of music traditions and 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 music and dance.

- These forms of musical expression express themselves among in the different cultural dynamics that influence both socio – economic.

- Ethnicity linked to tribalism linked to the phenomenon of chieftaincy is an important factor in the promotion, preservation and maintenance of local traditions by the local chiefs.

- Traditional music and dance is mainly promoted and sponsored by regional and local chiefs. In addition, the spread of Islam linked to trade and commerce has been important factors in the spread of traditional music and musical instruments in this area.

The Sahelian Factor in the music of Northern Ghana

- The Northern Region of Ghana is a musical cluster, a cultural zone that is in full expansion and transition, coming from an earlier agricultural society - where the extended family unit was used as the basic model for several generations -, looking for and moving towards a more urban society model.

- The various urbanization processes that are currently underway and linked to the globalization discourse naturally constitute new dynamics within these emerging hidden cities, with the current generation preferring the urban society model to the traditional model of the elderly.

The Sahelian Factor in the music of Northern Ghana

- 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 argue for a non-ethnic distribution and classification model of music-making in this area.

- We approach music-making not only for its semantic connotation (singing, the meaning of lyrics,) music but as organised sound.

- 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.

The Sahelian Factor in the music of Northern Ghana

- 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.

- Very good examples are the non–ethnical 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 Sahelian Factor in the music of Northern Ghana

- The theoretical model assumes that musical cultures and music traditions in the Sudanic Savannah Belt are les stationary than in the forest and the Guinea Coast Region and more mobile and connected (entangled) with each other.

- 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.

- Tus constant movement may have led to the borrowing of the fiddle from one group and subsequent adopted by another [DjeDje 2008 pp 23].

Questioning the ethno-linguistic classification model of musical cultures in the Sudan savannah in Northern Ghana

- The Ethnomusicologist Ali Jihad Racy indicates that several elements characterize Arab music:

  1. The intimate connection between music and language
  2. The principal position of melody and melodic instruments
  3. The modal treatment of rhythm
  4. The predominance compound formal structures
  5. The far – reaching influence of Islam and the prevalence of Islamic expressions (DjeDje 2008)

The Sahelian Factor in the music of Northern Ghana

- Our date shows that in the Sudanic Savannah Belt in Northern Ghana that there are key factors in the distribution of music and dance who are not language related:, musical styles and musical instruments that connects and entangled 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-ethnic" research paradigm that looks at the division of music and dance in this region from a different angle than that of ethno-linguistics. We approach music-making from the angle of embodied music interaction research paradigm in which music and the interaction of man to the music with bodily movements is central.

The Sahelian Factor in the music of Northern Ghana

- Therefore , concerning the contemporary idioms of music making in *Dagbon* we are in favour of the detaching and the disconnection of 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 , the Tervuren Model for classifying Bantu languages, Marc Felix 2001 "The Peoples Atlas of Africa", to the rich contemporary music and dance idioms and the vibrating music and entertainment industries of Northern Ghana seems to our results not matching.

- Our results shows that music-making among different cultures in the Sudan Savannah Belt in Ghana has more similarities than differences.

The Sahelian Factor in music of Northern Ghana

Cultural dynamics in West Africa
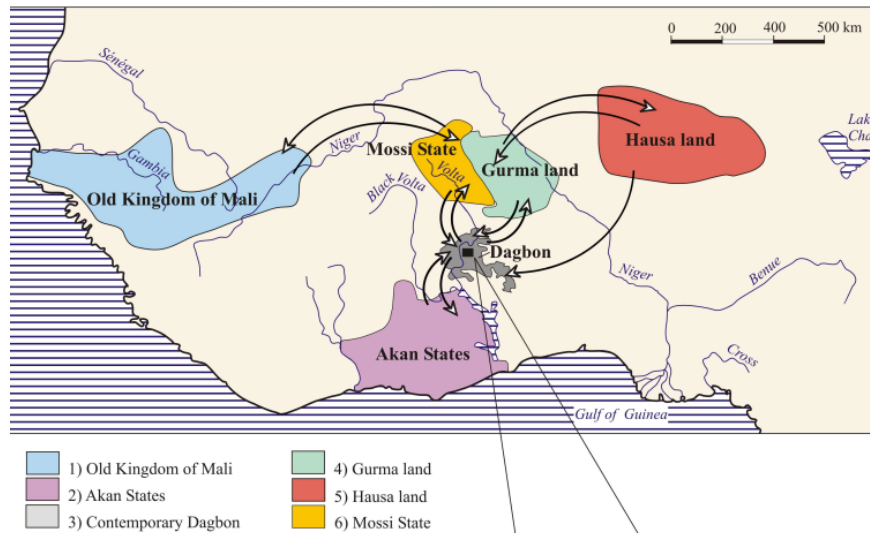
Traditional idioms of music-making in Dagbon

A representation of the traditional idioms of music-dance making

The Dagbon Hiplife Zone

Akan music

Male dances - songs

Traditional music and dance at the court

Hausa music

Female dances -songs

Music from Gurma land

Traditional idioms of music making in Dagbon

Youth songs and dances

Contemporary idioms of music making in Dagbon

Ritual music and dance

Tindana music and dance

Third space

Dynamics of music-making in Northern Ghana
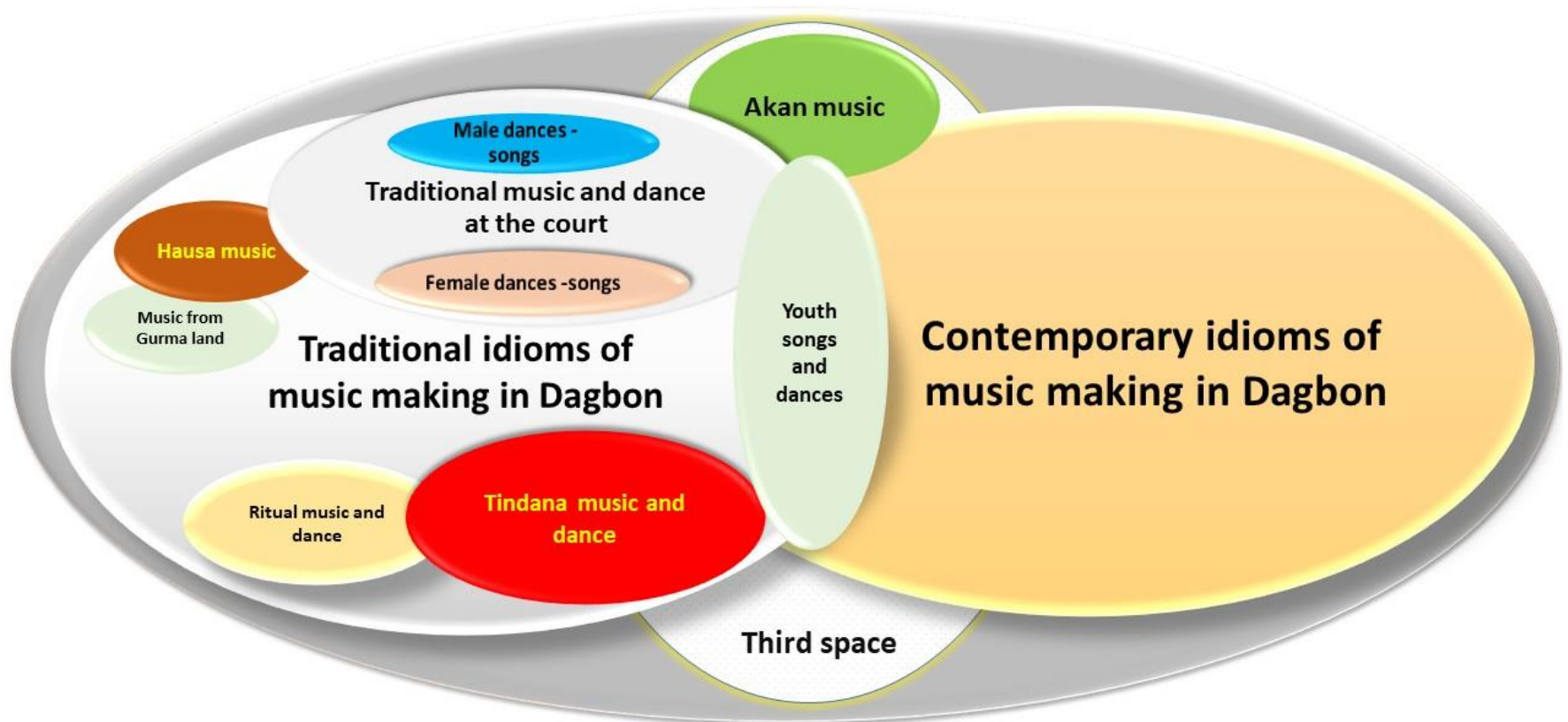
Cultural dynamics in West Africa
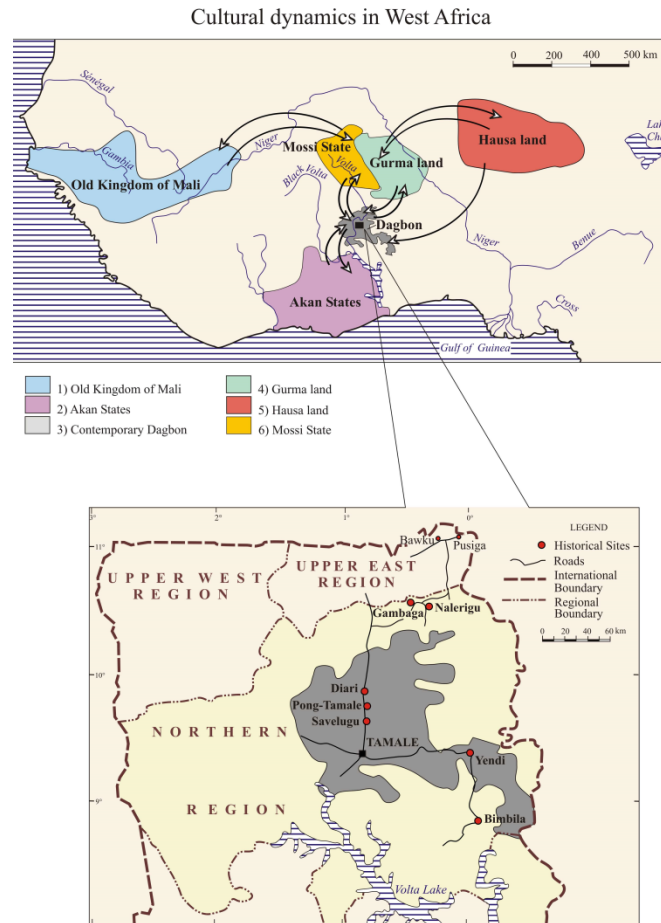
An indigenous classification model of music and dance in Dagbon

Music and dancing performed by the men

- Court dances
- Festival dances
- Ritual dances
- Warriors' dances
- Funeral dances
- Ceremonial dances
- Vocational dances

Music-making at the court

- Ritual music and dance performances
- Music making performed within local family clans
- Festivals dances
- Ceremonial dances

Tindana music and dance

- *Ziem* : multi-sectional mixed ritual dance
- *Tindana waa :* Tolon *Jaagbo*
- Music –making performed by the offspring of the *Tindana (the earth priest)*

Music and dance performances for entertainment

- Highlife, Contemporary Highlife
- Old school Hiplife
- Dance Hall music
- Jama music
- Reggae revival
- Reggae ton
- Foreign music and dance
- Local film music

Music and dancing performed by the women

- Dances for entertainment
- Festival dances
- Cult dances
- Court dances
- Funeral dances
- Ritual dances
- Ceremonial dances

Music and dance at the court in Yendi

Gonje

One string fiddler

- *Yamba Naa*
  - *gonje*
  - *gagle*
  - *gonje yila*

Akarima

State drummer

- *Akarima Naa*
  - *timpani*
  - *dawule*

Kikaa

Horn player

Lunsi

Tomtom beaters

- *Namo Naa*
  - *Lung Naa*
    - *Sampahi Naa*
    - *Taha Naa*
  - *lunga*
  - *gungon*
  - *lung yila*

Baansi

Court musicians

Singers

Daangbee-lana

Storyteller-poet

- *Baanga*: praise singer
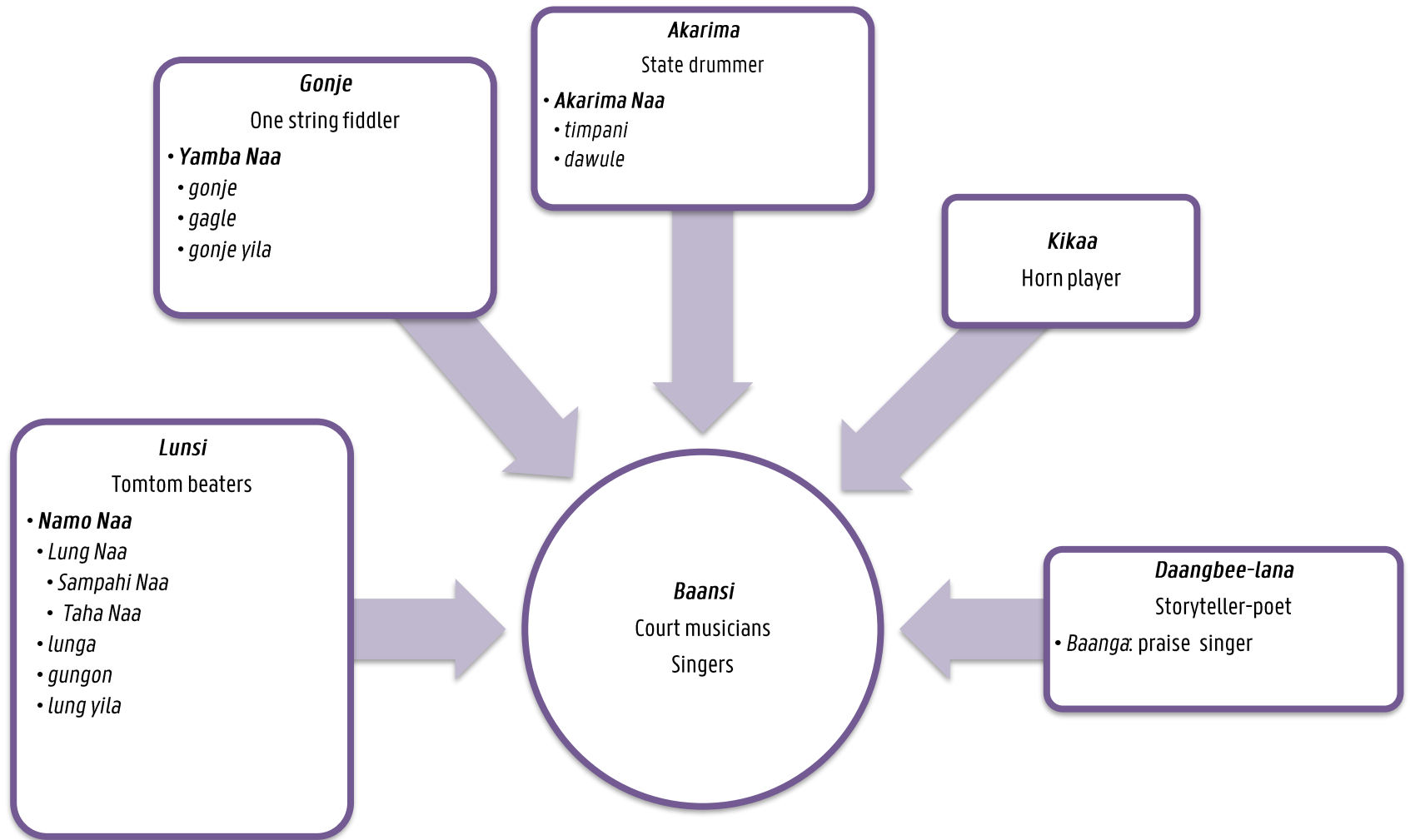
	TRADITIONAL IDIOMS OF MUSIC MAKING IN DAGBON	
	Court music-dance	*Gingaani, gonje, zuu waa, takai, akarima bangumanga*
	Ritual music –dance	
MALE MUSIC-DANCE	Ritual music-dance associated with extended family clans	*Kambonsi, dimbu, jera, bla, Bamaaya, nyindogu, kate waa, nagboli, baga*
	Tindana **music-dance**	*Tolon jaagbo, ziem, tindana waa*
	Music-dance associated with extended family clans and professions	*Tohi waa, nakogi waa, macheli waa, wanzam waa*
	Music-dance associated with annual festivals	*Damba, ziem,*
	The Hiplife Zone	Music-dance for entertainment: Hiplife, highlife, *simpa yila* reggae, contemporary highlife, gospel music
FEMALE MUSIC-DANCE	**Court music-dance**	
	Ritual music-dance associated with extended family clans	*Jinwara paga, kate waa*
	Tindana music-dance	*Tindana waa*
	Music-dance associated with annual festivals	*Damba, damba yila*
	Traditional music-dance for entertainment	*Tora, luwa, bihi waa, simpa, bihi yila*
	The Hiplife Zone	Hiplife, highlife, *simpa waa,* contemporary highlife, gospel music etc.

Defining the Traditional Idioms of the music making in *Dagbon* Society

A proposal of a functional classification model of the traditional music and dance in *Dagbon*

I. Traditional musical instruments found in *Dagbon* at the court.

1.1 Musical instruments found at the court in Yendi

Functional classification[1] of the court musicians and their musical instruments found at the court in Yendi during the period January 2001 – 2002 February.

Title of the court musician	Court musicians	Name of the instruments in *Dagbani*	Description of the instrument type
Akarima	*Akarimas*	*Timpani*[2]	Open goblet – shaped drums played in pairs.
		Dawule	Double bell.
Namo Na	*Lunsi*	*Lunga*	Closed double skinned hourglass – shaped pressure drums.
		Gungon	Closed cylindrical –shaped drums with snare.
		Chagla	Small metal rattle attached to the upper hand.
Yanba Na	*Gonje*	*Gonje*	One – stringed fiddle with calabash resonator.
		Gagle, (*Tsibla)*	Gourd rattles. Small gourd.
Kambon Naa	*Kambonsi (waa)*	*Dala*	Open single skinned cylindrical shapes drums.
		Dawule *Dawule bla*	Double bell. Single bell.
Bendeli lana		*Binuli or binigu*	Gourd drums.
Kikaa	*Kikaa*	*Kikaa*	Transversal blown horn from wood with a thumb hole.
Aligaita	*Aligaita*	*Aligaita*	Double reed oboe with three finger holes.
Baaŋa vu	*Baaŋa*	*Baaŋa*	A general name for traditional singers.
Yuu lana	*Yuwa*	*Yuwa*	Notched flute with three finger holes.
Kate lana	*Kate, (kate waa)*	*Kate*	Obliquely blown stalk flute with one our two finger holes.
Lungyini	*Lungyini*	*Lungyini*	Whistle.
Siyalim lana	*Siyalim*	*Siyalim*	Hive rattle.

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[1] Phyfferoen. D, Unpublished taxonomy on the Dagomba traditional musical instruments at the court in Yendi, 06.12.2005. RMCA Archive of Ethnomusicology, Tervuren, 2005.

[2] *Timpani:* single membrane goblet – shaped drums played in pairs. (DjeDje Jacqueline,2008, pp 185).

1.2 The human voice as a main musical instrument and the use of body percussion in the music of *Dagbon*

Transformation number	Voices	Functions	Short Description
1.2.1	**Male songs**		
1.2.1.1	**Solo male songs. Singer accompanied himself with a musical instrument**		Solo mail voices
1.2.1.1.1	*Gonje yila*	Court music	Praise songs, historical songs, dynastic poetry, narrative proverbial songs.
1.2.1.1.2	*Lunsi yila , lung sarigu yila, gingaani yila*	Court music	Praise songs, historical songs, dynastic poetry, narrative songs.
1.2.1.1.3	*Moglo yila*	Court music	Praise songs, historical songs, dynastic poetry, narrative songs.
1.2.1.1.4	*Jirjelin yila*	Entertainment	Educational songs, love songs, narrative proverbial songs.
1.2.1.1.5	*Biegu yila*	Entertainment	Drinking songs, praise songs, narrative songs.
1.2.1.1.6	*Kunturji yila*	Entertainment	Play songs for school boys, animation songs.
1.2.1.2	**Solo male songs. Singer accompanied by other musicians with musical instruments**		Solo mail voices
1.2.1.2.1	*Kambon waa yila*	Court music	War songs, praise songs, historical songs, dynastic poetry, narrative proverbial songs.
1.2.1.3	**Male songs that serves as interludes during dances**		Solo voice alternating with call and respond of a male choir.
1.2.1.3.1	*Bamaaya yila*	Ceremonial, Entertainment.	Love songs, narrative proverbial songs, dance songs, festival songs.
1.2.1.3.2	*Dimbu yila*	Court music, ritual music Funeral music traditional African religion,	Funeral songs, narrative proverbial songs, praise songs, dance songs.
1.2.1.3.2	*Jera yila*	Court music, ritual music traditional African religion.	Praise songs, narrative proverbial songs, hunting songs.
1.2.1.3.3	*Bla yila*	Court music, ritual music traditional African religion.	Praise songs, dance songs.
1.2.1.4	**Male songs sung during dance performances**		Solo voice alternating with call and respond of a male choir.
1.2.1.4.1	*Nyndogu yila*	Court music, ritual music traditional African religion.	Funeral songs, narrative proverbial songs.
1.2.1.4.2	*Jirjelin yila*	Entertainment	Educational songs, love songs, narrative proverbial songs.
1.2.1.4.3	*Ziem yila*	Ritual music, music of the land priest, traditional African religion, animism.	Ritual war songs, songs from the land priest.

Music and dance at the court in Yendi

Gonje

One string fiddler

- **Yamba Naa**
  - *gonje*
  - *gagle*
  - *gonje yila*

Akarima

State drummer

- **Akarima Naa**
  - *timpani*
  - *dawule*

Kikaa

Horn player

Lunsi

Tomtom beaters

- **Namo Naa**
  - *Lung Naa*
    - *Sampahi Naa*
    - *Taha Naa*
  - *lunga*
  - *gungon*
  - *lung yila*

Baansi

Court musicians

Singers

Daangbee-lana

Storyteller-poet

- *Baanga*: praise singer
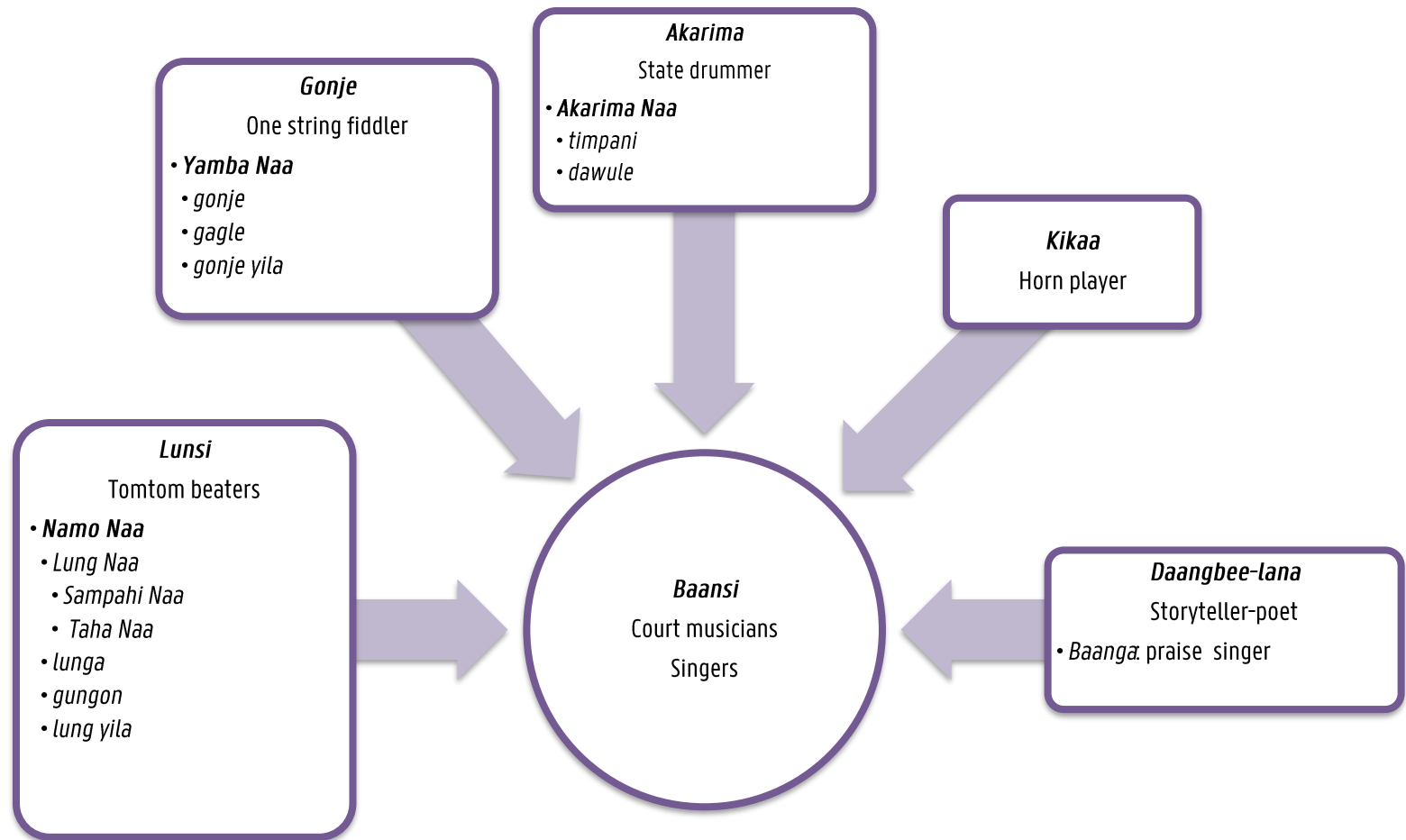
1.2.1.5	**Mixed songs sung during dance performances**		
1.2.1.5.1	*Tendana yila*	Ritual music, music of the land priest, traditional African religion, animism.	Songs from the land priest. Ritual songs, trance songs, songs associated with the local shrines and lesser gods.
1.2.1.5.2	*Jirjelin yila*	Entertainment	Educational songs, love songs, narrative proverbial songs.
1.2.2	**Female songs**		**Female voices**
1.2.2.1	Solo female songs		**A cappella solo songs with handclapping and body percussion**
1.2.2.1.1	*Paga yila*	Entertainment	Educational songs, love songs, dance songs.
1.2.2.1.2	*Damba yila*	Court music, Festival songs,	Praise songs, narrative proverbial songs.
1.2.2.2	**Female singing groups**		**Female solo front singer with female choir in call and respond style, with accompaniment of *lunsi* drum ensemble and handclapping and body percussion**
1.2.2.2.1	*Tora yila*	Entertainment	Educational songs, love songs, dance songs and songs of unity.
1.2.2.2.2	*Luwa yila*	Entertainment	Educational songs, love songs, dance songs and songs of unity.
1.2.2.2.3	*Damba yila*	Court music, Festival songs,	Praise songs, narrative proverbial songs.
1.2.2.2.4	*Paga yila*	Entertainment	Educational songs, love songs, dance songs, and songs of unity.
1.2.2.2.5	*Bihi yila*	Entertainment	Educational songs, love songs, dance songs, and songs of unity.
1.2.2.2.6	*Jinwar paga yila*	Ritual	Spirit possession songs, magic songs, ritual songs.
1.2.3	**Mixed singing groups**		
1.2.3.1	*Bihi yila*	Entertainment	Educational songs.
1.2.3.2	*Simpa yila*	Entertainment	Educational songs, love songs.
1.2.4	**Children songs**	Entertainment	Educational songs.
1.2.4.1	*Bihi yila:* Girl songs	Entertainment	Educational songs.
1.2.4.2	**Boy songs**	Entertainment	Educational songs.
1.2.4.2.1	*Kuraya kuraya*	Entertainment	Play game.
1.2.4.3.	**Talking texts, narrative**		
1.2.4.3.1	*Akrama* talking narrative	Court music	Dynastic poetry, narrative proverbial text.
1.2.4.3.2	*Kikaa* talking narrative	Court music	Dynastic poetry, narrative proverbial text.
1.2.5	**Body percussion**		
1.2.5.1	Handclapping		
1.2.5.1.1	*Tora yila*	Entertainment	Female songs with handclapping
1.2.5.1.2	*Luwa yila*	Entertainment	Female songs with handclapping
1.2.5.1.3	*Paga yila*	Entertainment	Female songs with handclapping
1.2.5.1.4	*Simpa yila*	Youth songs Entertainment	Mixed male and female youth songs
1.2.5.1.5	*Bihi yila*	Entertainment	Female songs with handclapping
1.2.5.2	**Hips and buttocks**		
1.2.5.2.1	*Tora*	Entertainment	Female circle dance.

1.2.5.3	**Foot stamping**		**Beating, shuffling and tapping the ground with the feet.**
1.2.5.3.1	*Bamaaya waa*	Ceremonial, Entertainment.	Male rain dance, cow dance.
1.2.5.3.2	*Dimbu waa*	Court music, ritual music traditional African religion.	Male funeral dance.
1.2.5.3.3	*Jera waa*	Court music, ritual music traditional African religion.	Male hunting dance, funeral dance.
1.2.5.3.4	*Bla waa*	Court music, ritual music traditional African religion.	Male fire dance, funeral dance and ritual shrine dance.
1.2.5.3.5	*Luwa*	Entertainment	Semi circular female dance. Educational songs, love songs, dance songs and songs of unity.

1.3 Musical instruments used during performances at the courts and in the local towns and villages during the period 1999 – 2010.

Drums 1.3.1	Local names	VHS – code	A short description of the instrument
1.3.1.1	*Lunga*	211.242.11	Closed double-skin hourglass – shaped pressure drums
1.3.1.1.1	*Lung' bla*	211.242.11	Small closed double- skin hourglass – shaped pressure drums. *Lung'bla* is used to accompany the *jera* performances. The *lung'bla* has a higher pitch than the *lunga* drums
1.3.1.2	*Dalgu*	211.271	An open single-skin cylindro-conical shaped drums in wood
1.3.1.2.1	*Dala*	211.271.1	A pair of open single-skin cylindro-conical shaped drums from wood. The *dala* drums is traditionally used to accompany the *kambon waa* dance; the dance of the traditional warriors
1.3.1.2.2	*Dala*	211.271.1	A pair of open single-skin cylindro-conical shaped drums in metal. Metal conga's used to accompany the *simpa* dance
1.3.1.3	*Timpani*	211.26	Open goblet – shaped drums played in pairs. Talking drums
1.3.1.4	*Gungon*	211.212.12	Closed individual double – skin cylindrical drums with timbre
1.3.1.4.1	*Gungon bla*	211.212.12	A small closed individual double-skin cylindrical drums with timbre. These drums are used to accompany the *jera* dance The *gungon bla* has a higher pitch than the standard *gungon*
1.3.1.5	*Simpa- set*	211.272	Set of metal drums consisting of open single-skin cylindro-conical drums and open cylindrical drums. A local variant in metal of a drum kit
Bells 1.3.2			
1.3.2.1	*Dawule*	111.242.221	Double metal bell
1.3.2.1.1	*Dawule bla*	111.242.121	Single metal bell
1.3.2.2	*Yilinga*	111.242.122	Metal clapper bell. Striker is attached inside the hand bell
1.3.2.3	*Kusia*	111.221	Individual percussion plaque strucked directly with a small rams horn
1.3.2.4	*Sabani*	111.141	A paired of large metal castanets
1.3.2.5	*Fienga*	111.141	Metal castanet. Metal finger bell with external clapper
Rattles 1.3.3			
1.3.3.1	*Siyalim*	112.13	A pair of hive rattles. Raffia hive with internal pellets, loose percussion pellets strike against the inner wall of the vessel. The hive stands on a curved piece of gourd. Several holes have been made on the edge of the gourd. The hive is sewn through the gourd along the bottom. The calabash serves as a base and supports the hive. The external shell of the gourd sits along the inside of the hive on which the internal pellets collides. The calabash shell has a direct impact on the produced sound
1.3.3.2	*Chagla*	112.111	Strung rattles. A pair of ankle rattles. Metal rattling objects are strung in rows. Metal rattles are tied to a piece of leather or sewn to a piece of woven fabric, which in turn is wound on the shin and ankles.
1.3.3.3.1	*Bamaaya chagla*	112.111	
1.3.3.3.2	*Jera Chagla*	112.111	
1.3.3.3	*Nmani* 112.13		Gourd rattle with handle. Vessel rattle with fruit shell and seeds as loose percussion pellets strike against the inner wall of the vessel.
Sticks 1.3.4			
1.3.4.1	*Dogu*	111.211	Percussion stick in wood.
1.3.4.2	*Sampa*	111.211	Percussion tool in wood used during flooring and work songs.

1.3.4.3	*Gung maa*	111.211	Percussion stick in metal.
Lammellophone 1.3.5			
1.3.5.1	*Alamboo*	122.12	Lammellophone with a sound box below the board.
Lutes 1.3.6			
1.3.6.1	*Gonje*	321.311	One – stringed fiddle with calabash resonator. Spike bowl lute
1.3.6.2	*Biegu*	321.311	Two string plucked lute. Spike bowl lute
1.3.6.3	*Moglo*	321.332	Plucked three string harp- lute with box resonator. Halve – spike box lute
1.3.6.4	*Kunturji*	321.33	Halve – spike box lute. One string plucked lute with a tin can resonator
Musical bow 1.3.7			
1.3.7.1	*Jinjelin*	311.121.22	One string musical bow with calabash resonator played with index finger
Flutes 1.3.8			
1.3.8.1	*Kalamboo*	421.121.12	Closed transversal flute with finger holes
1.3.8.2	*Kate*	421.111.12	Open single notched flute with one or two finger holes
1.3.8.3	*Yuwa*	421.111.12	Open single notched flute with two finger holes
Horns 1.3.9			
1.3.9.1	*Kikaa*	423.122 .1	Open straight transversal horn with one fingerhole. Yendi, Kumbungu.
1.3.9.1.1	*Kikaa*	423.122.2	Side blown curved bush cow horn only found at the local court in Kumbungu.
Oboe 1.3.10			
1.3.10.1	*Aligaita*	422.111.2	Double reed oboe with cylindrical-conical bore and three fingerholes, only found at the court in Karaga.
Clarinet 1.3.11			
1.3.11.1	*Nakpagu*	422.211.2	Pastoral clarinet with two vessel – shaped resonators and one fingerhole.

III   Traditional music and dance in *Dagbon*

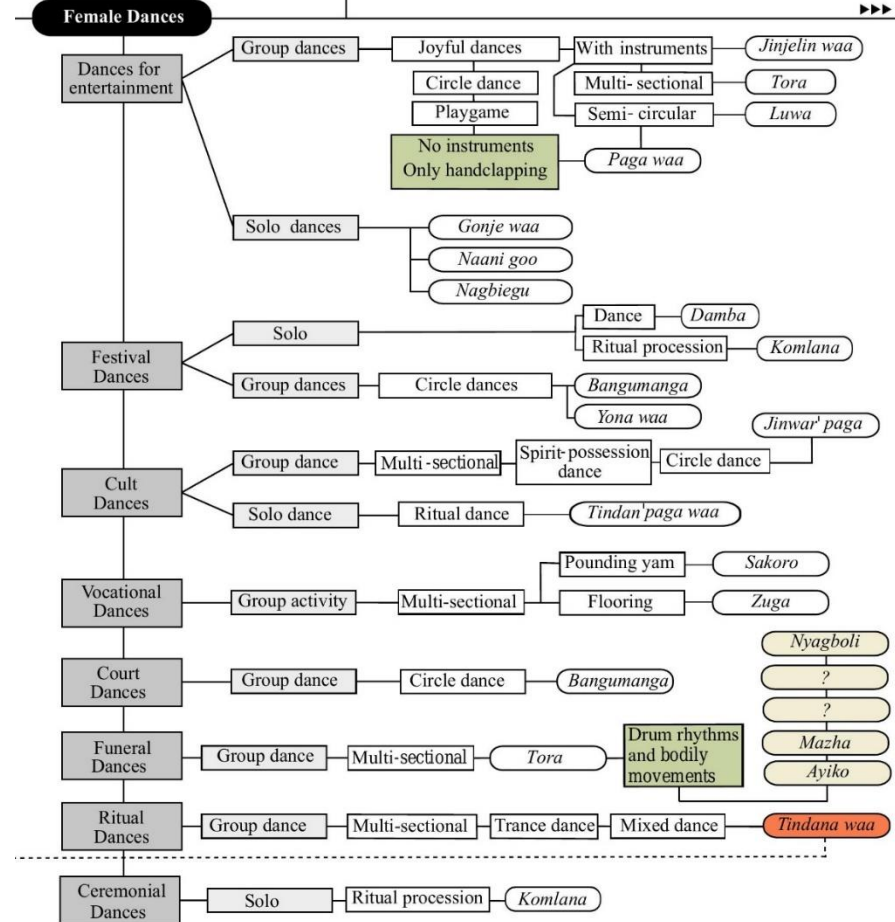| 3.1	TRADITIONAL MUSIC AND DANCE ENSEMBLES FOUND AT THE LOCAL COURTS			
3.11	**Music and dance ensembles associated with royal family clans and/of royal instruments**			
Code	**Instruments/ ensembles/ dances**	**Functions**	**Short description**	**Gender**
2.111	*Lunsi*	Court music, historical songs, dynastic poetry.	Traditional clan of drummers, royal princes of the court.	Male
2.111.1	*Lunsi* ensemble	Court music, drum ensemble.	Drum ensemble consisting of *lunga* drums and praise singer. Repertoire consists of dynastic poetry, narrative songs, praise songs, proverbial songs,	Male
2.111.2	*Gingaani*	Court music. Praise songs for the chiefs.	Praise songs for the chiefs accompanied by Lunsi drum ensemble	Male
	Gorje	Court music. Praise songs, historical songs.	One string fiddler	Male
2.112.1	*Gorje* ensemble	Court music. Praise songs, historical songs.	Ensemble of one string fiddlers, singers and dancers.	Mixed
2.113	*Kambonsi*	Court music.	Traditional warriors group.	Male
2.113.1	*Kambon waa*	Court music.	Dance of the traditional warriors, traditional musketeers	Male dance
2.113.2	*Kambon yila*	Court music.	War songs of the musketeers	Male
2.114	*Zuu waa*	Court music.	Solo dance of the chief	Male dance
2.115	*Kate*	Court music.	Flute music with calabash accompaniment	Male
2.115.1	*Kate waa*	Court music, court dance.	Solo male and female dance, Dagomba aristocracy, *Naa bihi*.	Mixed solo dance
2.11.6	*Takai waa*	Court music, court dance.	Circle dance, Multi sectional dances	Male dance
2.11.7	*Akrama*	Court music, transmitting messages, dynastic poetry on the *timpani* drums.	Dynastic talking drums.	Male
2.11.8	*Kikaa*	Court music, transmitting messages,	Dynastic horn used in annunciation of the king and chiefs.	Male
2.2	**Music and dance ensembles associated with (royal) family clans and/or traditional African religion and animism.**			
Code	**Instruments/ ensembles/ dances**	**Functions**	**Short description**	**Gender**
2.2.1	*Jinwara paga*	Ritual music, court music.	Spirit possession dance. Trance dance. Woman songs and dances accompanied them selves with calabashes. Lunsi ensemble is present.	Female
2.2.2	*Bamaaya*	Ceremonial dance. Multi sectional dances	Rain dance, cow dance. Circle dance.	Male
2.2.2.1	*Bamaaya yila*	Ceremonial songs.	*Bamaaya* songs.	Male
2.2.3	*Jera waa*	Court dance, traditional African religion, animism.	Hunting dance, funeral dance and ritual dance. Circle dance.	Male
2.2.3.1	*Jera yila*	Court songs.	Praise songs, narrative proverbial songs, hunting songs.	Male
2.2.4	*Bla waa*	Court dance, ritual dance, traditional African religion.	Fire dance, funeral dance and ritual shrine dance. Circle dance.	Male
2.2.4.1	*Bla yila*	Court songs, ritual songs traditional African religion.	Praise songs, dance songs, shrine songs.	Male
2.2.5	*Dimbu waa*	Court dance, ritual dance, traditional African religion.	Funeral dance. Circle dance.	Male
2.2.5.1	*Dimbu yila*	Court songs, ritual songs, traditional African religion Animism.	Funeral songs, narrative proverbial songs, praise songs, dance songs.	Male
2.2.6	*Nyindogu waa*	Court dance, ritual dance, traditional African religion, Animism.	Funeral dance, ritual dance. Semi circle dance.	Male
2.2.6.1	*Nyindogu yila*	Court music, ritual music traditional African religion.	Funeral songs, narrative proverbial songs.	Male
2.3	**Music and dance associated with family clans and traditional professions**			
Code	**Instruments/ ensembles/ dances**	**Functions**	**Short description**	**Gender**
2.3.1	*Tohi waa*	Vocational dance, ceremonial dance.	Hunting dance, Circle dance	Male
2.3.2	*Nakogi waa*	Vocational dance, ceremonial dance.	Butchers dance, circle dance	Male
2.3.3	*Macheli waa*	Vocational , ceremonial dance.	Dance of the blacksmiths.	Male
2.3.4	*Wanzam waa*	Vocational dance, ceremonial dance.	Dance of the barbers.	Male
2.4	**Recreational traditional music and dances**			
2.4.1	*Tora waa*	Entertainment.	*Tora* dance, Circle dance.	Female
2.4.1.1	*Tora yila*	Entertainment.	*Tora* songs.	Female
2.4.2	*Luwa*	Entertainment.	*Luwa* dance, semi circle dance.	Female
2.4.2.1	*Luwa yila*	Entertainment.	*Luwa* songs.	Female
2.4.3	*Bihi waa*	Entertainment.	Children dances	Female
2.4.3.1	*Bihi yila*	Entertainment, dance songs	Children songs during dance performances	Female
2.4.4	*Paga yila*	Entertainment, dance songs	Female songs during dance performances	Female
2.5	**Traditional youth dances and songs**			
2.5.1	*Simpa waa*	Youth entertainment, educational	Youth dance.	Mixed
2.5.1.1	*Simpa yila*	Entertainment, educational songs	Simpa youth songs, educational songs.	Mixed
2.6	**Musical play games**			
2.6.1	*Kuraya kuraya*	Entertainment	Musical play game for school boys.	Male
2.7	**Tendana music and dance. Traditional music and dance of the land priest**			
2.7.1	*Tindana waa*	Ritual dance, court dance, animism, Traditional African religion practice	Dance of the land priest, ritual dance trance dance.	Mixed
2.7.1.1	*Tindana yila*	Ritual songs, songs about animism.	Songs of the land priest	Mixed
2.7.2	*Ziem*	Court dance,	Warriors dance, traditional battle dance, blood dance and trance dance	Male

Phyfferoen Dominik
Draft: A proposal of a taxonomy of the traditional idioms of music and dance in *Dagbon*. Part I: "The traditional idioms of music making".
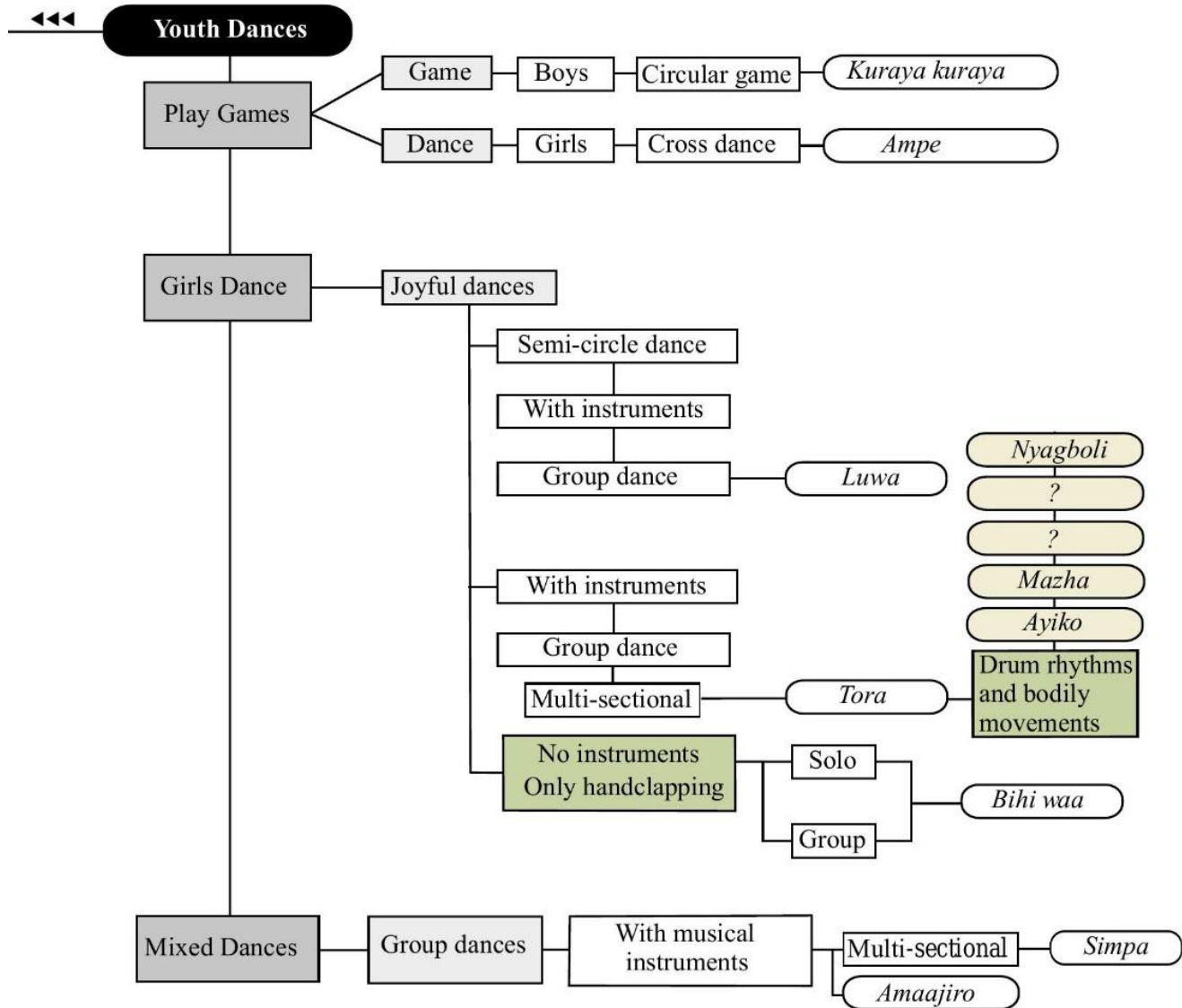
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Male Dances

Court Dances
- Solo dances
  - Zuu waa — Taaka sannu
  - Kate waa
  - Gonje waa
  - Naani goo
  - Nagbiegu
- Group dance
  - Zhim taai kurugu
- Circle dance — Multi-sectional — Takai
  - Nyagboli
  - Nakohi waa
  - Damdu
  - Gbungbun
  - Nun da nyuli
  - Dibsi ata
  - Kondaliya
  - Takai
  - Drum rhythms and bodily movements

Warrior Dances
- Solo dance — Kambon waa
- Group dance — Multi-sectional — Ziem

Vocational Dances
- Solo dance — Tohi waa
- Group dances
  - Nakohi waa
  - Baga waa
  - Macheli waa — Dikala
  - Wanzam waa
    - Nyagboli
    - Dakoli Tukoto
    - Sikalo
    - Tuubankpuli
    - Bamaaya
    - Drum rhythms and bodily movements

Festival Dances
- Solo dance — Damba
  - Bangumanga
  - Ziem
- Group dance — Circle dance — Victory dance

Ceremonial Dances
- Group dances — Circle dances — Multi-sectional
  - Bamaaya
  - Takai
- Solo dance — Horse dance — Woribalsili

Ritual Dances
- Group dances
  - Trance dance — Mixed dance — Tindana waa
  - Circle dances
    - Jera waa
    - Dimbu
    - Bla
    - Baga waa
  - Semi-circle dance — Nyindogu
  - Multi-sectional dance — Circle dance — Rain dance
    - Bamaaya

Funeral Dances
- Solo dance — Gonje waa
  - Dimbu
  - Bamaaya
- Group dances
  - Circle dance — Multi-sectional — Rain dance
  - Semi-circle dance — Nyindogu
  - Macheli waa — Dikala

Dances for entertainment
- Group dances — Circle dances — Multi-sectional
  - Bamaaya
  - Takai

Dagbon Dance Taxonomy: III The Traditional Idioms

Female Dances

Dances for entertainment
- Group dances
  - Joyful dances
    - With instruments — Jinjelin waa
    - Multi-sectional — Tora
    - Semi-circular — Luwa
  - Circle dance
  - Playgame — Paga waa
  - No instruments Only handclapping
- Solo dances
  - Gonje waa
  - Naani goo
  - Nagbiegu

Festival Dances
- Solo
  - Dance — Damba
  - Ritual procession — Komlana
- Group dances — Circle dances
  - Bangumanga
  - Yona waa

Cult Dances
- Group dance — Multi-sectional — Spirit-possession dance — Circle dance — Jinwar' paga
- Solo dance — Ritual dance — Tindan'paga waa

Vocational Dances
- Group activity — Multi-sectional
  - Pounding yam — Sakoro
  - Flooring — Zuga

Court Dances
- Group dance — Circle dance — Bangumanga
  - Nyagboli
  - ?
  - ?
  - Mazha
  - Ayiko

Funeral Dances
- Group dance — Multi-sectional — Tora
  - Drum rhythms and bodily movements

Ritual Dances
- Group dance — Multi-sectional — Trance dance — Mixed dance — Tindana waa

Ceremonial Dances
- Solo — Ritual procession — Komlana

Youth Dances ◄◄◄

Play Games
- Game — Boys — Circular game — *Kuraya kuraya*
- Dance — Girls — Cross dance — *Ampe*

Girls Dance — Joyful dances
- Semi-circle dance
  - With instruments
    - Group dance — *Luwa*
      - *Nyagboli*
      - ?
      - ?
      - *Mazha*
      - *Ayiko*
  - With instruments
    - Group dance
      - Multi-sectional — *Tora* — Drum rhythms and bodily movements
  - No instruments Only handclapping
    - Solo
    - Group — *Bihi waa*

Mixed Dances — Group dances — With musical instruments
- Multi-sectional — *Simpa*
- *Amaajiro*

Examples of musical instruments at the court in Yendi:
The *Lunsi: The tom-tom beaters*

Lunsi at the court

Lung Sarigu

Lung sarigu

Musical instruments at the court

The *gonje* : One string fiddle

Akarima : The state drummer

Gonje ensemble

Kikaa

Side blown horn

Kikaa

Side blown horn
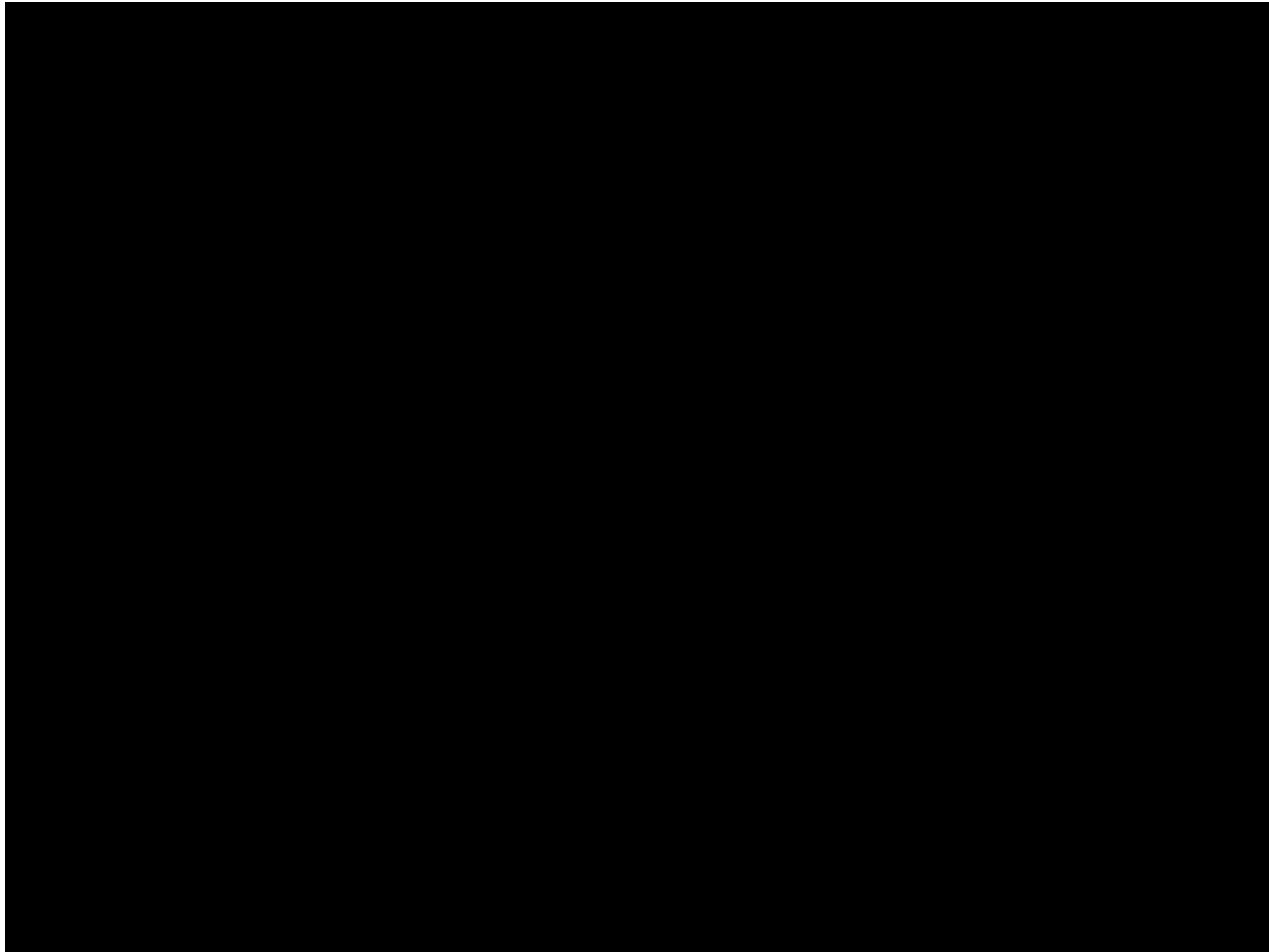
Gonje

One string fiddle

Ashanti kɔtokɔ
Ashanti the porcupine
Salisu Mahama Gonje

Signal mode/speech mode

Ashanti kɔtokɔ
Akarima

Timpani

Ashanti kɔtokɔ
Kikaa

Kikaa

The use of tone language

- 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 annunciate 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. To hear the recording sound of the *kikaa* performing please see: Recording: MR.2002.4.1-22 at the website of http://music.africamuseum.be.).

The use of tone 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 concrete actions, narratives, and linguistic structures can influence the musical actions.

Drummers and the Modes of drumming

- Signal mode of drumming

- Speech mode of drumming

- Dance mode of drumming

The *Akarima* with a pair of *Timpani* drums

Akarima at the court in Yendi 2008

Speech mode of drumming

- **The speech mode of drumming** is characterized by a steady flow of beats, often lacking in regularity of phrasing, but distributed within a two- tone framework.

- The rhythms are played in groups which are separated from each other by pauses of longer duration than they contain within themselves.

- The drums used in this mode of drumming are those which can make a clear distinctive tone contrast. The *Timpani* is recognized as the principal talking drums in *Dagbon* and has an Akan origin.

Dance mode of drumming

- Dance mode of drumming is characterized by its use of selective combination of rhythms and tone patterns, both of which are used in recurring and contrasting sequences.

- The simultaneous superposition of simple rhythmical patterns.

- The regularity of pulse which may be crystallized by handclapping and tapping of a bell, a rattle or other idiophones.

- Drum ensembles: *Lunsi* ensembles, the tom-tom beaters

- The beats of the accompaniment provide a common reference point ("a common one" and "a movable one" in the grid) for all the drums.

Lunsi at the court in Yendi

Lunsi ensemble

Lunsi at the court in Yendi

Examples of dances in the traditonal idioms of music-making

- *Bamaaya: Male rain dance*

- **Ziem**: Tolon Jaagbo: Mixed multi sectional ritual dance

- **Tora**: Female joyfull dance

Distribution of the *Bamaaya* dance
in Northern Ghana

Distribution of
the *Bamaaya* dance

Bolgatanga

Nalerigu

Janga

Wa

Tamale

Yendi

Bimbila

Techiman

Kumasi

Accra

100 km

Degraeve Steven

An approximate distribution of the *Bamaaya* dance in Northern Ghana

Nakpanduri

Bolgatanga

Nalerigu

Janga

Wa

Tamale

Yendi

Bimbila

Techiman

Kumasi

Accra

Distribution of the *Bamaaya* dance in Northern Ghana

Local variant among the Bimoba

Local variant among the Gonja

100 km

Degraeve Steven

Dagbon Dance Taxonomy: III The Traditional Idioms

Male Dances

Court Dances
- Solo dances
  - *Zuu waa* — *Taaka* sannu
  - *Kate waa*
  - *Gonje waa*
  - *Naani goo*
  - *Nagbiegu*
  - *Zhim taai kurugu*
- Group dance
- Circle dance
  - Multi-sectional — *Takai*

Drum rhythms and bodily movements:
- *Nyagboli*
- *Nakohi waa*
- *Damdu*
- *Gbungbun*
- *Nun da nyuli*
- Dibsi ata
- *Kondaliya*
- *Takai*

Warrior Dances
- Solo dance — *Kambon waa*
- Group dance — Multi-sectional — *Ziem*

Vocational Dances
- Solo dance — *Tohi waa*
- Group dances
  - *Nakohi waa*
  - *Baga waa*
  - *Macheli waa* — *Dikala*
  - *Wanzam waa*

Drum rhythms and bodily movements:
- *Nyagboli*
- *Dakoli Tukoto*
- *Sikalo*
- *Tuubankpuli*
- *Bamaaya*

Festival Dances
- Solo dance — *Damba*
  - *Bangumanga*
  - *Ziem*
- Group dance — Circle dance — Victory dance

Ceremonial Dances
- Group dances — Circle dances — Multi-sectional
  - *Bamaaya*
  - *Takai*
- Solo dance — Horse dance — *Woribalsili*

Ritual Dances
- Group dances
  - Trance dance — Mixed dance — *Tindana waa*
  - Circle dances
    - *Jera waa*
    - *Dimbu*
    - *Bla*
    - *Baga waa*
  - Semi-circle dance — *Nyindogu*
  - Multi-sectional dance — Circle dance — Rain dance — *Bamaaya*

Funeral Dances
- Solo dance — *Gonje waa*
  - *Dimbu*
  - Multi-sectional — Rain dance — *Bamaaya*
- Group dances
  - Circle dance
  - Semi-circle dance — *Nyindogu*
  - *Macheli waa* — *Dikala*

Dances for entertainment
- Group dances — Circle dances — Multi-sectional
  - *Bamaaya*
  - *Takai*

Female Dances

Dances for entertainment
- Group dances
  - Joyful dances
    - With instruments — *Jinjelin waa*
    - Multi-sectional — *Tora*
    - Semi-circular — *Luwa*
  - Circle dance
  - Playgame
  - No instruments Only handclapping — *Paga waa*
- Solo dances
  - *Gonje waa*
  - *Naani goo*
  - *Nagbiegu*

Festival Dances
- Solo
  - Dance — *Damba*
  - Ritual procession — *Komlana*
- Group dances — Circle dances
  - *Bangumanga*
  - *Yona waa*

Cult Dances
- Group dance — Multi-sectional — Spirit-possession dance — Circle dance — *Jinwar' paga*
- Solo dance — Ritual dance — *Tindan'paga waa*

Vocational Dances
- Group activity — Multi-sectional
  - Pounding yam — *Sakoro*
  - Flooring — *Zuga*

Court Dances
- Group dance — Circle dance — *Bangumanga*

Drum rhythms and bodily movements:
- *Nyagboli*
- *?*
- *?*
- *Mazha*
- *Ayiko*

Funeral Dances
- Group dance — Multi-sectional — *Tora*

Ritual Dances
- Group dance — Multi-sectional — Trance dance — Mixed dance — *Tindana waa*

Ceremonial Dances
- Solo — Ritual procession — *Komlana*

Bamaaya

Bamaaya

Bamaaya waa

- *Bamaaya*: River valley.
- Intruments:

    Kalamboo

    Lunga

    Gungon

Bamaaya costume

- *Mokuru*
- *Gmandugu*
- *Chagla*
- *Tipara*
- *Darna*
- *Bouwa*
- *Kafani*

Different parts of a *bamaaya* dance costume

Mokuru : a waist belt, a skirt worn around the waist by *bamaaya* – dancers

Tipara: variant: tibikpara earrings

Kafani: Fan made of Raphia sudanica

Gmansulugu/ Gmansuligagban: a black hat made of the skin of a black baboon

Chagla: A pair of metal ankle rattles

Boduwa: On some occasions in the Tali and in Kumbungu recordings dancers put a towel around the neck

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.

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

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.
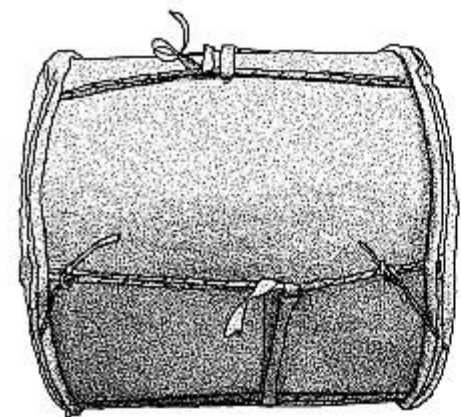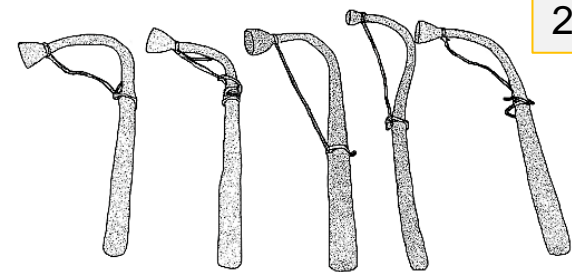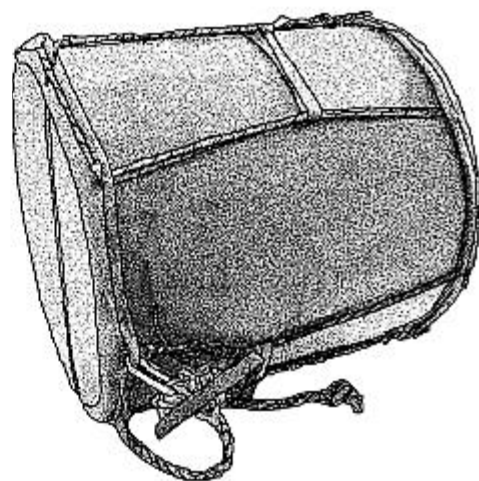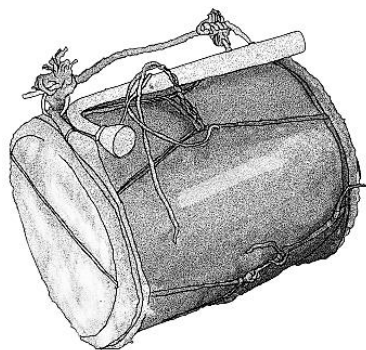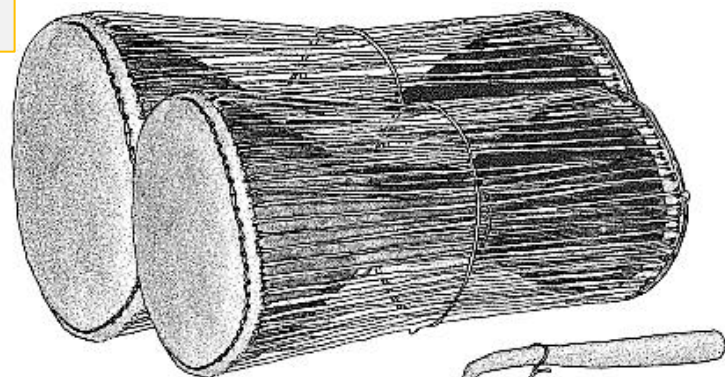
1

2

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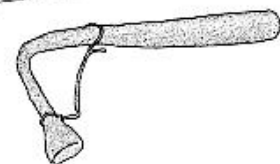
6

7

8

Bamaaya

Bamaaya

- *Bamaaya, a* fertility ceremonial dance is an anticlockwise circular male rain dance performed by a group of men dressed in *mokuru*, a woman skirt wearing *tipara*, earrings, *gmandugu* a black hat made of baboon skin, a waste belt and *chagla*, ankle rattles.

- In the traditional idioms the dance is performed during annual festivals funerals and occasions of entertainment for the local chiefs.

- A *Bamaaya* dance consists of different sections, usually three to four, which are merged into a medley. Each section relates to a particular proverb and dance movement. The sections are not vast bust there is a certain ranking.

Bamaaya Narrative

- A standard *Bamaaya* dance medley can start with a pure *Bamaaya*, followed with *Tubankpuli* and *Kanton* but always ends with a *Nag' boli. Tuubankpuli*, is a local proverb and means: "as long as you're not satisfied [eating food], you cannot join the dance".

- *Nag' biegu* (meaning: "bad cow")

Bamaaya Narrative

- *Nag' boli* means ["searching for cows"]. When a person is searching for a lost cow, he looks on the ground for the hoof prints of the cow. He moves forward for a short distance and moves back again to retrace the hoofprints. That is what the dance symbolizes.

- It is always the last section in the *Bamaaya* dance because it is a fast dance which demands allot of physical energy not only from the dancers but also from the drummers and the *kalamboo* players (a side blown flute).
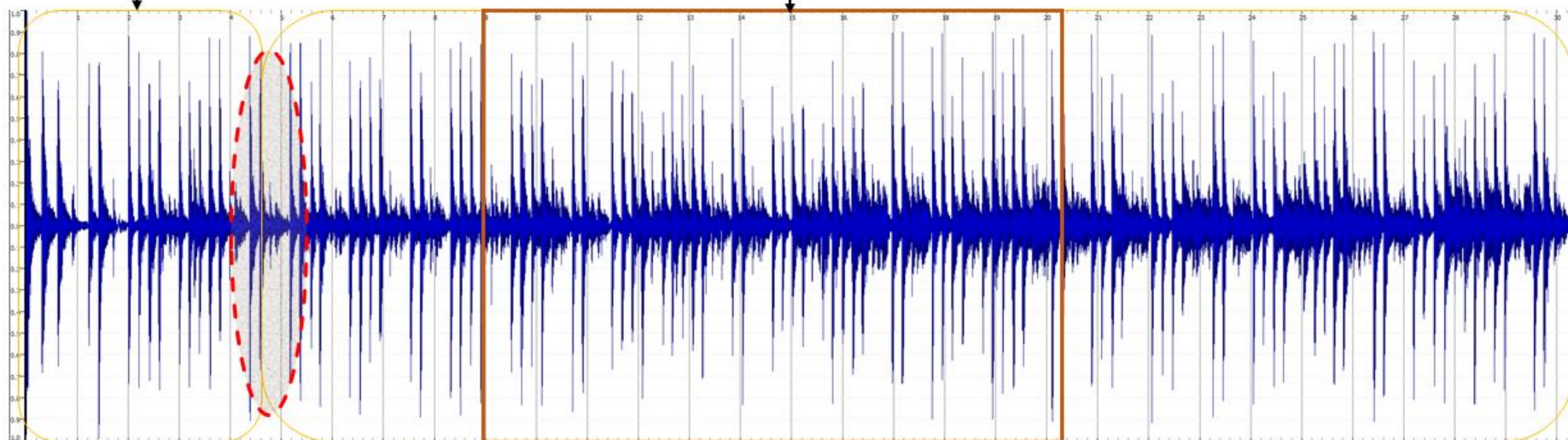
A dynamic model for the study of music-making in Dagbon

A dynamic model of cultural transformational processes in time and space

Time

A segmentation in time and space

Time – Space Zone

Time

Transitional state

Homeostasis state

Stable states in society

Liminal zone of cultural in-betweenness, cultural change and transition

Homeostasis state

A stable state towards a new transitional state

A new liminal zone of cultural transition

Towards a new homeostasis state in time
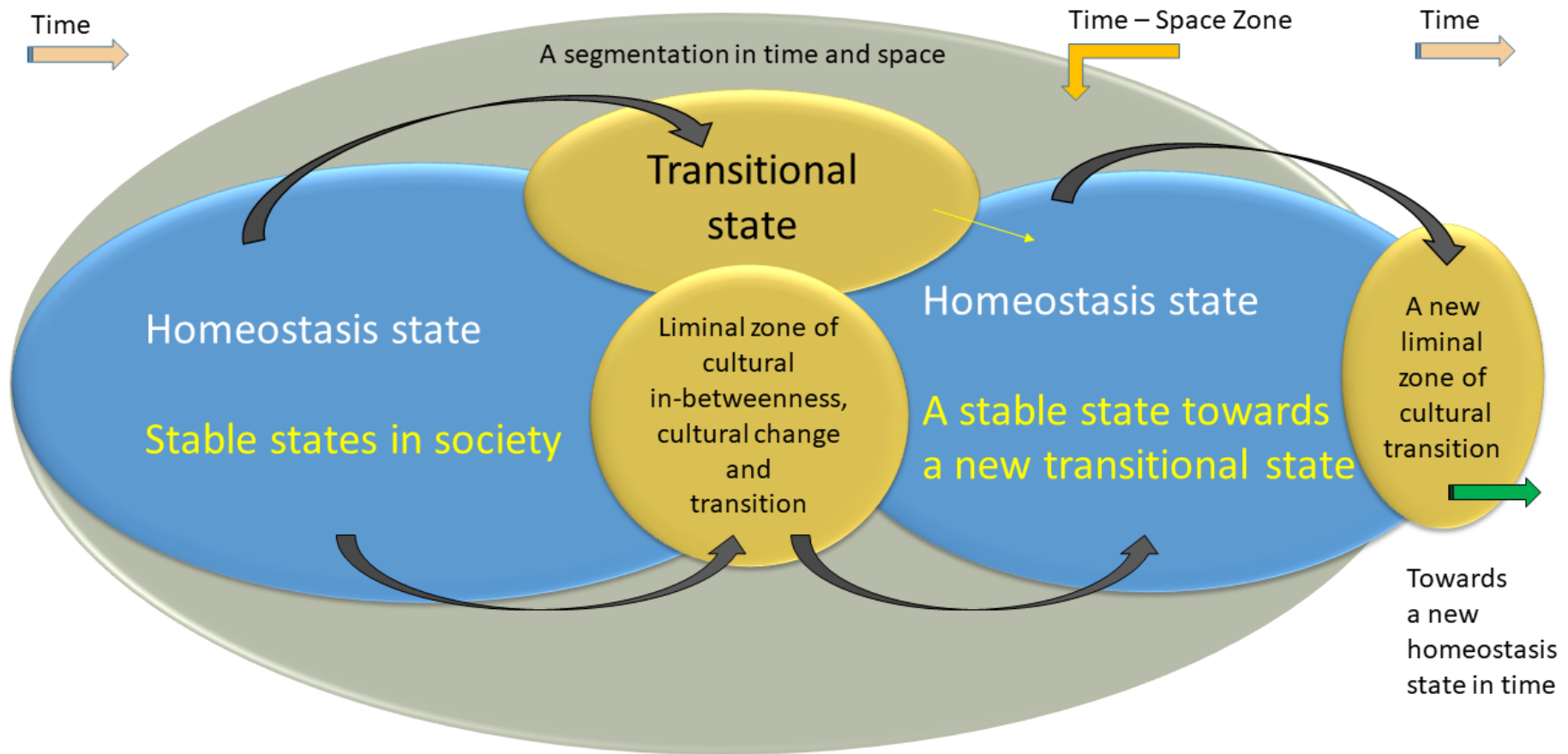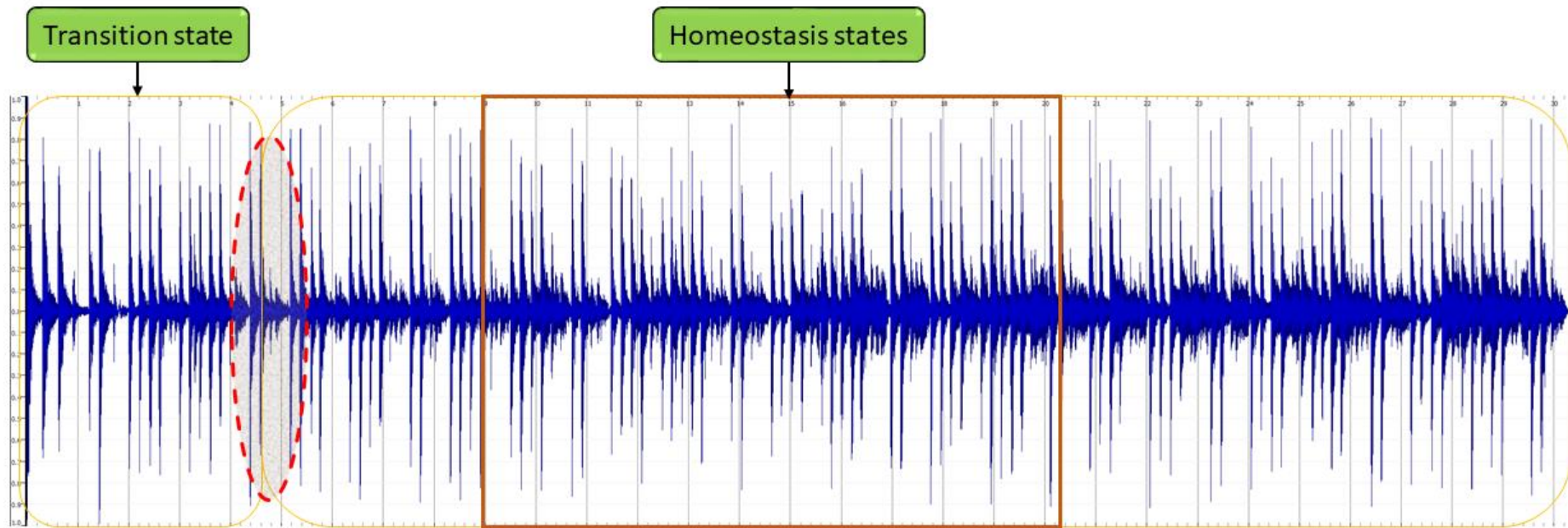
A segmentation of 30 sec of a waveform of the ritual dance *Bamaaya nagboli*, showing a transitional state and homeostasis states.

The transient state transition is indicated as a liminal zone of state in-betweenness

Homeostasis and transitional states

Transition state

A state transition

Homeostasis states

Stable states: A strong tempo stability in the music

Selection

Unstable state: Tension and tempo fluctuations in the music

The liminal zone where the rhythmic states meet is also the zone where the two rhythmic states dissolve and merge

State transitions are short in time forming a temporal liminal zone of rhythmical in-betweenness, between the old state and the next state

Bamaaya Nagboli

- Movement of the *chagla*: a pair of metal ankle rattles

- *Lunga* drums: Closed double headed hourglass-shaped

- Gungon drums: Closed cylindrical –shaped drums with timbre
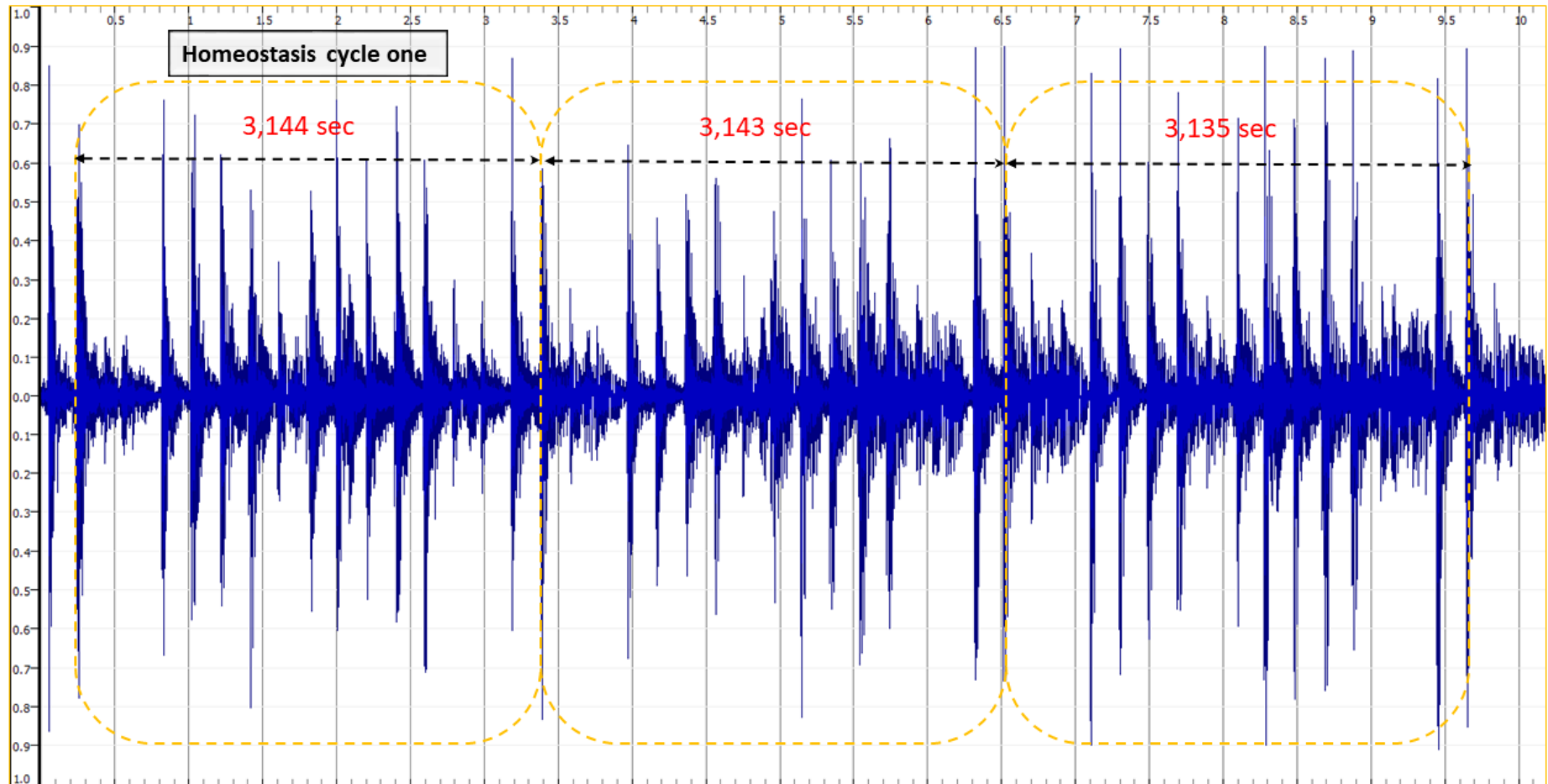
Is a segmentation from the audio signal of three homeostasis states showing the tempo stability factor as a structural key component in the drum rhythm of the *Bamaaya nagboli* ritual dance

Bamaaya - r(V/W)=0.010, g=0.100
Fluctuation:0.048, 0.066, 0.067, 0.087, 0.196
Stability:0.026, 0.029, 0.03, 0.026, 0.053
Tempo:8.639 Tempo stability: 0.027
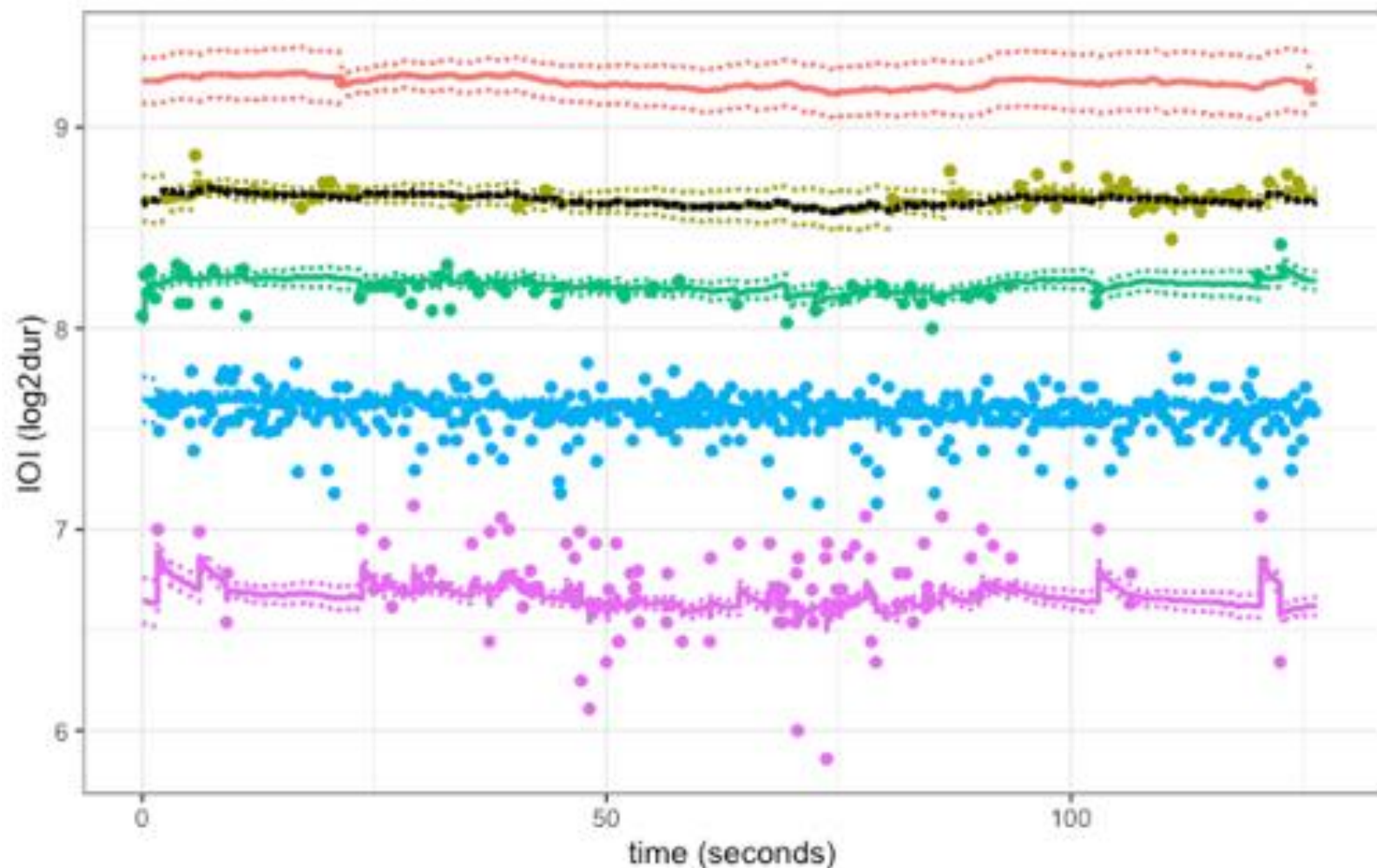
- "**The tempo stability factor**" is very good example of an expressive key component that contributes to the dynamics of music-making in Dagbon within the research paradigm of embodied music interaction and expressive timing.

- 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: MR. 100.4.7-6. http://music.africamuseum.be/english/index.html.

Distribution of the tindana in Northern Ghana
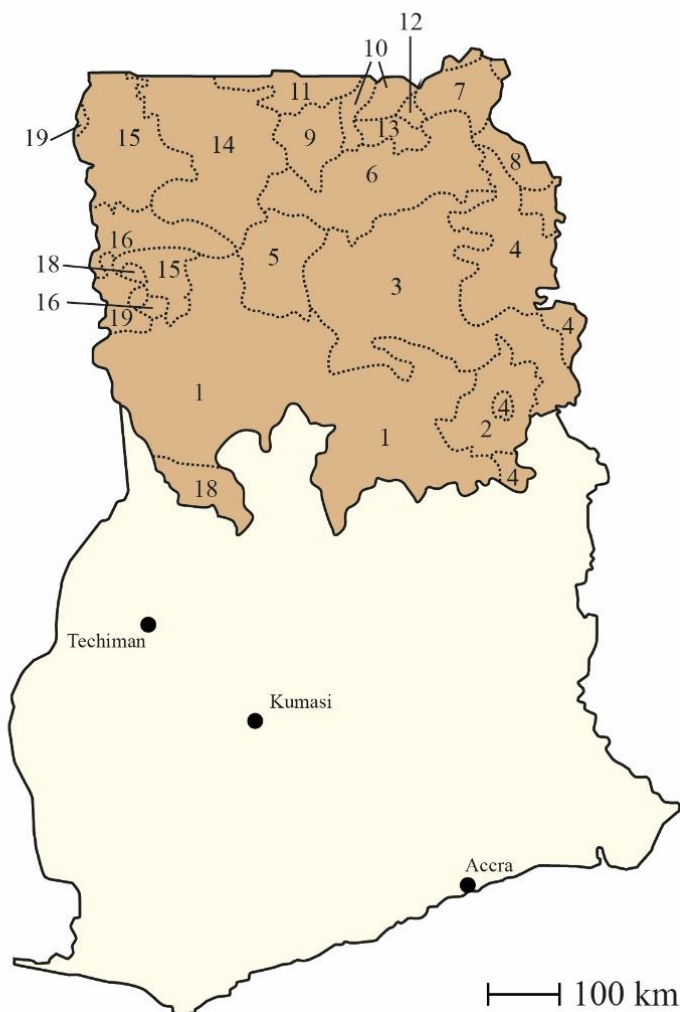
	Local name earth priest	**Culture**
1	*Esesar- wura*	Gonja
2	*Ten'dana*	Nanun
3	*Tindana*	Dagbon
4	*Utindaan*	Konkomba
5	*Tegatu*	Grunsi
6	*Tendama*	Mamprugu
7	*Tenedan'*	Kusasi
8	*Tingban*	Bimoba
9	*Tenyono*	Builsa
10	*Tingane*	Gurense, Frafra, Nankan
11	*Tegatu*	Kasena
12	*Ten'danam*	Nabdam
13	*Ten'dan'*	Talensi
14	*Tinteintina*	Sisala
15	*Tendagena*	Dagaba
16	*Tengansoba*	Wala
17	*Tohatina*	Tampolensi
	Tienetina	Vagala
18	*?*	Mo
19	*Tebsob*	Lobi

Degraeve Steven

100 km
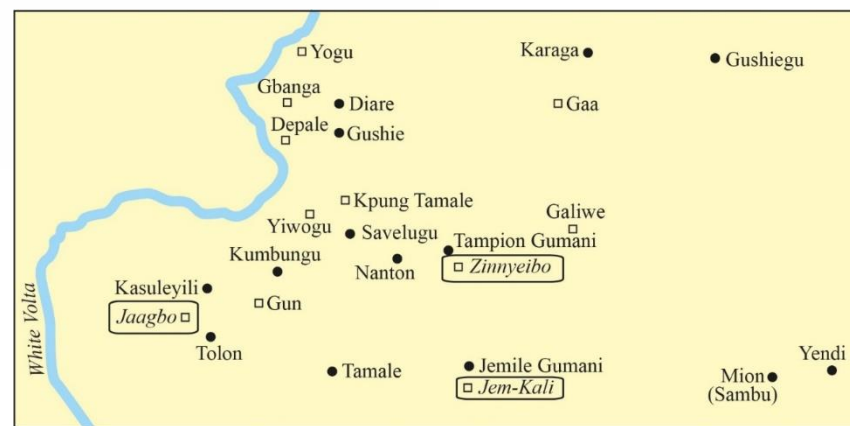
□ Shrines ● Locations ☐ Locations where we made *Tindana waa* recordings

Male Dances

- **Court Dances**
  - Solo dances
    - Zuu waa — Taaka sannu
      - Nyagboli
      - Nakohi waa
      - Damdu
      - Gbungbun
      - Nun da nyuli
      - Dibsi ata
      - Kondaliya
      - Takai
    - Kate waa
    - Gonje waa
    - Naani goo
    - Nagbiegu
    - Zhim taai kurugu
  - Group dance
    - Circle dance — Multi-sectional — Takai
      - Drum rhythms and bodily movements

- **Warrior Dances**
  - Solo dance — Kambon waa
  - Group dance — Multi-sectional — Ziem

- **Vocational Dances**
  - Solo dance — Tohi waa
  - Group dances
    - Nakohi waa
    - Baga waa
    - Macheli waa — Dikala
      - Nyagboli
      - Dakoli Tukoto
      - Sikalo
      - Tuubankpuli
      - Bamaaya
      - Drum rhythms and bodily movements
    - Wanzam waa

- **Festival Dances**
  - Solo dance — Damba
    - Bangumanga
    - Ziem
  - Group dance — Circle dance — Victory dance

- **Ceremonial Dances**
  - Group dances — Circle dances — Multi-sectional
    - Bamaaya
    - Takai
  - Solo dance — Horse dance — Woribalsili

- **Ritual Dances**
  - Group dances
    - Trance dance — Mixed dance — Tindana waa
    - Circle dances
      - Jera waa
      - Dimbu
      - Bla
      - Baga waa
    - Semi-circle dance — Nyindogu
    - Multi-sectional dance — Circle dance — Rain dance
      - Bamaaya

- **Funeral Dances**
  - Solo dance — Gonje waa
  - Group dances
    - Circle dance — Multi-sectional — Rain dance
      - Dimbu
      - Bamaaya
    - Semi-circle dance — Nyindogu
    - Macheli waa — Dikala

- **Dances for entertainment**
  - Group dances — Circle dances — Multi-sectional
    - Bamaaya
    - Takai

Tindana waa

Tindana waa

- ***Tindana waa***: Dance of the earth priest.
- It is a fertility dance, performed for the local god "*jaagbo*" of Tolon → a Lion.
- **The ritual**:
  - short introduction.
  - long central part.
  - short decay.

- **Instruments:**
  - *lunga*: hourglass shaped drum.
  - *Gungon*: double - headed cylindrical drum with timbre.
  - handclaps and singing.

Tindana waa

- "***Ziem***", meaning blood, is the ceremonial ritual dance of the *tindana*.
- *Ziem* can be performed during different occasion such as the installation ceremony of a new *tindana*, the fire festival, futility ceremonies.
- *Ziem* is also beaten during combat at the battlefield. When a new *tindana* is to be installed the ***baga*** (traditional soothsayer) consults the local god's through the medium of his bag.
- The *baga* bag consist of different amulets and regalia to contact the spiritual world. Among these amulets are pebbles, horsetail, porcupine needles.

Ziem
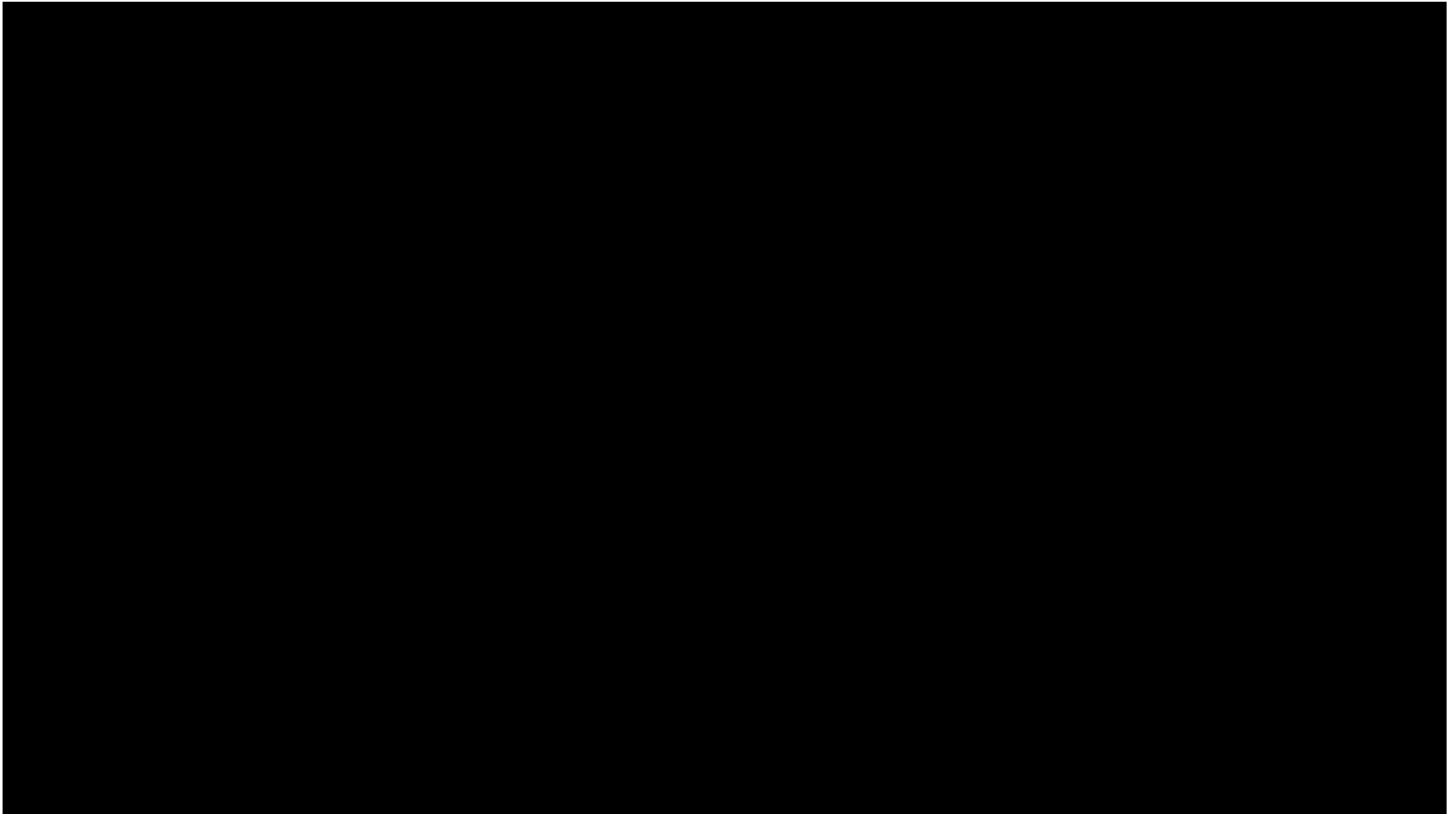
Simultaneously double elementary pulse-lines

Defining the Intensity Factor
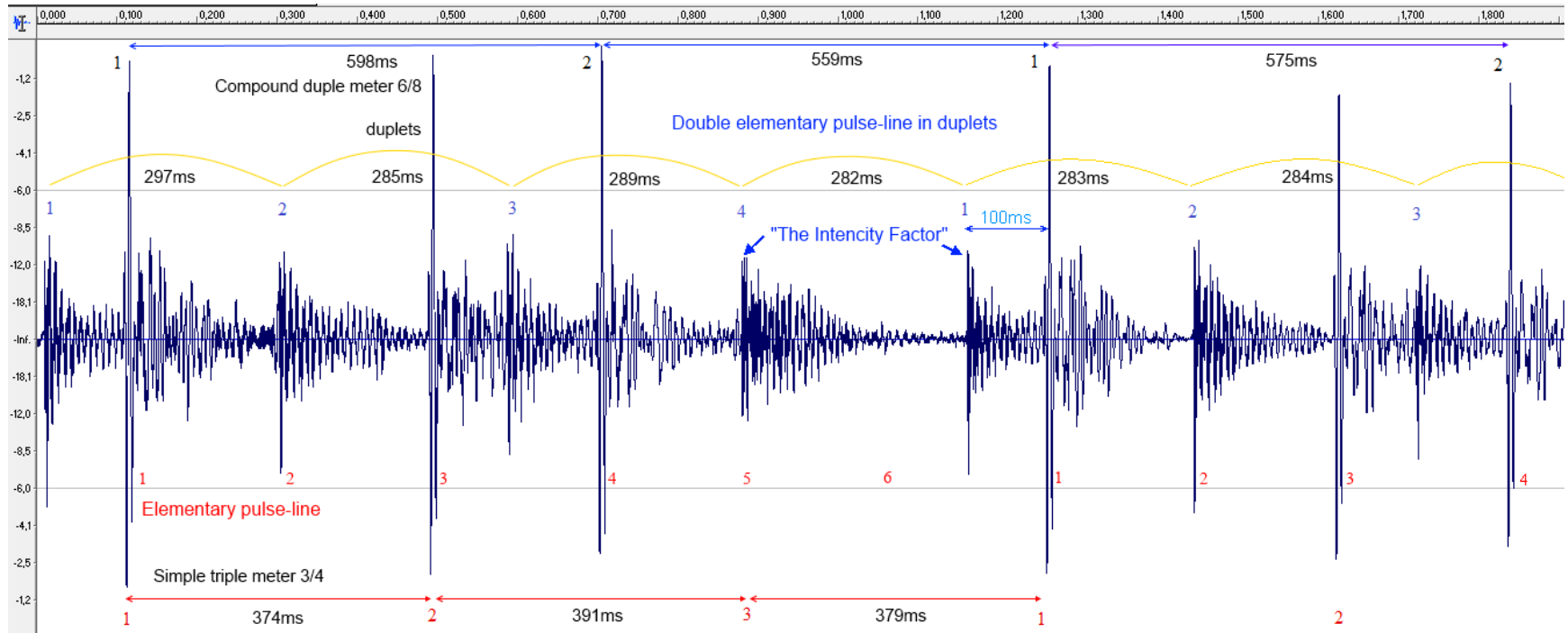
Double pulse-line
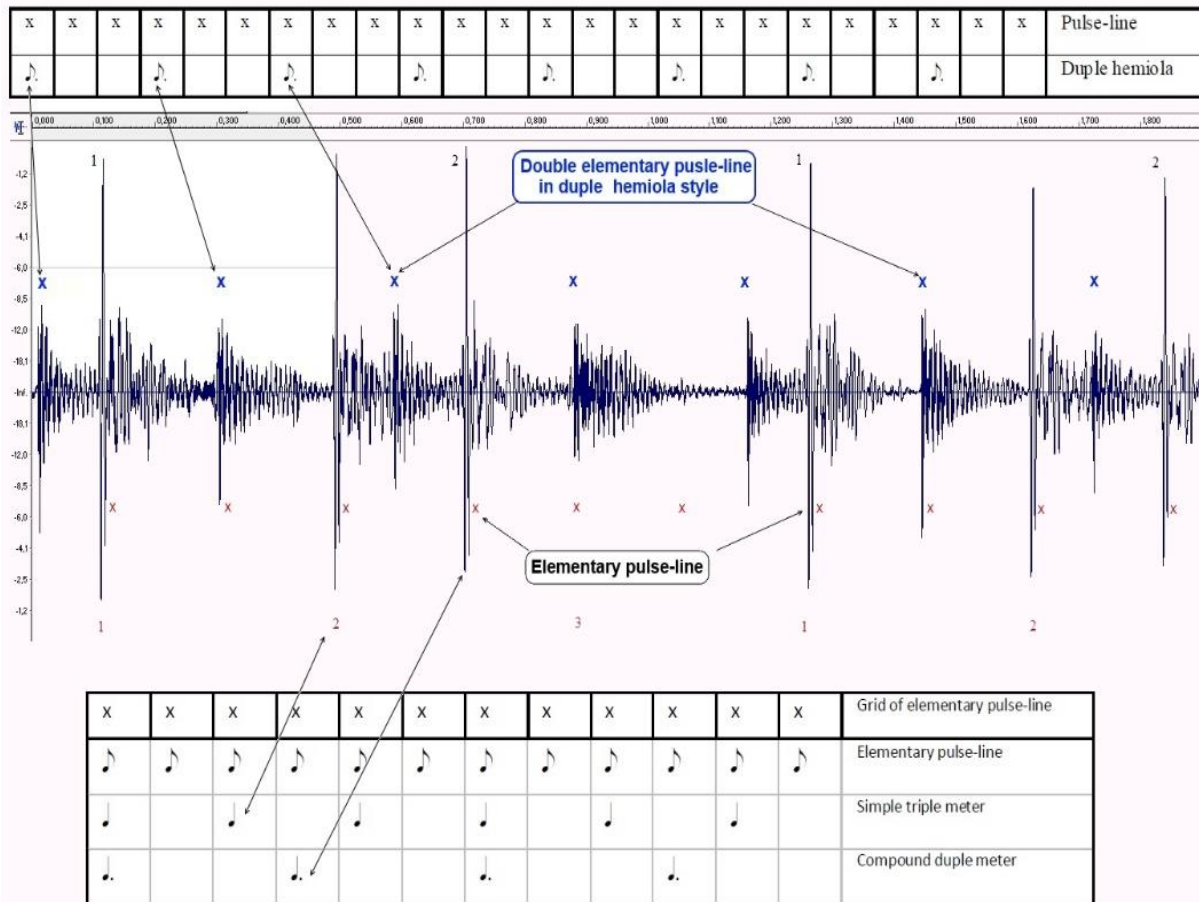
homeostasis states and transitional states
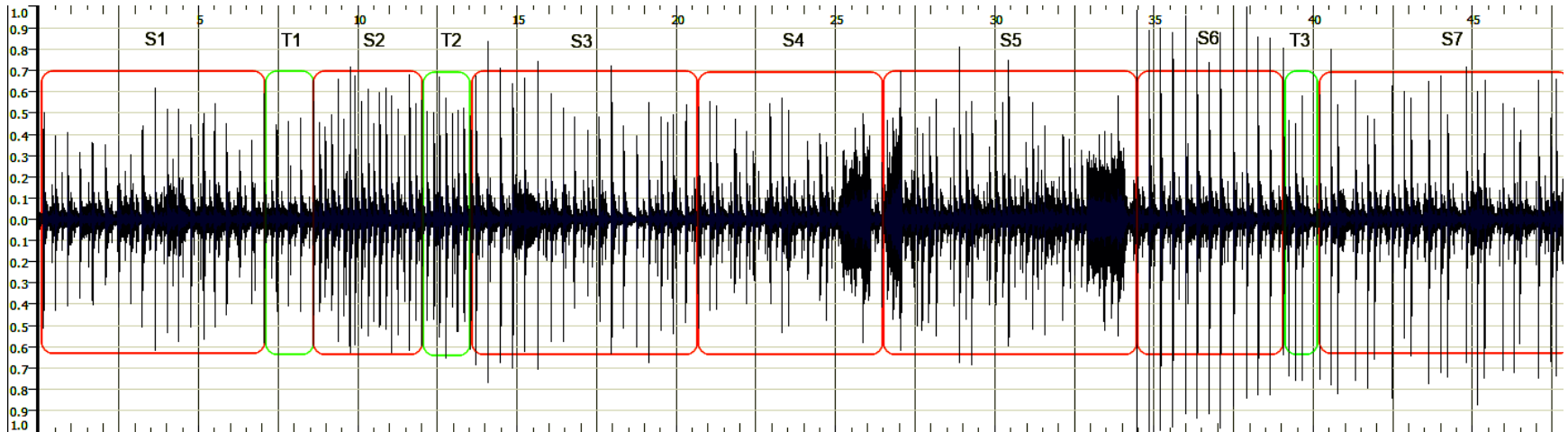
	States	Starting position	Transition point	Duration in ms
S1	State 1	0	7.016	7.016
T1	Transitional zone 1	7.016	8.589	1.575
S2	State 2	8.598	11.964	3.366
T2	Transitional zone 2	11.964	13.701	1.737
S3	State 3	13.701	20.661	6.960
S4	State 4	20.661	26.406	5.754
S5	State 5	26.406	34.440	8.035
S6	State 6	34.440	39.035	4.595
T3	Transitional zone 3	39.035	40.175	1.141
S7	State 7	40.175	47.874	7.709

Different states

6 homeostasis states in the *Tindana waa* ritual

State 1

State 2

State 3

State one

Defining the Intensity Factor

Concept of the "Movable One" in *Tolon Jaagbo*
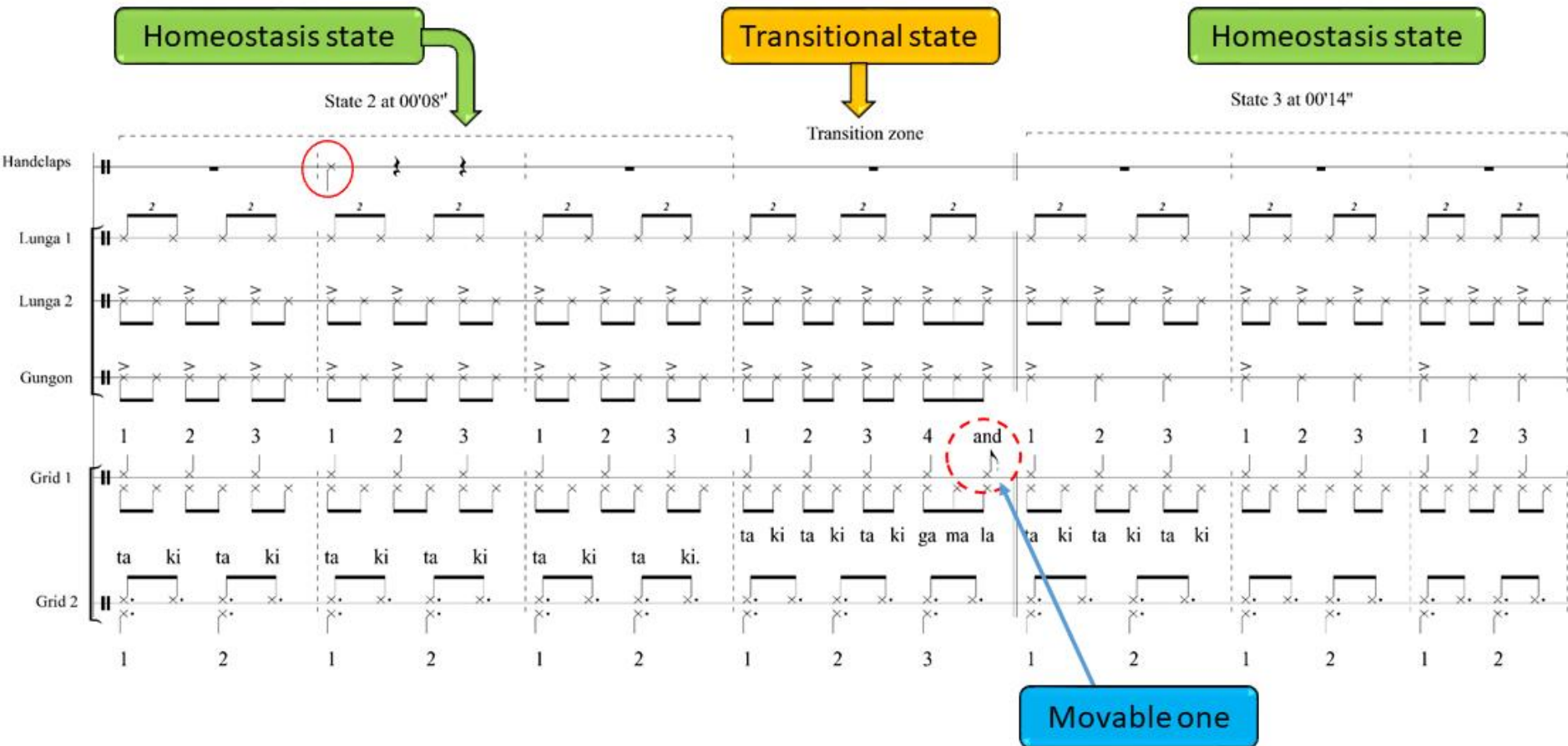
"one" State 1

"one" State 1

"one" State 2

3

1   4
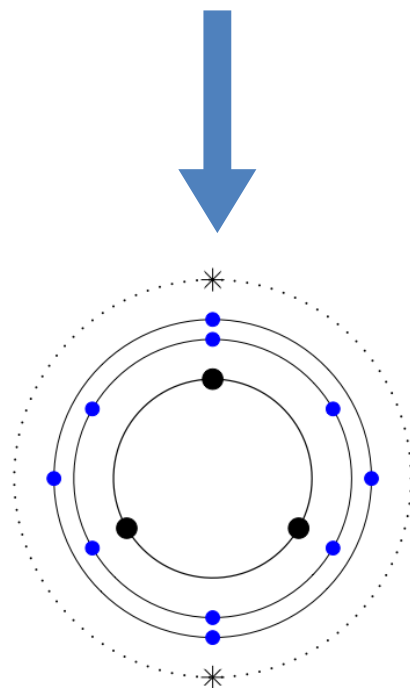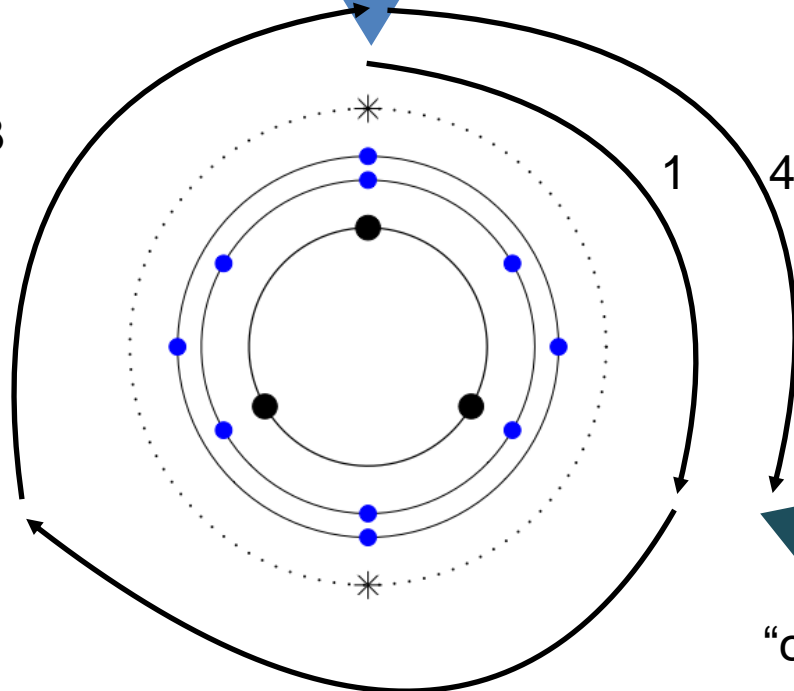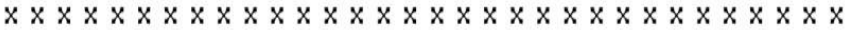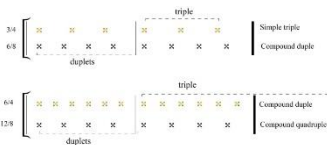
"one" State 2

2
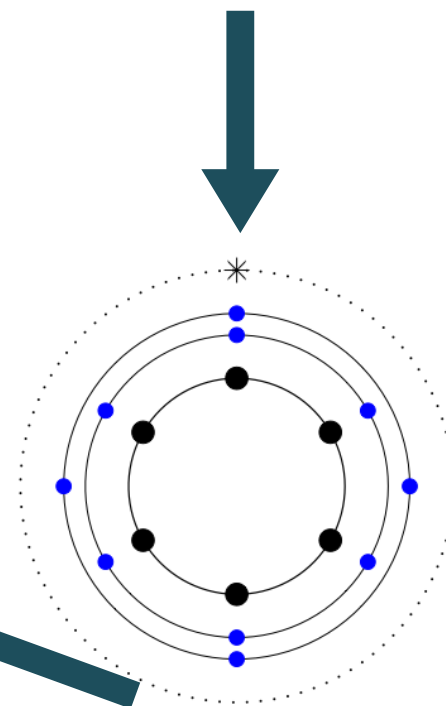
State 2 = U(State 1)

Intra-musical structural components	
Bodily interaction patterns	Bodily interaction patterns among musicians, dancers and audience can be understood as information exchange based on signs, gestures, corporeal movements. It is possible to measure them on the basis of video cameras and movement sensors. Time in African music emphasizes motion, is dynamical and contingent.
Aferian hemiola	The Aferian hemiola is a rhythmical structure that emerges from the combination (sequence, superposition) of duple and triple meter. Each section may have further subdivisions in units of 2 and 3. *E.g., Jera waa.*
Rhythm layers	A rhythm layer is a pattern played by one musician, or by a group of musicians. Several rhythm layers added together define cycles, states, timelines, elementary pulsation, simultaneous double elementary pulls lines, movable one, intensity factor. *E.g.* simultaneous multidimensionality in the *kalamboo* hocketus playing technique of the *Bamaaya nagboli dance.*
Cycles and states	A cycle is one round of a constantly repeating rhythmical 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 cycles (cycles of 12-16 pulses).
Timeline	A timeline emerges from the grouping of duple and triple elementary pulses. The timeline defines how time is structured in relation to movement, shown through handclapping or the beats of a simple idiophone. The guideline which is related to the time span in this manner is the timeline. Often, this structuring can be related to linguistic patterns as well. It is also called an archyrhythm and rhythmic gestalt. *E.g., Ziɛm*, *Bamaaya Naygboli*
Meter	Meter is regarded as a matrix of beats of different duration and position within an isochronous time span that recycles repeatedly during performance. Common meters in music *Dagbon* are: 3/4, 6/8, 2/4,4/4 and 12/8.
Spacing	Rhythmic layers are organized that they interlock within the grid. In order to achieve this the parts which interlock are arranged that they start at different but specific point in time. The interlocking parts are payed differently in time thereby creating a greater density of sound that contributes to the intensity factor of the performance.
Elementary pulsation	Underling pulse, interlocking of rhythmical layers with an 'elementary pulsation' also called 'the grid', 'the smallest units', and 'micro timing'. x x x x x x x x x x x x x x x x x x x x x x x x x x x x x x x x x x x
Simultaneously Double elementary pulls-lines	Simultaneously double elementary pulls-lines, e.g. simultaneously running pulse-lines duple and triple meter in the architecture of the ritual music-dance.

Reference beat gross-pulse	The reference beat is a subjective timing. It usually combine 2, 3 or 4 units of the elementary pulsation to form larger units of reference that may server dancers to find their steps, or a *gungon* to mark the beat.
Grading	The organization of multipart multilinear rhythmical structures is called grading. It finds its highest expression in the music of percussion or the percussive section of aerophones and chordophone ensembles. The rhythms to be combined in this manner must be grades in density or complexity in relation to the role of each part as accompanying response or lead instrument.
Movable one and state transitions	The "one" is the moment within the elementary pulsation where rhythmical layer starts with cycle. When the "one" is moved, for example, the *gungon-* player (bass-drummer) is shifting the entire cycle by one pulse, then a state transition occurs. 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 Ziem.*
Intensity factor	The intensity factor is a structure unit that occurs as first strike ahead of a strong accent or beat. Its function is agogical in the sense that it drives the motor system to respond and ad energy to the music-dance
Collapse	Collapse is the reduction of the rhythmical complexity to one of the basic metrical forms, duple rhythms or triple rhythms. This is especially relevant to dance and bodily movement. *e.g. tora waa* and *luwa*.
Linguistic patterns	The lyrical use of proverbs and how the associated narrative is enacted through the structural aspects of music related to tone, timbre, syncopated rhythms, dances and body movements, phraseology and speech rhythms.
Call and response	The call and responds is a large-scale structure based on a succession of two distinct phrases, where the second phrase is a direct answer to the first. *e.g.* Call and responds singing style in *Tolon Djakboo*, *tora yila, simpa yila, luwa yila*.
Improvisation	Improvisation can be understood as idiomatic structural units on top of, or in replacement of a structural layer. Combination of different rhythmical patterns. Moving from one pattern to another, moving from one rhythmical layer in the grid to another. In *Dagbon* drum rhythms are based upon language texts and proverbs. *e.g nagboli, damdu*, *taka saanu, Tubaani puli* etc. Free rhythm: *e.g. Damba yila* and *gingaani.*
Homeostasis	A homeostasis is an emergent effect of interaction. It occurs when the different parts nicely fit together in a fluent state of interaction

Extra -MUSICAL ASPECTS OF THE INTENSITY FACTOR

1. Distinctive costumes, make-up, and objects related to the occasion of the ritual performance *e.g.* amulets and regalia.

2. The animal sacrifice.

3. Giving of coins to the dancers and musicians.

4. Trance and narrowed consciousness due to intoxication of the dancers and musicians as a result of drinking *e.g.* guinea corn stalk beer. (*Sorhum bicolar*).

5. The breathing in of herbs and herbal extracts mixed with parts of roasted animal.

6. The expectations of the group, expectation pattern.

Distribution of the *Tora* Dance
in Northern Ghana

Nakpanduri

Bolgatanga

Nalerigu

Janga

Wa

Tamale

Yendi

Bimbila

Techiman

Kumasi

Accra

100 km

Degraeve Steven

Dagbon Dance Taxonomy: III The Traditional Idioms

Female Dances ▶▶▶

Dances for entertainment
- Group dances
  - Joyful dances
    - With instruments
      - *Jinjelin waa*
      - Multi-sectional — *Tora*
      - Semi-circular — *Luwa*
    - Circle dance
    - Playgame
    - No instruments Only handclapping — *Paga waa*
- Solo dances
  - *Gonje waa*
  - *Naani goo*
  - *Nagbiegu*

Festival Dances
- Solo
  - Dance — *Damba*
  - Ritual procession — *Komlana*
- Group dances
  - Circle dances
    - *Bangumanga*
    - *Yona waa*

Cult Dances
- Group dance — Multi-sectional — Spirit-possession dance — Circle dance — *Jinwar' paga*
- Solo dance — Ritual dance — *Tindan'paga waa*

Vocational Dances
- Group activity — Multi-sectional
  - Pounding yam — *Sakoro*
  - Flooring — *Zuga*

Court Dances
- Group dance — Circle dance — *Bangumanga*

Funeral Dances
- Group dance — Multi-sectional — *Tora* — Drum rhythms and bodily movements
  - *Nyagboli*
  - ?
  - ?
  - *Mazha*
  - *Ayiko*

Ritual Dances
- Group dance — Multi-sectional — Trance dance — Mixed dance — *Tindana waa*

Ceremonial Dances
- Solo — Ritual procession — *Komlana*

Tora

Tora

Tentative Distribution of
the *Simpa* Dance in Northern Ghana

Bolgatanga

Wa

Tamale

Yendi

Techiman

Kumasi

Accra

⊢—⊣ 100 km

Degraeve Steven

Youth Dances

Play Games
- Game — Boys — Circular game — *Kuraya kuraya*
- Dance — Girls — Cross dance — *Ampe*

Girls Dance — Joyful dances
- Semi-circle dance
- With instruments
- Group dance — *Luwa*
  - *Nyagboli*
  - *?*
  - *?*
  - *Mazha*
  - *Ayiko*
- With instruments
- Group dance
- Multi-sectional — *Tora* — Drum rhythms and bodily movements
- No instruments Only handclapping
  - Solo
  - Group — *Bihi waa*

Mixed Dances — Group dances — With musical instruments — Multi-sectional — *Simpa*
- *Amaajiro*

Simpa ensemble

- *Simpa* is an adopted dance from de Ga people of Southern Ghana.
- In *Dagbon Simpa* dance is a youth recreation dance.
- The name "*Simpa*" itself, is the local name for "Winneba", one of the Fanti port towns in which "highlife" was born.
- *Simpa* ensemble:

  - a lead singer

  - a choir

  - 4 young female dancers

  - percussion ensemble

Simpa group
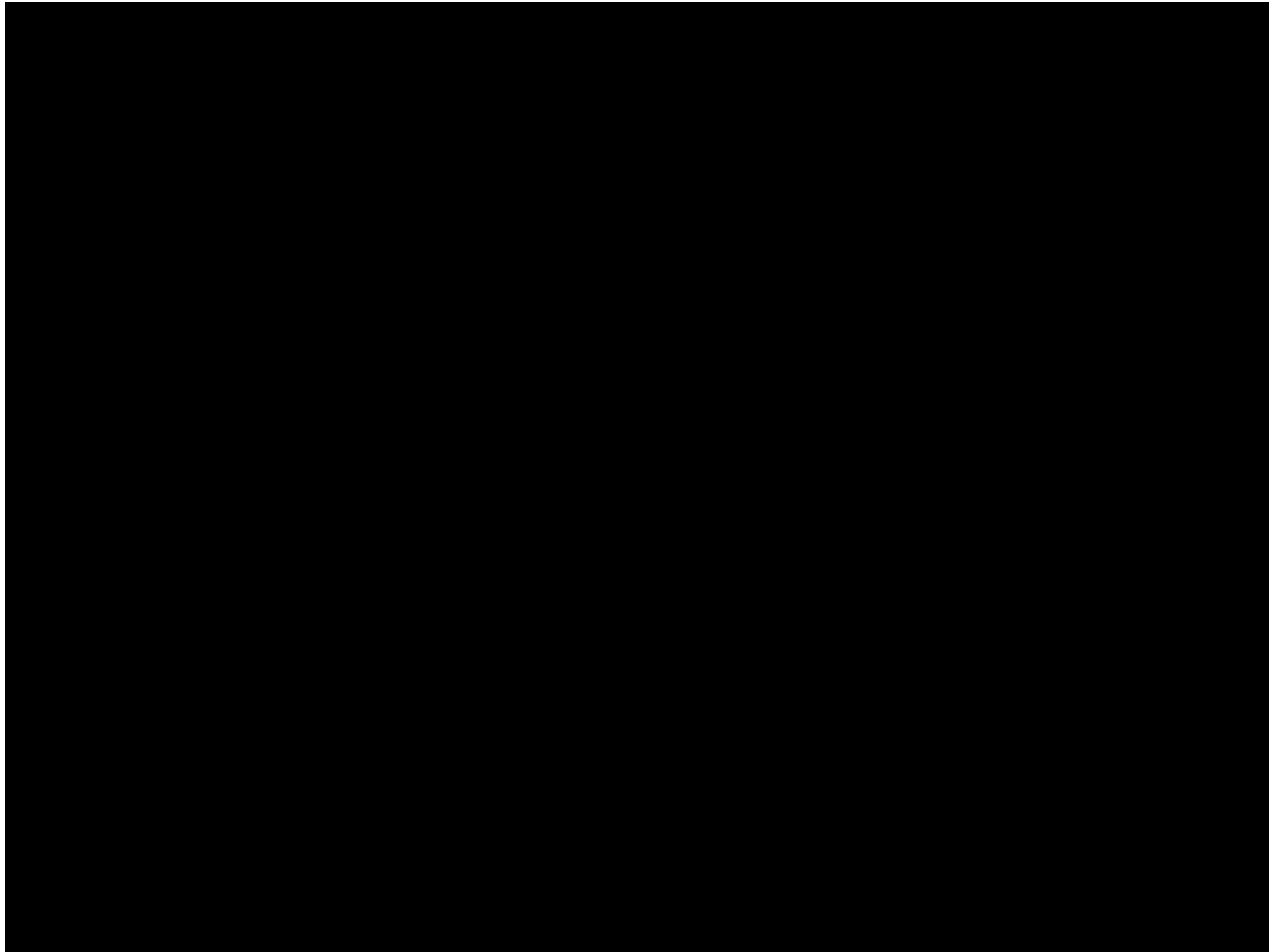
Tamale

An Approximate Distribution of the Xylophone in Upper West Ghana
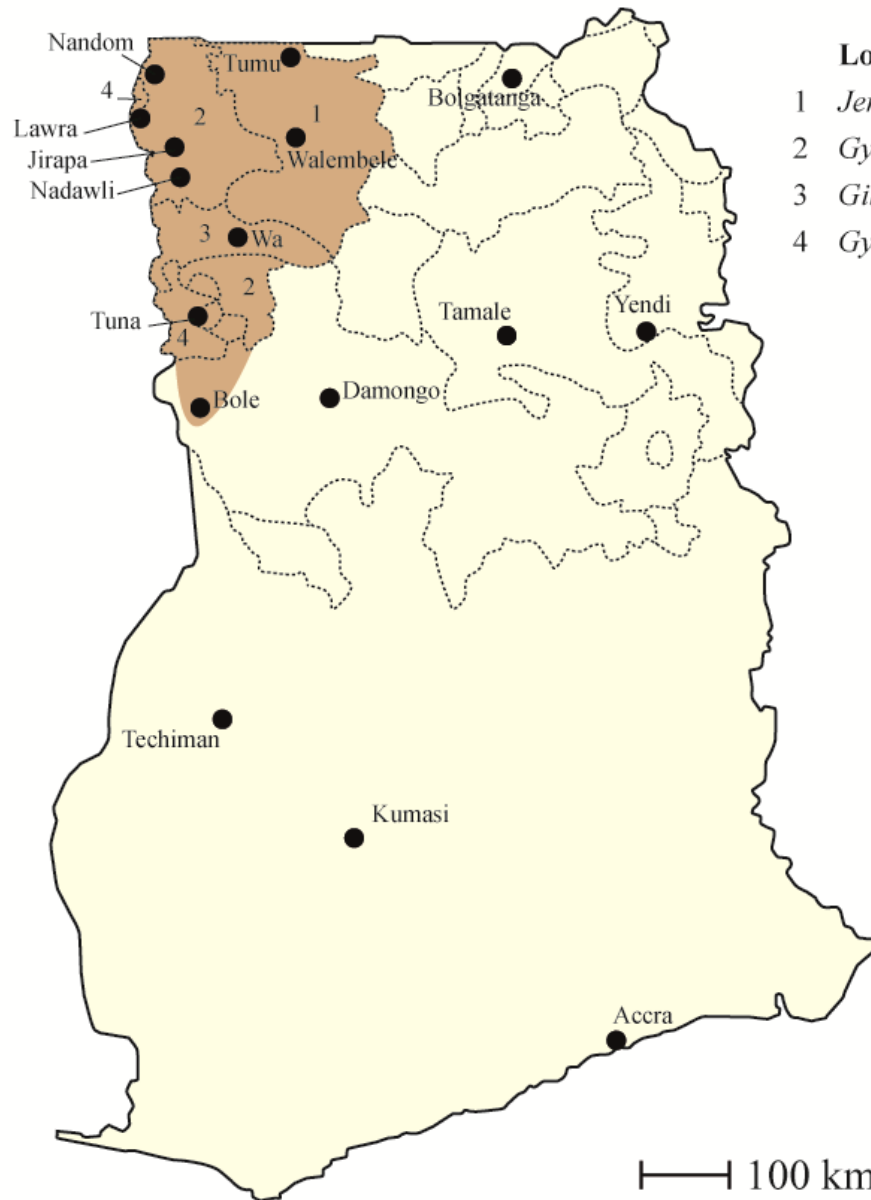
	Local name	Culture	Keys
1	*Jengsi*	Sisala	17 keys
2	*Gyil*	Dagaare, Dagaba	15 -18 keys
3	*Gili*	Wala	14 keys
4	*Gyil, Kogyil*	Lobi, Birifor	14 keys

Degraeve Steven

⊢───⊣ 100 km

An Approximate Distribution of the Western Sudanic Xylophone

Legend:
- An approximate distribution of the Western Sudanic Xylophone
- Sudan Savannah Belt Region in West Africa

Tamale

Gulf of Guinea

0   500 km

Steven Degraeve
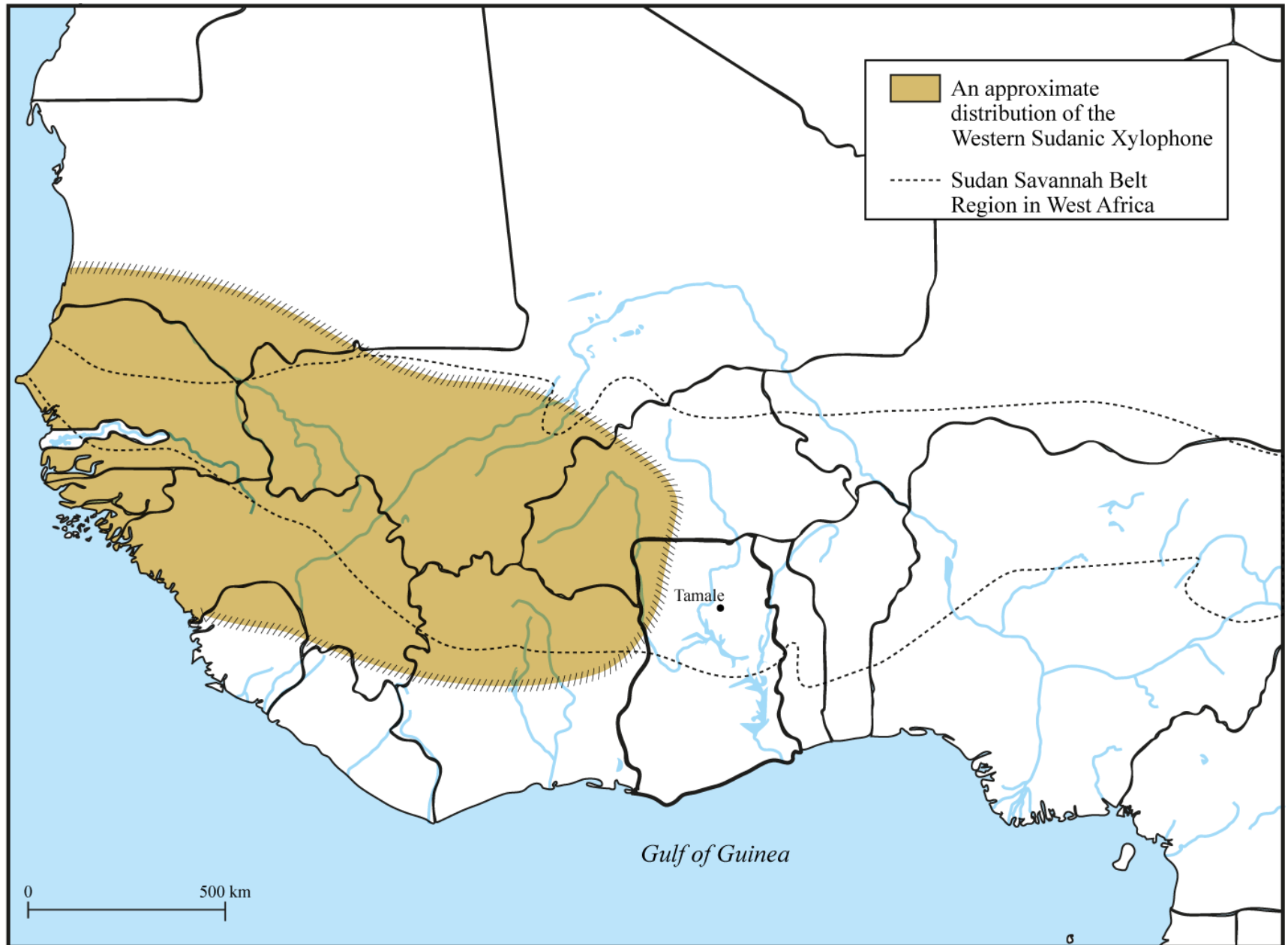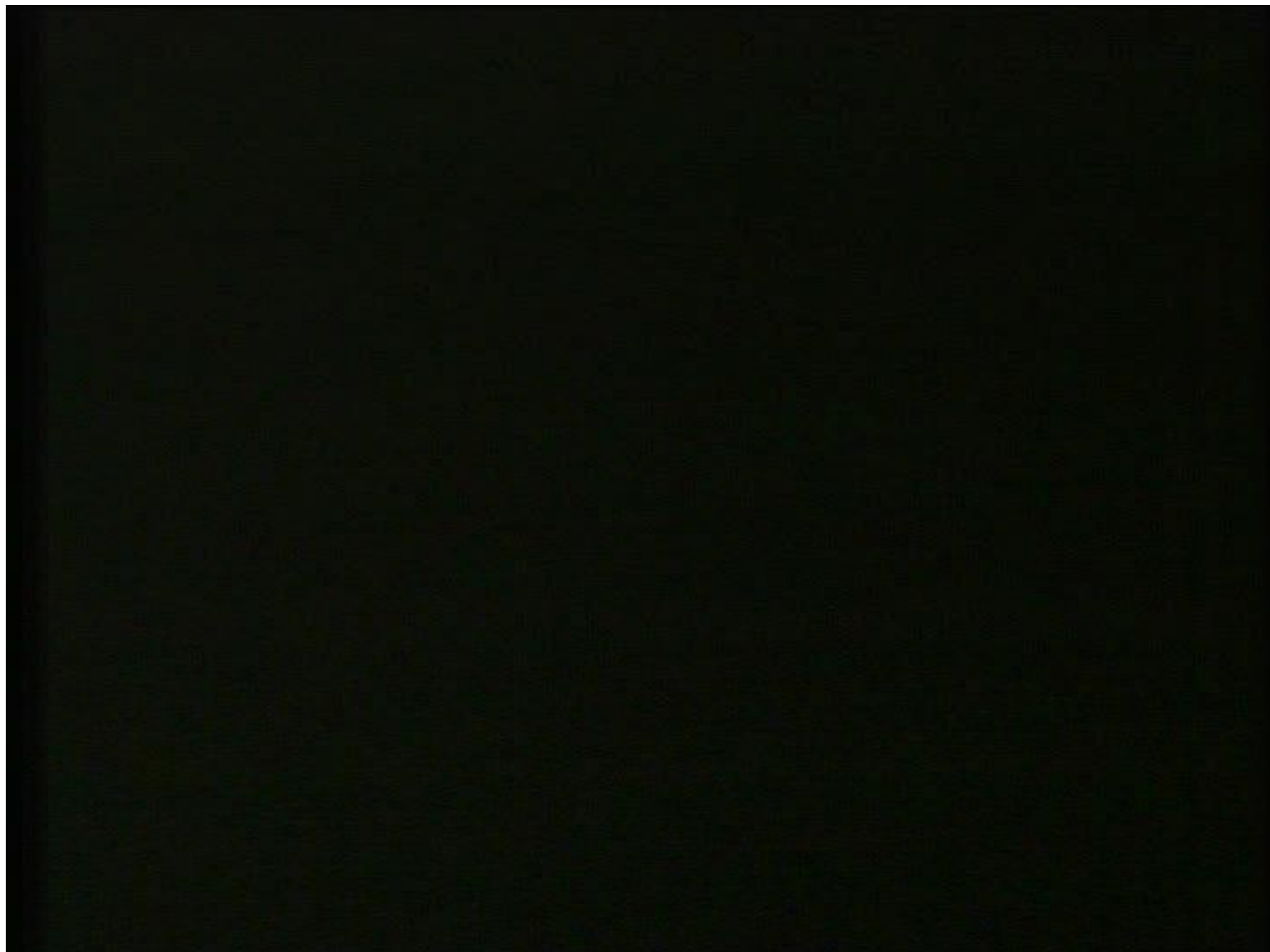
Eastern Liminal Zone of the Distribution
of the Western Sudanic Xylophone

Kasem

Nandom
Tumu
4
Lawra
2
1
Jirapa
Walembele
Nadawli

3
Wa

2

Tuna
4

Bole
Damongo

Techiman

Kumasi

Accra

Liminal zone of cultural in-betweenness

Xylophone playing as the main musical subculture

Drumming as the main musical subculture

Degraeve Steven

⊢—⊣ 100 km
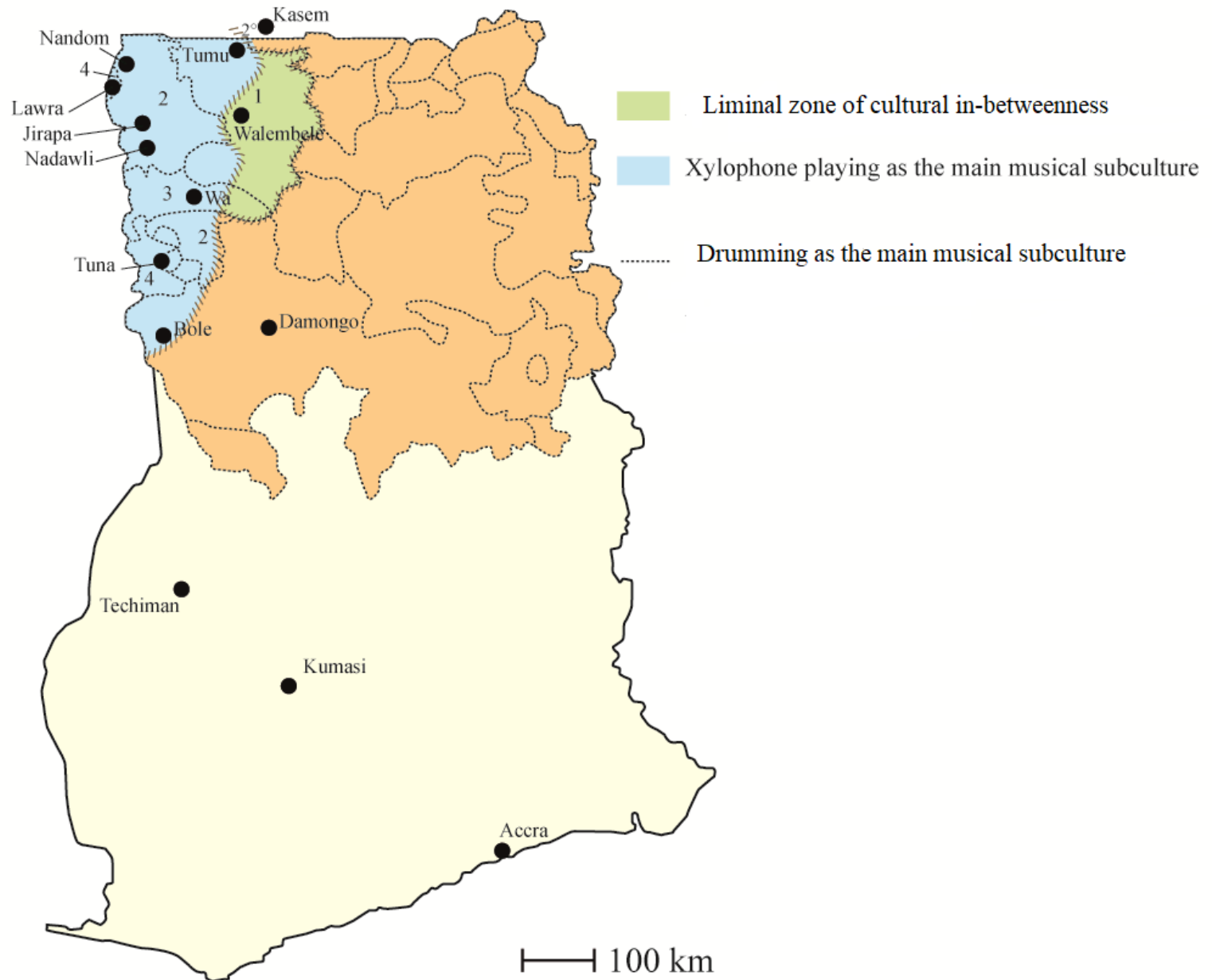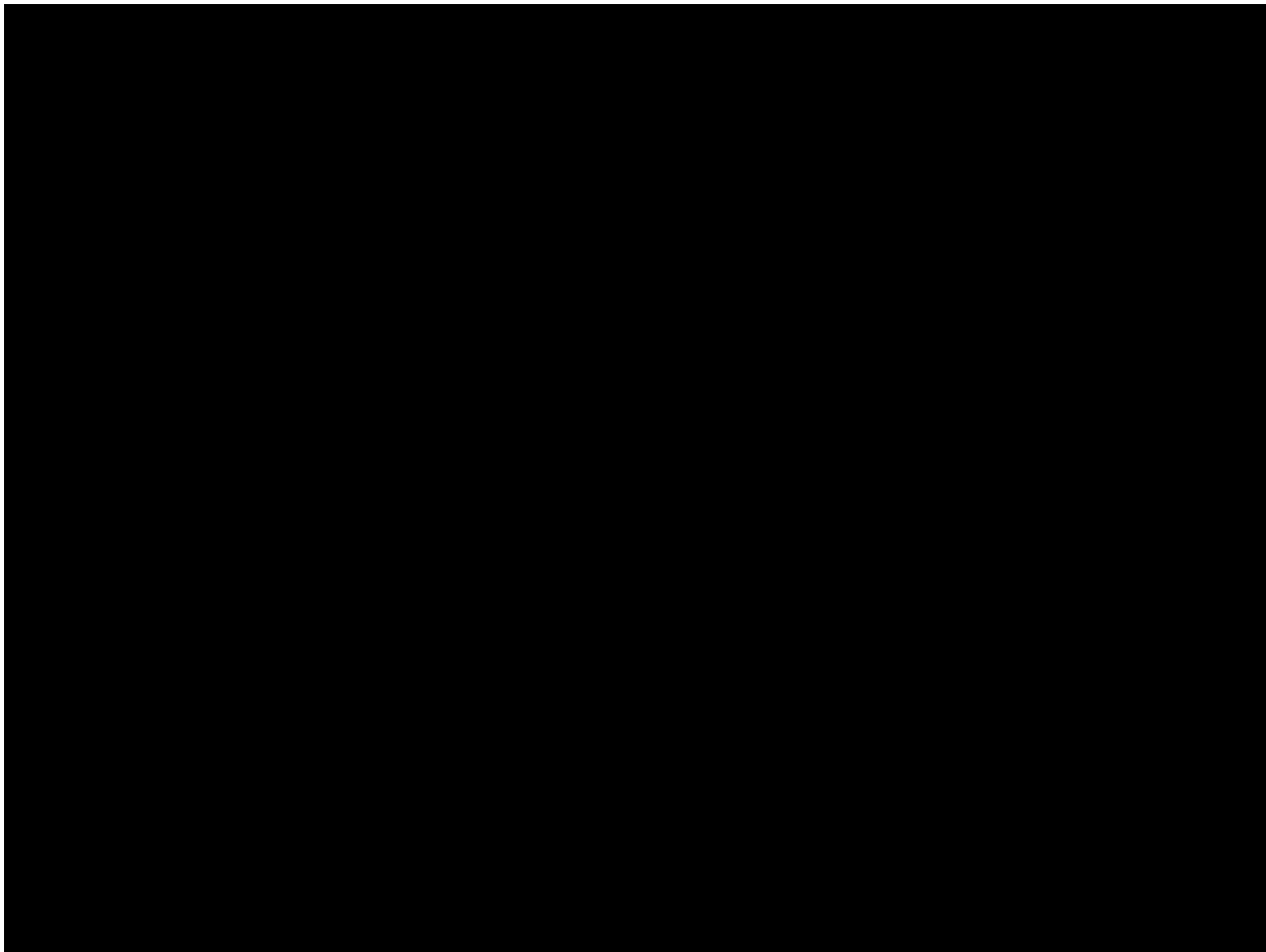
The distribution of the notched flutes in Northern Ghana

1   *Kalebi, kalope*
2   *Yuwa*
3   *Yuwa*
4   *Liwul, kiwujabik*
5   *Wia*
6   *Wia*
7   *Yua, wua, hua*
8   *Wua*
9   *Wia*
10 *Wiig*
11 *Yerik, yerbik*
12 *Wua*
13 *Wua*
14 *Ngmulung, ngmil*
15 *Wera*
16 *Wele*

Degraeve Steven

Distribution of the Two String Plucked Lutes in Northern Ghana
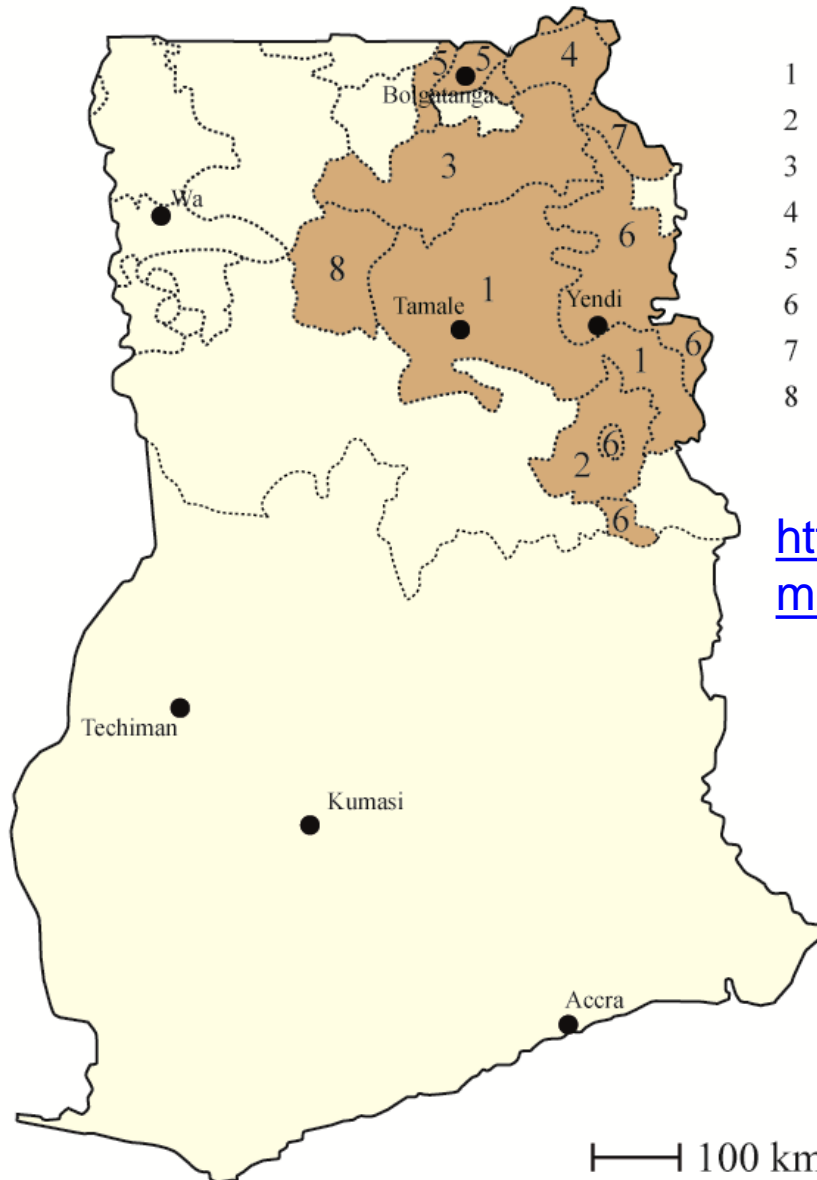
	Local name	Culture
1	*Biegu*	Dagbon
2	*Biegu*	Nanun
3	*Biegu*	Mamprugu
4	*Kon*	Kusasi
5	*Kon*	Gurense, Frafra, Nankan
6	*Kibewe, kegbier*	Konkomba
7	*Biok*	Bimoba
8	*Koni*	Gruns

http://music.africamuseum.be/instruments/english/ghana/frafra/kon.html

http://music.africamuseum.be/instruments/english/ghana/frafra/frafra.html

Tentative distribution of the Lamellophone in Northern Ghana

Tentative distribution of the lamellophone

	Local name	Culture
1	*Gyilgo*	Gonja
2	*Alamboo*	Nanun
3	*Alamboo*	Dagbon
4	*Kolego*	Grunsi
5	*Lango*	Mamprugu
6	*Lango*	Bimoba
7	*Kontikta*	Kusasi
8	*Lango*	Gurense, Frafra, Nankan
9	*Prempensua*	Variant among the Ashanti (Akan)

Degraeve Steven
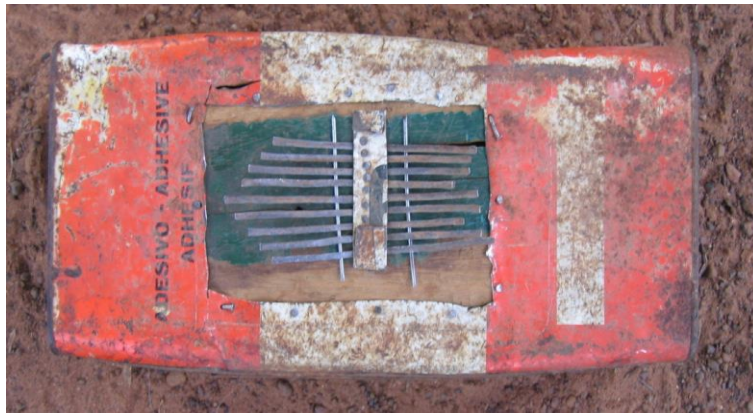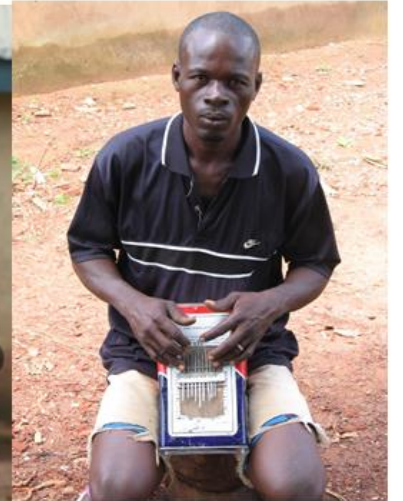
Cultural ambivalence
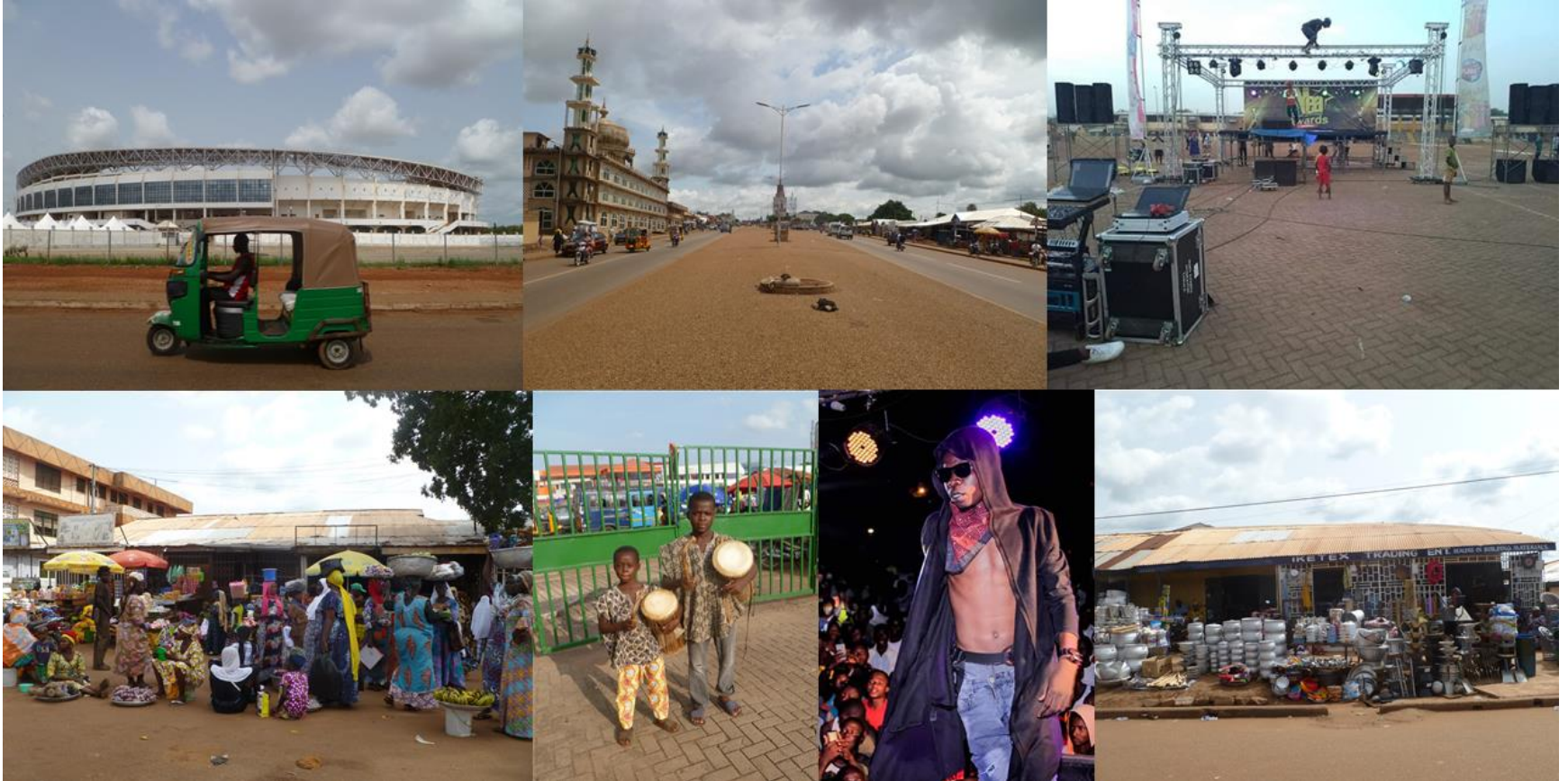
Northern Ghanaian Artist

Northern Ghanaian Artist
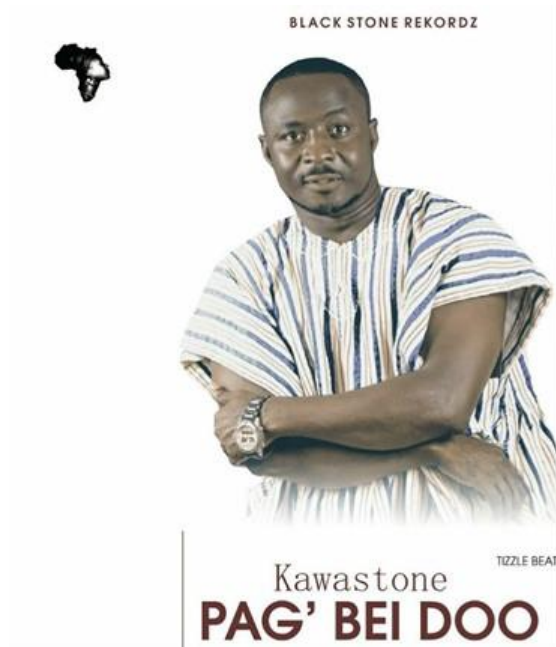
Northern Ghanaian Artist

The Hiplife Zone

The Dagbon Hiplife Zone
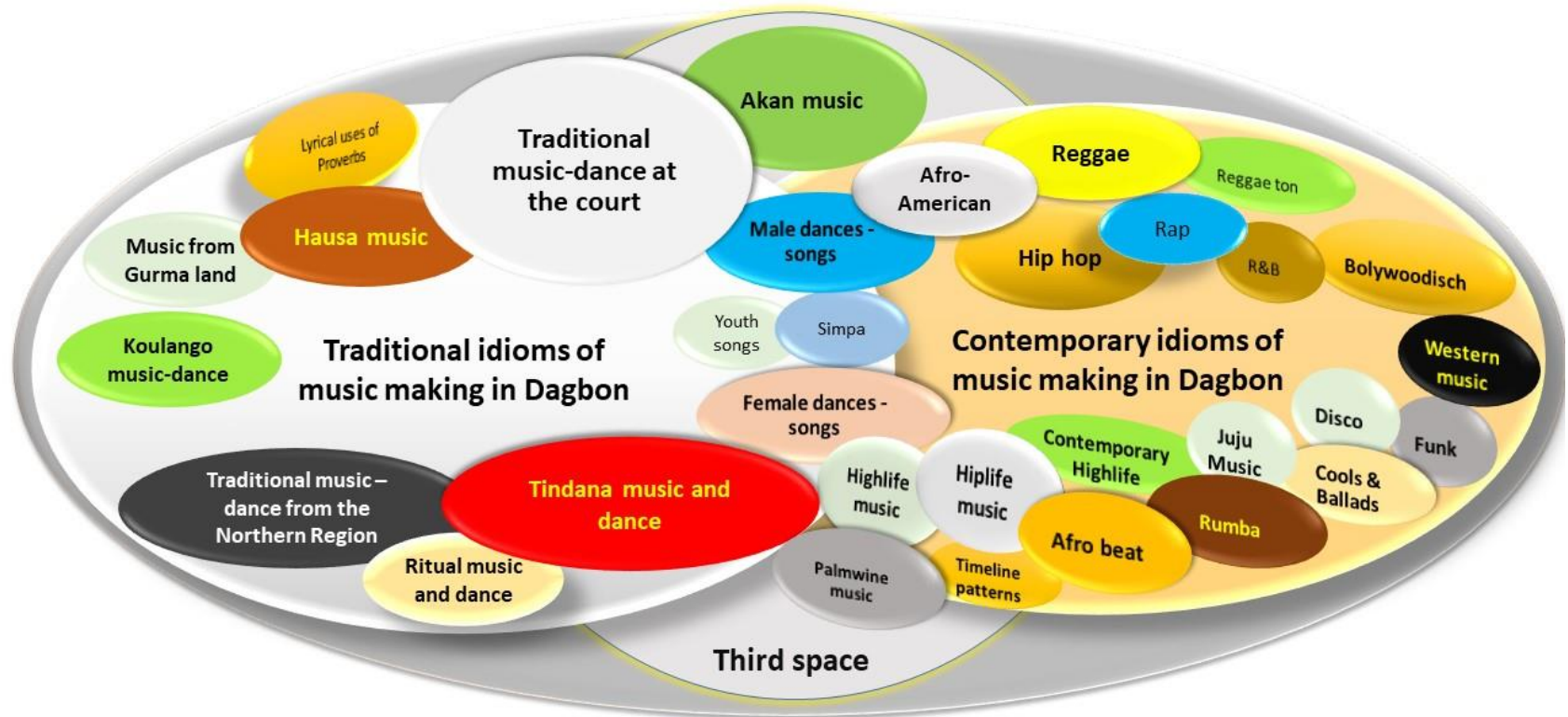
The Hiplife Zone

- The concept of the Hiplife Zone derives directly from 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 popular idioms of music making including the traditional idioms who creatively blended and transformed into these new idioms of music making.

The Hiplife Zone

- 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 idiom of music making. In short that is what we mean with the phenomenon "Hiplife Zone".

The Hiplife Zone

- It is a time – space liminal transitional imaginary zone of cultural interaction, an intangible transitional zone of cultural in-betweenness.

- The liminal space of cultural in-betweenness were all these transformations are taken place, is a tolerance zone of cultural and musical interactions. It is an imaginary space, based on a mix of cultural values, customs a 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 Hiplife Zone

- The theory assumes that the "Hiplife Zone" lies in the intersection of these new cultural transformations and that it goes hand in hand with the construction of new cultural identities, sometimes called '*Neotribes*'.

- The term "*Neo–tribes*" (Maffesoli,1994) is used to identify contemporary music and dance subcultures and club cultures in Tamale.

- Neo-tribes are groups of musicians, dancers, actors, and performers whose cultural backgrounds are situated the intangible zone between different idioms of music making.

- This zone is open to all cultural interpretation and cultural interaction between musical performers (Bhabha, 2011). It is unpredictable as to who the musicians, actors, performers may be, what subject of transformations will take place, what cultural position he or she may take up, and how and when these musical transformation might emerge. The phenomenon of cultural interweaving elements from one culture into another is usually related with the term's "acculturation", "cross-cultural influence" and "hybridity" (Bhabha, 1994).

Cultural transformation processes

- ## **A model of cultural transformation**

- The few examples of narratives and language influences in embodied interactions with music, and the context in which globalization affects the traditional idiom of music/dance making, are indicative of processes of cultural change.

- These processes affects different forms of traditional arts, including handicrafts, music and dance, architecture, and literature.

- As the examples show, the traditional arts contain already many elements from different cultures, and this resulted in a cultural idiom that provides inspiration for new changes due to the urban " Hiplife Zone". The changes are manifold and complex, but they give a unique insight in how cultural dynamics works. It is therefore of interest to try to identify elements are due to change.

Table1: Model of cultural transformation processes

Cultural Change/ Embodied interaction	Local transformation processes	Regional cultural transformation processes	Global transformation 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. *Bamaaya Jinjelin waa Simpa, Tora Nyndogu, Jera Kate waa.*	*Akan* inspired dances, e.g. *Kambon waa, kate waa Takay* 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.	Mainly playback performances with DJ and radio presenters. Occasional live concerts.
	Syncopated rhythms and polyrhythmic patterns, e.g. *Tora, Bamaaya, Jera, Jinjelin.* The African hemiola style, e.g. *Bamaaya, Jera, Ziem, Nyndogu.*	Polyrhythmic patterns. Akan double bell rhythms. Hiplife-, rumba- and highlife grooves, Palm-wine and highlife guitar picking ostinato patterns, e.g. *Amilia by Kawastone.*	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. *Ashanti kotoko, kikaa* and *akwrima* court music. Hausa and Gurma proverbs in *gonje* and *lunsi* music.	Local Dagbani proverbs translated into English mixed with Pidgin English. Creolisation and jabber talk, e.g. *Sharatu*. Rap and hip-hop rhymes, e.g. *Gala Gala*.
Timbres and musical instruments	Local instruments used in de traditional idiom of music making.	Musical instrument coming from other parts of Africa e.g. *dala* long drums.	Digital idiom of music making mixed with local - and regional instruments.
	Large/small drum ensembles, e.g. *gungon-, dala-* and *lunga* drums, *dawule bell, chaglas.*	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. *Jinjelin, yuwa, , biegu, moglo, alamboo, kalamboo.*	Adopted musical instruments, e.g *gonje, lunga, kats, alamboo.*	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. *Bamaaya*	African hemiola style, e.g. *Kambon waa.*	African hemiola style, e.g. *Nmantambu.*
	Timeline and polymetric meter.	Timeline and polymetric meter.	Meter change, e.g. *Kuraya kuraya.*
	Syncopated rhythms, e.g. *Simdi Nyaanga.*	Syncopated rhythms, e.g. *Amilia*	Syncopated rhythms, e.g. *Simdi Nyaanga.*
	Drum riddles and drum language.	Akan-, Hausa- and Gurma proverbs in *gonje* and *lunsi* music.	Rap and hip-hop phraseology, e.g. *Gala Gala, Sharatu.*

Local transformation processes

- *Local transformation processes*

- Local transformation processions are transformations that take place within one musical culture, such as a traditional idiom of music making that is transformed and rearranged into a urban idiom of music making.

- For example, a hiplife song "*Sharatu*" from the group Abada which is sung in the Dagbani language mixed with Pidgin English and jabber talk. On other example is the *jinjelin* song "*Simdi Nyaanga*" from the Ghana legend Fusieni Tia.

- He was one of the first pioneers to fusion music and dance from the tradition idiom with synthesizers, westerns trumpets, brass horns and drum computers. The song *simdi nyaanga* is sung in the local *Dagbani* language and mixed with disco elements and elements from rap music coming from the foreign music idiom of music making.

The Hiplife Zone

- The cultural transformation 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 musical 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 the music and dance classifications and culture. Instead, our model emerges from field data.

- In presenting our model , we will introduce three concepts of cultural transformation processes and then illustrate them with examples from the field work.

Azindo

Artist: Abu Sadiq
Album: Soldier 2009
Track: 1

Introduction:

Azindo, yeh yee, ya ya ya Azindo oho

Nkabira na yili bia Azindo.
The son of Nkabira Nayili – Azindo.

Yala yala yala yala i ye. (jabber talk)

Chorus 1

Azindo, zom yom yom,
Azindo, run very fast,

n ti yeli mba,
and inform my father,

ni Salimu n yi na ni ŋun chani la
that Saimu is going to

Nkara kaya zibu.
Accra for "kayaye".

N mi ku wumli.
I cannot hear it.

Chorus 2

Azindo, zom yom yom,
Azindo, run very fast,

n ti yeli mba,
and inform my father,

ni Salimu n yi na ni ŋun chani la
that Saimu is going to

Ankara kaya zibu.
Accra for "kayaye".

N mi ku wumli.
I cannot hear it.

Narrator:

Get to, in the mix,

x x x x x

AZINDO

Abu Sadiq

Transcription: Phyfferoen Dominik

Azindo waveform + spectrogram from the first 8 bars
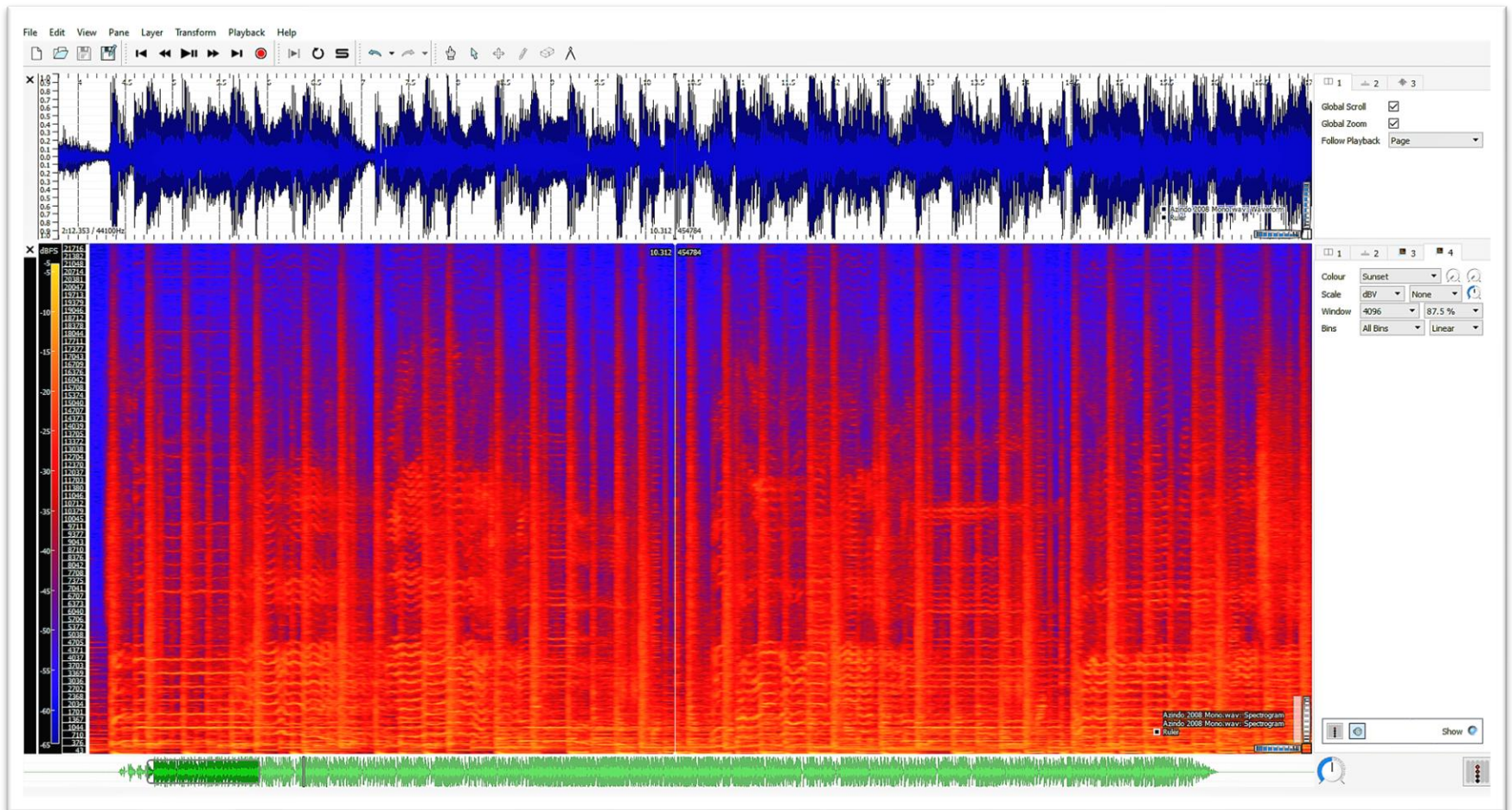
Peaks of energy in the overtones between the frequencies 1700 and 5200Hz
Peaks of 85dB around the frequency of 1174Hz
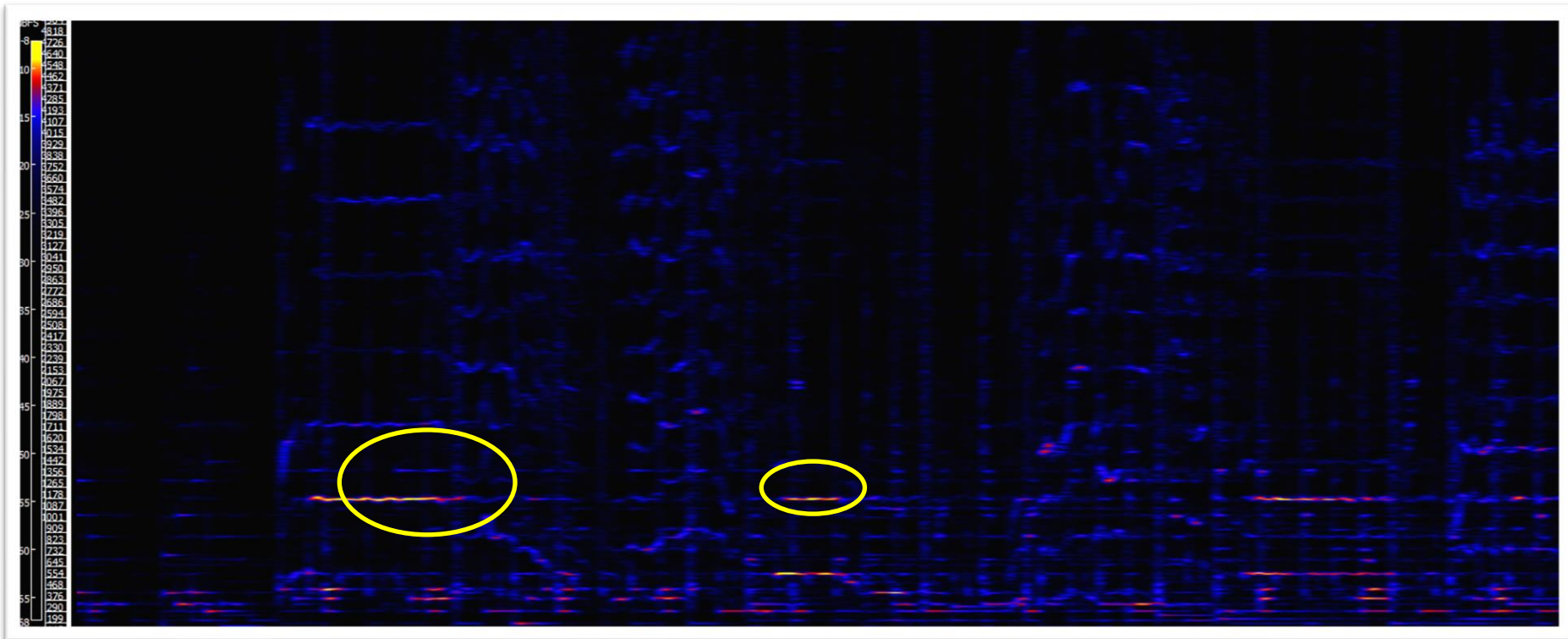
Spectrogram showing a plot of the first 6 bars of the song Azindo. The plot shows a vertical superposition of energy levels in the harmonics, indicating a nasal timbre of the voice. The theory assumes that these peaks of energy in the fundamental and the harmonics are key components that contribute to the tone color to the Sahelian factor in Northern Ghana
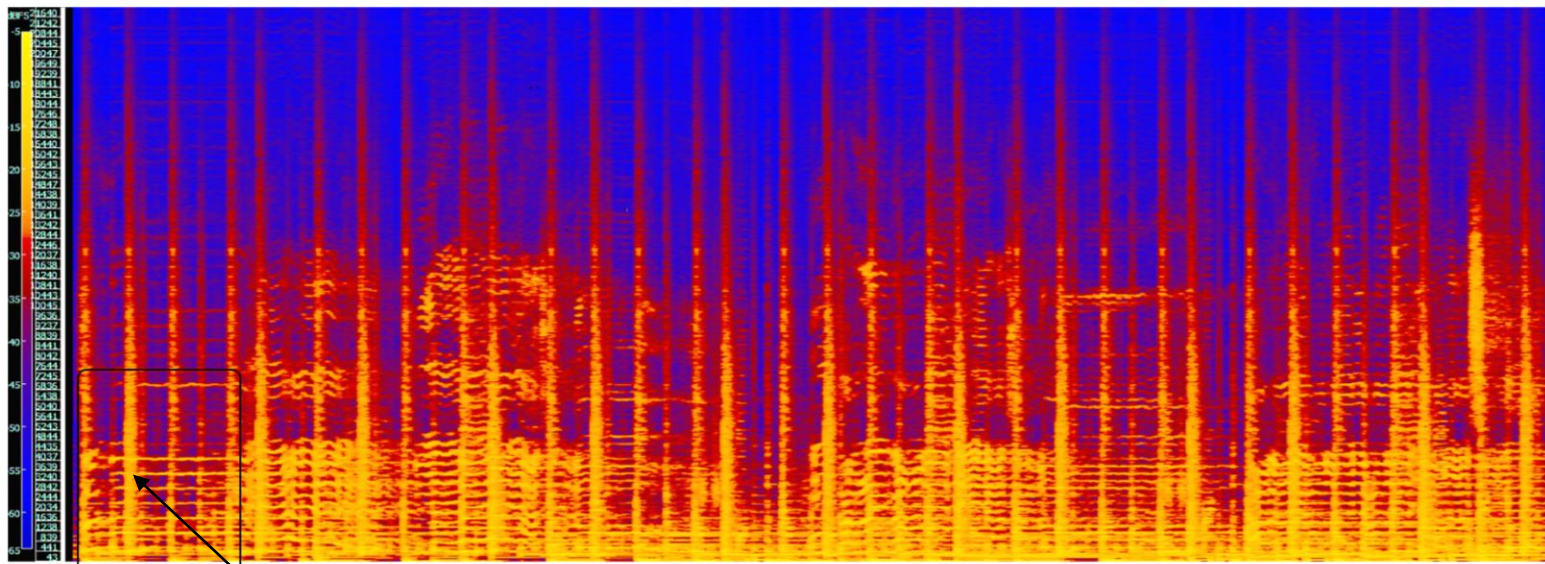
Peaks of energy up to 85 dB in the fundamental tone and in the overtones. Key components of the Sahelian Factor in the music of Northern Ghana are the nasal timbre of the voice and tone color, the roughness of the sound,

Azin-do___ I - a yeah he,___ ya la ya la Azin-do___ o ho___. N-ka-bi-ra na yili bia Azin-do.___ Ya la ya la ya la ya I ye- e.
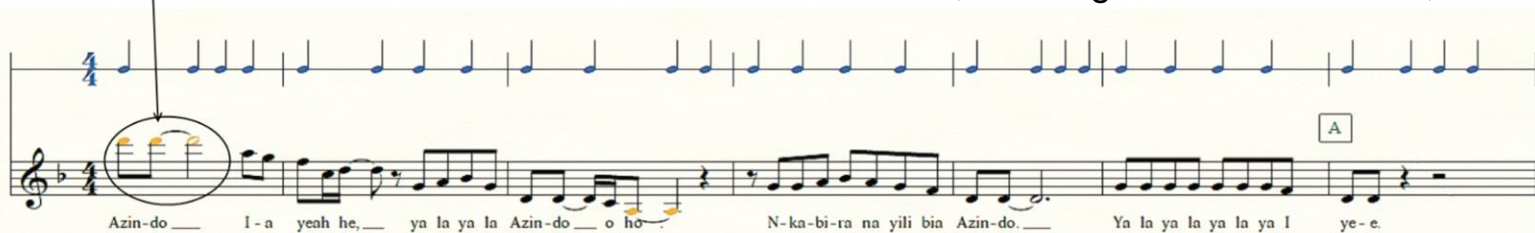
7 regions in the audio signal of the song Azindo
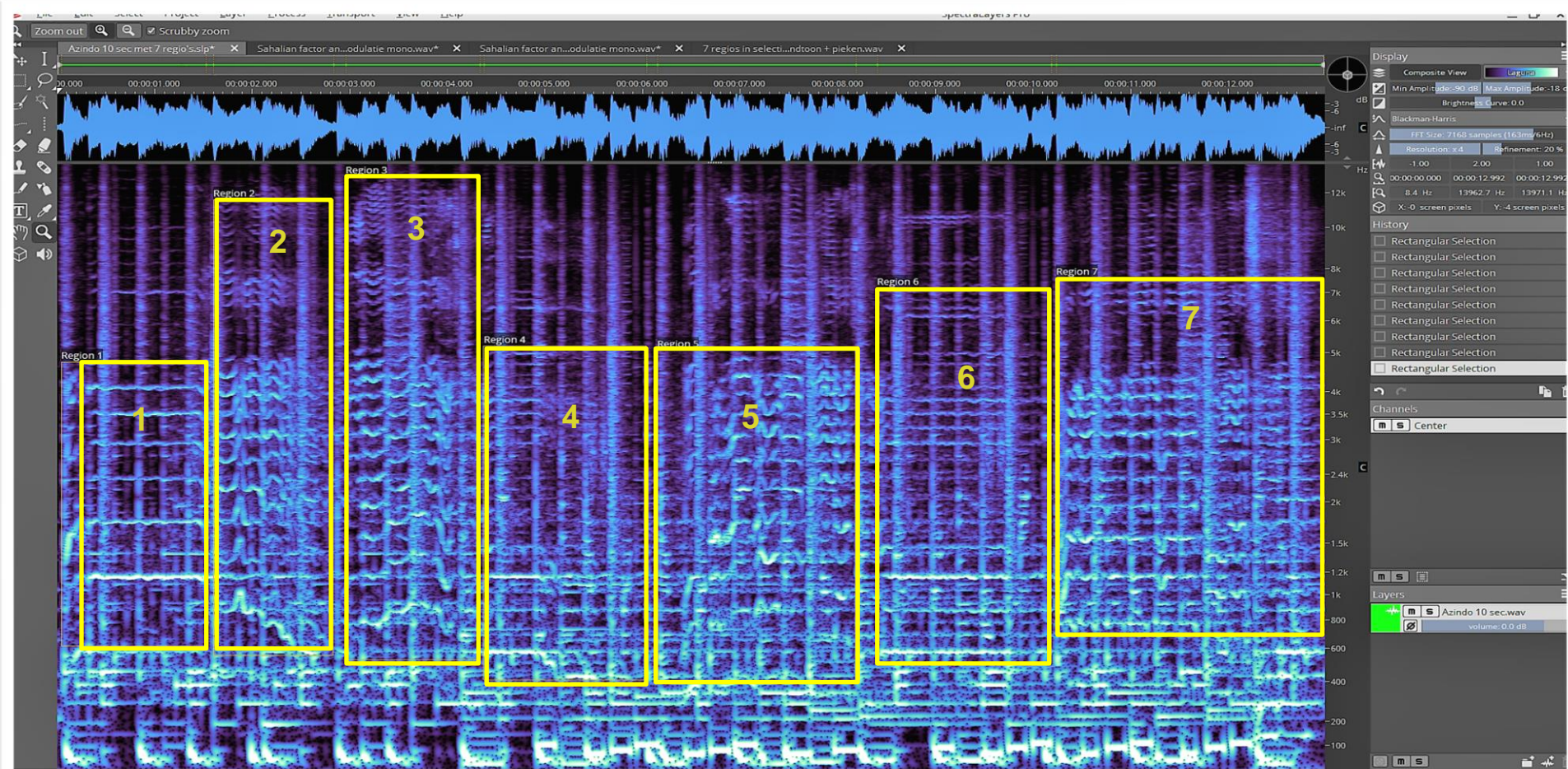
Region One: Spectral segmentation of fundamental and 6 overtones between 1000 Hz- 4600 Hz
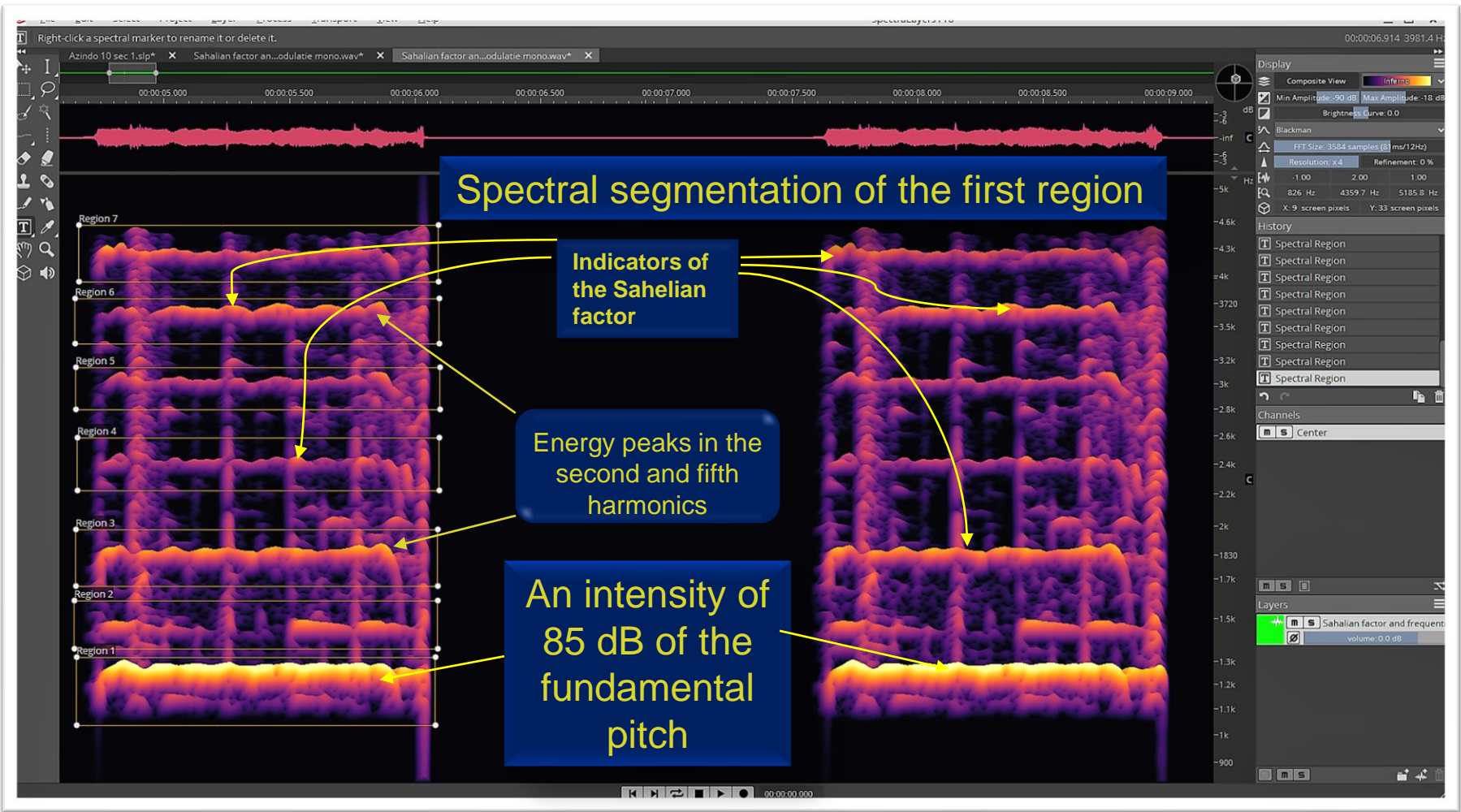
The fundamental and the superposition of 6 peaks in the overtones: The formants
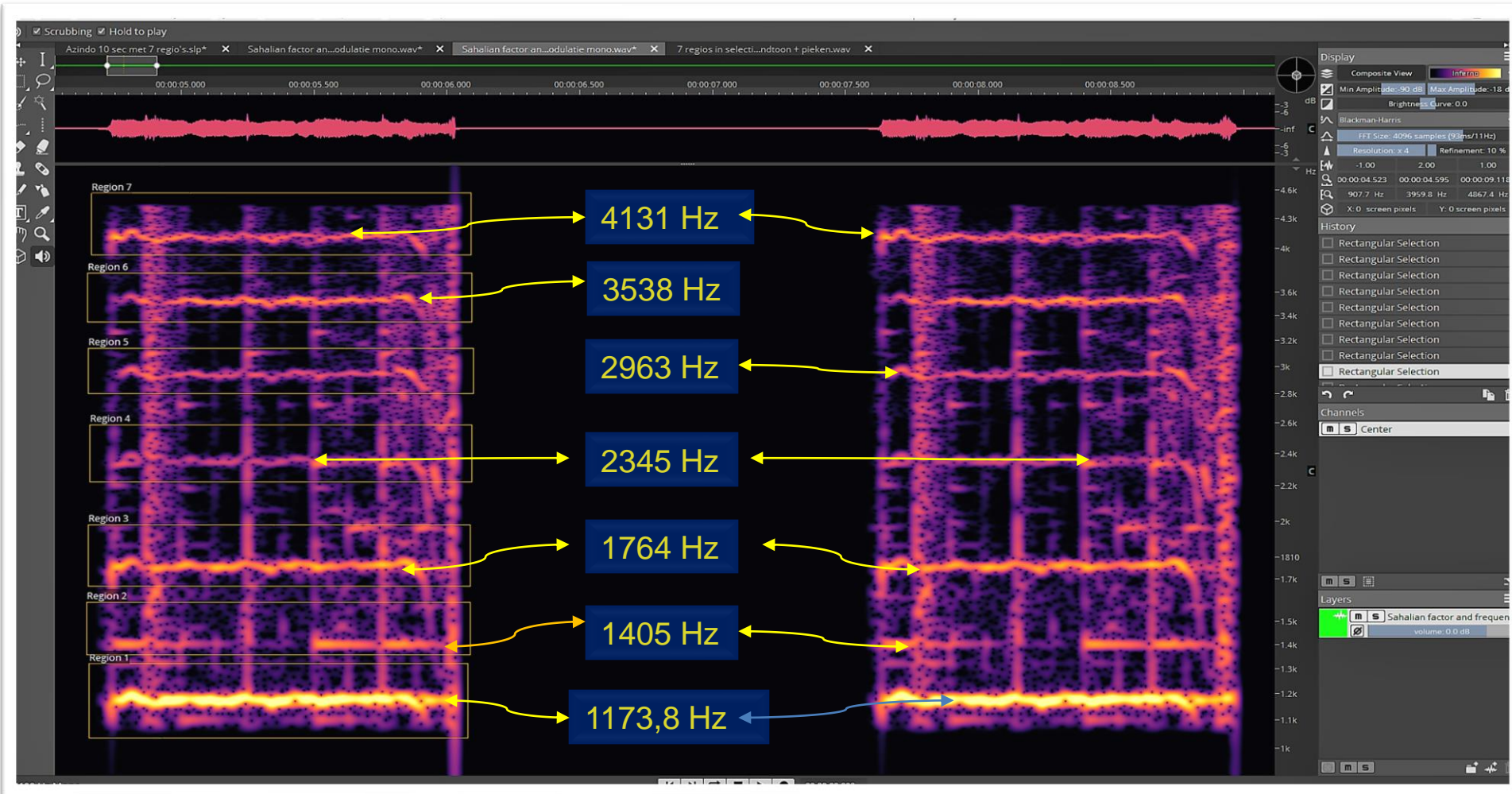
Jinjelin

Jinjelin music

Simdi Nyaanga
The afthermath of love

Fusieni Tia

Local transformation processes

Simdi Nyaanga
The afthermath of love

Fusieni Tia

The urban idioms of music-making

Local transformation processes

Local transformation processes

Kuraya Kuraya

Blow blow

Kuraya Kuraya
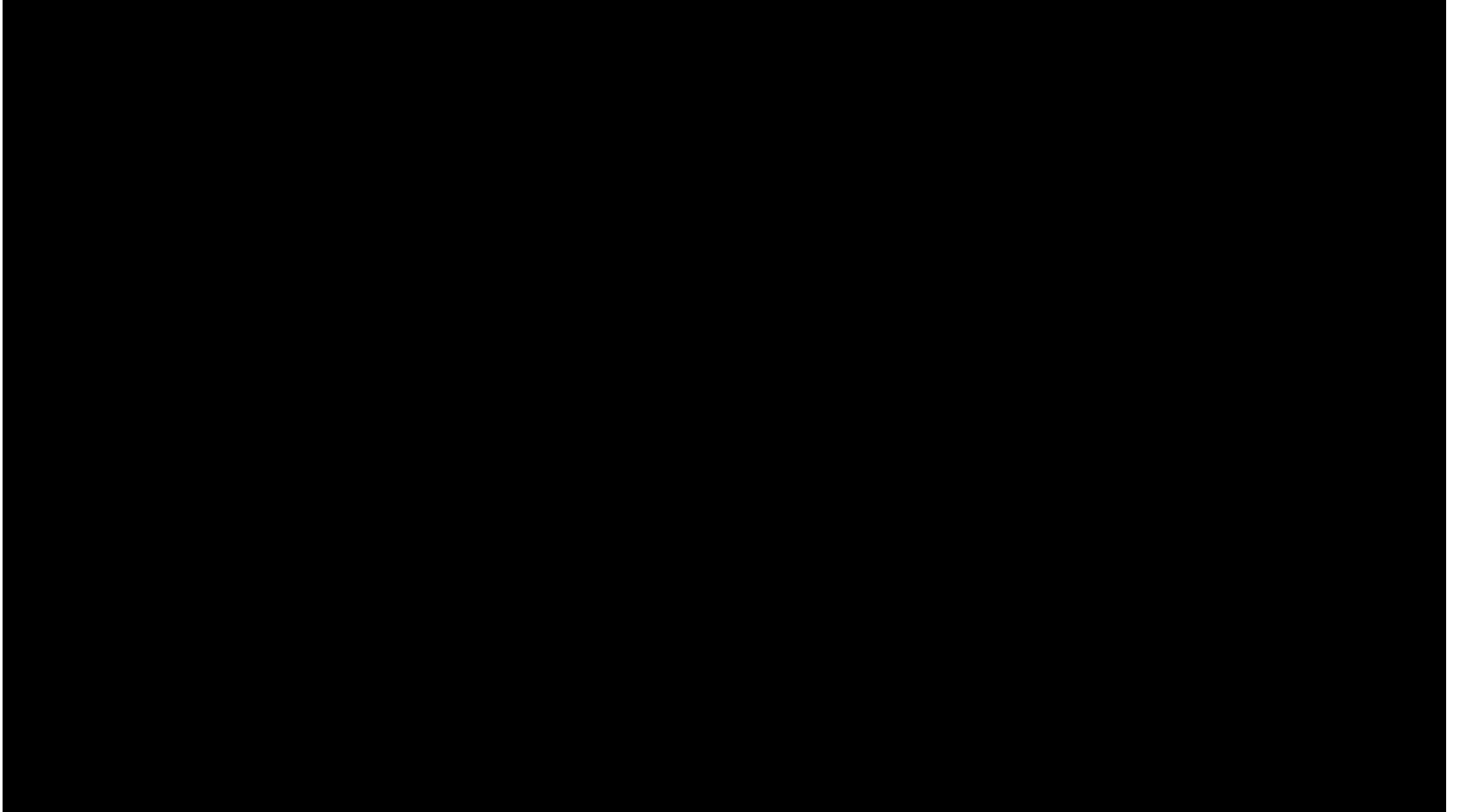
Kuraya Kuraya

Kuraya Kuraya

- *Kuraya kuraya* is a song based on a play game of stones played by boys. The beating of the stones to the ground is reflected in the melodic ostinato pattern of the song.

- *Kuraya kuraya* is sung in call and responds style with a lead singer and the group that answers. In the recordings *kuraya kuraya* was performed in the traditional idiom of music making using a simple binary meter. *Kuraya kuraya* was performance and recorded in the village of Tarikpaa.

- The 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, whiles the responds is with a syncopated rhythm that we call a Savannah syncopated rhythm.

Kuraya Kuraya

Local transformation processes

Global cultural transformation processes

- Global cultural transformation processes in the music of *Dagbon* are transformations based on elements from foreign musical cultures outside the African continent.

- These elements are transformed, re–configured and rearranged with local cultural elements into a fusion of "Hiplife Zone"-music.

- Among these are jazz, hip-hop, Jamaican reggae, and rap music influences, as well as Bollywoodish influences of film music, western inspired harmonization choral music , and Afro - American gospel music and a huge among of western musical genres.

Global cultural transformation processes

- The use of electronic manipulated timbres such as voice vocoders and the implementation of electronic sound coming from synthesizers drum machines. The main musical change in this mode of transformation is the abandoning of local drumming for the implementation of drum machines, drum samplers and drum computers.

- Sheriff Ghale and a few others reggae artiste in Tamale are making in exception by using the *lunga* drums, a real drum set and other local percussion instruments instead of a DJ during life performances.

Kuraya Kuraya

- Global transformation processes in music
- https://www.youtube.com/watch?v=AxK0igfWJhk
- Ghetto Kumbé

O Yi Yee

The Hiplife Zone

- In Tamale, for example there are several artists coming from the local theatre "*Simli Drama Group*", and the local film industry. Ahmed Adam and Adisha Shaakira, for example, started to work in the informal music industry and they took their inspiration from Bollywoodish film music.

- Tamale therefore has the nicknamed "India of Ghana". Weekly, Radio Justice dedicates a radio program to the promotion of Indian music. During these programs, listeners can call in to ask for explanations about the contents of certain lyrics. The local theatre productions were later transformed into local films, which are more attractive for general public.

Regional cultural transformations

- The second type of transformation involves the urban spaces characterized by the Hiplife Zone. These transformations are based on cultural elements coming from other African contemporary musical cultures and mixed and rearranged with cultural elements coming from the local musical culture.

- Among these cultural transformations are influences of Highlife and Hiplife music from the southern parts of Ghana, influences of *Juju* music of Nigeria, Nigerian Nollywoodisch film music, Rumba - and Soukous music of Congo and Palm-wine inspired guitar music from the Akan.

The Hiplife Zone

Preliminary conclusion

1. In this presentation, we introduced the research model of the Sahel factor in the contemporary idioms of music-making in Northern Ghana.

2. The Sahel factor, is a research paradigm, working hypothesis and research model that contains both the structural components of music-making and reveals the different culture-bound phenomena.
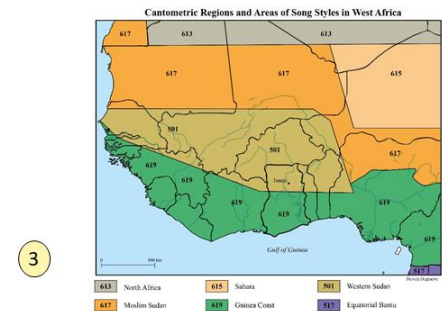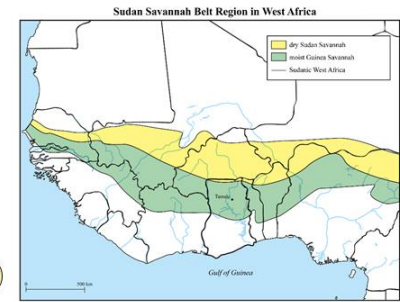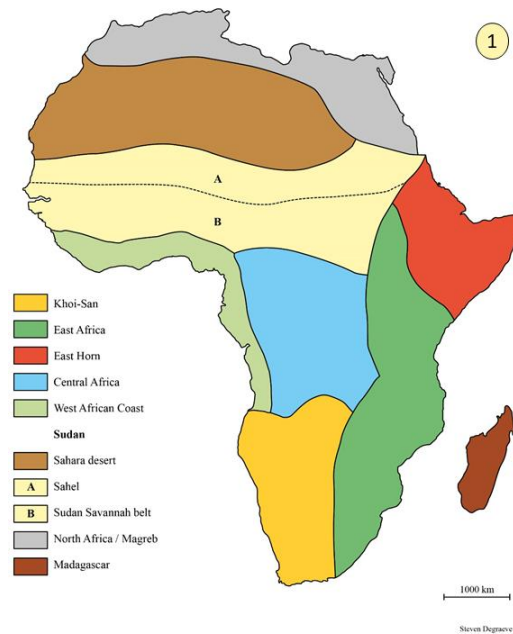
Preliminary conclusion

1. We extracted these components in phases from a selection of 2800 audio-visual field recordings that we realized during various fieldworks in Northern Ghana.

2. In this part of Africa, the Sahel factor disconnects the phenomenon of musical cultures from the phenomenon of local languages and local ethnicity.

3. Using several analytical examples, the model clearly shows that the prevailing ethno-linguistic anthropological classification of languages in the northern parts of Ghana cannot be fully applied to the classification of music-making in this area.

Preliminary conclusion

1. The classification of musical cultures according to tribal groups, tribalism and local ethnicity is an outdated and old-fashioned model that echo's a colonial remnant.

2. The ethno-linguistical model of dividing musical cultures according local ethnicities and languages cannot be fully applied to the current dynamics of music-making in Northern Ghana.

3. The production, reproduction and distribution of music in the Sudanese Savannah belt in Africa has become mobile and digital, transforming from the traditional idioms of music-making to a hybrid form of neo-traditional and contemporary idioms of music-making.

Preliminary conclusion

- The Sahelian factor as a research model clearly shows that a classification according to the structural components of music in Northern Ghana has a different picture of music-making in that area than the established ethno-linguistic model that has adopted musicology.

- Therefore, we strongly argue that the proposed model – which looks at both the cultural and structural components – can be of added value in the study of these rich music and dance cultures that the north of Ghana is home to. We do not necessarily have to include the very valuable ethnolinguistic model in the study of music-making in that area.

- This research clearly shows clearly that the linguistic anthropological model applied to classify music-making in Northern Ghana is a somewhat outmoded model.

Preliminary conclusion

- As human beings, and in musicology we are already clearly much further along in terms of accurate knowledge of the phenomenon of music-making than simply adopting a rather tribal division according to linguistic anthropology that applies to languages.

- On the other hand, the Sahelian factor as a research model clearly shows that on a semantic level there is an intimate connection between music and language in that area of Africa.

Preliminary conclusion

- According to the data and metadata we collected and analysed, the linguistic paradigm of classifying music cultures in the northern parts of Ghana within the ethno-linguistic model acts as a historical remnant from a colonial period and a colonial past.

- It acts as a mental colonial force that is supported by institutions and is still thought at Universities and institutions of learning in Africa.

- We hope that our model can bring new light and insights to the complex existing issues surrounding the classification of both the traditional idioms of music-making and the contemporary urban idioms of music-making in that part of Africa without having to take into account ethnicity factors.

The end

- Questions?

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