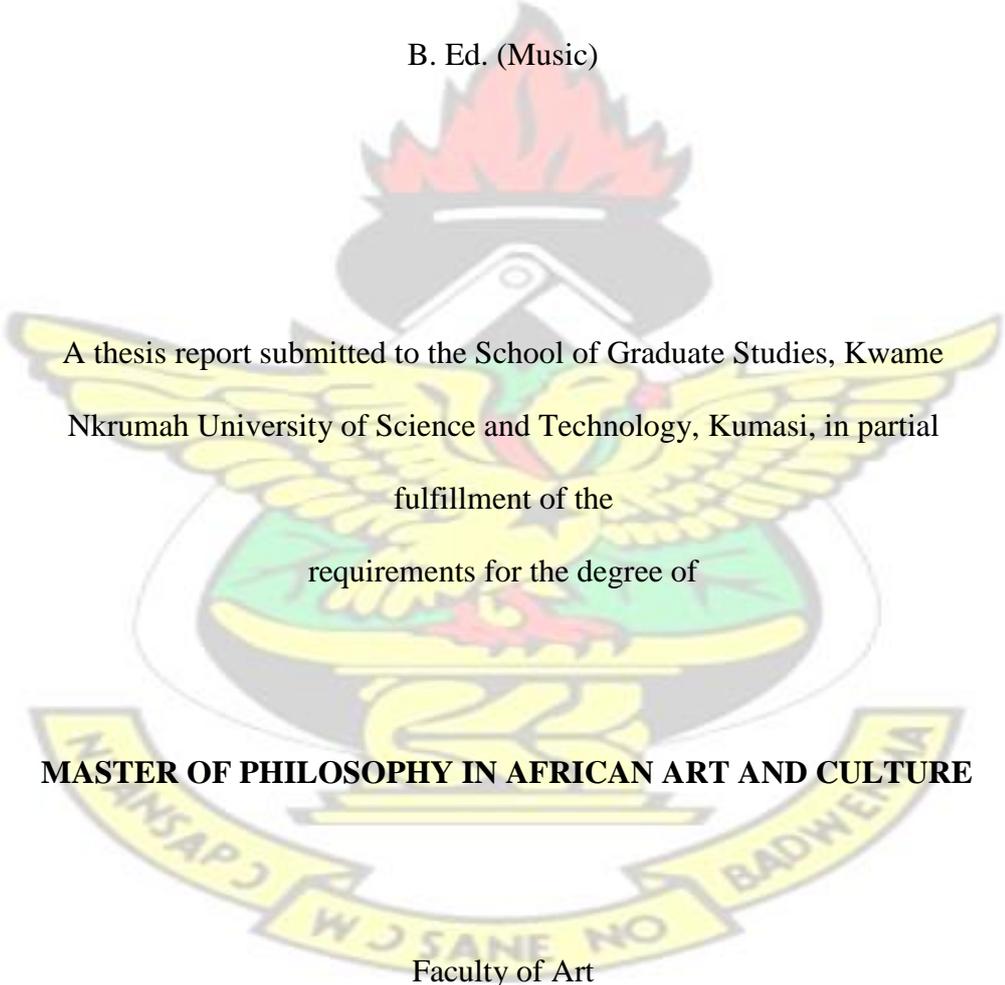


**EVOLUTION OF “TRADITIONAL FUNERAL” SONGS AMONG THE
INHABITANTS OF ASANTE MAMPONG**

by

KNUST
Desmond Asare

B. Ed. (Music)



A thesis report submitted to the School of Graduate Studies, Kwame
Nkrumah University of Science and Technology, Kumasi, in partial
fulfillment of the
requirements for the degree of

MASTER OF PHILOSOPHY IN AFRICAN ART AND CULTURE

Faculty of Art

College of Art and Built Environment

June, 2015

© 2016, Department of General Art Studies

DECLARATION

I hereby declare that this submission is my own work towards the award of the MPhil. degree and that, to the best of my knowledge, it contains neither material previously published by another person nor material which had been accepted for the award of any other degree of the University, except where due acknowledgement has been made in the text.

KNUST

Desmond Asare

Student Number (20331442)

Signature

Date

Dr. (Mrs.) Nana Ama Pokuaa Arthur

Supervisor

Signature

Date

Certified by

Dr. Patric Osei-Poku

Head of Department

Signature

Date

ABSTRACT

In Ghana, indigenous songs are regarded commonly as songs of the olden days. People who understand the need to keep tradition agree that indigenous songs should be preserved. Most studies of traditional songs have focused on the need to preserve an aspect of the Ghanaian society, but the major aim of this study is to identify, document and notate the traditional funeral songs in Asante Mampong. It will further throw more light on their role and significance and how they have evolved over the past three decades for cultural perpetuation. It also sought to identify and document indigenous funeral songs and the roles they play in the Asante Mampong. In accomplishing this, the various types of songs were considered namely; *adowa*, *nwomkorɔ* and *ayinaa* (dirge). These were used because the Municipal under study cannot do away with them during funeral ceremonies. Stratified and purposive sampling techniques were adopted for the study. The study revealed that indigenous funeral songs in Asante Mampong are indispensable and play an integral role in the funeral celebration among the inhabitants. The role and the significance of the various types of indigenous songs were derived from the song text. There was the realization that each song came with its own purpose and has the reason which backs the composition. It was discovered that indigenous funeral songs performed in the Asante Mampong municipal are of rich value and have rich histories. It is however recommended that traditional leaders in Asante Mampong municipal should encourage the younger generation and adults to learn how to sing traditional songs for cultural perpetuation. It behooves on scholars in the municipal to document and notate the various types of indigenous funeral songs in Asante Mampong for future references.

ACKNOWLEDGEMENTS

I am very much grateful to the Almighty God for the opportunity to study at the Department of General Art Studies. It was a great chance for learning and professional development. Therefore, I consider myself as a very lucky individual as I was provided an opportunity to be a part of the programme. I am most grateful to Daniel Amponsah (Agya Koo Nimo) for his fatherly love and assistance to make this thesis a reality. Also grateful to my supervisor, Dr. (Mrs.) Nana Ama Pokuaa Arthur for her kindness, suggestions and guidance which made my dream thesis a reality. Furthermore, I thank Dr. Joe Adu- Agyem for his support, and also having a chance to meet the wonderful lecturers and colleague students who assisted me one way or the other.

I express my deepest thanks to my parents, Mr. and Mrs. Asare, role models/friends, David Ohene Amoako, Mrs. Oteng-Amoako Adjei, Ama Adjeiwaa and all my useful friends for taking part in useful decision and giving necessary pieces of advices, guidance and arranged all facilities to make life easier during my post graduate studies.

It is my joyful sentiment to place on record my best regards, deepest sense of gratitude to my two sons Nana Asumaning Asare and Nana Adjei Asare as well as my dearest wife Sara Asare for their careful and precious support which were extremely valuable for my study both spiritual and practically. I am using this opportunity to express my deepest gratitude and special thanks to my mother Mrs. Mary Nyarko for her care and support.

TABLE OF CONTENTS

DECLARATION.....	i
ABSTRACT	ii
ACKNOWLEDGEMENTS	iii
TABLE OF CONTENTS	iv
List of Plates	vii
List of Figures	viii
List of Tables	ix
CHAPTER ONE	
1	
INTRODUCTION.....	1
1.1 Background to the Study	1
1.2 Statement of the Problem	2
1.3 Objectives of the Research	3
1.4 Research Questions	3
1.5 Delimitation (Scope of the Study)	4
1.6 Limitation	4

1.7 Definition of terms	4
1. Bereaved: is to be deprived of a close relation or friend through their death. ..	4
1.9 Significance of the Study	5
1.10 Organization of the text	6
CHAPTER TWO	7
RELATED LITERATURE REVIEW	7
2.1 Overview	7
2.2 Concept of Evolution	7
2.2.1 Evolution of natural processes	8
2.3 Stages of Evolution	9
2.4 The Evolution of music	10
2.5 The role of lyrics in Funeral songs	14
2.6 The significance of funeral songs in African Traditional Cultures	18
2.7 Rendition of funeral songs among the Asante (Ayinaa, Adowa and Nwomkorɔ)	21
2.8 Fɔntɔmfɔm, Kete, Adowa, Nwomkorɔ, and Adaban.....	24
2.9 The effect of foreign culture on indigenous funeral songs in African cultures.	

.....	26
CHAPTER THREE	
28 METHODOLOGY	
.....	28
3.1 Overview	28
3.2 Research Design	28
3.3 Library Research	29
3.4 Population for the study	29
3.5 Sampling	31
3.6 Data Collection Instruments	33
3.6.1 Primary Data	34
3.6.1.1 Observation	34
3.6.1.2 Face-to-face Interviews	35
3.6.1.2.1 Focus Group Discussions/Interviews (FGD/I)	36
3.6.1.3 Digital Camera	37
3.6.1.4 Recorder.....	37
3.6.2 Secondary Data	37

3.7 Data Analysis Plan	39
38 CHAPTER FOUR	
.....	39

PRESENTATION AND DISCUSSION OF FINDINGS	
39	

4.1 Overview	
39	

4.2 Objective 1	
39	

4.3 Objective 2	
51	

4.4 Objective 3	
57	

CHAPTER FIVE	
66	

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS	
66	

5.1 Overview	
66	

5.2 Summary	
66	

5.3 Conclusions	
67	

5.4 Recommendations	
68	

REFERENCES	
70	

APPENDIX I	
78	

APPENDIX II.....	78
-------------------------	-----------

List of Plates

Plate 1: Nwomkoró ensemble performance.	Page 42
--	---------

Pate 2: Adowa ensemble performance.....page 45

List of Figures

Title page

Figure 4.1: The basic clap patterns in *nwomkorɔ* 42

Figure 4.2: The basic bell rhythmic pattern of *adowa* 45

Figure 4.3: *Yehene yehene yehene*..... 60

Figure 4.4: *Dantuo mu Awɔ*..... 61

Figure 4.5: *Mada me nna bi*.....62

Figure 4.6: *Nsuo Yaa ee Yaa ee, meye deen ni*..... 63

Figure 4.7: *Owuo ee, owuo ee mewu ara na meko*..... 64

Figure 4.8: *ɔkwan atwa asuo, asuo atwa ɔkwan*..... .65 **List**

of Tables

Title page

Table 3.1: Categorization of the Population 32

Table 3.2: Schematic Overview of Stratified Random Sampling Design.....32

Table 3.3: Percentage of Sampling 34

Table 4.1: Identification and Categorization the types of Funeral song..... 42

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Songs play an important role in the culture of Asantes, in that it is through the song text that the people are able to present their plight or sentiments without fear or favour. In consonance, Arthur (2009) states that songs grant people the opportunity to share their ingenious dexterity and also use them as an avenue for the expression of one's sentiments in Asante. Nketia (1965) also purport that, songs serve as a therapy to emotional problems.

In Asante communities, funeral songs are created based on the circumstances of one's death. Platt and Persico as cited in Aborampa (2010), suggest that four important elements tend to influence the human response to grief inducement; thus the significance of the mode of death, the social meaning of death, the relationship between the deceased and the survivors, and the nature of the support network available to the bereaved. Ampene (2005) writes that Songs are used as channels for the expression of love, hatred and sadness in an occurrence of demise of a person in a community.

Asante lineage members undergo series of rites and rituals from birth all the way to puberty, engaging in marriage, been matured and in your old age, which bind the people both spiritually and culturally in their various communities. Since death cannot be separated from the living and also there is the believe that, there is an active life after death, the people of Asante have developed a structure and kinds of rituals to calm the pain the bereaved and also to set a good pace for the dead into the spiritual world of our ancestors. Over the years, funeral celebrations in Asante communities have gone

through extreme changes. These changes have come around due to rapid technological advancement and the incursion of other religious cultures such as Islam, Christianity and the likes. These extreme changes have made it difficult for the indigenes of the Asante communities to know their indigenous songs and their traditional roles which in one way or the other has contributed to the social development of their community.

1.2 Statement of the Problem

Quan-Baffour (2008) in writing about transformation and acculturation in Ghanaian Christian songs, made mention of the fact that Ghanaians used to treasure, practice, love, and preserve their culture and tradition through songs, names and dressing, but their exposure to different cultures has brought about a lot of changes in their way of life.

Quan-Baffour's statement buttresses the fact that there has been some form of evolution in the Ghanaian indigenous songs. Preliminary surveys revealed that the meanings of traditional songs are misconstrued by the very people who are custodians of the culture. It also came to light through the groundwork that the people do not know how and when they started seeing these changes. Wiredu (2005) states that the meaning and educational significance of one's culture should be kept for identity despite changes caused by migration, globalization and modernization. This statement prompted the researcher to think about how the traditional roles of funeral songs of Asante Mampong and how it could be made known to the general public for cultural distinctiveness.

It is in this respect that the study seeks to identify, classify and notate the indigenous funeral songs and uncover the history of its evolution in order to develop measures to stop the inappropriate dilution of the original funeral songs among the inhabitants of Asante Mampong for cultural perpetuation.

1.3 Objectives of the Research

1. To identify and categorize the types of traditional funeral songs performed in the Mampong municipal within three (3) decades (from 1985 to 2015).
2. Find out how the types of traditional funeral songs have evolved over the past three decades and uncover the roles they played in the funeral celebration of the people of Asante Mampong.
3. To discuss the future of traditional funeral songs among the inhabitants of Asante Mampong and to notate the selected songs.

1.4 Research Questions

1. What are the types of traditional funeral songs in Asante Mampong and how can it be categorized and notated?
2. a. How has the traditional funeral songs evolved over the past three decades?
b. What roles do the traditional songs play in the funeral celebration of the people of Asante Mampong?
3. How can the traditional funeral songs be preserved for the future generation?

1.5 Delimitation (Scope of the Study)

This study is limited to the traditional funeral songs in Mampong municipal in the Ashanti Region of Ghana. Specifically, Ninteng, Boso, Daaho and Nsuta, which are all in Mampong since the history behind the songs in Ashanti is no different from the location of the study.

1.6 Limitation

It was difficult to get the audio and video recordings from interviewees who think that some of the information required from them was issues of confidentiality. It was again impossible to capture the voice of group leaders the researcher recorded during performance. Another limitation was realized in the scoring of the songs, about 51% of the interviewees were finding it difficult to use appropriate time signature to sing the songs. Some of the indigenes were also confused either to sing the songs in simple time (2/4, 3/4, or 4/4) or compound time (6/8, 12/8 or 16/8). Lastly, it was also difficult to get the histories surrounding most of the songs from the interviewees.

1.7 Definition of terms

1. Bereaved ___ Is to be deprived of a close relation or friend through their death.
2. Ceremonies ___ Political, social, economic, religious and medical, etc. events that are performed in a formal way.
3. Culture ___ Is the beliefs, language, values and norms which come together to make up the way of life of a group of people.
4. Community ___ Is a group of interacting living organisms sharing an environment.
5. Dirges ___ Sad song that is slow and usually performed at funerals.
6. Evolution ___ The gradual process of change and development in a society.
7. Funeral ___ A type of rite performed for dead people.
8. F.M ___ (Frequency modulation) is the encoding of information in a carrier wave by varying the instantaneous frequency of the wave.

8. Indigenous — It is originating or occurring naturally in a particular place.
9. Mourners — Someone who is bereaved or who attends a funeral to sympathize with bereaved persons.
10. Music — Is a combination of sound and silent in a rhythmic pattern which is pleasant to the listener.
11. Relatives — It refers to members of maternal family of Asante.
12. Sympathizers — They are people who support mourners at funerals.

1.9 Significance of the Study

1. This study adds knowledge to existing literature on funeral celebrations in Ashanti region.
2. It will bring out to public notice on different types of funeral songs in Ashanti Region of Ghana for lecturers and students interested in indigenous music.
3. The study will also educate the public, chiefs, traditional council and others on the importance of indigenous funeral music.
4. The study will serve as a reference substance for researchers and historians in our communities.
5. The study again would be an inspirational guide to the Cultural Centers and the Ghana Tourist Board.
6. Finally, this study will bring to light the cultural significance of the indigenous songs and the history surrounding the evolution of the indigenous funeral songs among the inhabitants of Asante Mampong.

1.10 Organization of the text

To achieve a successful research, one needs to plan and organize well to meet the set objectives. This study is organized in five chapters. Chapter one discusses the background of the study, statement of the problem, objectives of the study, research methodology, the significance of the study, justification of objectives, limitations of the study, definition of words or concept, abbreviation and the organization of the study. Chapter Two also reviews the related literature by making good uses of references and quotations that have link to the topic from available published and unpublished sources. Chapter Three talks about the methodology of the study whereby the background to the study area, and instruments used in gathering information are also presented. Chapter Four presents the discussions and findings from the field and Chapter Five which is the final chapter, focuses on the summary, conclusion and recommendations based on the findings.

CHAPTER TWO

RELATED LITERATURE REVIEW

2.1 Overview

This chapter reviews and discusses literature that has a link on the topic under study from reliable published and unpublished sources. It focuses on nine sub-topics namely:

1. The concept of evolution
2. The stages of evolution
3. The evolution of music
4. Types of indigenous funeral songs in African cultures
5. The role of lyrics in funeral songs (Dirges, Adowa and Nwomkoro)

6. The significance of funeral songs in African Traditional Cultures
7. Funeral songs in African traditional cultures
8. Rendition of funeral songs among the Asantes (Dirges, Adowa, Nwomkoro, Kete, Adaban)
9. The effects of foreign culture on indigenous funeral songs in African cultures.

2.2 Concept of Evolution

Williams (2008) purports that evolution can be quite defined as any transformation in the occurrence of alleles within a genetic material pool from one creation to the next. Douglas as cited in Gilbert, (2012) also has the opinion that, biological evolution is modifying in the properties of populations of organisms that go beyond the lifetime of a single human being. In addition, Losos as cited in Nonaka, (2014) states that evolution is transformation in the course of time as species become adapted and diverges to generate several progeny species. He continued that, progeny with modification, renovation of species through point in time, including both changes that take place within species, as well as the beginning of new species. In considering the above definitions, the researcher adds that evolution is a change through process from one age group to the other age group. Others also say that evolution is a progression that results in genetic changes in an inhabitant spread over several generations.

2.2.1 Evolution of natural processes

In processes of natural selection of evolution, Losos as cited in Nonaka, (2014) argues that, in the course in which individuals with an exact trait tend to produce more progeny in the next creation than do individuals with a diverse trait. In addition, he adds that the

two main points of our knowledge of evolution derive from knowledge of the historical proof of evolutionary transform, inferred straight from the remnant record and inferred from assessment of phylogeny and from study of the development of evolutionary transform particularly the outcome of natural selection.

According to Lamarck, life took on its present form through natural processes, not through strange interventions. For British naturalists in particular, sharp as they were in theology, this was awful. They believed that natural world was a manifestation of God's caring design. To the British, it seemed Lamarck was ascertaining that it was the result of blind ancient forces. Scientists like Cuvier rejected the idea based on some religious grounds and ignored it for lack of deductive strictness in the religious arguments. Lamarck died in 1829 out of poverty and murkiness. But the idea of evolution did not pass away with him.

2.3 Stages of Evolution

Human evolution is the changing process leading up to the manifestation of human's anatomy. Hall & Hallgrímsson (2008), state evolutionary stages as the transform in the succession phenotypic traits of biological group of people over successive generations. Evolutionary processes offer increase to diversity at every stage of biological organization, together with the biodiversity of species, individual organisms and at the point of molecular evolution, the same as in Deoxyribonucleic Acid (DNA) and proteins.

To throw more light on the stages of evolution of life, Erwin (2006) states that life of a living being starts in the oceans. About three hundred million years ago, it is assumed that the first land based creatures appeared. Some of these progressively evolved into the great reptiles that were later dislocated by mammals. Mammals are warm-blooded

living things having greater ability to learn from occurrence than other animals and this ability has attained its maximum development in the human species.

Jordania (2009) also argues the stages that, talking of sexual selection, we will observe that earliest time man, or rather some earlier on progenitor of man, probably first used his voice in generating true musical cadences, that is in singing, just like some of the gibbon-apes at that time. We may wrap up from a widely-spread similarity that, this would have been particularly applied during the courtship of the sexes would have expressed different sentiments such as jealousy, triumph, love and would have provided as a challenge to rivals. It is probable that the replication of musical cries by coherent sounds may have given rise to words expressive of many complex feelings.

Benzon (1993) is of the view that Culture complicates expressive forms by increasing ever more distinguished control over patterns in the expressive medium. In early stages of our culture, music advances through control over rhythm. After a period of time, our musical culture gains control over melodic composition. Currently, our musical culture adds harmonic expansion to rhythm and melody. Within the twentieth century, the face of jazz music has followed a comparable course with rhythmic expansion coming first in traditional jazz, then melodic control rising in back and forth and harmonic control with barn dance. Both classical music and jazz music have much straining beyond the limits than before harmonic control but no different forms in this modern age has yet evolved.

In a similar idea of stages of evolution, Benson and Ampomah as cited in Archana, (2010) states that there were regulations in 1980 which denied as many as five hundred and eighty four (584) Methodist church members from using instruments for its church services. This regulation was passed to encourage Western cultural values and

practices in the church. It paved way to encourage and promote hymns, marches and anthems. This has negatively affected the significant attach our traditional music in our communities.

2.4 The Evolution of music

Music has developed in every culture of mankind, both past and present varying extensively between times and places. Chowdhury (2014) propounds that since everybody in the world, including the most remote tribal people have a form of music, it may be fulfilled that music is likely to have been present in the ancestral inhabitants proceeding to the spreading of humans around the globe. He then continued saying that, as a result, music have been in existence for at least 50,000 years and the first music may have been made-up in Africa and then progress to become a primary constituent of human life.

Music cannot be originally locate where it came from as it took place prior to how it was recorded in the history. Many people suggest that the foundation of music might come from natural sounds and rhythms. Conard (2009) adds that it is certainly accredited that human voice was the first musical instrument which can make an immeasurable range of sounds in singing, humming, whistling through clicking, coughing and yawning. Saighoe as cited in Arthur, (2011) defines traditional music as a type of music which was performed on tribal basis in the olden days (pre- colonial). Arthur further added that if such music goes beyond its boundaries it could be as a result of migration because they used them as means of communication.

2.5. Concept of Funeral

Funeral is an incident of a break in proceedings in our normal routines where family and friends meet to mourn the death of their esteemed one and bear in mind a life well-lived. Aleshire (2009) states that funeral is an occasion which gives the surviving family members and associates an opportunity to put across their thoughts and feelings about the death of their loved one and their lives.

The word funeral is derived from the Latin word Funus. The meaning of Funus includes the corpse and the funerary rites. In the researcher's view, funeral is the last respect given to the dead person to say a final good bye or the last physical relationship between the dead and the living.

Every ceremony has a concept be it joy or sorrow, just like funerals to the Ghanaians especially the Asante among the Akans. In regard to this, Daniel Amponsah (Koo Nimo) undated stated that, in the Akan culture, the death of an individual creates a difference not only to the deceased family but also to any other organization one had during his lifetime on earth. He continued that, it is a norm among the Akans for that matter Asantes, for dead bodies to be held in reserve in the mortuary for weeks or months until his family members are effectively organized to give a fitting burial ceremony to the dead person.

Those preparations mostly take the form of a luxurious coffin, shroud and refreshment for invited guests, and hiring of musicians and band, publicity on radio and television announcement. In some cases, most people take loans purposely to care of all these expenses. This happens so if the deceased had a good relationship with his relatives and his associates prior to his death. The reason why Akans have given importance to death

and its associated customs is the believe they have on funeral which is because of their worldview that, a meaningful life is found in keeping unity with the spirit of the dead relatives.

Goody as cited in Aborampah, (2010) points out that, in various Akan communities, funeral has a dramatic worth and incidents in the past life of the dead person and are mostly dramatized. At particular moments of the funeral celebration, women could become the means of communication with the deceased. At high points of the occasion, several female present, which are not from the deceased's matrilineage, could be possessed by the spirit of the deceased. The one who would be possessed mostly perform the life experiences and wishes of the deceased. These could include the dressing and speeches or some dancing steps of the deceased. Also, she could convey advice, information, instructions, etc., to the bereaved family or community as well. She could also anticipate looming fortunes or disasters, and recommend possible measures for preventing them. If those messages and instructions were not taking care of, calamity could come upon the surviving family members or the community.

Singh (2004) also added that the Akans believed that the deceased had the same needs like: money, drink, food and clothing, that is why all these are placed in the coffin or close to the grave. In the case of a tribal chief, servants are required to go with him as well as some weapons. Hence people were put to death and buried along with great men in pre-colonial times,

On the other hand, Nketia (1975) has stated that the study of African music is the same as the study of unity and diversity and this is what creates the excitement and

challenges. Perhaps what excites researchers is not merely the diversity of musical cultures within Africa but also the creative resources of its music. The deeper the research on the music of Africa, the more complex and yet more illuminating it tends to be. The study of African music has therefore remained a living and a challenging intellectual venture.

While the scholarship continues to explore the diversity of African music, it has only made cursory incursions into the extent to which social and cultural factors influence funeral songs' composition. Yet, this knowledge is necessary for understanding the musical practices in Africa. Also it provides a broad viewpoint on one dimension in which firm socio-musical activities can be perceived artistically and explores briefly the implication in Ghana as far as the cultural education is concern.

Brewu (2009) also agrees that indigenous Ghanaian belief, the dead continues to have influence in the lives of their living families. Talking of the Akans in general and Mampong municipal in particular, they believe that the spirits of their ancestors take part in their life in a spiritual world called "*asamando*". This belief could certainly give explanation as to why sometimes people come together to sing and praise the deceased for his input in society before the burial and final funeral rites.

Most familiar traditional musical types known, which are associated with funerals in our indigenous Ghanaian society to offer farewell to the dead are: *ayinaa* (dirge), *adowa* songs and *nwomkorɔ*. Among the Akans, all these songs are mostly performed by women. These funeral songs performed during funeral play a key role in the life of both the living and the dead by way of honoring a deceased person; mourning, elevating,

adoring, and to cherish his name. Finally; these traditional songs bring joy and happiness to the living relatives and his friends. Hence, this necessitates the need for these songs during African funeral ceremonies.

2.5 The role of lyrics in Funeral songs

In the researcher's quest to identify the role of traditional music, the lyrics of the song cannot be avoided since it plays a major role in impacting the society. This is being done to have a well preserved music and keeps on communicating human behavior through the role of music in selected communities of Ashanti Region.

Merriam (1963) states that song text is of the palpable source one to appreciate human behavior in association with music. He further states that song texts are idiom behavior rather than musical sound but they are essential part of music and there are clear indications that the language used in relation with music differs from that of normal discourse.

In consonance, Nketia (1974) states that the handling of the songs as a form of speech expressions occurs not only from stylistic considerate or from perception of the analogues features of speech and music. Also it is motivated by the importance of the song of oral communication. In addition, it is a means for creative verbal expression which can replicate both personal and social experiences. Nketia added that, the themes of song have a tendency to center space on procedures and matters of common importance and concern to the social group with it or members of a community. They may deal with the traditions, everyday life or beliefs and customs of the society. This is accurate not only of serious songs connected with anniversaries and rites, but even of

easy tunes like lullaby songs sung to children who have no recognition of their mother tongue enough to understand the meaning of the texts.

Music is affected by language. Due to that, they are interconnected, in that, speech melody places a certain models of sound which must go behind at least to some extent in music if the music text is to be appreciated by the listener. A relevant quality of song texts in Africa is that, in song, the individual or the group could utter deepseated feelings not acceptable verbalized in other contexts.

Tracey (1954) talking of the African said, what you cannot say to a man's face, you can say publicly in songs and this is one of the ways African societies preserve a spiritually healthy community. In consonance to what Nketia and Tracey have stated, Agordoh (2002) indicates that sometimes African song texts are reflections of the concerns of the culture which they belong to. To call for attention, they put in to the correction of those aspects of behavior. Also, they contribute as a direct social control, that is, they are sometimes used through mockery, reproach, and sometimes even more direct action, to produce actual changes in the behavior of making mistake to the members of the Society.

According to Merriam (1963) sound text can also be channeled directly as a means of solution towards a problem which affects a community. It is obvious that song text can give psychological release for the members while it can take the form of mockery and disgrace or endorsed legal action. Because of the freedom of expression which is allowed in song, song texts appear obviously to provide an exceptional means for those who make up culture. Through the study of song texts, it may be likely to strike rapidly through protective instruments to arrive at an understanding of the culture of a people and to achieve some perspective of psychological problems and method

peculiar to it.

Nketia (1974) classifies the traditional African song texts as cradle song, historical, reflective and general songs. Looking critical at cradle songs or lullaby of the people of Akans in Ghana, one can be able to wrap up those indications in the song texts in the life of traditional community. A point in time, there are songs in which a mother may imitate upon her circumstances, usually sadness, coming up from ill-treatment by her husband where their relationship is miserable one, and children at all times give one a nice excuse for singing within the hearing of others.

In addition, Nketia (1976) explains that, song may aim to praise, entertain, inform, exhort, insult, inspire or warn their listeners or carry out the same functions. The reflective songs are used to tell the good behavior or bad attitude of individuals in the society such as chiefs, alive or dead, common people and supernatural beings, they may associate to the past or present.

The people who are praised in the song text may be cited by their names, while those with unfavorable comments maybe criticized or exposed through the use of proper references. In account of the historical songs, Nketia (1975) describes it as songs of the elders. This song reviews the past and the morals of a society. It also requires some level of knowledge of verbal tradition before one can appreciate them. With a few exceptions, historical songs sometimes do not give an in depth narration of events, but concise insinuations to significant occurrences and descents. He adds that, general songs are songs used as a teaching device. Nketia talks about the sociocultural aspects in man's life in songs as the various occupational groups such as; hunting, fishing, farming and herding. In this same way, songs that are connected to man's worship and

belief in which summons of prayers are aimed at the object of worship to treat with their tormenters is also under this category.

Similarly, a song was being sung at a function ceremony of an old lady at Ninteng of Asante Mampong. I asked myself why this sorrowful lyrics? The lyrics of the song below were audibly sung during her funeral ceremony and it was touching to everybody present. (Retrieve from discussion with the leader of an Adowa group called *Nyame Bεkyere* (God will provide) at Ninteng, Mampong.

Song

Translation

Owuo ee, Owuo ee,

Death, death *Mewu ara na me kɔ,*

If am dead I am gone *mewu ara na aden ni,*

If I am dead what happens? *owuo ee, yee owuo ee*

Death, death

Ɔdomankoma wuo gyena nkwanta referε me o,

Death is at the outskirts? Calling me

Mabusuafoɔ ee mo ara monim aa,

my family you know it

Ɔkwan no mekɔ ara enkɔ oo.

I cannot embark on this journey. Touching on the lyrics

of the above song by my informant, Nana Akua Akoma who was a native and also

staying at Mampong Daaho, grew to an age where she was not able to neither walk nor

do anything by herself. At a point in time, this old woman cried and called for death but

to no avail. After the old woman died, the family members used the same sorrowful

words she used to compose this song and afterwards, the song has come to stay.

Through that, this lyrics came as a form of communication through music to the town

folks, the song alerted them of her displeasure on how she was suffering and wanted to

die, hence the need for song

lyrics.

2.6 The significance of funeral songs in African Traditional Cultures

In Africa, music is so important that it has become part of our lives. Africa music varies from occasion to an occasion and it is normally perform right from cradle to death. Since there are variations in music, it has become important to identify the significance of funeral songs. Tishkoff (2009) has stated that, in African music, the rhythms and the sounds of a drum are usually used in communication as well as in cultural idiom.

Welsh (2004) also argues that in some parts of Africa, music is not restricted to entertainment but it also serves a purpose to the rural community and assist in the conduct of day to day routines. To sum up what the two scholars have said, one can also say that traditional African music provides right music and dance for religious activities such as: birth, naming, rites of passage, marriage and funerals as well as doing communal labour. Music provided in the above occasions educate, entertain, advice, brings comfort and many more to grace the occasion.

The researcher also adds that funeral songs have been communicative enough to know what is really happening during and after life of a man. Below is an example of a funeral song with its significance to the society.

Lyrics of the song

Literal meaning

Dwamena Bue ee

wailing

Yee bebue ee

wailing

Dwamena bue ee

wailing

yee yee me wu a

my death

na asem asa oo

ends all

yekoda aa yenam Gyama ase

when we are going to sleep, we walk under
“gyama” tree

na yeeba nso a yenam Gyama ase

and when we are coming we walk under
“gyama” tree

<i>Gyama bebu abome so</i>	„gyama“ will fall on me.
<i>Dwaamena bue ee i</i>	wailing
<i>yee bebue yee Dwamena Bue yee</i>	wailing
<i>yee yee mu wu a na asem asa .oo</i>	death ends it all

This song is performed during the time of weeping or consoling. It was composed by Daniel Amponsah (Agya Koo Nimo) when his first wife died. „Gyama” is a name of a big tree found in the forest. “Yee, bue” also means wailing. Thus when someone is crying. This song informs the public that what has happen has happened, my bosom friend and loved one is gone so that is all. In addition some solemn song like the one below can also be sung as a dirge during funeral.

Song	literal meaning.
<i>Nana Asare eei</i>	Nana Asare
<i>Nana Asare eei</i>	Nana Asare
<i>Woba Kwasi Asare see woma wo damirifa</i>	Your son Kwasi Asare says
<i>Damirifa due, due due</i>	Have his sympathy
<i>Due ne amanehunu</i>	His sympathy for your suffering
<i>Due ne amanehunu</i>	His sympathy and suffering

This is sung during funeral to show sympathy to the dead by the deceased’s children which communicates with people. Due to its solemnization, it tells the people where they are and how they should adjust themselves. More so, there are some recitations that people can use in our funeral to communicate to people how passionate they are feeling, how sad they are, and we normally call that the tribute. So tributes also do communicate to some people. For instance, if a woman is dead and someone gets there

and starts: “*Akoko baatan a wonan tia ba na nso enkum ba, maame yemawo damirifa due. Se baamoawou di Susan ereko a, enee atentenhuro woginabere ne sen Maame eei, maame eei, se woremani yen Ara, maneyen denkyembreboɔ nase yaanya egya antoto a yawino mono, Damirifa due*”.

The significance of this recitation which can also be turned into song is communicative, in that, it is telling the people that at long last, our mother is gone (*yen dihyee ko*). in this vain, the children are being consoled. „*Nti mpanimfoɔ wo kasabi seɛ*“, „*agyabiwua agyabi tease*“. Though, Maame (mother) is gone we believe we have someone who will step in. „*Maame worekɔei yema wo damirifa, damirifa due*. Mother, have our sympathy.

2.7 Rendition of funeral songs among the Asante (Ayinaa, Adowa and Nwomkorɔ)

During funeral, the females of the lineage relatives take upon themselves an important responsibility such as singing among the Asantes. Typical Asante’s funeral festivity is manifested by sanctioned displays of manners that would seem strange to a stranger. To the Asantes, funeral ceremony which attracts a large numbers of people is a sign of the worthiness of one's way of life here on earth. However, women do most of the crying and weeping since men should not shed tears in public. As stated earlier, funerals comprise with a legitimate occasion not only to dramatize grief but also to pay tribute to the dead.

Kammerman (1988) expresses that, the symptoms of usual grief consist of bodily distress, a concern with the image of the deceased, hostility, guilt, and modification or loss of normal model of conduct. Since women in Asante are fond of doing that, their expressions are dramatic and artistic in the sense of the speech and the poetic motion that go along with them. Antubam (1963) expresses many grieving gestures in his

writings. For instance, a woman who is sharing tears would mourn by continuing saying "*Owuoi aye me adee*" (I am punished by this death), with both hands held onto her head. Or, she cried out, "*hwan na wɔbehwe mo o!*" (who will take care of me!), with both arms stretched back and forth pointing to the corpse lying in state.

The verbal aspect of Akan mourning uncovers much expression in the libation prior to the corpse and in singing magnificent memorial dirges to the personality and successes of the deceased. Elderly men more often than not, pour the libation while singing funeral dirges are the major function of the women. Many unknown composers have come out with funeral song texts from one generation to another by word of mouth. Singing a dirge of one sort or other is not an organized performance. Mourners to the bereaved, friends and sympathizers can join in the weeping by singing a dirge or any other funeral songs. Singers are expected to sing encouraging and motivating songs using appropriate gestures and movements where necessary.

Nketia (1969) offers the following observation based on singing of funeral songs:

A good funeral singer appeals to people's motion. She brings her audience into action. On the other hand, a funeral is not the occasion for a simple display, though there are great temptations ahead and many surrender to it. The author continued that, one of the necessities of a performer is to really feel the tragedy of the occasion and the emotional feelings embodied in the dirge. The singer should avoid pretense when singing and mock-sadness should not be entertained. Lest you are branded a witch and a callous person, tears should fall. If it is difficult to shed tears, you must find a way to induce it by some means. When singing dirges you should not sit down but to pace up and down the place of the funeral. Move on all sides to the members of the lineage, friends and

sympathizers gathered at the funeral ground. The singer brings the attention of sympathizers to the corpse or where the lineage head, the bereaved father, mother, husband or wife is sitting. At a point in time, she can walk out then come in again. Using the effective arrangement and excellent choice of text, poetic recital, and proper gestures are sure to hold interest of the audience and the bereaved lineage. The dirges cover the whole range of social life which includes kinship, marital and familial relations, economics, political activities, and societal morals.

Selected examples of dirges usually sung in praise of the deceased are arranged below. The selections were taken from Nketia (1969) and McCaskie (1989).

Ayinaa (dirge)

literal meaning

Ohunu mu nni me dua bi na maso mu There is no branch which I could grasp

Nsuo ayiri me oo, na otwafow ne hwan?

I am in swamped waters, where is my saviour?

Agya behu me, na onhunu me bio.

When father sees me, he will not recognize me.

Agya behu me na meso ketego ne nwansena Father will see me when am carrying alone my sleeping mat and a horde of flies.

Mene womma erewe ananse oo,

Our children and I are feeding on spider.

Na akura deε, obεpue

But the mouse is too big a game

Prayεε, mene womma oo

What will become of us!

Ena e, akamenkoa oo

I am left alone

Agya e, ahia me oo

I am impoverished

Prayεε, ahia me oo

I am impoverished

Wo mma erehwe w'anim oo

Your child are waiting for you

Onwunu eredwo oo, awisiaa afe ne na

The night is drawing near, where the orphan is eager to see its mother.

Again, Nketia explains that, in the past, singing a dirge mostly indicated the initiation of the funeral ceremony and retaining its core activity for a long time until it was reinforced and eventually took the limelight by music and dance. The very endorsement

surrounding singing of dirges is clear evidence to the artistic endowment of Akan women.

The following is how Amponsah (n.d), outlines the roles of dirges:

- (i) A dirge is to narrate the good manners of the dead person.
- (ii) It is to give the female mourners a standard for self-expression.
- (iii) It helps to highlight the sorrows of the situation.
- (iv) A Dirge is used to praise the deceased person, mourn, promote, admire and to attach importance to his or her name.

2.8 Fɔntɔmfɔm, Kete, Adowa, Nwomkorɔ, and Adaban

Every ethnic group has its own form of indigenous music which is very precious, revered and prestigious. Indigenous music is very important in the communities in Ghana and the world at large. They feature on occasions such as festivals, durbar of chiefs, funerals, puberty rites and community gatherings. These indigenous music are used to show power, leadership, authority and sovereignty of chiefs. For instance, in Asante kingdom, only paramount chiefs are supposed to own *kete* ensemble Amuah et al (2004).

Politically, the paramount chief and the chief makers seem to appoint and install chiefs when a stool is vacant in other towns and villages that owe allegiance to the chief of Asante. In a case like this, it is done by the queen mother and the chief makers. During the installation of chiefs, kings and queen mothers, music such as *kete*, *fɔntɔmfɔm* and *Adowa* are performed to entertain the people. More so, this same traditional music is used to entertain the people during gatherings such as *Akwasidei* and *Awukudei* festivals in Asante, Easter meetings and durbars of chiefs.

In the case of the death of a chief, drumming and dancing starts from dawn till evening. The body is laid in state for five days or more, and subjects of the chief and other chiefs pay their last respect to the deceased chief. In the case of a paramount chief, other paramount chiefs (*Amanhene*) from other traditional areas, accompanied by *fɔntɔmfɔm* music come to pay their last respect to the dead chief.

Amuah, Adum-Atta & Arthur (2002) say that, during instrumental music performance, no voices are heard, and it is purely instrumentals. Instruments may be played solo or in ensembles with other instruments. In Ghana, traditional musical ensembles that are purely instrumental are very few, examples are *Fɔntɔmfɔm* and *Kete*. They are associated with royalty and also performed in funerals in the presence of a chief. Others are *mpintin* and *ntahera* of the Asante. In *Kete* ensemble, the instruments consist of *kwadum*, *apentema*, *petia*, *aburukua*, *ntrowa*, *donno* and *dawuro*. *Kwadum* is the master drum and the rest of the drums are supportive.

In *Adowa* and *kete* dance in Asante, they concentrate on hand and feet, shifting, stepping, swinging, twisting and criss-crossing the legs. All these are determined by the rhythm of the music. Rhythm is a key to successful movement, and it helps individuals to move purposefully according to time and space. Jones (1954) also stated that, most dances are rhythmically patterned and performed either to the accompaniment of music, chanting, hand-clapping or percussive beating. On other hand, *adowa* and *nwomkorɔ* are traditional musical ensembles found in Ghana and are made of a combination of both instrumental and vocal music. Most of them have two sections; the vocal section and the instrumental section. These ensembles have dancers of both genders who feature in all social gatherings such as festivals, funerals and durbar of chiefs to entertain the people (Amuah et al, 2002).

In *nwomkorɔ* and *adowa* performance, text in the songs outline history and past events, praise chiefs and eminent personalities on their good deeds; that makes the performance educative. To borrow what Nketia (1974) also wrote, the handling of the song as a form of verbal communication arises not only from the way one considers or from consciousness of the analogous facial appearance of speech and music, it is also encouraged by the significance of the song as an opportunity of verbal expression which can reflect both personal and social experiences.

2.9 The effect of foreign culture on indigenous funeral songs in African cultures

Culture can be defined as the group of people's way of life which differs from one people or country to another. Zimmermann (2012) explains culture as the uniqueness of an exact group of people, distinct from; language, religion, a style or method of cooking, social habits, music and arts. The way we see the world is natured by culture. United Nations Educational, Science, and Cultural Organization (UNESCO), (1999) adds that, culture has the capability to facilitate the change of attitudes needed to ensure peace and sustainable improvement which we know from the only achievable way forward for life on the Earth.

For instance, Christianity was introduced to Ghanaians together with the European way of life. That influence caused many people in the church to look down upon traditional practices like; funeral ceremonies, festivals, drumming and dancing in the society, as well as the performing of libation and puberty rites. In consonance, Nketia (1974) assert that because the Christians association thinks that their practices seemed to be religious than other practices, the church also adopted an unfriendly altitude to African music in

particular with drumming. Ampomah as cited in Brewu, (2009) has also stated that, before 1963, the Catholic Church in Ghana were not using drums in their church activities. Five hundred and eighty four (584) of the Methodist churches were also prevented from using drums for their church services until the 1980 regulations came. Due to that, Western cultural values and practices like; hymns, marches and anthems were developed, encouraged and promoted in the church unlike our traditions. This had the negative affection and importance attached to traditional songs in our society.

Ampene (2005) adds that, the born again Christians in Ghana were not allowed to practice their traditional music and dance in their church activities. For the converts to proof their sincere acceptance of new religion, the missionaries asked the converts to burn all their traditional arts and handicrafts and other things they called pagan images. Boahen as cited in Atuahene, (2010) made comments on the negative attitude of missionaries. The author commented that, the missionaries looked down on everything accepted in African; African art, music, dancing, systems of marriage and even of naming ceremonies, they asked their converts to renounce all of them. The writer continued by saying, that the activities of the missionaries created separations among the African society and retarded the progress of indigenous African culture. In support of what the other theories have said, one can say that most of the African traditional music, share a common birthright but each has branded its individuality in strict separation from the rest of the race.

CHAPTER THREE

METHODOLOGY

3.1 Overview

This chapter brings out the methodology employed in conducting the research. It deals with the research design, the sampling technique, the tools for data collection and the data collection procedure. These helped the researcher to arrive at an informed conclusion.

3.2 Research Design

Since the main aim of this study is focused on the evolution of indigenous funeral songs among the inhabitants of Asante Mampong, the research problem was best answered by a qualitative research approach.

Denzin and Lincoln (2005) have the opinion that, qualitative research has a situated activity which positions the observer in the world. Hancock, Ockleford and Windridge (2009), also explain that, qualitative research is much particular with developing explanations of social phenomena. Its target is helping to know the world in which one lives and why things are the way they are. Also, it is concerned with the social aspects of the world and seeks to answer questions about; how and why cultures and practices have developed the way they have, how people are affected by the events that go on around them; why people perform the way they do and how opinions and approaches are formed.

The various techniques employed in collecting the relevant data were interviews, direct observation, recordings (audio and video), and description as well as field notes gathered from the few funeral ceremonies which took place in Asante Mampong and

its surrounding villages. The researcher visited some funeral grounds to witness performing groups which came to Mampong from time to time during funeral ceremonies. Some sampled leaders and prospective respondents were met at appointed dates for interviews, discussions and explanations. Also, some elderly women in the town as well as some of the performing group leaders in the study area were interviewed. Additionally, participatory observation was employed to enable the researcher fully attest to the evolutionary change of songs and music performed at the funerals among the people of Mampong in Asante.

3.3 Library Research

Library is considered as a place where knowledge is kept to play a significant role as a reliable source of information to the writing of this thesis. The consultation of libraries served as the source of secondary data on scholarly information for the related literature. The following were the libraries visited to collect the necessary information for the research:

- Kwame Nkrumah University of Science and Technology libraries,
- Osagyefo Library, University of Education, Winneba (UEW),
- Centre for National Culture Library Kumasi.

In addition to the traditional libraries, some websites were visited for a lot of information to support this thesis.

3.4 Population for the study

The research was conducted in Asante Mampong in Ashanti Region. The population for this research was the mourners in Asante Mampong municipal. The target population was the funerals in Asante Mampong municipal. The accessible population

was the chiefs and the queen mothers, performing groups on the funeral ceremonies, musical ensembles, mourners and the senior citizens in Mampong communities. The accessible population was thirty-three (33) people and these were the people who could give the right information needed for the study.

The population of the study is important as it gives a vivid and fair account of how the research was conducted. The theory of population is basic to descriptive, analytic and interpretive research. The table below in the next page shows the population this research studied, and for this reason it became relevant to study the characteristics of the population. The criteria for the selection of the category of population are that Category A comprises the chiefs and queen mothers in the communities. They were all put into one category since they are especially in acquaintance with the rich culture of tradition.

Category B comprises performing groups, traditional music ensembles, mourners, drummers, dancers, and traditional singers who perform during ceremonial activities in the communities.

Category C consists of the priests and priestesses of the various shrines in the traditional area and senior citizens in the communities. The table 3.1 shows the number of population of the categorization.

Table 3.1: Categorization of the Population

Category	Population	Number of population
A	The chiefs and queen mothers	10
B	Traditional musical ensembles, traditional drummers, dancers, traditional singers and mourners	50
C	Priests /Priestesses and senior citizens of the community	50
Total		110

3.5 Sampling

There was a need to collect data and work with it but time did not permit the researcher to deal with the total population so the researcher concentrated on the people who could give a true account about the evolution of indigenous funeral songs among the inhabitants of Asante Mampong.

Table 3.2: Schematic Overview of Stratified Random Sampling Design

Category A (10) The chiefs and queen mothers – stratum 1
Category B (50) Traditional musical ensembles, drummers, dancers, traditional singers and mourners – stratum 2
Category C (50) Priests/priestesses and senior citizens of the community – stratum 3

**EQUALIZATI
ON
LEVEL**

10

5 50

KNUST

**RANDOMIZATION
LEVEL**

30%

3

15

15

SAMPLE

A+B+C

$$3+15+15 = 33$$

**DATA
LEVEL**

RESPONDENTS

Table 3.3: **Percentage of sample**

Status	No. of sample	Percentage (%)
The chiefs and queen Mothers	3	9.2
Traditional music ensembles, drummers, dancers and traditional singers	15	45.4
Priests /Priestesses and senior citizens of the community	15	45.4
Total	33	100%

$$\text{Percentage} = \frac{\text{Number of Sample}}{\text{Total Number}} \times 100\%$$

3.6 Data Collection Instruments

To ensure effective collection of data, the researcher employed both stratified and purposive sampling technique to collect the necessary data for the study. In order not to be biased the researcher used random sampling technique to select people who could give vivid information for the research. In addition, traditional musicians like: Daniel Amponsah popularly known as Agya Koo Nimo, Maame Serwah Kokoo and Opanin Suro Nipa of Centre for National Culture, Kumasi were purposively consulted for technical information of some songs and literal meaning of some of the lyrics of the traditional songs. The above mention people were not from the municipal but since they are traditional singers and also know much about traditional songs, the researcher found it necessary to contact them for useful information.

The research was categorized into primary and secondary data based on the source of information with regards to the impact of indigenous funeral songs among the inhabitant of Mampong in Asante.

The primary data was gathered through interviews, guided by an interview guide to solicit the necessary information from the elderly people from the community, performing groups on the funeral ceremonies that took place in the community and young people as well. In relation to the chief and queens, the interview took the form of discussion. The leaders of the indigenous groups (*nwomkorɔ*, *kete*, *Adaban*, *atentenben* group), of the communities gave more of the responses whilst other members occasionally intervened with some clarification and omissions made. On the other hand, opinion was sought from every individual member. Observations and recordings of the songs were done in the open in the various funeral ceremonies. Before then, the researcher consulted the elderly person in each of the funeral ceremony he attended within the Municipal to understand when and how each of the musical group was invited. More so, when their services were needed as far as the funeral ceremonies were concerned. The researcher used both primary and secondary data for the study.

3.6.1 Primary Data

In the primary data, the following methods were adopted which included observation, participatory observation, interviews, recordings, informal discussions and taking of still and motion pictures.

3.6.2 Observation

Observation is very important in a descriptive research because when one observes an activity, he or she understands it better. Through observation, some information was obtained which helped the researcher to understand and document the facts needed. The

researcher personally witnessed a series of performances in funeral ceremonies on a number of occasions. Such performances included: *kete*, *nwomkorɔ*, *adowa*, *adaban*, *mmenson*, *fɔntɔmfɔm*, *atɛntenben*, *soloku* and sound systems. During these occasions, both indigenous and contemporary music were used. The visits were done at different times. The indigenous music ensembles in the town under study were also observed, still and motion pictures were taken and the narrations of the history associated with some of the groups were recorded. Through this observation, the researcher was able to identify some of the significance of indigenous songs in the Asante culture.

3.6.3 Face-to-face Interviews

Brinkman (2008) stated that, interview is an informal practice where knowledge is created through the communication between an interviewer and an interviewee or a group of interviewees. Kreuger and Neuman as cited in Cornell *et al* (2013) also add that, an interview is an interim, secondary, social communication between two unfamiliar people with a clear purpose of one person acquiring specific information from another. They also explain that information is acquired in a structured discussion in which the interviewer asks agreed questions and records the answers given by the respondent.

I interviewed certain individuals and group of people to get information on what they know about funeral songs and the importance these songs bring to the funeral ceremonies in Mampong communities. The interview became relevant in a sense that, most of the interviewees wanted us to talk more about the songs as well as the importance, and have it documented too. On the other hand, some of the indigenes also could not give the right information on the subject matter. These people include the

chief linguist of Daaho (a town in Mampong), Nana Agyemang Boateng, the priestess of the Daaho (Okomfo Serwah), Nana Akua Afriyie, a trader and traditional singer, Nwomkorɔ member (Maame Nyarko) was also interviewed in the process. Other members of the town who included market women and some widowers were also interviewed to find out their views on funeral songs. Selected youth were also interviewed on the same issue in addition to those traditional singers who are not from the Mampong community.

The researcher saw it's convenient to find out the evolutionary change in our funeral songs in Mampong communities and how the songs were gradually fading off in this younger generation. It was found out that most of the people in the society had little or no knowledge in most of the indigenous music and culture of Mampong, and they also feel that the indigenous song is for the old age forgetting that they would also grow to become the old ones in future, this is due to the infiltration of foreign culture (song).

3.6.3.1 Focus Group Discussions/Interviews (FGD/I)

Focus group discussion is a particular kind of interview condition that is mostly non quantitative. Kreuger and Neuman opine that in focus group discussion, the researcher collects together between five to twelve people with a mediator to discuss one or more stuffs for about an hour. They add that, in this form of interview discussion, the interviewer asks group questions, and answers are given in a form of discussion among the group members.

FGD/I were held with different groups in the communities. The interview guide was used in this view. Questions involving their livelihoods were discussed. Groups of

individual ensemble were met separately. This was to gather unbiased and balanced views from both genders of the adult population with regards to the current realities of their livelihoods. Also, the focus group provided the opportunity for the researcher to directly observe the group process and actions. The groups' view is mainstreamed at the analysis stage of this report

3.6.4 Digital Camera

A camera was used to take still and motion pictures of the various music and sound performance. It was also used to take some pictures and videos on some of the funeral ceremonies which took place at Mampong communities.

3.6.5 Recorder

The researcher also used a recorder to record some tunes for *Kete*, *nwomkorɔ*, *dirges*, *fontomfrom* and some *atentenben* tunes. The recorder also helped the researcher to record some historical stories behind the indigenous songs of Mampong communities

3.6.6 Secondary Data

In this form of data were gathered from books and internet sources that are associated with the topic of the study. Some of them are; *Women's Roles in the Mourning Rituals of the Akan of Ghana*, by Aborampah (2010) *Representing African music*, by Agawu (2014)etc. Libraries the researcher visited include; Library at the Department of General Art Studies KNUST, the main library of KNUST, Others include Osagyefo library at Winneba (UEW), Institute of African Studies Library in Accra University of Ghana, Legon, Ashanti Library at the Centre for National Culture – Kumasi. Apart from the information collected from literally sources, photographs were taken from some of the

funeral ceremonies attended by the researcher as well as the internet which was duly acknowledged.

3.7 Data Analysis Plan

The data analysis plan began with the collection of field notes: audio records, video records and still pictures collected during the study. The data were assembled, analyzed and interpreted. Moreover, conclusions and recommendations were drawn.

Details are shown in the next chapter.



CHAPTER FOUR

PRESENTATION AND DISCUSSION OF FINDINGS

4.1 Overview

This chapter identifies the evolution of indigenous funeral songs found in the Mampong municipal. These include the type of indigenous funeral songs, the history behind the funeral songs, the cultural role that the song plays in the municipal and the measures that could be done to pitch the rate of dilution in the indigenous funeral songs. The findings are based on the outcome of formal interviews, observations and discussions conducted with some elderly people in the municipal, indigenous musical groups and other categories of people, observations made at funeral ceremonies and indigenous songs performances were also observed in the municipal. The methods adopted for the preparation of this chapter were mainly narrative, descriptive, observation and interpretative. In funeral ceremonies, different types of indigenous funeral songs are played to grace the occasion, starting from the day of the dead till the end of the final funeral rites. This indicates that indigenous song plays a vital role in funeral ceremonies.

4.2 Objective 1

Identify and categorize the types of indigenous funeral songs among the people of Asante Mampong

The findings reveal that funeral, as it is, as a ceremony to celebrate the dead always goes with some specific type of songs. The researcher in consultation with a resource person by name Nana Akua Afiriyie from Asante Mampong; senior citizen of the

community, and some group of people interviewed made it clear that, there are different categories and types of songs performed during funeral ceremonies.

According to my interviewees, the most prominent performing song in the Asante Mampong municipal within the three decades and is still performing are: “*adowa*, *nwomkorɔ* and *ayinaa*”.

Table 4.1 identifies and categorizes the types of funeral songs perform in the Mampong municipal within three (3) decades, from 1985 to 2015.

Table 4.1 The roles of traditional songs in Mampong municipal

Theme of the songs	Classification / types of songs	The role of the song
<ol style="list-style-type: none"> 1. <i>Mewɔ donno</i> 2. <i>Yehene,yehene,yehene</i> 3. <i>Abenedikwaa</i> 4. <i>Suro nea ɔben wo.</i> 5. <i>Dantuo mu awɔ</i> 	<i>Mprenwom (nwomkorɔ)</i>	<ul style="list-style-type: none"> — praise — praise — critic — critic — critic
<ol style="list-style-type: none"> 1. <i>Asuo Yaa ee meyeden ni</i> 2. <i>Owuoe me wua na mekɔ</i> 3. <i>Wo see me nyɛ deen ni</i> 4. <i>Mada me nna bi</i> 	<i>Adowa</i>	<ul style="list-style-type: none"> — historic — critic — entertainment — critic

1. <i>ɔkwan atwa asuo</i>	Ayinaa (dirge)	__ historic
2. <i>Agyeman Prempe, Asante</i> <i>Mampɔn, Biretuo Piesie</i>		__ praise
3. <i>Yaanom Montie</i>		__ praising role
4. <i>Onipa beyeebi na</i> <i>wammeyɛ ninyina ara</i>		__ praise

4.2.1 'Mpre nwom'

According to my interviewees from Asante Mampong municipal, these songs in the above category are sung when performing „mpre nwom“. *Mpre nwom*“ are types of funeral songs now referred as „*Nwomkorɔ*“. These types of songs are performed by the adult women and it is mostly done to entertain people during funeral. Instruments used are mostly idiophones such as the bell and the castanet which are used as an accompaniment to the songs. According to Daniel Amponsah who is also known as Agya Koo Nimo, explains that, „nwomkorɔ“ songs normally center on love, relationship and the well-known men of a community. Sometimes, the song may be sung for the living prominent or to the memory of a deceased person. In this type of funeral songs mostly play critic and praising role during the funeral ceremonies. For example: the lyrics of „*Yehene, yehene*“, „*Mewɔ donno*“ and the likes talk about the good will and the wellbeing of the deceased person. Also the lyrics of „*Abenedikwaa, Suro nea ɔben wo*“ criticize how the death came about.

Drums do not play any essential part in *nwomkorɔ* ensemble. Occasionally iron castanets played by one or two of the singers and a double gong are played, but all these do not appear to be essential. Hand clapping is the most important act of accompaniment in *nwomkorɔ*. Clapping is done by almost all the singers.

Figure 4.1 The basic clap patterns in *nwomkorɔ* are:



Plate 1: Nwomkorɔ ensemble performing at a funeral at Mampong-Daaho.

Source: (A picture taken by the researcher)

Some of the Nwomkorɔ songs gathered from the municipal are documented below;

Song No.1

Translation

Mewɔ donno kasa ma adeakye adasuom, I have a talking drum playing till early
morning
donno kwagyei fayenkɔ, drum take us away *Menni*
nna menni agya, I have no mother, nor father *donno*
ayɛ me aborɔ, drum has disappointed me
Mewɔ donnoe Agorɔ Ama ee, fayenkɔ I have a drum, player Ama, take us
away.

Song No. 2

Translation

Oduro Kusi Kwateng mene nana na ɛgorɔ. Oduro Kusi Kwateng, I play with the
king
Ataa Amoa ba Kusi bra ma yɛndi agorɔ, Ataa Amoa son Kusi come and let us
play
Mampong hene. Mampong king
Yɛ hene yɛ hene yɛ hene. Our king, our king, our king.
Yie yie Mampon hene Hail, hail, Mampong king
Yɛgye wo anyadwoo. We welcome you.

Song No. 3

Translation

Abenedikwa ee, bue onowaa somboafɔ Our leader, mother helper,

<i>na eyeeden nie o?</i>	What has happened?
<i>Paapa na eyeeden nnie?</i>	Father what happened?
<i>paapa na eyeeden nnie?</i>	Father what happened?
<i>Waforo dua, Waforo kaka penpen.</i>	You have climbed a tree; you have climbed a weak tree
<i>Ebue anowaa somboafu naeyeeden nie o?</i>	Hey mother helper, what has happened?

Song No. 4

Translation

<i>Suro nea zben wo3 ayee,</i>	fear the one closer to you
<i>Suro nea zben wo ayee,</i>	fear the one closer to you
<i>Obekum wo. zno na zben wo3</i>	he will kill you, he is closer to you
<i>Suro nea zben wo aye,</i>	fear the one closer to you

Song No.5

Translation

<i>Dantuo mu aw3 oo,</i>	The coldness in an empty room
<i>Fituo mu awerweho oo.</i>	How sad the deserted house
<i>Dantuo mu awerweho papa.</i>	O how melancholy is an empty room
<i>Yee m" Agyeman prempah</i>	For my Agyeman Prempeh of Mampong
<i>Menam apor3b3" mu oo.</i>	I roam around looking out
<i>k3 apor3b3 na wankra e.</i>	He went out for adventure
<i>Akokoaa sator3,</i>	Without warning anyone
<i>Menam apor3b3 mu ,</i>	It is he am looking for
<i>Na merepe no oo.</i>	As I roam around.

4.2.2 Adowa nnwom (song)

The songs in this category also are sung when Adowa is been performed. Adowa is an organized band with predominantly female singers. As it stands now, Adowa is the most

extensive and recurrent performed band among the Twi speaking people in Ghana. It consists of drum ensemble and singers. According to researcher's grandmother, Adowa dance was seen by a hunter on one of his usual expeditions in the night. It was said that the hunter saw a chimpanzee beating the chest and it sounded like the graceful movement of the deer (Adowa). The hunter spent time in the forest, watched the stylish movement created by the deer and from that, originated the graceful movement of Adowa dance. In Adowa performance, the instrumentalists form a horseshoe then the singers stand behind them. The leading singer begins the concert by singing an introductory part of a set in free style, referred to as "aho". The bell player is then invited by the master drummer straight away by paving the way for the delivering of time-line of the bell to imitate. Rhythmically, the rest of the instrumentalists are called into the show in turns. Finally the leading singer and the chorus join with series of songs.

Fig. 4.2 The basic bell's rhythmic Pattern of Adowa is arranged by the researcher:



Plate 2: Adowa ensemble performance

Source: <https://www.google.com.gh>, 15/7/15.

Examples of the Adowa songs are documented below;

Song No.1

Translation

Asuo Yaa ee, Yaa ee meye deen ni,

River Yaa, Yaa what can I do?

Asuo Yaa ee, Yaa ee meye deen ni,

River Yaa, Yaa what can I do?

Maye nyanyanfrowa o,

Am like a fragile spread weeds

Maye nyanyanfrowa menni adukuro

Am like a fragile spread weeds which
has no root

Enno ee, Asuo Yaa ee meye den ni.

Mother, river Yaa what can I do?

Song No 2

Translation

Owuo ee, Owuo ee,

Death, death

Mewu ara na me kɔ,

If am dead am gone

Mewu ara na aden ni,

If am death what happened?

Owuo ee, yee owuo ee

Death, death

Ɔdomankoma wuo gyena nkwanta referɛ me o,

Death is on the out sketch calling
me

Mabusuafoɔ ee mo ara monim aa,

My family you know it

Ɔkwan no mekɔ ara enkɔ oo.

I cannot embark on this journey.

Song No.3

Translation

Wo see menyɛ den ni,

You said I should do what

Wɔsee menyɛden ni,

You said I should do what

*Wɔsee monyeden,
Wɔsee me nye den na eden na ebɔɔ bedwoɔ,*

You said I should do what
You said I should do what to cool
the stone

*Awidɛ koobaa ee, Awidɛ koobaa
Ee ankwanomae damfo waye bi oo.,*

Wailing, wailing
My friend, you have done well.

Song No. 4

Mada me nna bi mada mada mada:

Translation

I had a sound and long sleep,

Ɔpono de twiridi.

The door squeaks.

Mekɔma m"ani so kantampobi,

When opened my eyes, surprised!

Ɔdɔ abegyina hɔ.

I found my love standing by.

Ena Adu ee, merewu oo.

I am dying mother Adu.

Merewu, Odurowaa na Adu ee,

I am dying, kinsman of Odurowa,

Buoo aye, owuo ne deɛben?

Wailing, what matters bereavement
to me?

4.2.3 Ayinaa (dirge)

A dirge (ayinaa) is a song or lamentation which expresses mourning or grief. It is usually done in the morning when the deceased person is lying in state for a final tribute before being taken to the grave.

Agordoh (2005) stated that, dirges are sung in exciting tones to honour the deceased, ancestors, or other person whose loss the mourner is reminded of by the current death.

Daniel Amponsah (Agya Koo Nimo) undated has also stated that dirges are sometimes not sung but is recited in a rhythmical form.

A dirge has no instrumental accompaniment or clapping but has a melodic cantor.

Rhythms of dirges are free and have the form as through-composed texture. The singer

of a dirge (ayinaa) does not stand at one place but always moves around while singing. The song text of a dirge centered on the attributes of the deceased, reference to the ancestors and the background of the ancestors. It also covers the range of the dead social life, as well as; kinship, marital and familial family members, economics, political activities, and societal values of the dead. Aborampah (2010) also stated that, an efficient combination of outstanding choice of song text, poetic recital, and fitting gestures is expected to entrance the audience and the bereaved lineage.

Song No. 1

Translation

Okwan atwa asuo, Asuo atwa okwa,

A path crosses the river, the river crosses the path.

Opányini ne nwan,

Who is the elder?

Yebɔɔ okwan no firi tete,

We made the path since ancient.

Yebɔɔ okwan no firi tete ɔdomankoma.

We made the path since ancient, the lord

Mampɔn kontonkyiri,

Mampong the greatest

Obɔɔ a ehi akoma nana ne yen,

We are the grandsons of the stone that sharpens the axe.

Amaniampon nananom ee,

Amaniampon grandsons.

Amanuampon nananom yede,

Amaniampon grandson we are,

Frontomfrom gye yen taataa.

Frontomfrom is used to usher us in.

Song No. 2

Agyeman Prempɛ, Asante Mampɔn, Biretuo Piesie se:

Damirifa due!

Damirifa due, due

Mampɔn kontonkyi, daammerɛ obɔɔ a ehi akuma.

Akuamoa Panyin Nana Atakora Amaniampon,

Nyisaahene Amaniampɔn nana a wɔde akoboɔ gye wo taataa.

Atakora Mensa brempɔn a okum mmanin

Ɔsekyere Seewaa aa ɔwo ahene mma

Atakora Amaniampɔn se wɔma wo

Dammirifa due

Damirifa due

Dammirifa due, due.

KNUST

Translation

Agyeman Prempeh, Asante Mampong, Biretuo's first son says

My sympathy

My sympathy, my sympathy

The great king of Asante Mampong, the stone that wears the axe

Akuamoaa 1, nana Atakora Amaniampɔn

The king whose welcome is done by a gun short

The great Atakora Mensa who kills thousand

Serwah who gives birth to kings

Atakora Amaniampɔn says he expresses his sympathy

His sympathy, his sympathy

Song No. 3

Yaanom montie

Gyama ahia yen, ahia yen

Gyadu keseɛ a esi abɔntene na anya atutuei

Ehe na yebeɣye mframa o? Yaanom ei

Gyama ahia yen ahia yen

Nso enye biribi

Obadae wo ho a yensuro korakora

Obadae wo ho a yeresuro ayedeen?

Aboa a onni dua Onyame na epra niho

Yehwe onno ara

KNUST

Translation

Listen my people,

A great disaster has come over us.

The big tree on the compound has fallen down.

Where shall we rest and take pleasure in the breeze?

My people, a great disaster has come over us, But
we shall not be depressed.

Since our maker lives we are not frightened.

If our maker lives why should we bewail?

The flies of the tail-less animal are brushed by God.

Is him we are looking up to.

Song No. 4

Onipa beyebi na wammeye ninyina ara

Onipa beyebi na wammeye ninyina ara

Owura, ahoꝝe ne deen?

Owura, ahoꝝe ne deen?

Owura sika ne deeben?

Owura, nyansa ne deɛben?

Enɛ yɛrɛpɛ owura neno akasa a, ɛhe na yɛbɛhu no?

Ɔdomankoma wuo de no kɔ oo

Owura dabrɛ ne nseɛdo

Owura bɛyɛɛbi o, owura bɛyɛɛbi

Onipa bɛyɛɛbi na wannye nenyina ara

KNUST

Translation

A man came to do what he can in his life time, but not everything.

Owura accomplished what he could.

Where is beauty without Owura?

What was money to Owura?

What was wisdom to Owura?

Today where can we find Owura to talk to?

Death has taken him away.

Owura's domicile is in the netherworld

Owura came to do what he could.

Owura has done what he could.

A man came to do what he can in his life time, but not everything.

4.3 Objective 2

Find out how the types of indigenous funeral songs have evolved over the past three decades and uncover the roles they played in the funeral celebration of the people of Asante Mampong.

Over the past three decades, a funeral song titled “*Asuo Yaa ee meyedɛn ni*” has been used in Asante Mampong municipal whenever there is a funeral. This song is an “*adowa*” song which is performed during the time a corpse is laid on bed for the family and sympathizes to pay their last respect to the dead before burial.

“*Asuo Yaa ee meyedɛn ni*” was composed by the Asante Mampong indigenes to depict a situation their forefathers went through some years back according to the informant, Nana Akua Afriyie from Daaho, a sub-town in Asante Mampong. She said it came to a time where Mampong had a chief called Nana Kwaku – Dua, most of the indigenes were not in favour of his office as the chief because he was not doing things right.

Because of that, the indigenes advocated and brought in a different chief called Nana Kofi Abunuah, who was also turned down by the elders and again brought back Nana Kwaku Dua.

Due to that conflict, the elders chased those who were not in their favour out of frustration most of them had to move from their own villages to settle elsewhere. Due to frustrations they moved to settle at Kwawu Nyimeso for three years. Nyimeso was named after a small river. It was in-between Agogo and Kwawu. That was how they created this song based on their experience. Ever since, this song has become one of the songs they sing during funeral of a deceased who suffered before dead out of poverty. This song tells us that when you are poor and have nobody to support you or intercede on your behalf, it is difficult to be accepted in the society. Because the people were devastated and had nobody to help them battle for their right, they were forced to leave their own land.

“Owuoe me wua na mekɔ” is also an adowa song which originated from Ninteng community of Asante Mampong. It was created and accepted by most of the adowa musical groups after the death of an old woman called Nana Akua Akoma. From the interview I had with the leader of an adowa group called *“Nyame bekyere”* (God will provide) in Ninteng: in the year 1990, there was an old woman who used to practice herbal medicine, the woman grew very old to the age of 118 years and was not able to walk nor do anything for herself. At some point in time, her daughters had to carry and keep her in the sun for her to feel better. According to my interviewee, the old woman wished for death. Eventually, her wish was granted and the above song was composed out of her circumstance and from then it has come to stay.

Yaanom Montie (listen, Countrymen) is also a lamentation which was composed in 1944, by Emeritus Prof. J.H. Kwabena Nketia who is also a native of Mampong Asante. According to one of my interviewees by name Nana Afua Adoma from Mampong Boso, this lamentation came about in 1944 when Nana Sir Ofori Atta I passed away. To her, everyone was so shocked by the loss of that prominent citizen of Ghana which challenged the composer to create this lamentation. Ever since, this song has become one of the dirges performed during funeral celebration of chiefs or any prominent figure in Mampong and Ghana at large.

After a few days when everybody was still mourning the dead of Nana Sir Ofori Atta I, this same composer Emeritus Prof. J.H. Kwabena Nketia came out with another dirge entitled, *„Onipa beyeebi na wannye nenyina ara”* (A person does what he can in his lifetime and not everything). The above song tells us that Sir Ofori Atta I was a good man but death is inevitable. This song also came and for the past three decades, it has

been in the system for performance during funeral of a person who has done so well for his family, community and the nation as well.

4.3.1 Objectives 2b

To uncover the roles traditional songs play in the funeral celebration of the people of Asante Mampong, one will agree to the fact that songs, for that matter funeral once do play some vital roles during funeral celebrations? From the information's gathered from the ground, traditional funeral songs have a lot of information which can help both the living and the dead:

Nana Akua Afriyie, adowa hema of Mampong Daaho, argued that a person who has lost the mother, father, spouse or closed relative normally go under emotional or psychological problems. Therefore when this unfortunate incident suppresses someone, he or she needs nothing but one who can console him or her to overcome himself. She then made it clear that consolation can come out from an advice from a close friend or a song. There is an Akan adage which says „awerekyekere firi onipa ho“ (condolence comes from our fellow people) so when they are singing traditional songs during funeral ceremonies and hearing some good things which were done by their dead persons, it can even change their mind to know that there is more life ahead of them so they should do good to their follow people. She added that the song sometimes awakens those suppressed people to realize some advice been given to them by their parents or their spouse to think positively. In the course of listening to the song, it encourages the bereaved person to feel relieved from their sorrows and motivates the sympathizers as well to cheer up. Hence the funeral songs play a psychological role which affects people's life.

Another role which traditional song plays in the funeral celebration of the people of Asante Mampong is creating a conducive atmosphere for the people around to mourn the dead. Opanin Kofi Owusu, an elderly man at Boso a sub-town of Mampong also pointed out that sometimes people have issues with their neighbors“ before they pass out. When this happens it brings a lot of misunderstanding and disputes among the mourners, sympathizers or whoever it may concern during the funeral celebration. Sometimes people decide that they will never set their foot to the funeral grounds. So when singing or listening these traditional songs, the lyrics can advise both mourners and the sympathizers to forgive and know that “*owuo da amansan nyinara koom*” death is inevitable to man, it could be any of them so there is no need to fight among each other therefore there must be peace to carry on the celebration in a peaceful manner.

Moreover, people have problems which sometimes push them to harm or do evil things to themselves. They sometimes think that ending their lives or travel to faraway places without informing their relatives can appease to their soul. There was an incident which took place at Ninteng a sub-town of Mampong when I went there to witness a funeral celebration. There was a woman who was crying bitterly all because she had lost her husband two years ago and they were burring the deceased person was closer to her husband. When we return to the funeral grounds, there was an “adowa” ensemble singing one of their entertaining song entitled „*Mewo donno kasa ma adeakye adasuom*”, I have a talking drum playing till early morning. After we all had listening to series of their songs, that same woman was so calm, singing and also dancing to the rhythm as well which tell us that traditional songs can entertain people during the ceremonies.

In addition there is another role which traditional songs play that we cannot ignore. Akan people believe that when a man dies there is a place he goes to. For this is why they put money, cloth and other ornaments into his coffin to symbolize that the deceased person is going to another place to meet his ancestors. Daniel Amponsah (Agya Koo Nimo) wrote a song that “*Owuo tɔn adeɛ a, tɔbi na ɛyɛ deɛn ara wo nso bekoɔ bi,*” if death is selling something do buy some because no matter what you will one day visit his place. Some of the traditional songs like “*Mada me nna bi, Dantuo mu awɔ, Owuo akyiri nsem etc.* All explain that there is life after death so we need to put proper measures so that when we are dead and gone we can be at our new home and have comfort. Also to be able to make good account to who ever we will meet on our next home.

One of the elderly men who works at the Mampong traditional council by name Opanyini Kwaku Addei also added that in Akan, funeral is a celebration which is performed to honour the dead person and the bereaved family as well. Therefore if one is dead and the family refused to give a befitting celebration to the deceased person then it becomes a disgrace. In Akan it is believed that the last respect given to the dead person paves way for him or her to be accepted by the ancestors. Which is believed that you are travelling to other land so there is a need to do these celebration in which traditional songs are there to spell out the good deeds of the deceased and the bereaved family. Hence, traditional song helps facilitate the last respect being given to the dead.

4.4 Objective 3

This objective discusses the future of traditional funeral songs in the celebration of funerals in Asante Mampong and notes the selected songs.

Over the years, songs have played a momentous role in the funeral celebration among the people of Asante Mampong, but due to technological advancement and the exposure to different cultures the text of these songs have been altered taking away their traditional significance. This is happening in traditional African societies and most of the African music record has been encircled by disagreement on representation of African cultural heritage by non-native observers. African scholars such as; Hugh Tracy of South Africa, Nketia of Ghana, and Marie of Zimbabwe and others have spoken their minds about perversion of African culture by people who did not know the purposes of the arts in the Africans' lives. These discussions have brought a need to talk about the future of our indigenous songs in funeral celebration and how best we can preserve it for the next generations. One will understand that Culture is the foundation of every group of people. Most countries which are now rising as technological and economical giants never neglected their cultural heritage and adopted foreign ones. From 1980s, the people of Mampong started seeing changes in the funeral songs which are gradually bringing down the moral and cultural values in our funeral songs.

According to Younge (1992) as cited in Brewu (2009), Traditional songs filter through all the cultural activities of the Akans in Ghana from early stage in life till death. He continued that, songs carry out in the society uphold togetherness and encourage the peoples common spirit. In addition, they serve as avenue of hopeful participation in collective behaviour. Music in the community results in the spontaneous response to group needs and involvement in collective activity. It promotes members in the society both near and far together as a way of increasing the social relationship that connects them and the moral principles is that desired in their corporate life.

From interviews conducted among the Mampong indigenes, most of the interviewees made it clear that in the olden days, songs performed during funeral celebrations were done by the women in the community and the song texts were chosen from the goodwill and the life-style of the deceased. Due to that, the motives behind the songs were much educative and sorrowful to an extent that whenever traditional funeral songs like *adowa*, *nwomkorɔ* and *anyinaa* were sang anywhere they attracted and drew people to listen and learn much importance from the song. What do we see in our songs and music performing recently? To talk of the *nwomkorɔ*, *adowa* and *ayinaa* (dirges) which are still performed in our funeral ceremonies are gradually losing its cultural values stated above but rather promoting only the entertainment side to the people.

In addition, many people are now finding it interesting and enjoying of instrumental music such as brass band, highlife dance band, recorded sound system and the likes. For this reasons most of our traditional singers also tries to make their listeners feel entertain just like how they enjoy listening and dancing to those music. At the end of the day, the singers move from the cultural values behind the traditional funeral songs and bring in the highlife style of singing.

A typical example is what I saw during the field research at Asante Mampong Nsuta concerning a performance by *nwomkorɔ* group at a funeral ground. It came to a point where the Assemblyman and his members were greeting, when they were approaching the “nwomkorɔ” group and were waving their hands to show their excitement to them, the lead singer suddenly stopped the traditional melodies and started calling the instrumentalists to play highlife tunes just to get money from the Assemblyman and his company, (June 20th, 2015).

Also, some of our cultural practices may not be the best and nothing prevents us from going into other people's culture to enhance on what we have. On the other hand, culture can also not be rewarded with sentiments. Merriam (1951) stated that everybody, irrespective of his or her culture, must be capable to place his or her traditional songs firmly in the context of the entirety of their values, experiences and actions for without such binds, music cannot survive. When I was conducting my interview with Nana Akua Akoma of Mampong Ninteng, she strongly made an emphasis on how some of the young traditional singers are moving away from the norm and bringing in the way of other tribes use to sing their songs and the style of their dancing movement into our traditional funeral songs like *adowa*, *nwomkorɔ* and *ayinaa*. She continued that, her observation started from the year 2000.

She also commented on how high sometimes the instrumentations over shadow the voices which carry the message of the songs. As stated in the above chapters, in the olden days, traditional songs like *adowa*, *nwomkorɔ* and *ayinaa* were sung naturally by the women in the society without the help of modern musical instruments which was helping in some ways for one to hear clearly what they were saying without an interference of any musical accompaniment. But now because most of our traditional singers want people to hear them loud, they have included more technology which is gradually hidden the social context of our rich song.

4.4.1 Objective 3b

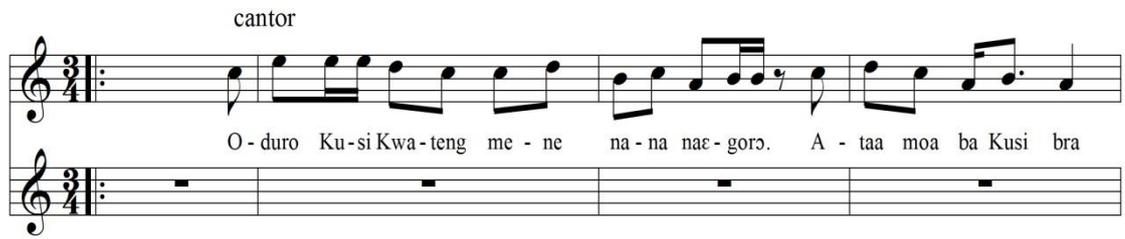
The notation of some selected traditional funeral songs in Asante Mampong

Fig. 4.3

Yehene yehene yehene

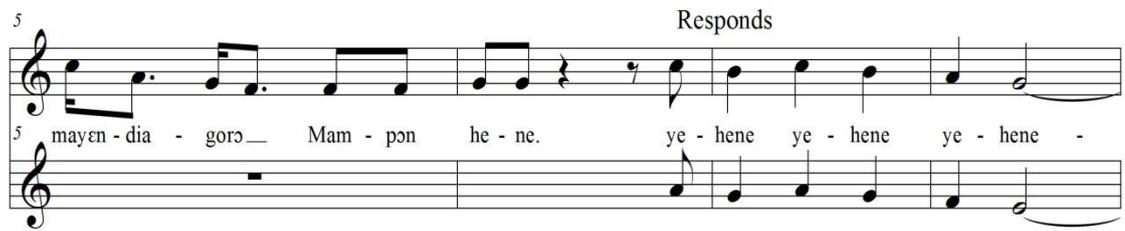
Arr. by: Desmond Asare

cantor



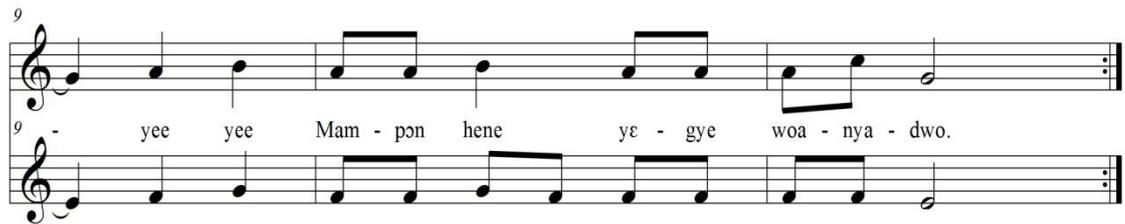
O - duro Ku-si Kwa-teng me - ne na - na nae-goro. A - taa moa ba Kusi bra

5 Responds



5 mayen - dia - goro Mam - pon he - ne. ye - hene ye - hene ye - hene -

9



9 yee yee Mam - pon hene ye - gye woa - nya - dwo.



Fig. 4.4

Dantuo mu awo

Arr. by: Desmond Asare

Cantor

Dan-tuo mua-wo - oo fu-tua mua - wre-ho Dan-tuo mua - wre-ho pa -

7 pa Yee - Mam-pon Osee A - gye-man me - nam a-prō bō muoo A - gye-man O - s -

13 13 iee kaa-prō - bō na me - pe no - oo ko-koa sa-tro ne - nam a-prō - bōm na wan - kra-oo

19 chorus

19 Dan - tuo mua - wō oo Fu-tua mua wre - ho ee ee ba - ri - ma me -

25 25 nam a - prō bō mu oo - .

Fig. 4.5

Mada me nna bi

Arr. by: Desmond Asare

Cantor

Ma - da me nna bi. Ma - da me-da ma-da. O-po-no de twi-ri-di me-ko-ma m'a-ni so kan - tam-po -

8
8 bice o-da - be-gyi-na ho ε - naA-duce mee - wuce mee-wuce - O-duro-waa - naA-duce, bu-

15 chorus
15 oo - ae - o-wuo ne dee-ben. Ma - da me nna bi. Ma - da ma-da ma-da o-po-no de twi-ri-di me-ko-

22
22 ma m'a-ni so kan - tam-po-bice o-do a-be gyi-na ho ε - na A-duce mee - wuo mee wuo -

29
29 - O-duro waa - naA - duce, bu - oo - ae - o-wuo ne dee - ben.

Fig. 4.6

Ensuo Yaa

Arr. by: Desmond Asare

Cantor

En-suo Yaa-ee Yaa-ee meye-deen ni. En-suo Yaa-ee Yaa-ee meye deen ni. ma-ye nye-nya-mfro-wa-oo

6 Responds

ma-ye nye-nya-mfro-wa-oo me-nia-du-kro en-noee - meye-dee-ni. En-suo Yaa-ee

11

Yaa-ee meye-deen ni. En-suo Yaa-ee Yaa-ee meye deen ni. ma-ye nye-nya-mfro-wa-oo

16

ma-ye nye-nya - mfro-wa - oo me-nia - du-kro en - noee - meye-dee - ni.

Fig. 4.7

Owuo mewu ara na meko

Arr. by: Desmond Asare

Cantor

O - wuo - ee - o - wuo - ee me wua na me ko me wua

6 Respond

na aden ni. O - wuo - ee - yee o - wua - yee - o -

11

do - man - ko - man wuo ko - gyina n - kwn - ta re - fre meo - ma - bu - sua - fo - ee mo a - ra mo

16

nim - aa o - kwan me kaa - nko - oo.

Fig. 4.8

Asuo twa okwan

Arr. by: Desmond Asare

A musical score for the song 'Asuo twa okwan' in 6/8 time, arranged by Desmond Asare. The score is written in a single system with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the notes. The score is divided into six systems, each starting with a measure number (5, 9, 13, 17, 21). The lyrics are: 'A - suo twao - kwan o - kwan twa suo o -', 'pa - nyi - ni ne hwan? ye boo - kwan no fi - ri te - te. ye - boo -', 'kwan no fi - ri te - te o - do - man - ko - ma Mam - pon - kon - ton - kyirii -', '- - o - booa - hi a - kuma na - na ne yen . A - ma - nia - m - pon', 'na - na nom - ee A - ma - nia - m - pon na - na - nom ye - de fron - tom fron gye yen', and 'taa - - - taa.'



CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Overview

This chapter is dedicated to the summary, conclusion and recommendations based on the study. It also covers the indigenous funeral songs among Mampong Municipal. More so it brings out the evolution of funeral songs within three (3) decades and what can be done to preserve the indigenous funeral songs among the Mampong Municipal.

5.2 Summary

The study, “Evolution of traditional funeral songs among the inhabitants of Asante Mampong” has been undertaken to help the indigenous musical groups, researchers, scholars, students, cultural anthropologists, historians and the people of Mampong municipal; especially the youth, to better understand the history behind their traditional songs and the role they play during and after funeral ceremonies to help build the society.

Relevant literature to the study were reviewed and this gave the researcher a broader perspective on the topic. The literature helped the researcher to review the various definitions of stages of evolution of funeral songs by different scholars, historical developments, cultural anthropologist and traditional music associated with the religious and social activities in Mampong municipal.

In collecting data for the study, some methods were employed which include observation and interviews. Through the observations and interviews, the researcher identified the various types of funeral songs found in the Mampong municipality?

These include indigenous songs such as “*adowa, nwomkorɔ and ayinaa*”.

Indigenous funeral songs played a key role in shaping the social life of a community in the past but the invasion of foreign culture has had a great impact on the overall funeral culture and songs of the people nowadays. The study has identified the various types of indigenous funeral songs in Mampong municipality and it has been realized that these types of songs are cherished by the chiefs, elders and most of the indigenes of Mampong municipal because it gives them some sort of evolutionary revelations which were not told easily to people by their forefathers. The thoughts behind some of the songs formed were philosophical and educative which helped to stabilize the musical tradition and people in the community.

Traditional funeral songs have been the main backbone behind funeral celebration in Asante Mampong.

5.3 Conclusions

Indigenous songs which are performed in Asante Mampong funeral celebration expose the cultural, spiritual and aesthetic values of their community. Also, it plays a vital role in shaping the social and religious life of both adults and the youth in the municipal. The work has also revealed the importance of traditional funeral songs in the social life of the people of Mampong. The research has clearly shown that funeral songs play an integral role in celebration of funeral.

Furthermore, the lyrics in funeral songs are so powerful that it sometimes carries educational messages which cover the wellbeing of the deceased person, the affected families and the sympathizers who come around to mourn with the bereaved families. According to one of my informant, she learnt to do her best for her family as well as her working place after she had heard the song “*Yaanom Montie*” which has kept her

motivated to be an idol to her fellow people. In addition, funeral songs teach the need to be truthful, loyal and obedient to our fellows and our elders as well as to avoid disobedience and immoral life.

Finally it was discovered that people take advice and lessons from the funeral songs in a sense that no matter the circumstances and frustrations, listening to the text can give you the encouragement which will not allow you to end up your own life because whenever there is life there is hope for success.

5.4 Recommendations

This research has revealed that our traditional funeral song is now gradually losing its strength in terms of cultural values and it should be carefully taken care of, with all importance from dilution and preserve for our future generations. The following recommendations have been made to preserve the indigenous funeral songs among the Mampong Municipal.

- a) Traditional leaders in Mampong municipal should encourage the younger generation and adults to involve themselves in singing traditional songs for cultural perpetuation.
- b) Traditional song performers should also be made to serve as resource personnel in schools by teaching the pupils and students so as to expose the younger generation to their cultural values and practices. Also, on occasions such as Speech and Prize-Giving Days, students are required to provide traditional songs to entertain traditional leaders and their guests, therefore traditional songs should be taught in schools. When these young ones are exposed to traditional songs, they will also become aware of the wealth of local materials such as wood

used in the manufacture of traditional musical instruments which have been found to be attractive to tourists, and can therefore generate income for the youth.

In addition, traditional songs must be taught in the Music Departments of various institutions in the country to educate the students who will come out to compose, do so based on our cultural values and heroes to keep the generations ongoing as far as indigenous funeral songs are concerned.

- c) The various types of indigenous funeral songs in Mampong municipal should be interpreted and recorded with the history behind it, sold in Ghana and abroad to fetch money. When this is done, the country will also earn foreign exchange to boost up her economy. Some of the recordings must be provided to the F. M stations for them to expose the culture of Mampong Municipal.
- d) The traditional singing groups should be educated so as to perform theatrical plays which will create opportunities for them to come out with more indigenous funeral songs which will help review the rich history of Mampong municipal.
- e) Music teachers and scholars in the municipal should document and notate the various types of indigenous funeral songs in Mampong for future references.

REFERENCES

- Aborampah, O. M. (2010). *Women's Roles in the Mourning Rituals of the Akan of Ghana*. University of Pittsburgh- Of the Commonwealth System of Higher

Education Stable. <http://www.jstor.org/stable/3773817>. Accessed: 19/06/2010

Agawu, K. (2003). *Representing African music: Postcolonial notes, queries, positions*. Routledge. The University of Chicago Press.

Agordoh, A. A. (2005). *African music: Traditional and contemporary*. Nova Publishers. Retrieved on May 12th, 2014, from <http://ir.uiowa.edu/etd/3461>.

Aleshire, L. (2009). *101 Ways You Can Help: How to Offer Comfort and Support to those who are Grieving*. Sourcebooks, Inc.

Ampene, K. (2005). *Female Song Tradition and the Akan of Ghana: The Creative Process in Nnwomkorɔ (SOAS Musicology Series)*. Aldershot: Ashgate.

Amuah, R.I., Adum- Atta, K. & Arthur, K. (2004). *Music and Dance for Teacher Training College*. Cape Coast: Kramad Publishers Limited.

Archana, G. (2010). Engineering nodulation competitiveness of rhizobial bioinoculants in soils. In *Microbes for Legume Improvement* (pp. 157-194). Springer Vienna.

Arthur, K. (2001). *Music and Dance for Teacher Training Colleges*. Kumasi: Willas Press Limited.

Arthur, K. K. (2011). Reminiscence of Manhyia Tete Adowa an original composition in contemporary idiom based on adowa music of the Akans of Ghana.

Kumasi: Nakwadus Publishers.

Arthur, N. A. P. (2009). *The Role of Performing Arts in Asante Culture*. School of

Graduate Studies, Kwame Nkrumah University of Science and Technology,

Kumasi. Retrieved on May 10th, 2014, from <http://hdl.handle.net/123456789/381>

Atuahene, J. O. (2010). *A Comparative Study of the Prophets of African Indigenous Churches and Akan Traditional Priests: a critical examination of their training* (Doctoral dissertation, school of graduate studies, Kwame Nkrumah University of Science and Technology, Kumasi).

Benzon, W. L. (1993). Stages in the evolution of music. *Journal of Social and Evolutionary Systems*, 16(3), 273-296.

Brewu, J. (2009). *The Role and Importance of Traditional Music in Patakrom Culture*, unpublished Thesis, Faculty of Art, African Art and Culture, KNUST, Kumasi.

Brinkmann, S. (2008). Interviewing. *Sage Encyclopedia of Qualitative Research*. Thousand Oaks, California: SAGE Publications, Inc.

Chowdhury, T. H. (2014). *Sangat: a canvas for music* (Doctoral dissertation, BRAC University).

Conard, NJ (2009). "A female figurine from the basal Aurignacian of Hohle Fels Cave in southwestern Germany". *Nature* **459** (7244): 248–52.
[doi:10.1038/nature07995](https://doi.org/10.1038/nature07995). PMID 19444215

Cornell, R. M., Johnson, C. B., & Schwartz Jr, W. C. (2013). Enhancing student experiential learning with structured interviews. *Journal of Education for Business*, 88(3), 136-146.

Erwin, D. H. (2006). *Extinction: how life on earth nearly ended 250 million years ago*. Princeton University Press. New Jersey, U.S.A.

Fraenkel, J. R., & Wallen, N. E. (1993). *How to design and evaluate research in education* (Vol. 7). New York: McGraw-Hill

- Frankel, J. R., and Wallen N. E. (1996). *How to Design and Evaluate Research in Education* (3rd Edition) New York, McGraw-Hill Inc. Retrieved on May 12th, 2014, from <http://www.au.af.mil/au/awc/awcgate/edref/smpl-srv>
- Gordoh, A. A. (1994) *Studies in African Music*, 1st ed., Ho: New Age Publication. Retrieved on June 12th, 2014, <http://www.statisticalassociates.com/sampling.pdf>
- Gilbert, S. F., Sapp, J., & Tauber, A. I. (2012). A symbiotic view of life: we have never been individuals. *The Quarterly review of biology*, 87(4), 325-341.
- Hugh, T. (1954). *Music of Africa*, African Music Society Journal Vol. 1, No 1, ILAM,
- Hallgrímsson, B., & Hall, B. K. (Eds.). (2011). *Epigenetics: linking genotype and phenotype in development and evolution*. U.S.A. :University of California Press.
- Jones, A.M. (1954) *African Rhythm*, London: International African Institute.
- Jordania, J. (2009) *Times to fight and times to relax: Singing and humming at the beginning of Human evolutionary history 1: 272-277*
- John, B. (2009). *The Role and Importance of Traditional Music In Patakro Culture* (Doctoral dissertation). Kwame Nkrumah University of Science and Technology, Kumasi.
- Kammerman, J. B. (1988). *Death in the Midst of Life*. Englewood Cliffs. Retrieved on June 15th, 2014, <http://en.m.wikipedia.org/printicehall>.
- Krause, Bernie. (2012). "The Great Animal Orchestra: *Finding the Origins of Music in the World's Wild Places*," Little Brown/Hachette, New York
- Merriam A. P. (1951) *Songs of the Afro – Bahian Cults: An Ethno musicological Analysis*. Northwestern University. United State of America.

McCaskie, T. C. (1989). *Death and the Asantehene: A Historical Meditation*. *Journal of African History* 30:417-44.

Nketia, J.H.K. (1955). *Funeral Dirges of the Akan People*. Institute of African Studies: University of Ghana. Accra.

Nketia, J.H.K. (1966) *Music in African Cultures: A Review of the Meaning and Significance of Traditional African Music*. Ghana, Institute of African Studies: University of Ghana. Accra.

Nketia, J.H.K. (2004). *African Art Music*. Accra: Afram Publications (Ghana) Limited
planning, organizing, and conducting surveys. Retrieved May 10
2014,

Nketia, J. H. K. (1965). *Ghana – Music, dance and drama* (2nd Printing). Accra:
Information Services Department Press, pp.20 & 29.

Nketia, J. H.K. (1969). *Funeral Dirges of the Akan People*. New York.
www.worldcat.org. Retrieved on May 12th, 2014.

Nketia, J. K. (1974). *The music of Africa*. Published in the US by WW Norton &
Company.

Nonaka, E. (2014). *Evolutionary consequences of ecological interactions*. Faculty of
Science and Technology, Department of Ecology and Environmental Sciences,
Umea University. Retrieved on March 10th, 2014, from www.diva-portal.org

Quan-Baffour, K. P. (2008). *Transformation and acculturation in Ghanaian Christian songs*. *Muziki*, 5(2), 165-178. Retrieved September 10th, 2013, from <http://www.napce.org/documents/research->

Singh, N. K. (Ed.). (2004). *Ritualistic Philosophy of Death and Disposal of the Dead* (Vol. 1, pg. 62). Global Vision Pub House.

Tishkoff, Sarah A., Floyd A., Reed (2009), "*The Genetic Structure and History of Africans and African Americans*", the American Association for the Advancement of Science. <https://www.researchgate.net> publication. Vol. 324 page 2.

Tuwor, T. (2013). Recognizing African music as a powerful pedagogical tool in classroom settings. *African Traditional and Oral Literature as Pedagogical Tools In Content Area Classrooms: K-12*, 65.

UNESCO, (1999). *World culture report*, UNESCO Publishing, Paris.

Welsh, K. (2004). *African Dance*. Chelsea House Publishers, page 35. ISBN 0791076415.

Wilford, John N. (June 24, 2009). "*Flutes Offer Clues to Stone-Age Music*". The New York times. Retrieved June 29, 20015. Yoruba culture <http://yorupedia.com/subjects/yoruba-culture/>.

Yount, R.W. (2006). *Research design and statistical analysis in Christian ministry*. Retrieved on September 10, 2013, from http://www.napce.org/documents/research-desig_yount/00 Front 4th.

Younge, P. Y (1988) *African Music without Tears*, Accra, Asempa Publishers.

Zimmermann, K. A. (2012). What is culture? A definition of culture live science <http://www.livescience.com/21478-what-is-culture-definition-of-culture.html>

APPENDIX I

INTERVIEW GUIDE

Topic: Evolution of “Traditional Funeral” Songs among the Inhabitants of Asante Mampong

Desmond Asare

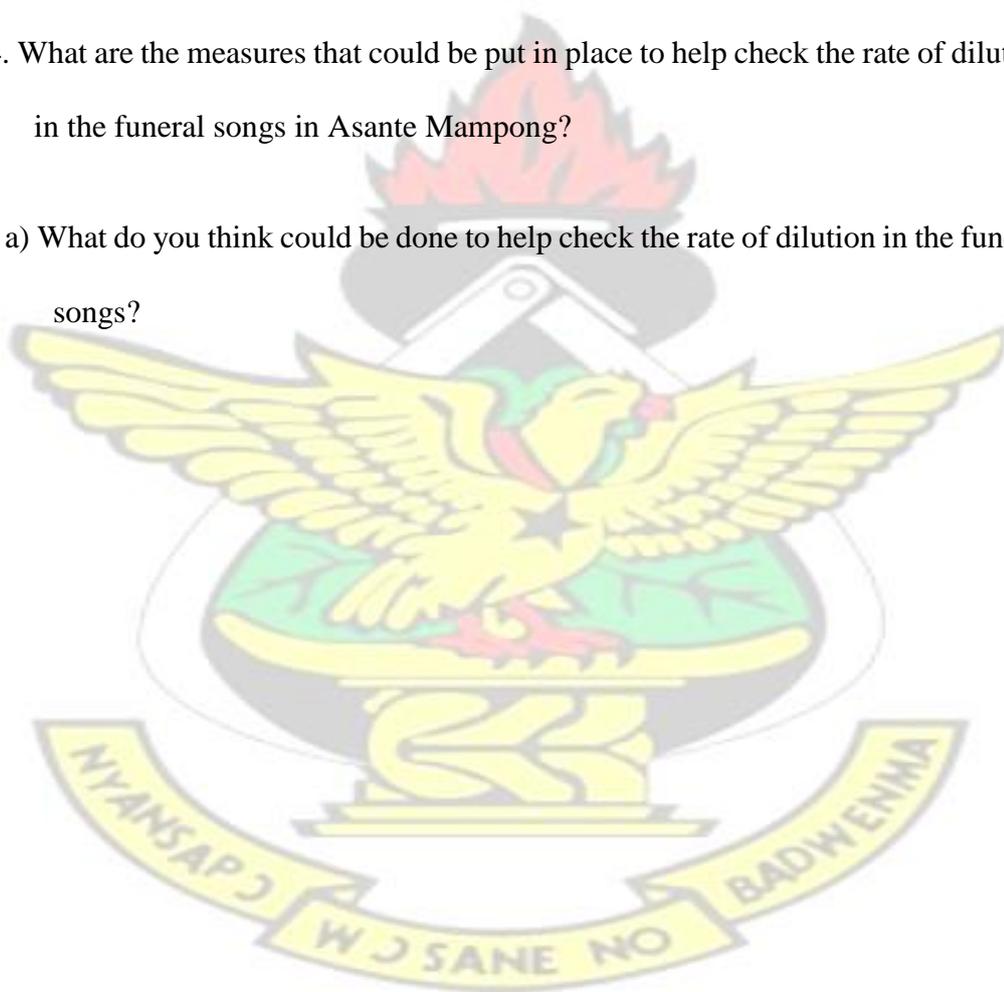
M. Phil African Art and Culture

KNUST

General Questions

1. What are the types of indigenous funeral songs in Asante Mampong and how can it be categorized?
 - a) Are there funeral songs which are unique to the people of Mampong community?
 - b) Can you sing one or more of such songs?
 - c) Are the songs classified?
2. How can the history of evolution of funeral songs among the inhabitants of Asante Mampong be traced? or What are the history surrounding the evolution of funeral songs among the inhabitants of Asante Mampong over the past three decades?
 - a) Do you know any history that surrounds the various funeral songs in Asante Mampong?
 - i) How were the songs composed? (The circumstances that led to the composition of the songs

- ii) What led to the choice of a particular song?(Reasons for choosing particular funeral songs) iii) What led to the dilution of the songs?
3. What are the roles of the indigenous funeral songs in the culture of the people of Asante Mampong?
- a) What roles do the funeral songs play in the funeral celebration of the people of Asante Mampong?
- b) What impact does it have on the bereaved and the sympathizers?
4. What are the measures that could be put in place to help check the rate of dilution in the funeral songs in Asante Mampong?
- a) What do you think could be done to help check the rate of dilution in the funeral songs?



APPENDIX II

Adowa Ensemble



An adowa ensemble at performance.



A child dancing to adowa performance: A group dancing to adowa song. Retrieved

from: music.africamuseum.be>Ghana>ashanti. On June 12th 2014.

Nwomkoro



Nwomkoro ensemble performing at a funeral at Mampong.

