

UNIVERSITY OF EDUCATION, WINNEBA

LITERARY STUDY OF DAGBAMBA WORK SONGS

ZAKARIA ALHASSAN

8170260020

**A thesis in the Department of Gur-Gonja Education (Dagbani),
Faculty of Ghanaian Languages, submitted to the school
of Graduate Studies, in partial fulfilment**

**of the requirements for the award of the degree of
Masters of Philosophy
(Ghanaian Languages)
in University of Education, Winneba**

JULY, 2019

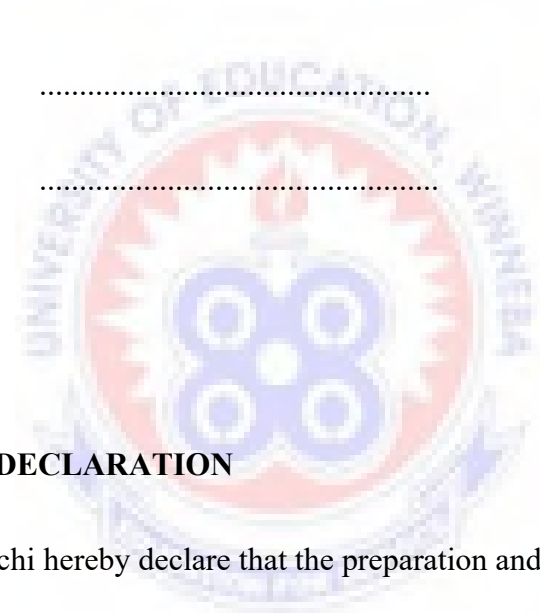
DECLARATION

STUDENT'S DECLARATION

I, Zakaria Alhassan, declare that this Thesis, with the exception of quotations and references contained in published work have all been identified and duly acknowledged, is entirely my own original work, and it has not been submitted, either in part or whole, for another degree.

SIGNATURE :

DATE :



SUPERVISOR'S DECLARATION

I, Dr. J. A. N. Saanchi hereby declare that the preparation and presentation of this work was supervised in accordance with the guidelines for Thesis as laid down by the University of Education, Winneba.

SIGNATURE :

DATE :

ACKNOWLEDGEMENT

Alhamdillah, I will always remember and appreciate the good selfless and a massive work done by my father and lecturer Dr. J. A. N Saanchi for the good job done, that is giving me guidelines and support within his capacity to make sure that this work is well done. In fact he has sacrifice his busy schedule just to make sure that this work finishes on time. Again, had it not been his magic works and encouragement, this work was not going to be fruitful. May God richly bless him. My special thanks goes to my mother, father and my parents at large for their sacrifice job done from the beginning of the course to the end. And to my lovely wife to be Asana and my brother Isaac Mahama. May Allah bless you all.

Mr. Adam Peter Pazzack and his wife madam Lamishi, I can never express the gratitude and the love shown me, in fact the two of you were my parents from the beginning of the course to the end. May God bless you abundantly.

I have never and will never forget of my lecturers, Mr. Issahaku Alhassan, Mr. Abdul-Rahaman Fusheini, Mr. Adam Peter Pazzack and Dr. Samuel Issah. You have been my role models and the source of my success in this academic arena. May God bless you more life and wisdom, especially Mr. Issahaku Alhassan. I cannot forget of the late Mr. Hakim Umar and Mr. David Jindayu for the wonderful love, support, encouragement and finding me good materials to do the work. I thank you all. I also thank my Head of Department, Mr. James A. Ababila and Dr. Samuel A. Atintono for their wonderful support.

My final appreciation goes to my informants especially Abubakari nunkpalinda and to some of the undergrads students, that is Oliver and his wife Mariam, and Somed.

May God bless you.



DEDICATION

I dedicate this thesis to my father Zakaria Alhassan and my mother Afishetu Alhassan.

May God bless them.



TABLE OF CONTENTS

Content	Page
DECLARATION	iii
ACKNOWLEDGEMENT	iv
DEDICATION	vi
TABLE OF CONTENTS	vii
ABSTRACT	xii
CHAPTER ONE: GENERAL INTRODUCTION	1
1.0 Introduction	1
1.1 Background of the study	1
1.2.1 The origin and present location of the Dagbamba people.	4
1.3 Dagbamba and their works (Occupations)	7
1.4 Statement of the problem	8
1.5 Purpose of the study	10
1.6 Research objectives	10
1.7 Research questions	10
1.8 Significance of the study	10
1.9 Limitations of the study	11
1.10 Delimitation of the study	11
1.11 Organization of the thesis	12

CHAPTER TWO: LITERATURE REVIEW	13
2.0 Introduction	13
2.1 The role of songs	13
2.1.1 The role of the work songs	14
2.2 The nature of work songs	17
2.3 The beauty of work songs	18
2.4 Related works	19
2.4.1 Overall review	20
2.4.2. Review of Mabia languages	23
2.4.3 Global review of literature on the work songs	27
2.5 Theoretical framework	30
2.6 Summary	31
CHAPTER THREE: METHODOLOGY	33
3.0 Introduction	33
3.1 Research design	33
3.2 Research site	34
3.3 Sample population	34
3.4 Sampling techniques	35
3.5 Instrumentation	35
3.6 Source of data	36
3.7 Data collection strategies	36
3.8 Data analysis	37
3.9 Summary	38

CHAPTER FOUR: DATA PRESENTATION, ANALYSIS AND DISCUSSION	39
4.0 Introduction	39
4.1 Types of Dagbamba work songs and their nature (Structure)	39
4.1.1 Work songs sung during farming	40
4.1.1.1 Structure of the song paanja	42
4.1.1.2 Effectiveness of the theory	42
4.1.2 Songs sung during laying of ridges.	43
4.1.3 Songs sung during threshing of grains	45
4.1.4 Work songs for rivalry	49
4.2 Songs that can be sung during works related to house/construction	53
4.2.1 Carring of mortar to the house	54
4.2.2 Songs for the paving of the floor (Flooring).	57
4.2.3 Songs sung when sweeping the compound and washing of utensils.	62
4.2.4 The complex types	63
4.2.5 Examples of simple type structures	65
4.3 Stylistic qualities	67
4.4 Literary devices in Dagbamba work songs	70
4.4.1 Personification in the work songs	71
4.4.2 Repetition in Dagbamba work songs	72
4.4.2.1 Purposes of repetition	75
4.4.3 Rhetorical questions in Dagbamba tuma yila	76
4.4.4 Idioms in Dagbamba tuma yila	77
4.4.5 Proverbs in the work songs.	78

4.4.6 Exaggerations	78
4.4.7 Parallelism in the work songs	80
4.4.8 Anaphora in the work songs of Dagbamba	81
4.4.9 Euphemism in Dagbamba work songs	82
4.4.10 Digression as a literary device in the Dagbamba work song	83
4.4.11 Symbolism as a literary device in the Dagbamba work songs	84
4.4.12 Summary	84
4.5 Thematic analysis of the work songs	84
4.5.1 The theme of advice	85
4.5.2 The theme of rivalry	86
4.5.3 The theme of criticism in Dagbamba tuma yila	87
4.5.4. The theme of appreciation/ praises (Praising what God has created)	88
4.5.5 Theme of education	89
4.5.7 Theme of hatred in Dagbamba tuma yila.	92
4.5.8 Summary	92
4.6 How the music is used to identify the people (Philosophical meanings)	93
CHAPTER FIVE: SUMMARY, FINDINGS AND RECOMMENDATIONS	95
5.0 Introduction	95
5.1 Summary	95
5.2 Findings	97
5.3 Recommendations	98
5.4 Conclusion	99
REFERENCES	100

APPENDIX A. (SONGS)	103
APENDIX B	124
APENDIX C. (PICTURES)	125



ABSTRACT

This work deals with Dagbamba work songs and themes that depict the philosophical life of the people. Twenty songs were collected from the field as primary data transcribed and translated into English. The songs were grouped into categories, that is, songs related to farm work and house works, both being analyzed descriptively and analyzed within the context of Richard Bauman's (1975) theory of performance as the songs were taken as performed on the field. It became known from the study that the work songs of the Dagbamba are gradually dying out due to white-collar jobs, civilization and foreign music like the rap, hip-hop etc. Since the work songs were not composed for nothing but as a way of shaping and bringing up of the people and as a cultural property, it is important to document them so that they will not be completely lost to posterity. As Salifu (2014) sees the African music as a metaphor of life which mirrors the happenings in the society. The literary devices, themes and the philosophical reflection in the songs are all portrayed just to indicate the need of our traditional music (especially the work songs) in our life endeavors.



CHAPTER ONE

GENERAL INTRODUCTION

1.0 Introduction

The aim of this thesis is to do a literary study of the Dagbamba work songs, and how some of the work songs are use to identify the people. The true reflections of the songs and nature of the songs are all to be discuss. This chapter deals with the general introduction and background of the study. The statement of the problem, the purpose of the study and the objectives, research questions, significance of the study, limitations and delimitations, and the layout of the work are also discuss.

1.1 Background of the Study

This study appreciates Dagbamba *tuma yila* (work songs) from the perspective of their structure, literary devices, themes, and functions. Music is a universal and historic entity, which attracts a wide range of people across the world. Apart from songs being treated and use as a form of entertainment and treated as speech utterances in the various communities, different researchers due to different cultural backgrounds treat them differently. Lord (1953), Dorson ,(1963) cited in Alhassan (2017) observe that, in studying an oral epic with a mind to distinguishing it from written epic, the factors which they have found most helpful are the formulae, which involve the study of the line enjambment, which involves the study of the way in which one line is linked with another and the themes which also involve the study of the whole song. In composing a song, every composer has in mind what he or she wants to put across and what the structure should look like, and so therefore has a style of composing the song.

To study music, it is explore in both mathematical and cosmological dimensions of rhythmic and harmonic organizations, which has shifted people's attention from just hearing music and prompted a question about its beauty (<http://www.illiteracy.com/review>). This means that, researchers are no more just listening to music just for entertainment but rather turn their attention to what makes the music more beautiful. Before the advent of computers and televisions, the Dagbamba people already had different means of entertainment and the upbringing of their children. They were engaged in telling folktales (stories), singing and making music and other ways that enabled them bring up or control their families. The elders of Dagbanj, uses their grate sense of humor, which they possess in abundance to warn the deviant and encourage good behavior through music.

In the Dagbamba society, music plays a very important role. Traditional music conveys the deepest cultural, spiritual and aesthetic values of civilization, transmitting knowledge in many spheres. Bemah, (2009), posits that every ethnic group has its own form of traditional music, which is very precious, revered and prestigious to the people. They may feature on occasions such us festivals, durbar of chiefs, when doing work, play time, funerals etc. The music used on these occasions are sang by the praise singers and the commoners (men and women), usually accompanied with a musical instrument or not, or by clapping of the hands (particularly women) But the focus of this work will be on the songs that both men and women in the Dagbamba society sing when working.

Kamien (1997) sees a song as a composition of voice or voices performed by singing or by musical instrument. Nsoh cited in Alhassan, H. (2017:17) explains a song as a very loose term for various art forms performed in different social contexts either accompanied or

unaccompanied by dance, clapping, or musical instruments like drums, maracas etc. Alhassan, H. (2017) again explains songs as a set of words or oral poetry that is meant to be sang for a purpose. A song is therefore said to be a string of words containing various art forms performed or sung by either individuals or group of people for a purpose. These songs are reflections of our culture or religion conveyed through language. A work song on the other hand is a piece of music closely connected to a form of work and sung while performing a task (usually to co-ordinate timing). The Dagbamba people have various works that they do while singing: Examples include; flooring, molding of ridges, raising yam mounds, threshing of maize or millet, blacksmithing, crushing of Shea nuts, plastering of walls etc.

NOTE: It became known in the study when some informants who are hunters explained that there is no singing in hunting because the animals will hear the noise of the music and run away and for that reason, they do not sing but rather praise themselves and chanting their juju to support them hunt more. Example of some of the chanting words include; “*mani pa saataachi nye bia, ŋun pa sayagɔgrima, funa pamdifu*. Literally meaning “you the person following me will never reach me, I will hunt more than you do.

Documenting this cultural element such as language and music for future has always been an important aspect of linguistic, musical and anthropological studies (Bodomo & Mora 2007:81). It is of importance to new generations yet to come if this cultural element is documented, that is, its structure, themes, and literary devices all analysed. It is because of the cultural elements embedded in the songs that moved me to work on Dagbamba work songs.

1.2.1 The Origin and Present Location of the Dagbamba People.

Dagbani is a Mbia-Language spoken in Northern region by the people known as Dagbamba. The (2010) population and housing census gave the population of the people about one million four hundred and seventy nine thousand, four hundred and sixty one (1.479.461) speakers. It is one of the languages taught in schools in Ghana. The Dagban kingdom resides in the Northern part of Ghana. The native speakers speak Dagbani and are call Dagbamba (PL) and Dagbana (SG), which has been Anglicized as Dagombas (Mahama 2004, Hudu 2010). Dagban (Dagbon) refers to the geographical location (Land) of the people. The language has three dialects, that is Tomosili spoken in Tamale and its environments known as the Western dialect, Nayahili spoken in Yendi and its surrounding and also known as the Eastern dialect and the Nanuni spoken by the Nanumba people in the Northern region of Ghana (Hudu 2010, Abdul-Rahaman 2005). Although the language has three dialects, it is the western dialect that is used in our educational system.

The origin of the Dagbamba can be traced to a great hunter known among the Dagbamba as Tohazee (Red hunter). It is believed that he came from Male. However, Mahama (2004) disagree to those tracing the history of the people to Tohazee. Mahama (2004) citing Tamakloe proposed that the history of Dagbamba is divided into two but related to one common ancestor (Tohazee). He further explains that the first originals have to do with the commoners and land priest known as Tindaamba in Dagbani, and the second group of people are the Nabih (Ruling class), and so therefore Dagbamba has no common ancestor. Tamakloe cited in Mahama (2004) again indicated that the name Dagbamba which has been Anglicized as Dagombas belongs to the commoners and Tindaamba who were there before the rulers (Tohazee, his children and grandchildren) came and killed the Tindaamba

and adopted their name and also established themselves over them as their sovereigns. He further explained that it was Na-Nyagisi and his father Shitobu who arrived in the year (1416) and beheaded the entire land priest and appointed their sons, brothers and uncles as chiefs or rulers of the people.

Both Tamakloe and Mahama (2004:5) again concluded that the history of both the commoners and the rulers can be traced to the Arabs, where they made the claim using the following vocabulary to back their saying.

ARAB WORDS	MEANING	DAGBANI	EQUIVALENCE
1. Mushaawara	(consultation)	1. Shaawara	(consultation)
2. Alaafiya	(health)	2. Alaafee	(health)
3. Al-balaay	(misfortune)	3. Alibalaai	(misfortune)
4. Nya	(intention)	4. Niya	(intention)
5. Al-siru	(secret)	5. Ashili	(secret).

It is believed and accepted among the Dagbamba that, their ancestor travelled from Zamfara in Northern Nigeria to the Mali Empire, where he gave birth to Kpuyunumbo and he grew up after the death of his father and gave birth to Gbewaa, who travelled down to Bium, (A village near Ghana-Togo border), and killed the land priest and took over the place and its surroundings (Starniland1975, Mahama, 2004).

The Northern region, which occupies an area of about 70,384 square kilometers, is the largest region in Ghana in terms of land mass. It shares boundaries with the Upper East and the Upper West regions to the North, the Brong Ahafo and the Volta regions to the south,

Togo to the east, and Côte d'Ivoire to the west. The land is mostly low laying except in the Northeastern corner with the Gambaga escarpment and along the western corridor. The region is drained by the Black and White Volta Rivers and their tributaries such as the Nasia and Daka rivers (2010, population and housing census).

Below is the map that indicates where the Dagbamba people occupy in the Northern region of Ghana.

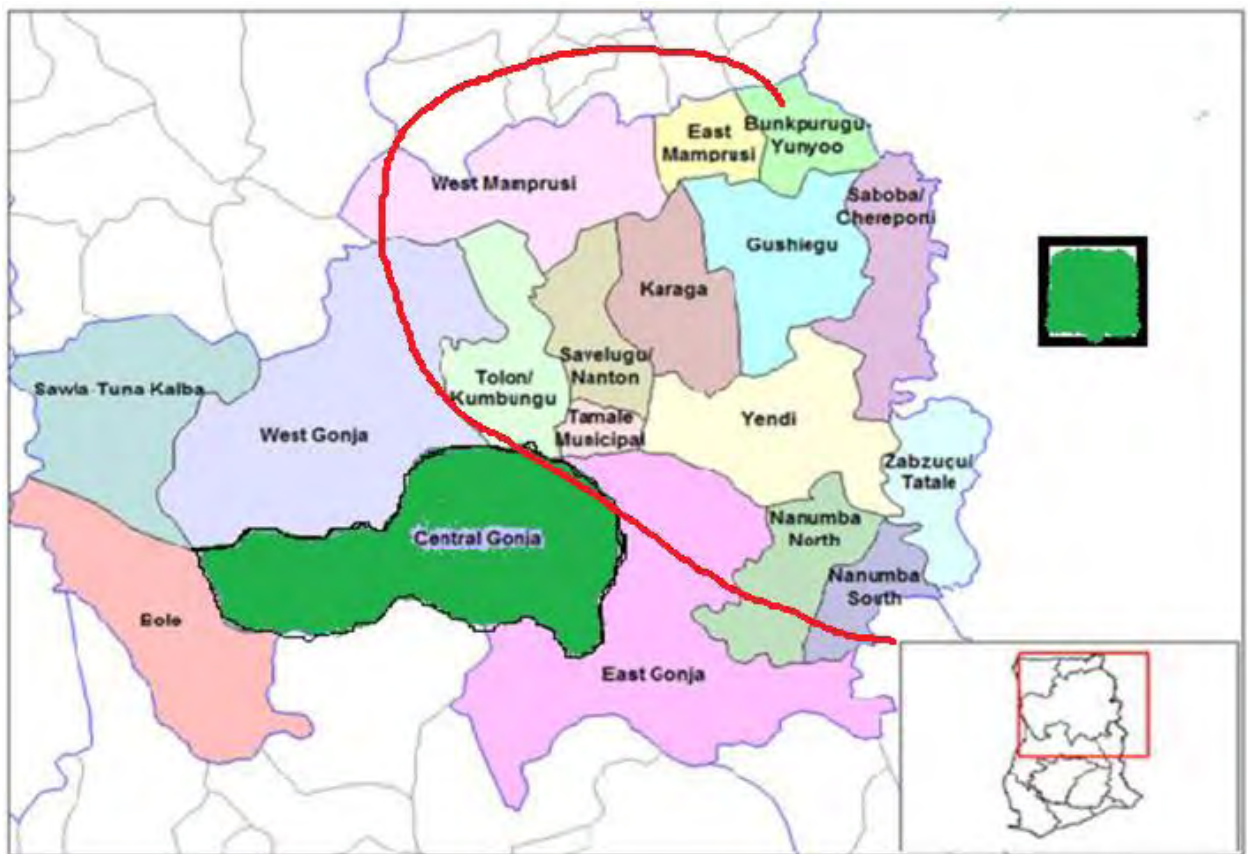


Table: A map of Dagbamba land. From 2010 population and housing census.

The red line indicates where the Dagbamba occupy. Issah & Adomako (2013) noted that, Dagbani is the commonest language spoken in Tamale and its environments as well as Yendi, the traditional capital town of the Dagbamba. The paramount chief of Dagbamba

(Dagbon) known as Yaan-Naa is seated at Yendi and supported by Savulugu-Lana, Kumbungu-Lana, Gukpe-Naa, and other chiefs in the northern region of Ghana.

1.3 Dagbamba and their works (Occupations)

The Dagbamba people like any other people in Ghana or Africa are known for their culture, which involve language and occupations. Among the Dagbamba, their source of income for a living can be traced to farming, hunting, butchering, blacksmithing, praise singing (Lunsi), and other minor jobs. These works are done in all the Dagbamba societies. The great work of the women of Dagbon aside farming is the processing of Shea butter and the rearing of animals for a living. There are other minor works that these women do for a living, but the above are the major works they do for survival.

In doing the above-mentioned works, they usually accompany them with music to ginger or motivate them to have relaxed mind with determination to accomplish much of the work. As explained by Alhassan, H. (2017:17), a song is a set of words or oral poetry that is meant to be sang in a gathering for a purpose. Songs that are sang while carrying out a task in the Dagbamba society are known as “tuma yila”. These *tuma yila* are not composed anyhow by anybody. They are usually composed by men and women who possess the knowledge and can factor themes to shape their lives and literary devices to rhyme and articulate timing with the work. Within the society, there are usually some people who are known and are recommended in the society for singing, but not everyone.

1.4 Statement of the problem

In our African traditional societies, it is believe that, music is an active cultural entity, which is passed on orally from one generation to another. It is an undeniable fact that, music contributes greatly to the development of our people, but the advent of Christianity, Islam coupled with modern education have been a threat to the existence of this great culture of our people are made up with. This does not mean that the Dagbamba do not sing again, but modernity and the existing education coupled with Christianity and Islam are wiping out some traditional performances like funeral performances including the singing of dirges, soothsaying and its songs etc.

The traditional music, some of which came because of bravery and intelligently composed by different people at different time and places with different reasons, are all to demonstrate the great life of the people. It indicates the unity, hardwork and how they shape the life of their people through the music. Finnegan (1997) states that, songs are known to be based on events and to have been composed with the purpose of influencing people with regard to those events. Traditional music is composed for different reasons such as to morn, warn, love, motivate or praise people or to shape live's. The songs to warn, praise, entertain are the branch that the work songs of Dagbamba belong. As Finnegan (1997:240) cited in Hatsuka (2007) explains, the function of rhyme music is to encourage people to work harder, faster and with more enjoyment. Illiterates in our societies are the people who compose those songs and due that, this music has not been documented, and seems to be dying. As the people who possess such knowledge are becoming fewer due to aging and death. Civilization and the search for white collar jobs is also a new threat to our music (especially the work songs), because they are not sung at the market places or in offices

but rather during communal labor, such as farming, flooring, threshing of grains etc. The above-mentioned reasons call for the need to record them down by scholars of oral literature.

The importance of the work songs has attracted scholars of literature around and beyond to give it the attention to document and display their aesthetics to the people. For instance, Salisu (2008) tried documenting a handful of the songs, and tried giving the importance of those songs. From 2014 to 2017, Issahaku, (lecturer at the department of Gur-Gonja: University of Education, Winneba- Ajumako) has also tried collecting the works songs from students as an assignment giving to them. Memuna, a programs manager of “Radio Zaa”, an FM station in Tamale has also collected some work songs. The above-mentioned three people so far are the only known people who have looked at the work songs from their perspectives. The aesthetics of the work songs that is its beauty (literary devices, themes, structures and stylistic qualities) have not received any hand by scholars of oral literature. Hence, this particular work is intended to fill the gap that has been left out.

The work songs (T-Y as “*Tuma Yila*”) of the Dagbamba people express their beliefs, values and ideas that depict or highlight the life style of the people and bring them together but the advent of foreign culture has adversely affected the production of *tuma yila*. This also calls for the need to document them, appreciate their beauty to those who do not know and preserve them for the generations yet to come. More also, documenting and appreciating the work songs of my own people is an interesting experience and since work songs have not been given much scholarly attention, I seek to give a proper literary appreciation and the artistic interpretations of the songs.

1.5 Purpose of the study

The main purpose of the study is to explore the aesthetics of Dagbamba work songs and unearth the structure, style, literary devices and the themes embedded in the songs.

1.6 Research objective

The objectives of this research are:

1. To extract and discuss the various types of work songs and their structure.
2. To discuss the styles and literary devices found in the Dagbamba work songs.
3. To analyze the various themes in Dagbamaba work songs and how they reflect their philosophy of life.

1.7 Research questions

The following questions are use to guide this study:

1. What are the various types of Dagbamba work songs and their structure?
2. What styles and literary devices are found in the songs?
3. Which themes are y portrayed in the work songs?

1.8 Significance of the study

It is my interest and hope that the outcome of this project will draw the attention of my people to the great asset that could be lost if these songs are lost. The findings will also serve as valuable materials to curriculum planners and also language students and teachers to help them appreciate song sand poetry across all the levels of the academic ladder. To the youth, it will help them realize how the songs serve as a tool for communication in the society and the effect of the literary messages and how they shape the lifestyle of the

Dagbamba people. Not only the above, but also it will also serve as a basis for future research.

1.9 Limitations of the study

In carrying out research of this type, one may be likely to encounter challenges, therefore the following were the challenges that the researcher encountered during the writing of the thesis:

Since the researcher wanted to do the recordings as they naturally occur during work time and had to meet those carrying out the performances, it was a very big challenge to the researcher. This is because postponement was too much due to natural occurrences and individual problems.

Limited literature in the language relating to this particular topic was a very big challenge and so therefore, the researcher had to rely on literature in other languages.

Aside time and limited resources in carrying out this project, the other problem the researcher encountered was how to gather the data and do the transcription, and translate it to English. This took much time and was very tedious for the researcher.

1.10 Delimitation of the study

The work songs of Dagbamba are across communities under Mamprigu, Nanung and Tamale and its environments, which the researcher could have, cover all in his analysis but the research was limited to only some communities under Tamale that is Malshegu, Vogu, Kushibo and Salamba all under Tamale.

The work did not also cover all songs in the Dagbamba society but only limited to work songs only.

1.11 Organization of the thesis

The thesis is organized as follows:

Chapter one discusses the introduction, background of the people and the study, the origin and present location of the Dagbamba people and their occupations, statement of the problem, purpose of the study, research objectives and questions, significance of the study, limitations and delimitations of the study. Chapter two covers works related to this particular topic. It covers literature on works done on the language, other Ghanaian languages and works related to this topic in general. Three provides information on the methodology, which entails the design, sample size and sample techniques, instrumentation and data collection procedure. Chapter 4 delves into the analysis of the songs (data) based on styles, literary devices, and thematic analysis of the songs and how those songs reflect their philosophy of life. Chapter 5 contains the findings and summary of the analysis. After chapter five, there are appendixes containing the songs, and pictures used in the analysis. In addition, there is a reference column, under which all works cited are acknowledge in details.

CHAPTER TWO

LITERATURE REVIEW

2.0 Introduction

Songs in general have received some attention from various scholars across the world. This chapter reviews literature related to my work. It focuses on the role of songs, the nature of the work songs, the beauty of the work songs (style and structure). It will also touch on work songs done in some African societies and beyond.

2.1 The role of songs

Generally, music as a genre of oral literature plays a major role in our traditional society. Culture as a way of life is showcased in many ways. One of the ways in which culture is exhibited is through songs or music. In the economic sphere, music is use to increase efficiency of work by various grades of workers such as farmers, artisans, postal clerks. (Essandoh, 2006). Songs are classified based on the mode of performance, that is, lyrical pattern and purposes of performance Kwabila, P. (2014). He further states that, traditional Anlo songs in particular have different purposes such as to praise *Mawu Sogbolisa* (God), to motivate warriors, to encourage people to work hard, to record history, to praise chiefs and to mourn the dead. Dagbamba songs as stated play a very pivotal role in bringing up or shaping the life of people. There are festivity songs that are use to entertain people. Others include, play songs, work songs, songs of the soothsayers, lullabies etc. All the above-mentioned songs have the various roles that they play in the Dagbamba society.

Some women use work songs to register through satisfaction from the husband but not when pounding but rather when washing of bowls or utensils in morning, or when sweeping

the yard or the compound. They sing to communicate to the mother-in-law, the husband or the whole house whether she is okay with the way they are taking care of her or not okay with that (personal conversation with Sanatu Adam).

Mvula, (1985) stated that, pounding songs are indirect means of solving social or inter-personal problems because it does not involve a face-to-face confrontation between the two rivals. The singer may decide to mention her co-wife name but not referring directly to her, or may decide not to mention her name.

In terms of business, music is use to increase efficiency of work by various grades of workers such as farmers, artisans, postal clerks, hawkers and preachers. Hawkers and peddlers use music to sell various commodities, and whiles jingles are use in advertising finished products (Essandoh, 2006:10). He further states that, music is intrinsically interwoven with the lives and beliefs of the people that it helps to establish a uniform pace in-group work or lighten the burden or strain and boredom of repetitive work. This indicates that, music and culture cannot be separated because music is part of the culture, which again plays many functions like lightening and encouraging of workers during work. Aside these, music again teaches the language of the people: and things like the dos and don'ts, the obligations expected by every individual in the society and the community at large. Traditional music like royal praise songs gives the history of the towns and chiefs and what is expected from the new chiefs and their people.

2.1.1 The role of the work songs

Mvula, (1985) states that, in the pounding session in the Tumbuka context, it is a forum for exhibiting social relationships and regulating group interactions. Singing as an event brings the women together and provides them with a cultural and subcultural identity as

individuals. In the case of Dagbamba, they use pounding of the *Gumba* to register their heartfelt gratitude to the dead, praise him/her and to say goodbye to that person. (The *gumba* is when a person died, the women will fetch millet and pound it until it becomes flour, and then, they will use that flour to prepare food for the grave diggers). While pounding the millet, they sing for the dead but not the gravediggers. The Dagbamba again use work songs to register their pleasure towards being hard working and other things that will motivate their people but not lead them astray. The women have more to talk especially when they are alone in the farm threshing grains like rice, millet etc. While the men also have more chance to express themselves when carrying a prepared mortar to the house, and when harvesting and weeding.

In the Dagbamba society, especially in the olden days, work was usually performed by a group of people (cooperative labor), with singing. Finnegan, (1975) cited in Mvula, (1985) states that, the most common function or role of work songs include coordinating, collaborating and rhythmically correlating the workers movement to facilitate unison and good production; making heavy work feel light and go easier; turning painful experience into a subject of art and pleasure so the workers forget the difficult, monotonous task and enjoy the group work. It is observed in the Dagbamba society that, works that can be done by an individual easily is never done in a group but rather works that cannot be completed easily by one or two people in a group with singing being the integral part of doing the work. The proverb that “one finger cannot pick a stone/pebble”, explains the reason for cooperative work.

Another major role of the work songs is to keep the workers in a working spirit and to turn a dull work into enjoyment. In cracking of nuts, flooring, threshing of grains, the women

of Dagbon are always singing while carrying out the above-mentioned tasks just to keep them in a working mood and to rhythm with the work being undertaken.

Nsoh et al, (2010:89) posit that, occupational songs for instance are intended to excite workers to give off their best in whatever they are doing. These occupational songs (work songs) in the Dagbamba society do not only excite workers to give off their best, but also serve as a mode of communication such as to warn, to praise and to cast insinuations among the people. It is worth writing that, traditional music such as lullabies, festival songs, and occupational songs are not only composed for entertainment. With this, Sanortey (2012) notes that, songs are very important forms of communication, that through them one would be able to identify some important people and the legacy they leave behind in society as well as why and how certain things are done or not done among some groups of people. Among the Dagbamba, the work songs were composed for a purpose, one of it was to communicate with their ancestors (especially the bayasi yila: soothsayers songs) and to cast messages to people who they could not tell directly about their way of life and to praise people. Essandoh, (2006: 26) again stated that individuals make use of music at work so also is the communal or group use of music observed as for example in fishing, cooperative farming (Ndjoba), and communal labor. Fishermen when canoeing, dragging or mending nets make use of music as a group. In these situations, the workers freely borrow from the repertoire of songs that are available in the community. The same goes for the other occupations above-mentioned.

Work songs among Dagbamba are used to excite the workers to work more; they are also used as a medium of communication. They are means of preaching peace, giving encouragement, praising, warning and solving problems among rivals or people.

Tengapaare (2015) notes that, among the Dagaaba, work songs are use by women to solve problems among rivals in a compound, and to send messages to their husbands. It is therefore very important to use and hold on to this great culture than to lose it, because some of these songs scorn laziness, immoral behavior, and serve as a deterrent to others (Sanortey, 2012:19).

Aside the work songs being sung to make a heavy /difficult work to become light and easy to do, they are used as a mechanism for solving or resolving social conflicts. Tumbuka women use pounding songs as a license, direct device for managing conflicts in their patrilineal and patrilocal societies; that the songs suggest that the women as the focal point in the Tumbuka family when having conflicts with her husband, her mother-in-law, and her co-wives (Mvula, 1985). These indicate that work songs are not ordinarily created to express behavior prevalent to work, the songs are employe to study interpersonal relationships and how problems in human relationships are played out and temporarily resolved (See Mvula, 1985)

2.2 The nature of work songs

The Dagbamba in general has composed Songs over the years. Much of the traditional music like work songs, festival songs, dirges, lullabies were all composed in the past, but highlife, hip life, reggae are all now being composed by the younger generations (That is precisely from 2000 to date). The traditional music was composed by illiterates and was not written down in books but rather documented in their brains. The history of Dagbamba music, especially royal praise songs can be traced to Lunziɛyu (literally “red drummer”) the composer during the period of Naa Luro (Sulemana 1970). As a resul was not documented in books and is affected by modernization since they are passed on by word

of mouth. Although the composers sometimes document the current music, work songs in particular is not documented. The advent of education and the search for white-collar jobs is now a very big threat to the songs in one way or the other. The advent of machinery like farm trucks, combined harvesters has been a threat to work songs. Again, the search for white-collar jobs in offices and in the urban areas have also made the use of work songs at the farms, home and places where they are sung to be inactive. This is because, the youth of now adays do not want to be working at the farm but rather prefer working in offices, leaving only few or non sometimes. If they were to be many at the farms now adays, they would have been singing at the farm for more enjoyment.

Although work songs are not used today as much as in the past, their importance to the people must not be left undocumented. They must be documented and appreciated for the people now and generations yet to come. The work songs of Dagbamba are passed on from one generation to another as a family heritage/property. However, they are also learned from the possessors of the knowledge. Through practice and participation, they are easy to learn by a person within the community. The structure and theme of the songs and the literary devices embedded in the songs depends on the knowledge of the composer. The message he/she intends to cast out to his/her people through the songs are not interpreted anyhow, but by people who possess the wisdom / knowledge of the language.

2.3 The beauty of work songs

The beauty of every literary work is embodied around the stylistic qualities or the aesthetics that a particular text has. Gyekye, (1996:126 cited in Sanortey, 2012:18) explains aesthetics as the delight, interest and enjoyment experienced by human beings in response to objects, events and scenes. To be more delighted with enjoyment in human life depends

on what one sees, receives or experiences, which *Tuma yila* (work songs) in the Dagbamba society is concerned with this, because they possess some stylistic qualities that appeal to the taste of their listeners. Marjetka (2005:179) posits that, the aesthetics dimension of songs refers to their inner structure, the literary and musical dimensions that never change but always remain the same.

Agyekum (2013:66) defines stylistic qualities as a way in which the words and linguistic elements of an oral literature text are organized and the resources within the words that ensure the effectiveness of the oral performance. They are embedded with literary devices, themes and structures that beautify them. Literary devices, such as repetitions, parallelism, and metaphor are found in the work songs. Themes such as warning, criticism, and praise are found in the work songs. Crosby (2017:143) explains repetition as the recurrent or reiterating use of sentences, phrases, words or sounds patterns in a particular text.

The songs play a very important role in carrying out the works among the Dagbamba children. These children are enlightened with new words and ways of developing enthusiasm, vigor and more enjoyment. The rhythms and the rhythms in the songs alongside encourage the workers to work harder, faster and with pleasure. The songs also teach them the best way to live in the society.

2.4 Related works

Work songs as a genre of poetry play a very important role among ethnic groups in Ghana and beyond. As such, several scholars have several opinions about work songs, which includes;

2.4.1 Functions of the work songs

Mvula (1985:93) notes that work songs perform functions within the socio-cultural context, which deserve more study than they have received. In his discussion on the functions of work songs in Tumbuka, he posits that women at Tumbuka use pounding songs as licensed, indirect device for managing conflicts in their patrilineal society. This indicates that aside the song serving as a source of entertainment to people in the society, it also performs an important role like solving conflicts between people in the society as stated by Mvula, (1985).

As stated earlier, songs in general have received attention from scholars of oral literature as their importance in our societies serve as a reflection of the life, beliefs and knowledge of the people.

Kamien (1997) defines a song as a composition of voice performed by singing or by musical instrument. Finnegan (1997) on the other hand sees songs to be base on events, and to have been composed with the purpose of influencing people with regard to these events. The Dagbamba music is regarded as one of the ways of bringing their children up and shaping their life in every event. By this, the songs are not composed anyhow by anybody, they are composed for a purpose as Nsoh et al (2010) posit; that songs are a set of words or oral poetry that is meant to be sung in a gathering for a purpose. Based on what the above scholars have seen songs to be, I therefore see songs as a string of words containing various art forms performed or sung by individuals or groups of persons for a particular reason.

Scholars like Nora (2000) observed that playing music for premature babies in some hospitals is an effort to regularize their heartbeats. In the same vain but with a more mature

client group, organizational well-ness initiative aimed at combating obesity and reducing work place stress have (in some cases) filled offices stairwells with recorded music (Prichard, 2007). Oldham and Cummings et al (1995 cited in Prichard, 2007) stated that music tends to reduce frustration at queuing and waiting and supports the adoption of helpful forms of behavior. This simply means that music increase work performance on relatively non- complex tasks.

In the Dagbamba society, agricultural and other economic activities and building provide the occasion for work songs. Agricultural activities like threshing of grains, molding of yam mounds, weeding and making of ridges all call for work songs. Other works like cementing of floor (flooring), plastering, carrying of prepared mortar to the house, crushing of nuts etc. These works are usually accompanied by music “*tuma yila*” (work songs). Sylvia (1970) looks at the role that musicians and music play in the society, focusing much on the Dagbamba festival songs. He posits that, music maintains the dignity of the chief and his subjects. Although the work songs do not maintain the dignity of the chiefs, they only serve as a legacy of life, teaching people what to do and what not to do.

Salifu (2014:300) also studied Dagbamba music, focusing on how music is use to identify the people by looking at traditional and the contemporary music of the Dagbamba. He indicated that, one of the major features of African music is that, it is metaphoric and mirrors the happenings in the society. The essence of the Dagbamba work songs is not to encourage them to work harder or faster only, but also to educate them about how to live through communication. Examples of the work songs that teach the people include “*Jerigu nyu daam ka kɔra, kuli ni che o yee ye!* (Do not drink whiles farming, or else you may end up hurting yourself with the hoe). This served as a warning to farmers. It is not only the

traditional music that educates the people, but also the contemporary music like highlife, hip-hop. Example is “*cheliya ka ti doli o, o nam sayila o ko*” by a hip pop singer known as Umar Janda, is a song that preaches about the greatness of God. The song literally means that (let us follow him, his creations only resembles his works), in short, God is great. Again, Salifu (2014:310) stated that, it is the duty of traditional musicians in the Dagbamba society to educate, entertain, inform, and critique society. Olivier (2015) has also worked on Dagbamba music looking specifically into the panegyrics of royal praise songs of the *lunsi* (praise singers). He indicated that, literary devices are embedded in the royal praise songs of the *lunsi* (praise singers) to help beautify the songs. The work songs that accompany activities like flooring, carrying of prepared mortar to the house, are all accompanied with the drum of the *lunsi*. This work has an influence on this work as giving an insight in the drumming so that during the drumming at the work side, I will be able to analyze the beauty and message of the drum.

Work song is a piece of music closely connected to a specific form of work, either sung while conducting a task or a song linked with a task or trade which might be a narrative or protest (<http://en.wikipedia.org/wiki/work-song>).

Nsoh et al (2010) also define work song as an occupational music intended to excite workers to give off their best. The Dagbamba work songs are associated to annual works such as cultivation, flooring, farming etc. Among the Northern languages or societies, the Farefari people, the Dagaaba, Kasem and Gonjas have this similar works and their songs (see Nsoh et al 2010:89).

As posited by Mvula (1985:93), work songs and their functions deserve much more attention than they have received. Dagbamba work songs have not received adequate

analysis in terms of their aesthetics, structure, themes, by scholars of oral literature or folklores; hence, this work is intended to fill that gap. The following people are the only known researchers who have tried collecting them. Salisu (2008) tried documenting and giving the importance of the work songs in his compiled notes at the Bagabaga College of Education in Tamale. He only tried giving their importance but failed to touch on the beauty, role and themes of the work songs. Issahaku (ND) also tried collecting samples of the work songs from students of University of Education, Winneba. Department of Gur-Gonja. He only tried collected them but failed to discuss them. The above two scholars are the only known scholars to the researcher, who have tried working on the work songs of Dagbamba. This particular work is intended to look at the beauty, importance, themes and structural analysis, of th work songs to fill the gap left out by the above mentioned researchers.

2.4.2. How the work wongs are use for communication (Themes)

Within the Northern languages, some scholars have tried looking at songs in general and specific to work songs in their various languages. Scholars like Sanortey (2012), Tengapaare (2015), Atintono (2010), Nsoh et al (2010) and Alhassan, H. (2017) have all worked on songs specific in their languages.

Apart from music been treated or used as a form of entertainment or treated as speech utterances in the various communities, they contain themes that touch on events and matters concerned to the members of the communities which have attracted some scholars in the North and beyond. Atintono (2010) worked on Gurene songs with the focus of collecting them down for future use. His focus was on praise songs and women songs. Nsoh et al (2012) posit that, the importance of the work songs is to excite and to facilitate the work

This song is to encourage the workers to work hard and faster to enable them finish the work and go home. Because it is a work song, one can deduce that the song is actually related to work compared to the other song in example (A).

Alhassan, H. (2017) worked on *Gurene Anaanuure Pɔyisi Yuunitaba* (women songs). In her analysis, she stated that the body movements of the performers during performance do not only entertain the women or go with the beat, but also serve as a medium of communication among the people. In the Dagbamba society, body movements does not serve as a model of communication in the work songs but it is the words they altar that communicate to the people. The work songs of the Dagbamba do not make use of body movement as a way of communication, but rather use the language through songs to communicate with meanings among their people. Here, there is only movement depending on the type of work doing, for instance if one is making ridges, he or she will be moving backwards whiles singing, and if the person is threshing maize or grains, he or she will only be bending and getting up while moving the hands. The Dagbamba work songs have literary devices like parallelisms, repetitions, metaphors; all embedded in the songs which in one way or the other makes the meanings interesting. They also have structures like one line stanza or two or more stanzas. Some of the work songs sometimes begin with a call and respond, others rhetorical questions and some with mere statements. Examples of the songs that usually begin with a question include “*Azindoo bo lee bala?*” (What is it, Azindoo?), with the answer being “*noombla*” (birth). This literally means that, the lead singer is asking a person called Azindoo what he is looking at, and he responds “a birth”. The work is therefore intended to look at the structure and the nature of how the songs are usually introduced at the work site.

Sanortey (2012:19) posits that, songs are very important form of communication, through them one will be able to identify some important people and the legacy they left behind in the society, as well as why and how certain things are done among groups of people. Examples include songs that ridicule laziness; immoral behavior that will serve as a deterrent to others. The Dagbamba also have songs sung by women and men and those songs have the potency of criticizing the lazy and warning people who behave badly. Also in the Dagaaba society, they have work songs that women can sing while grinding millet on the grinning stone to manage conflicts in their marital homes, and can sing to criticize their husbands if they have been maltreated, or also to praise their hard work and bravery (See Tengapare, 2013:112). She further argues that women not men mostly perform the Dagaaba work songs, but this is not true in the Dagbamba society. Both men and women sing work songs at different work places. There is usually a lead singer and a chorus if it is a group work. Both men and women have songs they sing among themselves to warn, praise the hardwork and insult the deviant ones in the Dagbamba society. For instance, a woman sweeping early in the morning can sing to praise the goodwork done by the husband last night or to insult him for not performing well last night. She again can sing to insult or rival the other if she is married to a man with two or more wives. Washing of utensils, or doing any work that can go with music are all use as means to communicate among people.

2.4.3 Global review of literature on the work songs

Work songs are studied within and beyond the context of Africa; the following scholars are the people who have worked on the work songs and what they have done. Finnegan, (1970) posits that, the functions of rhyming music is to encourage people to work harder, faster and with more enjoyment. The work songs of the Dagbamba goes with what she says. The words are carefully selected to have rhyme with the type of work being done, and ginger the people to work more. Beyond that, the work songs are not only to encourage them but also to serve them as means of communication. It also rhymes with the timing, allowing the workers to have a uniform rhythm while carrying out the task. She again explains that the sort of work that the songs accompany usually consists of routine tasks such as paddling, pounding, forging or hauling which are not themselves regarded as glorious or romantic. The rhythmic nature of the songs refills the workers with vigor, physical fitness, and enthusiasm to work more when they are carrying out the routine task. Bermah, V. (2009:9) stated that, music is regarded as the life-wire, that in our communities' one cannot live without music because music provides avenues for pleasure, enjoyment and self-esteem. This statement is in accordance with the Dagbamba work songs, since they also provide the avenue for encouragement, pleasure and enjoyment, which enable the workers to work harder.

The work songs of the Dagbamba are classified as folk music, which is explained as a traditional and typically anonymous music, which is an expression of the life of the people in a community. Dagbamba life is expressed in their work songs for instance, their hard work, chants, insults, praises, are all accumulated in the songs. The people do not normally sing without working but rather sing and work together.

Sarpong (1974) cited in Bermah, V. (2009:28) posit that, through songs, people praise, abuse, speak in parables, thank, and ask for favors, express satisfaction, disappointment in life, complain or rejoice. In flooring, some of the songs the women sing at the initial state are to praise the drummers playing for them. Example, “*Namɔyɔ biziŋ bia zuyumi ka a nii nyam ka ti gba nii nyam*” This literally means that the lead singer is telling the drummer that he is a child of *Namɔyɔ* (Founder of the drummers), so he should drum to inspire them to work harder. During the process of the singing, anybody who retains the knowledge of the songs can chip in as a lead singer either to insult the rival or anybody who is going in contradiction of her or the society. Nketia (1974) stated that the treatment of the songs as a form of speech utterances arises not only from stylistic considerations or from consciousness of the analogous features of speech and music: they are inspired by the importance of the songs as an avenue of verbal expressions, which can reflect both personal and social experiences. The Dagbamba work songs are not just composed for the mere rhyming nature of the words and the type of work but as a means of communication and a reflection of the way of life that the people in their communities are living. In the search for firewood by young ladies, they sing to discourage the lazy one among them from being lazy, and also to encourage her to work harder like the most hardworking lady among them (Personal conversation with Amina Sulemana).

The Dagbamba women also engage in singing for the babies, funerals grounds that are all full of messages and sometimes words without meanings but for rhyming. In threshing of grains, it is either women who mostly does that, individually or a group. Soloist, often in loud voice, sings the songs and the chorus comes in with both meaning and meaningless words like “*yee ti ni naa li, hoo baalana gbaami a baa*”. The first one “*yee*” is

meaningless while the second one “*ti ni naai li*” means we will finish it. In the second example, “hoo” is meaningless, followed by the sentence that “that the dog owner should keep his/her dog “which is meaningful. This is not the same in Zambesi area among the Chikanda people. Among them, the words that are sung by the chorus singers are meaningless, and example of these words include; *aye, ayo, ndende* (see Kidney 1921: 1921 cited in Finnegan 1997:228) A song is more than just a literary artifact. Kumer (1975:44) posits that, it is one of the sources of providing insight into the material culture, customs, emotions and thought of man. It is therefore clear that, the songs perform functions beyond their context and meaning.

As Salifu, (2014) sees music as metarphor, which mirrors the happenings in the society, this indicates that, in our everyday live, music played a very crucial role in the regulation of work. Essandoh, (2006) asked a question, that is “why so much music around?” He followed up that, it has been said that man creates music, and if for nothing at all, he creates music to show he exist and his presents in the universe must be made manifest. Music is one of the tools or means of identifying the various ethnic groups within same country and between nations. For instance, the Dagbamba have a dance called *Naybieyu*, whils the Ashanti have *Adowa* and the Fantes *Ahyewa*, which are all performed in Ghana and can be used to differenciate the groups that does the performance. Within nations, Ghanaians have hilife; whiles Brazilians have *Samba*, Jamaicans Raggae and the Americans have Jazz. These are all different forms of music, which people can use to determine where one comes from. The Dagbamba music is created with the aim of preserving the history and cultural heritage of the people.

2.5 Theoretical framework

The Dagbamba *tuma yila* are analyzed within the context of Richard Bauman's (1975) "Performance Theory". The theory is grounded on understanding performance as a mode of speaking. In its development, it involves the art of involving the performer, art form, audience, and the setting of the events. Performance theory may comprehend myth, narration and the speech expected from certain members of the society whenever they open their mouths, and it is performance that brings them together in cultural specific ways that are to be discovered ethnographically within each culture and community (Bauman 1975:291). Bauman (1975) again states that, there is the need for communication in our societies.

To perform is to take a complex series of actions that integrate skills and knowledge to produce a valuable result. A performance centered conception of verbal art calls for an approach through performance itself. Concerning this theory, the linguistic structures are not supposed to be manipulated but maintained as the way the receiver perceives or hears them. Kabary (1973) cited in Bauman (1975:294) indicates that performances are platforms for exhibiting knowledge of traditional oratory. This means that through performance, one can exhibit the knowledge that he/she possesses concerning his/her traditions.

The theory indicates that literary devices such as repetitions, parallelism, and metaphor constitute keys to performance, which the work songs contain. The bases of the theory are that, stylistically features are marked by the degree of verbatim repetition of words, phrases and metaphors, and in certain sub-categories, or by parallelism in syntax and metaphor couplets (See Bauman 1975).

Fundamentally, performance as a mode of spoken verbal communication consists in the assumption of responsibility to an audience for a display of communication competence. The competence of the singer rests on the knowledge and ability to speak in a socially appropriate way. Here, performance is not scored either good or bad but by the degree of performance in a particular range of culturally defined ways of speaking.

The work songs (tuma yila) of Dagbamba have stylistic features such as repetitions (words, sentences, a line or sometimes a whole stanza), parallelism, metaphors and themes, which the lead singers try to convey to their listeners. What the work songs convey goes beyond the mere meaning of the words, which the performance theory advocates; the listeners must listen to them as they are mentioned and think beyond what they have heard. Hence, this theory is needed for the analysis of the work songs.

2.6 Summary

Bauman (1975:292) posits that, in artistic performance of this kind, there is something going on in the communicative interchange which says to the auditor “interpret what I say in some special sense; do not take it to mean what the words alone, taken literary would convey”. The way the words and sentences are pronounced in the work songs during performance calls for the need of this theory to be applicable. It is based on how a performer is able to use literary devices to convey his/her messages without going against the structures of the language.

Another reason that calls for the use of this theory is to analyze the work songs is that, there is a distinctive potential in performance, which has implications for the creation of social structures in performance.

The theory again gives room to the performer to transform social structures through additional considerations concerning the role of the performer in the society. In simple terms, performance genres, act, events, and roles do not occur in isolation, they are mutually interactive and interdependent.

The chapter above has reviewed literature related to the study, touching on the following areas: Literature on the beauty of the work songs, the role they play in the society, work songs in general, and finalized on the theory used in the analysis.



CHAPTER THREE

METHODOLOGY

3.0 Introduction

The chapter focuses on how the data used in the analysis was collected. It discusses the method and techniques that is employed, the research design, population, the research site, design, sampling technique, the instruments used in the data collection procedures and data analysis.

3.1 Research design

The researcher employed the qualitative method in analyzing Dagbamba work songs. (Fraenkel and Norman 2000 cited in Sanortey 2012), see qualitative method as describing events or persons scientifically without the use of numerical data. Owu-ewie (2012) proposes that, qualitative research involves deriving information from observation, interviews or verbal interactions and focuses on the meaning and interpretations of the participants. The work songs of Dagbamba are not fixed or do not deal with numbers but rather performances. These performances are open to additions and subtractions, and as (Ababila 1993 cited in Habiba 2017: 21) posits that, qualitative research is open to changes throughout the data collection process, hence the reason why I adopted this particular design. During the data collection, I observed that, the happenings were not planned, therefore giving me the opportunity to participate and observe to enable me describe events as they happen.

3.2 Research site

In doing every linguistic fieldwork, a good linguist requires the speaker with the language to work with and the place to work. (See Alexandra, 2007). The research site for this research was Malshegu, Vagu and Kushibo, all in the Eastern part of Northern region. These places were selected because of how they still use work songs during works. They are also convenient for the researcher because the researcher knows those communities and the people. The recordings were done at places within the towns mentioned convenient to the informants and where the works are carried out.

3.3 Sample population

The total number of informants who were involved in the research process were 10. Five of them being males while the other five being females. This people were chosen from groups performance and because they are experts in terms of the work songs. Within each recordings or interview, two lead singers and chorus singers were consulted to confirm what I have witnessed and recorded, and also for additional knowledge since they are seen among the groups as possessors of the knowledge.

i. Target population

The target population for this research was the whole of Dagbon traditional area. The researcher wanted to carry out the research in all the traditional areas of Dagbon who uses work songs and the type of work songs and its structure used.

ii. Assesible population

The researcher wanted to carry out the research in the whole traditional area of Dagbon but due to time and financial constraints, the research was only limited to Malshegu, Vogu and

Kushibo. This were communities convenient to the researcher, and the researcher also belief that he can get the data from those communities.

3.4 Sampling techniques

In doing this research, purposive sampling technique was used because the informants selected were purposively selected because they have the knowledge of the work songs, and the researcher also belief that they could provide him the data and some relivant understanding of the data provided. The informants were sellected purposely based on those who possess the knowledge of the work songs and for the working groups; they were noted among the various villages as the overlords of the performances.

3.5 Instrumentation

The instruments used in collecting the data were an audio recorder, a Lenovo tablet and android wx4 techno phone. After recordings, the lead and chorus singers were sellected purposively and invited for follow up questions about the songs that were sung, to make meanings more clear to me as the researcher, all though I am a native speaker. The performance and the data collected was all transferred to a laptop for easy transcription, and some to my email to prevent them from it getting lost. During the recordings, I was not alone, but with experts of camera to assist me in terms of difficulties that I may encounter during the recordings.

The researcher also used interviews because it will be able for him to ask follow up questions during the recordings.

3.6 Source of data

The source of the data was from primary and secondary sources. The primary ones were the interviews, audio, the videos and pictures that I took at the field myself and interviews I did with the lead and chorus singers.

The secondary ones are those I collected from books written by experts such as Sualesu (2015), Issahaku (not date) and radio Zaa FM in Tamale. The songs were transcribed by me personally.

3.7 Data collection strategies

In collecting the data, I realise that the knowledgeable informant must be recruited to assist in collecting the data to avoid problems. Due to these reasons, I arrange with the performers and experts of the work songs spending with them two hours for the recordings and clarifications of the data giving to me. I also visited them when they were at the farm doing life performance. They were lead singers after which I interviewed them. I chose these lead singers, chorus singers and the possessors of the knowledge as my consultants and informants from all the places that I gathered my data, to assist me to prevent any inconveniences. (Norman 2000 cited in Sanortey 2012: 27) notes that, researchers into performance must consider as overt participants observation that is the celebrants, lead singers and the neophytes. That is researchers must be there to look at what both the performers and or informants are doing.

3.8 Data analysis

The data presentation of this research is purely descriptive with the support of Performance Theory by Bauman (1975). It relates to the structure, literary devices, themes, stylistic qualities in the songs, and how those songs serve as a legacy to the people. Nothing is understood and appreciated properly if vivid explanation does not back it (Sanortey 2012:29).

The songs were collected and grouped into different types based on the type of works, themes and how they normally begun. Some of the work songs normally start with questions, answer method, some statements and other with a call, and respond starting. The songs were grouped based on their features in addition to their themes. Another aspect considered was to have a careful examination of what goes into the songs that is the themes, literary devices, the structure and stylistic features embedded in the work songs. Interpretations of the meanings and concepts are another aspect to be look at. The researcher participated and observed visually what went on during the performance, with the support of the recording equipment already mentioned. The performances recorded or collected were analyzed immediately to prevent the information from getting lost due to natural occurrences, and as gadgets are not to be trusted, and to prevent the researcher from getting bias. All the songs will be in the appendix.

In the context of performance, Bauman (1975) stated that, performance should be taken as it is, and that linguistic structures should not be manipulated by the listener or the researcher, but should be taken as it is from the performer. Looking at the work songs, the linguistic structures like the spelling of the words, their pronunciation and the tone level

differ based on the type of work, and so therefore the researcher wrote them based on the autography of the language and as it was heard.

3.9 Summary

The chapter discussed the research design, side and sample size, population, sample technique and the instruments used in the data collection process. The source of the data and the strategy employed in collecting the data are all discussed. I concluded it on how the data collected will be analyze in the rest of the work.



CHAPTER FOUR

DATA PRESENTATION, ANALYSIS AND DISCUSSION

4.0 Introduction

This chapter presents an analysis of Dagbamba work songs (*Tuma yila*), represented as (T.Y) in some aspect of the writing. It introduces the types of Dagbani work songs and their structures, the stylistic features/qualities (literary devices) embedded in them. The chapter also looks at the thematic analysis of the work songs and the songs in relation to human identification (ethical meanings, reasons behind individual composition of the songs concerning the impact on the lives of people in the society).

The songs would be analyze within the context of Bauman's (1975) "Performance Theory". Events during performance has been described vividly, situations where performers were taking series of actions that integrate skills, and knowledge to produce a valuable result have been analyzed under Bauman's theory. As said earlier "performance as a mode of speaking is based on understanding." Abstracts of the songs has been use in the analysis whiles the full text of the songs would be in Appendix A.

4.1 Types of Dagbamba work songs and their nature (Structure)

Nsoh et al (2010:72) explain a song as a very loose term for various art forms performed in different social contexts either unaccompanied or accompanied by dance, clapping or musical instrument like drums, guitar, maracas etc. They further add that, a song has the tendency to be viewed as a fixed form learned and passed on from one generation to the other. These songs are usually sang in the same community or communities by different singers but the style and the wording vary considerably, each singer is identified by his or

her style, which is usually unique. It is again the duty of the performer to educate, entertain, capture and sustain the attention of his/her audience throughout the period of the performance. The lead singer either captures events in a form of warning, praises or tries casting information to the people. Aside the formulae or the structure of the songs known by the community, the knowledge of the lead singer is not exempted, he/she tries adding new information to make it more pleasant and meaningful to the people. (See Nsoh et al 2010:71, Agyekum 2013:33).

In the context of Dagbamba work songs, although they are based on the formulae and how the various communities perceive them, they are also based on the type of work being done. Works related to farming such as threshing of grains, making of ridges, weeding etc. all have the type of songs they can all go with. Works that related to constructions and other aspect or forms, all have the various types of songs they can always go with. The discussions of the types of works and their songs are as follows:

4.1.1 Work songs sung during farming

Generally, the songs used as work songs may be directly talking about the work itself, the people or things surrounding them. Work song like “*ti ni naai li*” (we will finish it), talks directly about the work, while another song like “*zoli yee balim du*” (console a hill before you climb it), is not directly related to the work but has a different meaning. These are all discussed in the thematic analysis.

Concerning the types of work songs sung during farming, they are usually short with many repetitions. They are of one stanza and are sang to coordinate with the work being done. They are faster in nature during singing just to time with what is ongoing. This can be seen in songs sung in two-faced of ridges (*vuyuwara yila*). In *vuyuwara yila*, the farmers usually

move backward with speed, therefore, the lead singer would have to select songs that are of the same nature and can go with it. Unlike foreign music where we have hip-hop, rap and highlife, it is assumed that songs under highlife, hip-hop cannot rhyme with the work doing, but the type that looks like fast speech (rap) can partner with the work doing. The main reasons for the songs are to help boost their energy level, and for them to work faster in order to finish early. Examples of the types of the songs that are sung or can be sung during two-faced of ridges (*vuyuwara*) include;

- | | | |
|-----|---|--|
| L | <i>N sa tuhi paɔŋa soli!</i> | 'I met a cricket yesterday on my way' |
| R | <i>Paɔŋaɔŋa paɔŋa ka o ziri o ɲmangura;</i> | 'A cricket and it was carrying its luggage'. |
| L | <i>Ya n sa tuhi paɔŋa soli!</i> | 'I am telling you that I actually met cricket on my way carrying its luggage'. |
| R | <i>Ka o ziri o ɲmangura.</i> | 'It was carrying its luggage'. |
| L/R | <i>Ka o ziri o ɲmangura.</i> | It was carrying its luggage. |

In the above extract of the song "*Paɔŋa*", the letter "L" stands for the lead singer, while the letter "R" stands for response.

Looking at the underlined meanings attached to the Dagbani versions, one will be asking about how the meaning is related to the work doing, or the meaning of that song. And to answer the above raised questions, these songs have been composed to time and rhythm

with the work doing. Aside it being sang to rhythm with the work being done, it is also classified as a motivational song sung to inspired the workers. Because of its motivational purpose, it is classified as a play song for both men and women in the Dagbamba society. In the song, the part that both the lead singer and the responders will sing together is classified as the most important part to time and rhyme with the work doing perfectly.

4.1.1.1 Structure of the song paaja

The song is classified among the simple structure because it is made up of one verse, making up a stanza, which is “I met cricket yesterday carrying its luggage”. This sentence is repeated to the satisfactory of the workers.

The song is madeup of five (5) lines with easy to understand words, making up only one stanza. This stanza is repeated several times to encourage the workers to give their best. Again, the words chosen are very simple to pronounce and are syntactically arranged for a purpose.

4.1.1.2 Effectiveness of the theory

With the first line sentence, “I” been represented as “*N*” and the time marker “-*sa*” meaning yesterday is blended together as “*Nsa*” as it is taken as pronounce from the singers, which is supposed to be separated in the language as “*N sa*.” In line two, four and five, (2, 4 and 5), the word “*ka o*” is supposed to be “*ka o*” where the /*ka*/ means “while” and the “*o*” means “him or her”, which was supposed to be separated in the language, but because of fast speech and the nature of the work doing, it has been pronounced as “*koo*” and heard the same by the listener’s ear.

4.1.2 Songs sung during laying of ridges.

In laying of ridges (vuyuwara), another song that can be sung is *naai li* (finish it). This song is sung to encourage the farmers to finish what ever they are doing. The song goes like:

- L. Naai li naai li yee ti ni naai!* ‘Finish it, finish it, we will finish it!’
- R. Yee ti ni naai li.* ‘Yes, we will finish it.’
- L. Sayimiya naai li naai li yee ti ni naai li!* ‘Respond, we will finish it’
- R. Yee ti ni naai li.* ‘Yes, we will finish it.’
- L. Ti ni naai li ka kuli yee ti ni naai li!* ‘We will finish it and go home’
- R. Yee ti ni naai li.* ‘Yes, we will finish it.’
- L. Ti ni naai li ka kuli ti vuhi yee ti ni naai li!* ‘We will finish it and go home and rest’
- R. Yee ti naai li.* ‘Yes, we will finish it.’
- L. Naai li naai li yee ti ni naai li!* ‘Finish it, finish it, yes we will finish it.’
- R. Yee tin i naai li.* ‘Yes, we will finish it.’
- C. Yee ti ni naai li!* ‘Yes, we will finish it.’
- C. Yee ti ni naai li.* ‘Yes, we will finish it.’

The song literally means that, indeed they are surely going to finish the work. In the song, it is not just to finish the work, but the composer has selected words that are easy to pronounce, remember and of meaning in the language. The song also indicates that the workers are happy they are going to finish it and go home and rest. This again simply means that the function of the song or the main reason of it been composed is to motivate workers to finish the work, and as Finnegan (1970:231) stated that, in rural areas, agricultural work provides the need for work songs.

Structure: This song is seen as having a simple structure because it is made up of two stanzas with four verses, and with twelve lines. The words chosen are also simple making up two simple sentences in the song.

The first stanza has four (4) lines making it up, while the second stanza has eight (8) lines. The words chosen to build those stanzas are of same in meaning with some slight changes in them. They are made up of words such as “yee”, “we” and “finish it”

Not all songs that are categorized as farming songs can be sung when laying ridges. The songs that are normally selected are songs with simple and easy to pronounce words. They also select songs that can rhyme and time with what they are doing, and they are usually fast in nature when singing.

Concerning weeding as a farm work, when one is working alone he/she can sing, with the reason being that there is no uniformity in weeding. The person working or the farmer can decide to be singing a work song or any current music him or her like.

4.1.3 Songs sung during threshing of grains

In the Dagbamba society, threshing of grains is one of the farming activities in which women are found doing, it is classified as women task although some men also do it when there are now to undertake the task. Within some communities, it is threshing of grains that gives women farm produce. The women help men to thresh their grains, after which they are given some for the work done. During the period of harvesting, some women will travel to some farming communities to help those who are in need of threshers to help them thresh their rice, maize or millet, after which, the women will be rewarded for their good work.

In threshing of these grains, the women are involved in singing to regulate their heartbeat, which will give them more breath and motivate them to work more. Some of the songs sung can be by individuals, and others can be sung by two or more women. An example of one of the songs sung during threshing of grains includes “*zerige*.” (Blame).

L/R. Maliya yee ti zaa daa beni, ‘Let us do it, we were all there,’

Maliya yee ti zaa daa beni, ‘Let us do it, we were all there,’

Dun kani n-tiri yelimanlilana zerige, ‘It is a person absent, who gives wrong judgement’

Ka ti bɔhi baŋ n-yolitiem, ‘And regrets after finding out the thruth.’

Maliya yee ti zaa daa beni. Let us do it, we were all there.

This song is sung during threshing of grains by women, and can be repeated as manytime as the workers want to repeat it. This song is not sang with speed unlike the song used in

laying or molding of ridges. It is sang with relaxed mind, which allows the women to breathe freely since they are doing it one after the other. In threshing, although they work in a group or sometimes individually, when they are working in a group, they use the sticks on the grains one after the other, allowing them to be relaxing while carrying out their task. The picture below indicates how they thresh rice among the Dagbamba people.



Picture from Vogu farm.

In the above picture, it can be seen that, as the woman in white longslipes with the hands up is trying to raise the stick up, the woman bending down has finished and is yet to get up, while the other woman up with the stick, is turning the rice up for the threshing.

Structure: In the above text, the whole song consists of two verses made up of five lines with one stanza. The verses in that song is, “Let us do it, we are all here.” In addition, the second one is “it is a person absent who gives wrong judgements” this is divided between

the lead singer and the chorus singers, which can be manipulated with additions or subtractions depending on the knowledge of the lead singer.

It has five (5) lines with three (3) lines having the same words while two (2) lines having different words making the sentences. The words chosen are also of simple for understanding and for pronunciation.

Again, it can be classified as simple structure, because the numbers of lines that the lead singer will sing is equal to the number of response. Again, the words chosen for the songs and the number of words in a line are also few and are syntactically arranged.

Another song of simple structure is the song titled “*Azindoo*.” With regards to this type of song, the lead singer always poses questions to be answered by the chorus singers or the followers.. Example of the songs includes:

L.S *Azindoo bo lee bala?* ‘What is it Azindoo’?

R. *Noombila,* ‘A bird’,

L. S *Ka a bi labiri o?* ‘And don’t you throw it down’?

R. *Doli kani,* ‘There is no stick’,

L. S *Ka ti deei doli;* ‘Then come and collect a stick’;

R. *O yiriyaa o yiriyaa.* ‘It has flown away! It has flown away’.

L. S/ R. *O yiriyaa, o yiriyaa.* ‘It has flown away! It has flown away’.

Structure of the song “Azindoo”

The song has seven (7) lines, three being sang by the lead singer, while another three for response, and one for both the lead singer and response. The song is made up of four verses building up one stanza. The words chosen are also very simple to pronounce and easy to understand. The response is always the same with little change from the lead singer.

Although part of the song has two or more responses, especially the ending part, that part can be repeated as many as possible by both the lead singer and the followers, while the other parts are not repeated, yet they are questions and answers as stated.

The song has short lines with one stanza. It is repeated as many times as they want by the performers. These songs are sang during works related to farming. However, it is not every occasion that is related to farming that this song can be sung. For instance, during the threshing of grains, sweeping, weeding etc.

Do cowboys sing?

In the Dagbamba society, there are no known songs for cowboys; in fact, they do not have songs for cowboys or sheep rears. There are individual created songs sung by cowboys just to entertain themselves, cast insinuation among them when following their cows in the bush. This song belongs to individuals but not a whole community or may sometimes be limited to only one area, but within the Dagbamba, there is no known song as work song for cowboys as other tribes may have. One of the songs used to mock a friend or qualeague include:

Zakariyaawum,

‘Zakaria.’

O zaŋ kabira biri o loŋ ni!	‘He has eaten his seedlings up’
Ka yali ni saa bi mira!	‘And said there are no rains’
Sa’ bo m-bi mira,	‘If there are no rains,’
Ka sheyu sheera?	‘How come the raining season is getting to an end?’

As said earlier, not everybody knows these songs; they are individual conjoyed songs just entertain themselves as they follow their cows. Some may decide to be singing songs composed by popula musicians like Fancy Gadam, Maccasio, Mama Rams, Ahmed Adam, Abu Sadiq etc.

4.1.4 Work songs for rivalry

Finnegan (2012:224) posits that work doing provides the occasion rather than the subject matter and the song depends on the rhythm of the work rather than the audience for its point of departure. In threshing of grains, nuts cracking and in sweeping the compound, the songs that are sang have different style and different messages.

The work songs that are sang are slow in nature and do not depend on response, unlike the other songs mentioned above. They are sang to rival or mock husbands or colleagues in the family. If a man has one wife or more and the women are rivals, or if the man is not performing his duties as a man in the house. Then, there are songs that are sang. An example of songs that women can use to caution their colleagues and at the same time rival them is:

Kpahambaŋ

Kpahambaŋ yee lalaa Kpahambaŋ yee ‘Kpahambaŋ yee Kpahambaŋ yee’

Kpahambaŋ yee lalaa kpahambaŋ yee, ‘Kpahambaŋ yee Kpahambaŋ yee’

Kpahambaŋ daa yeŋliya, ‘Kpahambaŋ last said that’,

Kpahambaŋ daa yeŋliyaa, ‘Kpahambaŋ last said that’

Ni o be Aliru n-layiri o yee ‘That it is her brother Aliru who is dating her’.

Chicha Alirubila. ‘Aliru, the small teacher.’

Women sing this particular song when they want to caution their husband or a colleague in the house, when they are performing a task in the house like sweeping of the compound, washing of utensil / bowls etc. The song is to tell the other woman that the husband is dating another woman, so she should be careful of how to relate with him. It could also be extended to the husband to draw his attention that, they are aware of him dating another woman. This song can be sang in a group with the respondents or chorus singers waiting for the lead singer to finish singing the whole song before both the chorus and the lead singer could sing together. This implies that, the song is not only sang by individuals but can also be sang in a group especially when they are locally flooring and plastering our semi-detached houses. This particular song is relatively a fixed form; its fixed form usually aids the high level of participation by participants.

The structure of the song Kpahambaŋ

The song has six (6) lines making up a stanza. Almost all the line have three (3) to six (6) words in each of the lines. Although the song seems to have deeper meaning, the words chosen are easy to understand. The song is made up of three verses making only one stanza. Concerning the structure of the above song, Okpewho (1992:134) sees those types of songs to be fixed, because the lines and the sequencing of the whole song are fixed. This is because, it carries same message.

Again, Mvula, (1985:108), posits that women sometimes sing pounding songs to openly compete with the rival co-wife by heaping insults and accusations upon each other. When this happens, it will not be a shock to see the woman who has been outraged or accused by the co-wife through verbal expression to also strike back through same means. It is common in the Dagbamba society to see a woman singing to retaliate the co-wife. A very popular musician known as Mamunatu Fuseini has her song title “sanbani nyintaa” (my rival), been a retaliation song to a co-wife. In that song, she addresses not only the rival about the insults cast on her but also to the friends of the co-wife outside the house who joined to insult her, that she is aware of them and she does not want any problem. Mvula, (1985:109-110), gives an example of a pounding song sung as retaliation. Example;

Awoli wanyane nawo

Wadongonyeka.

Pakuya kunkhuni

Pakuya ku dambo nawo

Wadongonyeka.

Tuke; tuke,

Tukaninge cha

Zgolo nilije ine.

Translation

My co-wife

Complains.

When going to fetch firewood

She complains.

When going to the well

She complains.

Insult me, insult me,

I have no answer.

The above song is being brought because it is a work song in Tumbuka, explaining how women in that community use pounding songs to address issues in their marriages, which again has been compared to in the Dagbani work songs.

In the above song from Tumbuka, it can be seen that, the name of the co-wife is not mentioned just like in some of the songs sung as retaliation to the co-wife in the

Dagbambasociety. This again means that, names of co-wives can be decided to be mentioned by a woman singing or not mention.

4.2 Songs that can be sung during works related to house/construction

Finnegen (2012:263) posits that, in song composition in a non- literate culture almost necessarily involves co-operation, particularly where there is an accompaniment by chorus, instruments, or dancing, and where, as so often in African lyrics, there is an emphasis both on performance on participation by audience. Within the general antiphonal form, that is one of the major features of African song, there are several variations depending on who the performer is and what occasion is he/she is performing and what is his/her level of knowledge based on the song.

The occasions for these work songs include some of the context in which monotonous labors are involved. There are so many occasions or activities during which songs are paramount in terms of works related to the house from the starting of the construction to the ending of it. Works such as flooring, plastering, carrying of prepared mortar to the house, and sweeping of the compound are sometimes accompanied with songs either with music instruments or with clapping of hands or without any. Mvula (1985:94:96) cited in Tengepare (2013:22) indicated that, African work songs are sometimes directly or indirectly connected to the activity accompanying songs. Mvula (1985:94:96) cited in Tengepare (2013:22) further explained that the most common functions of the work songs include coordinating, collaborating, rhythmically correlating the work movement to facilitate unison and good production thereby making heavy work feel light and go easier. In the Dagbamba society, one, two, or three people, but rather a group of persons cannot do carrying a new mortar to the house. When a new traditional house is being built, there

is the need to have a mortar where they can be pounding their ingredients or *fufu*. When the owner of the house is ready, he sends a message to every house in the community to come and help in cutting down the tree to be use for the mortar and to carry it to the house

4.2.1 Carriving of mortar to the house

Another type of song that they usually sing after the mortar is finished and they want to carry it to the house is ‘*Zoli yee balim du*’ (literary, you need to console a hill before you can climb it).

Before the mortar is carried to the house, several songs can be sang after they have finished preparing it and tying it with a robe that they will be holding whiles pulling it on the ground.

They first inspire people by these chants:

- | | |
|-------------------------------|----------------------|
| L. S. <i>Zambu yee</i> | ‘Group of people!’ |
| R. <i>Heei</i> | ‘Heei’(Yes). |
| L. S. <i>Kpunkpaamba yee!</i> | ‘Konkcombas yee!’ |
| R. <i>Heei</i> | ‘Heei’. |
| L. S. <i>Zabayisi yee</i> | ‘Gonjas yee’ |
| R. <i>Heei</i> | ‘Heei’ |
| L. S. <i>Nanumba yee</i> | ‘Nanumbas yee’ |
| R. <i>Heei.</i> | ‘Heei’. |
| L. S. <i>Bε zaa be kpe?</i> | ‘Are they all here?’ |
| R. <i>Heei, Heei</i> | ‘Heei, Heei’. |

- L. S. *Sayimiya yooyooyooyaayoo!* ‘They should respond
yooyooyooyaayoo!’
- R. *Yooyooyooyaayoo.* ‘Yooyooyooyaayoo’.
- L. S. *Yooyoo yooyaayoo!* ‘Yooyoo yooyaayoo’.
- R. *Yooyoo yooyaayoo* ‘Yooyoo yooyaayoo’.

Structure of the song ‘Zambu yee’

Concerning the structure of the song ‘*zambu yee*’ Dehoux (1986:114 cited in Francoise (2012) noted that African folktales uses dialogue ad support from the audience. This looks not far from the Dagbamba work songs because there is always a dialogue between the lead singer and the audience at the same time.

Mostly, the above song is being use as a starting song to inspire them or energize them to pull the mortar to the house. When they are on the path, they then use the song ‘*zoli yee balim du*’ literally to mean “you need to console a hill before you can climb it.” The song include

- L. Zoli yee balim du!* ‘A hill is climb with
humility’.
- R. Zoli yee balim du,* ‘A hill is climb with
humility’.
- L Zoli yee balim du!* ‘A hill need to be climb
with humility’

R. Zoli yee balim du!

‘A hill is climb with
humility’

L. Bayili zoli yee balim du.

‘Be it your paternal hill,
you need to climb with
humility.’

R. Zoli yee balim du

‘A hill is climb with
humility’

L. Mayili zoli yee balim du.

‘Be it your maternal hill,
you need to climb it with
humility.’

R. Zoli yee balim du.

‘.’ A hill is climb with
humility’

L. Zoli yee balim du!

‘!A hill is climb with
humility’

R. Zoli yee balim du.

‘A hill is climb with
humility’

It is that song that they will be singing until they are about reaching the house, then they will change to another song called ‘*Sana yen kuli ti ban yiŋa*’, literally to mean, “the stranger wants to go home and know his/her house.” It is the above three songs that they usually sing from the bush to the house.

Structure of the song ‘Zoli’

The song has three verses making up one stanza, the verses are *Zoli yee balim* ‘A hill is climb with *humility*’, *bayili zoli yee balim du!* ‘Be it your paternal side hill, you need to climb it with *humility*’, and the last verse is “*mayili zoli yee balim du!*”, ‘Be it your maternal side hill, you need to climb it with *humility*’.

The song has ten lines with eight lines having four words in each line, while the other two lines has five words in each line. In fact, those words are repeated word.

4.2.2 Songs for the paving of the floor (Flooring).

Hocketing is the sharing of rhythmic or melodic linkup between two or more players, one part resting while the other part performs a whole. An essential element of hocketing is integration working together and interlocking of the parts (See Essandoh 2006). The adage that “the spirits will not descend without a song”, underlies the belief that with music and ceremonial dancing, the goodwill of the gods can be secured (Essandoh, 2006:29). This means that, the mode of doing the work and singing forms part of our daily work, especially traditional works like flooring, farming, etc.

When it comes to flooring in the Dagbamba society, the songs they sing are accompanied either with musical instruments or without musical instruments. Mostly, the performance is often accompanied by musical instrument like the big drum (known in Dagbani as *lundaa*) the small drum, known in Dagbani as *lumbila*, and a gongong also known as *dawule* in the Dagbamba society. The women always use a wooden beater with a short handle known as *Sampani* (singular) in Dagbani. It is the *sampana* (plural) that they use to beat the ground very hard to level the gravel with the support of water, to make it

strong/compacted like a concrete floor. It is the beating of the ground and the drums that usually rhyme with the songs been sang during performance. The women always organize the whole community to come out and support the house to be floored. The picture below indicate how great the number could be if the whole community comes out.



A picture of women flooring, whith the lead singer up.

During the flooring, the songs used are grouped into two that is the song sung in the leveling known as *sarisibu* in Dagbani, and the songs to use in beating it hard to compact like a concrete floor known as *ɲmɛbu maɲmaɲa* in the Dagbamba society. Examples of the songs sung during ‘*sarisibu*’ include; song text (H) known as ‘*Kambaɲnaa*’. It goes this way;

L. *Kambaɲnaa yee yaayee!*

‘The king of Diare !’

	<i>Kambaŋzosim yee yaayee!</i>	‘The best friend of Diare chief.’
L.	<i>Be zaŋla kariwana biri loo yee</i>	‘They used half acre to sow maize’
	<i>Ka zaŋ simbira biri loo yee.</i>	‘And then used half acre to sow groundnuts’
R.	<i>Kambaŋsozimnaa yee yaayee.</i>	‘The friend of Diare chief.’
	<i>Kambaŋnaa yee yaayee</i>	‘The chief of Diare!’
L	<i>Be zaŋla kariwana biri loo yee</i>	‘They sow maize of half acre’
R	<i>Yaayee</i>	‘Yaayee’
L	<i>Kambaŋnaa yee yaayee</i>	‘The all knower yee.’
	<i>Kambaŋzosim naa yee anyee.</i>	‘The friend of Diare chief.’

The above song is only to tell the beater where to level, for instance the halve acre they used to sow the maize means that, a group of women should handle half of the compound, while the other half they used to sow the groundnuts will also be handled by the other group. It is the same way that they will be doing till the whole compound is leveled same and ready to be cemented by them.

Structure of the song *Kambaŋnaa*

The song has ten lines (10) with six verses making up one stanza, which can be repeated, as many as the singers want. With this song, the singer and the respondents are both singing the same line and verses. The words chosen are also easy to understand, and again, that

some words are repeated throughout the song. The maximum number of words in the lines are six, while the minimum words in a line three.

Note: After the whole compound is been leveled, it is again a different type of song that they will use to cement it hard. One of the songs that they used to cement it include:

Tamale Mina;

- L. Tamale Minaa Minaa yee kobo deera* 'Mina, from Tamale the penny collector.'
- Tamale Minaa Minaa yee kobo deera* 'Mina from Tamale is indeed a penny collector'
- R. Mina yee kobo deera,* 'Mina, a penny collector'
- Mina yee kobo deera* 'Mina, a penny collector'
- L/R Tamale Minaa Minaa yee kobo deera* 'Mina, from Tamale the penny collector.'
- Tamale Minaa Minaa yee kobo deera* 'Mina from Tamale is indeed a penny collector.'
- L Waawaayilinima yee n ya beni yee N naan kuli!* 'The people of Waawaayili, I have a home I would have wished to go home'
- R Tamale Minaa Minaa yee kobo deera* 'Mina, from Tamale the penny collector'.

	<i>Mina yee kobo deera</i>	'Mina, indeed a penny collector'.
L	<i>Jebobilyilinima n ya beni N naan kuli</i>	'Malshegu people, I want to go home'
L/R	<i>Tamale Minaa Minaa yee kobo deera</i>	'Mina from Tamale is a penny collector.'
	<i>Tamale Minaa Minaa yee kobo deera</i>	'Tamale Mina, the penny collector'.
R	<i>Tamale Mina yee kobo deera</i>	'Tamale Mina is a penny the collector.'
	<i>Mina yee kobo deera</i>	'Mina, the penny collector.'

Structure of the song 'Mina'

This type of the song is classified as complex one. The song has two stanzas, with the first stanza having six lines, while the second stanza having seven lines. In all, the song is made up of eleven (11) lines. The song is made up of four verses, which is repeated throughout the song. Again, the words chosen to build those songs are also simple to understand. The words chosen are also easy to pronounce.

The song is used to tell the people that they have homes they could go home and stay, but the compound is saying that they should finish it before they go home (personal conversation with Sana Adam), one of the lead singers in Malshegu community.

Looking at the above write up, it clearly indicates that, in the Dagbamba society, they have various types of works they do with the various songs that can accompany each of the types of works. It also indicates that, at each stage of the work, there is a song that can go with it. Above all, during the work, instances where musical instruments are use to accompany the work is also indicated. The instances that have not been mention by the researcher include when digging a portion of land for water for community use, and when doing a community cleanup. In doing those works, they usually accompanied with the ‘*lundaa*’ and ‘*dawule*’ as mentioned already.

4.2.3 Songs sung when sweeping the compound and washing of utensils.

Music follows the African through each activity he/she does in every hour of his life. Music brings joy in doing every work in the Dagbamba society, also when sweeping, music is seen as an integral part to provide joy for the person sweeping. During sweeping, there are no specific songs for sweeping but the doer can decide to choose a song from traditional songs or current music like the high-life, hip-pop, rap etc. It is women who do the sweeping of the inside compound while men do the sweeping of the outside compound. Mostly, it is women, who use sweeping to register their heartfell treathment from the house to their husbands, mother-in- laws and sisters of their husbands. They can sing to praise their husbands for the good works done them, be it cash, kind or satisfaction. They can also sing to warn them if they are not treathing them well again, likewise their mother in laws, that is if they are not also treathing them well or the oposit.

4.2.4 The complex types

The other type of the structure, which is classified as the complex type, is the type that has more than two or three sentences making up more than two or more stanzas in a song. Because of the complex nature and its length, one of the songs will be provided here, while the others will be sent to the appendix.

(G) Lampoo (Tax)

- L. *Lampoo deeriba yee ni yi deei ma!* _ ‘Poll tax collectors, that you should collect tax.’
- R. *Deema yee Lampoo yee deema!* ‘Collect it, poll tax, collect it.’
- L. *Namɔyɔ biziŋ bia ni yi deema!* ‘Price of Namɔyɔ, that you should collect the tax.’
- R. *Deema yee lampoon yee deema!* ‘Collect it, poll tax, collect it.’
- L. *Lariyɔyuyili ni yi deema!* ‘Collect it from Lariyɔyɔ people’
- L. *Loorinima, motonima ni yi deema* _ ‘Cars or motors, collect it tax,’
- R. *Deema yee lampoo yee deema!* ‘Collect oh, poll taxes collect it.’
- L. *Niyi bee a yi wari zaŋgaleewa* ‘Collect those having cows or dancing foreign dance tax.’
- R. *Deema yee lampoo yee deema!* ‘Collect oh, poll taxes collect it.’
- L. *Jebɔbilyili payasaribihi yee ni yi deema.* ‘Ladies of Jebɔbilyili, collect them tax!’
- R. *Deema yee lampoo yee deema deema.* ‘Collect oh, poll taxes collect it.’
- L. *Gampri’ suma ni layim zɔna yee yi deema.* ‘Good shaded trees will surely gather bats, so collect it.’

R. <i>Deema yee deemaa lampoo yee deema.</i>	‘You should collect the tax.’
L. <i>Lampoo yee deemaa lampoon yee deema.</i>	‘It is tax, so collect it.’
R. <i>Deema yee lampoo yee deema.</i>	‘Collect oh, poll taxes collect it.’

General structural analysis

To do the structural analysis of the Dagbamba work songs, the researcher or the reader must have it in mind that he/she is looking at the form and structure. The form simply means the shape and structure, and the manner in which it is composed as opposed to its substance or what it is about (Crosby 2017:252). Crosby (2017) further explains the structure as the patterned arrangement of the lines and the stanzas of the poem, as well as the physical arrangements of the words on the page.

From the little explanation provided for structure, it can be deduce that, structure refers to the parts of a piece of writing, that is the introduction, the center/middle, and the ending or the conclusion of any text. It is observe that, every poem or folk song is group into stanzas. The question to be aske is; does the structure or the division into stanzas has any effect to the meaning of the text? Is it for any reason that songs are devided into stanzas? The answer to these very questions is yes, and that the Dagbamba work songs (*Tuma yila*) can have only one stanza, two, or three and sometimes even more, but they all have different messages, which together build the major theme of the whole song.

Concerning this particular song, the number of lines that makes up the song are many therefore the song to be grouped into three stanzas. The first stanza being the part that says, they should collect tax. That is the Prince of the communities should collect the tax.

The other sentences indicating the type of people and items that they should collect the tax from, while the last part is telling us the importance of the tax.

In terms of the forms, the structure looks very different. With some songs, the lead singer will come once and the respondents will follow. While in other songs, the lead singer will sing two verses or the whole song before the followers /audience and the lead singer will sing together, especially the women work songs.

Note: In nature, the women work songs are usually longer than the men work songs. This is all about the type of work been done. In the appendix, the song will be group into two, work songs for men and work songs for women.

. The complex ones are those with two or more stanzas with different forms of sentences but yet at the end make up a whole song with one major theme.

An example of the simple structure includes:

4.2.5 Examples of simple type structures include,

(A) Zoli (HILL), sang by men

L. *Zoli yee balim du-PROG.* ‘Hill, console it before you start
climbing it’.

Zoli yee balim du. ‘Hill, console it before you climb it’.

R. *Zoli yee balim du-PASS.* ‘It is patience that can climb a hill’.

- L. *Bayili zali yee balim du-PROG.* ‘Be it paternal hill, console it before you climb.’
- R. *Zoli yee balim du-PASS.* ‘It is patience that can climb a hill.’
- L. *Mayili Zoli yee balim du-PROG.* ‘Be it maternal hill, console it before you climb.’

This is one of the simple structure with two main sentences, that is the first one being ‘*Zoli yee balim du*’ and the one adding the location to it, that is be it your father or mother side, you must have patience before you can live there, but not necessarily climbing a hill or a mountain. The above songs indicate that, even with the simple structure, each sentence in a line is build up to make one major theme (patience).

Another song with simple structure is *Tin naai li* (B in appendix A.) (*We will finish it*). The full songs include:

- L. *Naai li naai li yee ti ni naai li?* ‘Yes, we are going to finish it’.
- R. *Yee ti ni naai li* ‘Yes, we will finish it’.
- L. *Sayimiya ti ni naai li* ‘Respond that we are going to finish it.’
- R. *Yee ti ni naai li.* ‘Yes, we will finish it’.
- L. *Ti ni naai li ka kuli yee.* ‘We will finish it and go home’.
- R. *Yee ti ni naai li.* ‘Yes, we will finish it’.

It is this particular sentence that is being repeated till the lead singer or any other lead singer comes in with different song. The major sentence in this song is that ‘‘ we are going to finish the work''. The other one is that, ‘‘ we will finish the work and go home ‘’. It is the

two sentences that has been structured to make up a stanza and a whole song. The song has been composed to make the audience understand that, when they work hard to finish the work, they will not stay in the farm, but rather go home and rest. So before they will go home, they must finish the work.

4.3 Stylistic qualities

In talking about stylistic qualities, Ikenna (2011: 18) noted that scholars have concerned themselves with distinctive natures of each genre and sub- genre rather than the general structural features of musical phenomenon. Every oral literary work has style, and the style refers to the imagery, diction, that is the choice of words. The style really depicts the creativity of the artists (See Agyekum 2013:39).

Agyekum (2013:66) further defines stylistic qualities as a way in which the word and linguistic elements of an oral literature text are organized and the resources within the words that insure the effectiveness of oral performance. Okafor (2005 cited in Inkenna2011:19) listed *apala*, *Sakara*, *akuko n'egwu*, and *dadakuada* as some of the traditional derivatives of contemporary Nigerian styles of popular music. They further stated that other style of African popular music include ‘ *bikutsi* of Cameroon, *akpombo* of Cote d’ivory, *matshidiso* of Lesotho, *Sega* of Mauritius etc.

Concerning what Okafor (2005), Ikenna (2011) have both discussed, it is clear that every country and its popular music, which again has its own style. The Dagbamba people *tumayila* have different styles, depending on how each song starts and the parallel structure of it. In simple terms, there is the repetition of words and phrases within a passage or a text. Dagbamba work songs have different forms that each song can be start, and a different

style of singing it depending on the type of work being done, and the information that the lead singer intends to communicate.

In Dagbamba work songs, some of the words selected plead, some command and some question. All these depend on the message the lead singer intends to cast out to his/her audience, the nature of the work being done and at which environment the work is being carried out, and the style he or she prefers. Above all, what matters most is the knowledge of the lead singer.

One of the songs whose full text sounds pleading include Tamale Mina (meaning Tamale Amina), a person called Amina living in Tamale. The song includes;

L. Tamale Mina, Mina yee kɔbo deera.

‘Mina from Tamale is a penny collector.’

R. Mina yee kɔbo deera, Mina yee kɔbo deera.

‘Oh Mina, collector of penny.’

L. Mina yee kɔbo deera.

‘Mina, the penny collector.’

R. Tamale Mina yee kɔbo deera.

‘Tamale Amina is a penny collector.’

L. Waawaayilinima n ya beni, n naan kuli:

‘I have hometown, I would have wished to go and stay.’

R. Tamale Mina yee kɔbo deera.

‘Tamale Amina is a penny collector.’

The full song is seen in the appendix. The song that also sound commanding include ‘*Sana yen kuli ti baŋ yiŋa*. ‘The stranger want to go home and know the house he/she belongs to’. In the middle of the song, there is another authoritative statement like ‘*cheliya ka o kuli ti baŋ yiŋa* (let him/her go and know the house). The song includes;

L. Sayimiya sana yen kuli ti baŋ yiŋa.

‘Respond that, the visitor has intention to go and know his home.’

R. Sana yen kuli yee, Sana yen kuli ti baŋ yiŋa.

‘The stranger actually has the intention of going home to know it.’

L. Sana yen kuli ti baŋ yiŋa, sana yen kuli ti baŋ yiŋa!

‘The stranger wants to go home and know the house.’

R. Sana yen kuli yee Sana yen kuli ti baŋ yiŋa

‘Yee, the stranger is indeed going home to know his/her houses

L/R Sana yen kuli yee! Sana yen kuli ti baŋ yiŋa

‘Yes the stranger is indeedgoing home to know his/her house.’

From the above song, although there are no clear words that sound commanding, it is the language that is used to indicate that, it is commanding.

In conclusion, of the styles, the most common thing to note is that, some of the songs always start in a form of questioning. Examples include; ‘*Azindoo bolee bala*’? (What is that Azindoo?). Others begin with a call and respond: For example ‘*sayimiya yee tin naai li, yee tin naai li*. (That they should respond that they would finish it and it is true that they are going to finish it). In addition, others in a statement form. The very simple and common style used in all the songs is parallelism, and as Yankson (1985:18), stated parallelism is the use of pattern repetition in a literary text for a particular stylistic effect. The songs are full of repetitions and other literary devices as discuss bellow.

4.4 Literary devices in Dagbamba work songs

Looking at the Dagbamba work songs, it is one of the literary genres that possesses or contains many literary devices. The work songs are considered as strong or active devices as verbal art forms used for communication (Okpewho 1992). Finnegan (1997:89) states that, in oral poetry, the wisdom of the narrator and the audience are shown in the style and structure which they intend to display to their people. Agyekum (2007) notes that, when discussing style, we are talking about the choice between varied lexical and syntactic resources of a particular language. The diction is base on the knowledge of the composer, the instance and the subject matter of the work.

Looking at the above descriptions giving to style, it can be deduced that, literary devices forms part of style, hence the need for their explanation. Dagbamba work songs operate within syntactic resources. Because of the nature of the work bein done, and for it to time and rhyme with the work bein done, the people choose lexical items that are very simple,

similar and easy to pronounce. It is based on this simple, similar, and easy to pronounce words that they use to develop or create figurative language used in the songs. It is again noted that different types of literary devices are embedded to enrich the songs used during performance. There are parallel structures, call and response, rhetoric questions, line and stanza repetitions. These are all employed in some of the work songs to enrich and beautify them as a genre of oral literature. Following is the discussion of the literary devices used in the work songs.

4.4.1 Personification in the work songs

Personification is a figure of speech in which a non-living thing such as the sun, the wind, a tree or any other non-living is imagined to be a living thing or is imagined as having the characteristics and feelings of a person (Crosby 207:110). This means that, when human characters or features are given to non-humans, it is termed as personification.

From the look of the explanations and the songs discussed in this study, it is noted that personification is one of the most frequent literary devices that has been embedded in the songs. In song text (B) line one “*sayimiya san yen kuli ti ban yiŋa*” (the stranger wants to go home and know his house), happens to contain personification. In line one, the “*sana*” mean ‘stranger’ which is the mortar but not a human being. As we can all testify that it is humans that have homes or houses that they can go to, but not a mortar. Therefore, it is clear that the mortar has been given the qualities or features of human.

In song text (M) line 1 and 2, in Appendix A, frog has been given the qualities as human. For instance, we can hear from the song that;

Line 1: *Pololi ka gbuna ka mali luya.* ‘The frog has not got buttocks but has a

flank.’

Line 2: *Pololi yee luyalambia.* ‘Frog is indeed the possessor of a flank.’

In line 1, *pololi* (Frog), is given the features of human because it is humans that are assumed to have buttocks but not frogs. “*Pololi*” is been referred to as human that many people in the society hate but yet God has bless it with something that all the people are in need of.

Another instance where we can see or feel the appearance of personification is in song text (A) line 1 “*saa bu Moro yee sayimiya saa bu Moro!*” Literally to mean that ‘rain has beaten Moro’. In this instance, rain has been given the qualities of human since we all know that it is humans who normally beat. Therefore, it is clear that personification is one of the literary devices portrayed in the Dagbamba work songs.

4.4.2 Repetition in Dagbamba work songs

Repetition is one of the fundamental features of oral literature used for a purpose. Nsoh et al (2010:79) posits that, repetition provides aesthetic value to a verbal art form when it is use for the purpose of rhyme or just for the musicality of the oral art. Sounds, words, phrases, sentences or even a whole stanza can be repeated as many times as the lead singer and the audience want to repeat it to achieve their aesthetic aim.

It is no doubt that, the Dagbamba people include repetition as a figurative act in their work songs for a purpose. A word, line and stanza repetition is all exhibited in the work songs to time, rhyme and motivate the people during work. Instances where a word, line or stanza repetition occurs in the work songs are discuss as follows:

(A) Repetition of words in the same line

In the Dagbamba work songs, same words are repeated in the lines or in the sentences either to rhythm or for emphasis on a particular thing. Example of same word repetition in the Dagbamba work songs includes

- L. Sayimiya naai li naai li yee ti ni naai li!* ‘Respond, finish it finish it, yee we are going to finish it.’
- R. Yee ti ni naai li.* ‘Yes, we will finish it.’
- L. Sayimiya yee ti ni naai li.* ‘Respond, yes we will finish it.’

From the above sentence, the words, *naai, li and ti* ((finish, it, and we) has been repeated in the first line.

(B) A line repetition

Another form of repetition in the Dagbamba work songs is a line repetition, and an example of a line repetition includes;

- L: Zoli yee balim du!* ‘It is patience that one can have before climbing a hill’
- R: Zoli yee balim du.* ‘It is patience that one can have before climbing a hill’
- L: Zoli yee balim du!* ‘It is patience that one can have before climbing a hill’
- R: Zoli yee balim du.* ‘It is patience that one can have before climbing a hill’
- L: Bayili zoli yee balim du!* ‘Be it your father side hill, one still needs patience to climb it’
- R: Zoli yee balim du.* ‘It is patience that one can have before climbing a

hill’

L: Mayili zoli yee balim du! ‘Be it your mother side hill, one still needs patience to climb it’

R: Zoli yee balim du. ‘It is patience that one can have before climbing a hill’

The song above is sang when a mortar is ready and they are carrying it to the house. There is a repetition of two different phrases based on tone and intensity without any variation based on the words or the phrases. The “*Zoli yee balim du*” is repeated two times by both the lead singer and the respondents/chorus singers before a different phrase with only one word change in it is being introduced. It is repeated to inform the workers that, it actually takes patience before a person could climb the hill with a heavy load. The repetition is not just introduced just for emphasis sake but also to give a rhythmic movement, unison and for easy memorization. The above song can be seen in appendix A. song E.

(C) Stanza repetition

With this type of repetition in the Dagbamba work songs, it is mostly the songs that contain less than ten lines making a stanza that is mostly repeated. The song text (E) titled *Azindoo* is also a line at the same time a stanza repetition. Another type of song that can be classified as a stanza repetition is S.T (L). It is the following extract that can be repeated as many as the performers want to repeat them. The extract includes:

A ni kuli je ma la! ‘As you hate me’

M-maan labi je ma la. ‘And hate me again’

Daanialana je ma la. 'A person of bad intentions hate me'

Tishikurigulana je ma . 'A bad intention person hates me'

Dinzuyu ka a zaŋ lekakuli daŋ duu. 'That is why you went in with cutlass.

A daŋ duu ni a ti kula bo?. 'You went in early to kill what?'

It is the above stanza that is been repeated mostly two or three times when sung at the work place. This stanza is repeated to give rhyme and emphasis based on the level that the enemy hated him or her.

4.4.2.1 Purposes of repetition

The Dagbamba people have many aesthetic values of repetitions in the songs not just for repetition sake. Some of the aesthetic values of repetitions in the Dagbamba work songs include;

1. Sentences or stanzas are repeated to enact a feeling of excitement in the sense of utmost delight, and when they want to emphasis on a particular point in the song. The sentences being repeated rhymes with the work doing in addition to the meanings attached to the words or sentences.
2. Aside repetition helping to maintain the rhythmic beat of the words in the songs, they are also use to sustain and keep hold the audience attention and interest.
3. Repetitions in the Dagbamba work songs are also to feel a gab between the workers. Sometimes one or two workers may miss the rhythming of the work do to some reasons like late coming, a hit on something else, and when this happens, the lead singer and the audience will use repetition to make those who were not with them again to rejoin them.

4.4.3 Rhetorical questions in Dagbamba tuma yila

Rhetorical questions also feature in Dagbamba work songs. They actually use it to beautify their songs and for a deeper expressions of their feelings concerning an ongoing behavior or act. The questions that are asked do not need to be answered, but are intentionally asked.

The Dagbamba people see it as one of the active tools or ways of expressing their concerns to a fellow member over what he or she is doing. They do not intend to bully the person but to inform him or her about their feelings over what is going on.

In song text (L) line 5 and 6, the speaker or the person complaining asked the enemy “*Dinzuyu ka a zaŋ lekakuli daŋ duu?*” (Is it the reason why you went into the room early with axe)? That is in line 5, and in line 6, he or she made a follow up question “*A daŋ duu ni a kula bo?*”. (You went inside the room early to kill what)? In the song, the narrator does not expect the question to be answered by the enemy, but to create the awareness of the enemy that, he/she knows that he/she will be attacked in the evening. It is believed and observed that, witches and wizards as our enemies mostly attack their opponents in the night instead of the morning or afternoon. Therefore, the narrator again wants to make it known to the public that, he/she is will be attacked in the night by his / her enemies.

Another instance where we can see rhetorical question is in song text (D) line 1, 2, 4 and 8. In those lines, the lead (L) singer poses a question to Bimbila Payanabila “*Bo ka a zira*” literally to mean (What are you carrying)? That is in line one and in line 2, 4 and 8, the respondents asked “*Payanabila zirila nyuya bee nyukaba?*” To mean (Is Payanabila carrying yam or broken yam? In all the songs, these questions are asked throughout but in no situation will the question be answered.

4.4.4 Idioms in Dagbamba tuma yila

The words in a sentence do not give a vivid representation of the idea in those words in these expressions. It is a form of figurative and linguistic expression whose meaning goes beyond the words or context in which it is used. The Dagbamba uses idioms (*yeltɔyiniyima*) in composing their work songs to capture the minds of the people. In the songs, instances in which idioms occurred include:

(i) Song text (J), the part of the song that is captured as an idiom include:

Line 1 L: *N ka bia ka o ziri n ηmana, bia ku ηubi n yama* (I don't have a child carrying my luggage, so therefore, no child will eat my food).

Line 5, L: *Alhassan ka bia ka o ziri o ηmana*. (Alhassan does not have a child to carry his luggage).

These sentences do not necessarily mean that the person is carrying a luggage, and the child who refuses to help him will not eat his food. They mean that, the child who refuses to work will not also get food to eat, so therefore, it is only those who are working that deserve to eat.

(ii) Another instance in which we can see idioms in the work songs include song text (F) line 5, that is "*N-tam wulli zuyu ka ηmari li*". (Sitting on top of a branch whiles cutting that same branch down) This goes a long way to mean that, do not do things that will end up hurting your own self. The Dagbamba are aware that, it is not good to do something that is very evil or bad to your own self or the people around you.

4.4.5 Proverbs in the work songs.

In the songs, song text (Q) line 15, has shown that the proverb is another literary device used in Dagbamba work songs. The proverb “*Gamprisunɔɔ din maha ni layim zɔna*” (A fichus tree that has shade will surely gather bats). That proverb has been captured in song text (Q) line 15 as “*Gamprisunɔɔ ni layim zɔna*” (Birds will surely gather on a fichus tree). This means that in the song, when the people see the importance of the tax (Lampoo), they will surely pay.

Another text that makes the use of proverb is in song (N) line 3 and 7. It is the line three that is repeated in the line seven with the proverb that “*Baa jaaya oo, baa jaaya ku nubi mɔri*” (The dog that is over grown will never eat grass). The meaning that underpins this is that, no matter how lazy a person is, he/she will never eat grass. The extract shown here can be seen in song text (Q) and (N) in appendix (A).

4.4.6 Exaggerations

Exaggeration is seen as one of the stylistic or literary terms portrayed in the work songs. In song text (G) line 1 and 3, the farmer exaggerates how, where or to the extent that he/she farms. L1. L: “*N kɔrila mɔyili bɛ di yari biɛn yɛla*”. ‘I am farming inside a dam not to talk of lake’.

Mɔyili yee bɛ di yari biɛn yɛla.

‘Dam but not lake.’

L3. L: *Tampima zuyu ka n kɔra bɛ di yari biɛn yɛla.* ‘I am farming on rocks not to talk of lake’

The full text of the song is in appendix (A) song text (G). In the song, the lead singer and the audience want to tell their listeners about how hard working and how large the area that

they can cover as farmers. Under normal circumstances, we all know that, there is no person who can farm inside a lake or pool not to even talk of farming on large flat rocks. So it is seen as exaggeration in the Dagbamba work songs.

Another instance in which exaggeration is use to beautify and persuade the workers to work is in chant (H) in appendix (A). Either the lead singer calls out names of different tribes, and the chorus respond “hei” to mean “yes” or “They are here”. The lead singer mentions tribes like, Gonjas, Konkombas, Chakosi and Nanumba people, just to make sure that everybody is present at the work place. Extract of the song include.

L (Lead)	R (Response)
<i>Zambu yee</i>	Hei
<i>Zabayisi (Gonja)</i>	Hei
<i>Kpunkpamba (konkomba)</i>	Hei
<i>Nanumba (Nanumba)</i>	Hey
<i>Bε zaa be kpe (Are they all here)?</i>	Heei (yes)

The song is use as a register to check on the people present at that particular period but not just to motivate them. It is clear that, the different tribes mentioned may not necessarily be present, but just to make the workers feel that, they are many and can do the job at hand. It is again these call and response that they always used, when they cut down a tree and used it to prepare a mortar. It is those particular chants that they sing to send it to the roadside.

4.4.7 Parallelism in the work songs

Parallelism is also seen as one of the literary devices captured to beautify and make the work songs to be easily remembered. It is a style of repetition in which similar words or phrases and sentences are repeated for a purpose. Rashid (2017:64) defines parallelism as the complementary use of phrases, clauses or sentences with similar structure or meaning. Okpewho (1992: 78) sees parallelism to be a type of literary device where an oral artist (singer or composer) brings together in a balanced relationship of images and ideas that are independent of one another. The above explanations given to parallelism as a literary device can be seen vividly in the Dagbamba work songs as the extract below are provided as evident of parallelism in the work songs. Looking at the structure of the extract, I will say they are synthetic based on its pattern repetition for the stylistic effect.

Yankson (2011) cited in Tengepare (2013:34) explains that, parallelism operates at three levels of linguistic organization, that is at the phonological level, semantic level and the structural level. The Dagbamba work song provides an example of semantic and structural levels as Yankson (2011) explains both terms. Evidence of these levels can be seen in the examples provided above and below as examples of parallelism.

Song A, line 7 to 12.

Line 7: *Bayabaya daani, n-sayim kanwa* ‘At Bagabaga market’ ‘And spoiled the salt
petre with him’

9: *Savulugu daani , n-sayim kanwa* ‘At Savulugu market, and spoiled the salt
petre with him’

11: *Tolon daani, n-sayim kanwa* ‘At Tolon market, and spoiled the salt petre
with him

12: *N-sayim kanwa* ‘And spoiled the salt petre with him’

The above extract of song A, whose full text is in appendix A, can be seen as evidence of parallelism possessing semantic and structural levels, because the wording in line 7, 9 and 11 are all the same while line 8, 10 and 12 are also equal. Parallelism is a form of repetition where words phrases or sentences are repeated. “Parallelism refers to the alternating use of ideas and similar sentence structures for effect (Alhassan, H. 2017).

There is some kind of sameness in meaning (semantic relation), as it can be seen in the English versions provided above. The above extracts indicate that, parallelism is one of the literary devices that are used in the Dagbamba work songs to make it rhyme, time with the work doing and to beautify the songs and for easy pronunciations.

4.4.8 Anaphora in the work songs of Dagbamba

Piling is a type of literary devices that advances in the uses of repetition as the basic and authentic used of the form or the last detail of one line of the text or piece becoming the first detail in the next line. With this type of repetition, the last words in one line are use to begin the next line in the same text. Example of piling in the Dagbamba work song is as follows:

Line 1: *Jerigu yee Jerigu.* ‘They should respond that a fool is a fool’.

Line 2: *Jerigu.* ‘Fool.’

Line 8 *O ni luna kpi yee Jerigu.* ‘He will fall down and die’

Line 9: *Jerigu*.

‘Fool.’

In the above line 1, 2, 8 and 9 in song (F), it can be seen clearly that, whereas *Jerigu* (fool), is ending line 1 and the responds in line 2 is started with the word *Jerigu*. This is how it is in line 8 and 9. The whole of this song can be seen in song (F).

4.4.9 Euphemism in Dagbamba work songs

Euphemism known in Dagbani as “*mahiyeli or maali yeli*” (To cover something that is not speak able) is one of the literary devices used in the work songs of Dagbamba to make or present unspeakable sentences nice. Agyekum (2013: 189) sees euphemism as expressions which a speaker uses to avoid literal references;. He further states that, they normally have some semantic relationship with the taboo words they replace. For instance, it is a taboo in Dagbani to say, “Mr. Abu and Amina are in the room having sex” (*Mr. Abu mini Amina bela duu nyabiri taba*).

In one of the songs (that is song I), which can be used as *simpa yila* (a traditional dance that is performed by both men and women at the same time), and at the same time a work song is one of the songs that makes good use of euphemism as one of the literary devices.

In the song, line five and eight that is:

Line 5: *N-deeri o bimmunli*.

‘Collecting his rounded and pointed thing’

Line 8: *Ka zaŋ n-niŋ n tooni*.

‘And kept the thing in front of me’

In the excerpt, the singer did not want to say that Rabi was having sexual intercourse with a man on that day, but used those words to hide that from children. The line eight also means that, the man was putting his manhood inside the woman’s sexual organ but decided to say, “She was collecting his rounded thing in her front. “This term or statement is seen

as unspeakable terms, that is why they did not say it directly but makes used of euphemism. The whole song (I) can be seen in appendix (A).

4.4.10 Digression as a literary device in the Dagbamba work song

Digression is a situation whereby the oral performer departs for a moment from the main line of the subject of a story or a song (Agyekum 2013:79). In the Dagbamba work songs, degression occurs when both men and women are working in a group and there is a person among them who is not working as expected (being lazy), the performer (lead singer) can depart from the main song and sing to address that person, that is telling the person that he/she should also work as the others are doing. Example of digression in the Dagbamba work songs includes S.T. P (maliya), line 7, 8, and 9.

Line, 7. *O beni zaŋ o nuu pa yee.*

‘He is present, but decided not to be working.’

Maliya yee ti zaa daa beni,

‘Let us work as we are all present.’

Vunyayililana tabi o shee ka ku tum yee.

‘The lazy one is holding the waist and has decided not to be working.’

The singer is directly addressing a person present at the work side, who has decided not to be working, but rather holding the waist instead of working. The singer again called that person a lazy person since he or she has decided not to be working. Many singers used digression as a way to insult or address lazy people among them.

4.4.11 Symbolism as a literary device in the Dagbamba work songs

Symbolism is the use of concrete or familiar objects as a reference to or as an explanation of an abstract idea or less familiar object or event (Okpewho (1992:102). Dagbamba uses concrete objects to explain things related to their work. The following is an example of symbolism in the Dagbamba work songs; *N kɔrila kɔya zugu bɛ di ti yari mɔyili*. ‘I am farming on rocks not to talk of dam.’ In the above sentence, rocks and dam are seen as concret and familiar things used to explain the idea that they are serious farmers and to the extent they can farm.

4.4.12 Summary

The above are some of the literary devices seen and discussed by the researcher. It is clear that literary devices are captured in Dagbamba work songs not just for fun or beauty but also for a purpose.

4.5 Thematic analysis of the work songs

Various scholars can see theme in different forms. Crosby, (2017:179) has it that, theme is used to indicate the central idea or issue in a piece of literary work (be it poetry, a play, novel or short story). While others have seen it as the central idea of a literary work, I have seen it as the strength of literary expressions. The themes in the Dagbamba work songs are use to refer to the life of the people, and their work and as a whole. The meaning of the theme further boils down to the subject matter and what the writer wishes to put across to his or her audience. (Okpewho 1992, Agyekum 2013) posit that, songs form part of our daily communication system and that; they are usually centered on a subject matter. Themes such as the theme of rivalry, advice, praises, warning are all to be discuss.

Extracts from the songs will be use here for the discussion purpose while the full texts are in appendix A.

4.5.1 The theme of advice

Alhassan (2017:80) states that, songs that aim to warn the listeners against eminent dangers are generally regarded as having the theme of advice. In the Dagbamba society, the work songs have the potency to warn or advice the people to escape from impending dangers. For instance, song text T in appendix /A/ tries to warn the farmers that they should be careful of the hoe they are using. Example of the extract or excerpt includes, S.T.L, line 12. Where S. will stand for “song”, T. will stand for “text” and L. will stand for “line”.

Example

S.T.L. *O nyu daam ka kori yee Jerigu* “He who drinks alcohol while farming is a Fool”

S.T.L 12. *Kuli ni che o yee Jerigu* “The hoe will cut that fool”

This is to tell the people that, in the society, we do not drink while farming. This is not just for drinking but do not booze when you are farming. Another aspect where we can see the warning in that same song is in line 5. “*N tam wulli zuyu ka nmari li*” this literally means that, “you should not be sitting on a branch of a tree while cutting that same branch”. The major theme of that song is that, the society should be mindful of whatever they are doing, and that, they should not drink whiles working.

Another warning or advice boils down to the harmful nature of alcohol. Example of the extract include,

S.T /v/ line 1- 3: *Kpaaro nyɛla o jaashee kuuna ka ti nya o yɛla*

‘A person named Kpaaro got a bottle of alcohol and he is happy and finally had a problem.’

The song advocates that, we should not drink alcohol too much, that it is harmful to us.

The two songs, whose full texts are in appendix A, indicate that, whatever we are doing, we should stay away from alcohol because it is harmful to our system.

4.5.2 The theme of rivalry

Their women (payiba) mostly sing one of the songs that the Dagbamba use to indicate rivalry. They normally use the deviant act that a rival has committed against them when they get married. In the songs, a woman known as ‘Payinabila’ went to somebody’s farm and stole yam, so the rival used her to compose the song ‘Bimbila Payinabila.’, it is believed that the lady was from the town called “Bimbila”. That is why she was called “Bimbila payinabila” and the song was also named after her and it is sung when they are flooring, (personal conversation with Sanatu Adam). Extracts of the song include:

Bimbila Payinabila bo ka a zira? ‘What are you carrying, Bimbila Payinabila?’

Payinabila zirila nyuya bee nyu’ kaba? ‘Is Payinabila carrying yam or broken yam?’

Bimbila payinabila ya bo ka a zira? ‘I ask again that, what are you carrying?’

Payinabila zirila nyuya bee nyu’ kaba?. ‘Is Payinabila carrying yam or broken yam?’

When she was caught carrying the yam, they asked her and she replied that she was carrying broken yams, and in that community, broken yams are seen to be nothing for them, and can be seen anywhere without being stolen. Therefore, when they asked her, she wanted to escape from the punishment, and then said broken yams, but it was revealed that it was not broken yams.

Therefore, in the society, any mistake that a woman makes, her rival will use it against her.

4.5.3 The theme of criticism in Dagbamba tuma yila

In the Dagbamba society, songs or music is use as the tool that holds the key to addressing issues in the society. They use the music to criticize, warn, show love and address issues among them. This theme of criticism refers to instances where somebody in the community does something that is a displeasure to the whole community. In this case, the singers will use the songs as a means of expressing their displeasure or anger for the deviant behavior portrayed by that person. In the following song, the people use it to register their displeasure. In song text F line two and in line three respectively “*maliya yee ti zaa daa beni*” “let us work, we are all here and in line three (3) that is “*o beni ka ku tum yee ti zaa daa beni*”. That is “he or she is here but is not working”. It is worth that, you must work hard when you register yourself present at the work side, so therefore you need not to be present and refuse to work. The song tells us that, there is someone among them who is not working like the others and the people especially the lead singer is registering their displeasure on behalf of the group.

Again, in line seven of that same song text F, they again said that “*o beni ka zaŋ o nuu pa ka ku tum yeeye*”. To mean, “The person just showed him/herself but is not ready to work”

this further explains the extent to which the person is doing that and, and again making it clear to him/her that, he/she is not working.

Another case of registering their anger and criticism is in song E. In the song line 3, the singer sung that “*Kpahimban daa yeliya ni o be Aliru n-layiri o*”, to mean that “Kpahimban last said that, it is Alidu who is dating her,” in this regard, they are making the information clear to everyone that a married man Aliru is also dating another married lady Kpahimban which is forbidden in the society. So therefore they are singing the song to warn and criticize both for the shameful behavior they are putting up, and to make it clear to them that people are now aware of their shameful act.

4.5.4. The theme of appreciation/ praises (Praising what God has created)

With regard to the songs that have the theme of praises, they are usually songs composed to praise the Almighty God by the hardworking people in the society, and to appreciate the gift that God has given to each one of them. In song **B**, the sentence that “*pololi ka gbuna ka mali luya, polloi yee luyalambia*” literally means, “the frog does not have buttocks but has stomach”. This goes a long way to mean that, God has blessed someone but the person is not using it as expected, and no one can collect it. It is He God who has blessed that fellow, no matter how we hate him/her, that thing will surely be his/her own. This can be seen clearly from line 5 up to line 8 that is the point where people might hate you, but those who know the source will only praise God for that gift.

Line 5 to 8: <i>O nɔri nyamnyam ka ka gbuna</i>	‘He walks slowly but yet has no Buttocks’
<i>Pololi yee luyalana bia</i>	‘And still has big flanks’
<i>O yuri damdibu ka ka gbuna</i>	‘It likes squatting but yet lacks Buttocks’
<i>Pololi yee luyalana bia.</i>	‘And still has big flanks’.

Another song that has the theme of praise is song E, in appendix A. The composer sings the song to motivate or praise them for the best performance, and that they should put on more energy to finish it fast and go home. In song, E the lead singer says “*ti ni naali ka kuli ti vuhi*” we will finish and go home and rest. The rest will respond “*yee tin naali*” “yes we will finish it”. This is sang to praise the workers to work hard and finish the work. It is after they have finished that they can go home and rest.

4.5.5 Theme of education

Music is seen as a vehicle used in educating people. Many African societies have used music to teach values and beliefs of the society and prepare the youth to fit into their various communities. It is again use to control behaviour, which is to praise good works, to abuse, to insinuate, or to criticise. It is use in enlightening the people about social, moral and political issues concerning the society. Knowledge from adults to children is transmitted

through music, be it the home or in school. The theme of the music could be about their health, or about social issues.

Another theme that can be found in the Dagbamba work songs is the theme of education. These work songs are composed to educate the people about the names of markets that they have in the Dagbamba society. That is to educate them about the names of the market days and where they can also sell their farm products. One of the songs that is used to educate them about the names of the market days include: *Saabu Moro*. *Saabu Moro* is the title of the song, which literally means that, “Rain has beaten Moro”, and the response is “*n-sayim kanwa*” that is “and spoiled the salt petrel he was carrying alongside”. After the response, the names of the market days are mentioned as they follow each other starting from Tamale market and ends at Tolon, (one of the big towns under Tamale). Extract of the song is as follows, as it can be seen in line three up to line eleven;

S.T.C.L 3-11	<i>Tamale daani</i>	‘Tamale market’
	<i>n-sayim kanwa</i>	‘And spoiled salt petre with him
	<i>Kumbun daani</i>	‘Kumbungu market’
	<i>N-sayim kanwa.</i>	‘And spoiled the salt petre with him.’
	<i>Bayabaya daani</i>	‘Bayabaya market’
	<i>Savulegu daani</i>	‘Savulugu market’
	<i>Tolon daani</i>	‘Tolon market’

It is through that, some of the younger generation growing up do not know any occupation songs, and the names of the markets that they have in the society.

Another type of song purposively composed to educate the people is song text J, titled “Nyarifu (guinea worm). This particular T.Y. has been compose to educate the people (especially farmers) who drink water from untreated sources about how dangerous it is concerning guinea worm and places where they can easily acquire it. The song goes like this:

- L *Nyarifu yee nyarifu yee!* ‘Guinea worm Guinea worm’!
- R *Nyarifu ka naani,* ‘Guinea worm is not to be trusted’,
- L *Nyarifu bela kom ni,* ‘It is located inside water’
- R *Nyarifu ka naani.* ‘Guinea worm is not to be trusted.’
- L *Ka m mabia toogi nyu* ‘If it is inside water and you drink it,’
A yi tooi nyu nyarifu ni gbaaga. ‘You will be affected by it.’
- R *Nyarifu ka naani* ‘Guinea worm is not to be trusted.’

The song indicates that, guinea worm is located inside water, and if anybody drinks the water, he/ she will easily be affected by it, so therefore we should be careful or mindful of the type of water and the source we get it from. In the olden days, as we all know, guinea worm was one of the major problems that Ghanaians and some West Africans were suffering from, so this song was compose to address issues in the communities concerning guinea worm.

4.5.7 Theme of hatred in Dagbamba tuma yila.

This refers to cases where the work song is used to indicate how much and to what extent someone will go to hate a friend and how the person he/she hates will express it. In song H, the song indicates the extent to which the enemy hates him/her that is mentioning the places and the items he/she uses to kill him/her. In line (1) and (2), the singer started it by saying “*a ni kuli je ma ɲɔ, m-maan labi je ma la,*” literally to mean, “you just hate me and hate me again”. In line (5), the singer or the victim poses a question to the person who hates him/her that “*dinzuyu ka a zaɲ lekakuli n-dan duu*” literally to mean that “Is that the reason why you carried an axe into the room? In addition, in line six (6) he added that “*a dan duu ni a ti kula bo?*” “You went to the room early to kill what”? The full text of the song in the appendix A.

In the song, the person hated is mentioning the places the person who hates him/her is following him/her to and the items that he / she is using to kill him or her. He/she calls the person trying to kill him/her all kind of names, which is “*Daanialana, Tehikurugulana*”, all to mean a person with bad intentions.

4.5.8 Summary

The themes in Dagbamba *tuma yila* discussed include the themes of advice, rivalry, criticism, praises, education and hatred. These themes feature in Dagbamba *tuma yila*.

4.6 How the music is used to identify the people (Philosophical meanings)

Essandoh (2006:2) states that, there is Ashanti Adowa, Fante Ahyewa, American jazz, Jamaica Reggae and Brazilian Samba, and that each music through the combination of sounds in their own special way is a cultural heritage. The Dagbamba people also use music as one of the ways of identifying their people through the kind of work they do, their personality and how hard working they are. Essandoh (2006:13) again posits that, in every culture, music is intrinsically interwoven with the lives and beliefs of its people.

One of the ways in which the music is used to identify the Dagbamba people is through the unity posited in the songs. One of the songs sung when carrying a prepared mortar to the house indicate the unity they have among themselves. In the song they sing, they mention the names of different tribes and whether they are present, and ready to work together or not. Examples include:

CALL	RESPONSE
<i>Zambu yee</i> (Group of people)	Hei
<i>Kulikulisi yee</i> (Kotokoli)	Hei
<i>Zabayisi yee</i> (Gonjas)	Hei
<i>Be zaa be kpe?</i> (They are all here)	Heei

This are just names of tribal groups like the Kusaasi, Gonjas, Komkombas etc. In addition, the last sentence is asking whether they are all there or not. This is not true that they may all be present at the work place but to indicate the number and the type of people present and how united they are.

Another aspect of the *tuma yila* that indicates the belief the Dagbamba people have is that, group work helps lighten the burden or strain of repetitive work. They hold the belief that cooperative work helps to finish the work faster more than one individual.

Through the work songs of Dagbamba, the people get to know the tribe they are, the society they belong to and the traditions they are expected to accomplish. Essandoh (2006:29) observes that “the spirits will not descend without a song, and that it underlines the belief that through music and ceremonial dancing, the good will of the gods can be secured”.



CHAPTER FIVE

SUMMARY, FINDINGS AND RECOMMENDATIONS

5.0 Introduction

This chapter concludes on the summary, findings and recommendations of this thesis.

5.1 Summary

This study was based on the descriptive analysis and within the context of Richard Bauman's (1975) Theory of performance. The thesis has dealt with the analysis of the structure and styles, literary devices and themes of the Dagbamba work songs. It concludes on the philosophical reflection on the lives of the people. The thesis was grouped into five chapters, with each chapter containing some number of headings, as they are discussed as follows.

Chapter 1 accounts for the background of the study and the people, the people and their works (occupations) and the objectives of the research. The objectives, research questions, purpose, significance, limitations and delimitations of the study were all captured in the chapter one.

Chapter 2 is mainly on the relevant literature related to the study. The literature was reviewed from the perspective of the role that work songs play, the state of the work songs, beauty and finally concluded on works done globally related to this topic. Aside the descriptive work done, the theory used was also reviewed in the chapter two.

Chapter 3 gives a detailed account of the methodology used in the study. It focuses on how the data was collected and used in the analysis. The research design, techniques, site and the population were all discussed. The instruments and procedures used during the collection of the data were all discussed in this chapter.

Chapter 4 presents a detailed account of the types of works available traditionally in the Dagbamba society and the types of songs that can go with doing each type of work. The structures of the songs were also accounted for.

Stylistic qualities of the Dagbamba work songs were also looked at, that is repetitions, parallel structures of the songs, call and response, question and answer method were all looked at in this chapter. Other literary devices such as assonance, symbolism and digression, line and word repetitions were all discussed.

Another important aspect that was looked in the chapter four was the themes in the work songs. Themes such as rivalry, advice, praises, warning and education are all looked at in the analysis. The chapter four concluded on how the music can be use to identify the people (philosophical reflections) behind the composition of the songs.

Chapter five, which is this chapter focuses on the summary of what goes into each chapter, the findings in the research work, the recommendations concerning the work songs and this project.

5.2 Findings

During the research, the study found out that the Dagbani work songs do not only serve the purpose of entertainment to the people, but also arouses the beauty of the language through figurative expressions used as a language to communicate among the people.

The study also found out that, in doing work whiles singing, the language used is sometimes to abuse lazy people among them who are pretending to be working, or to insult people who might have done shameful things in the society.

Again, the study shows that some of the songs used as *tuma yila* have a direct relation to the work doing like prasing the workers to finish it, or indicating the extent to which they can work as workers, whiles other songs are composed and used as a tool in shaping the life of the Dagbamba people. They used the songs to register their heart-felt gratitude to those who have done them good things, and the opposite. In fact, they are used to address many aspects of life, such as advise, warning, prasing, and insults.

The study shows that the work songs of the people are gradually dying out based on the changing events in our societies relating to the nature of the works available this time (White-collar jobs like teaching, banking etc.). Urbanization is a threat to the future of the work songs. The study has also shown that because the work songs are composed and transmitted by word of mouth, they are at risk of dying out because the people who possess this great asset /wisdom are dying, and this calls for the need to document them for future generations.

In terms of the structure of the work songs, the study reveals that, the work songs have a simple and complex structure with the simple structure containing one or two different sentences which can be repeated as many times as the singers want to, and can also be

grouped into either one or two stanzas. The complex structure has several different sentences and stanzas in the songs. The songs classified as simple structure merely involve call and response repeated as many times as the singer wants. Songs sang when working alone sometimes does not involve any response.

5.3 Recommendations

Music as a genre of literature is an important and a very good tool for the development of our traditions and culture.

Dagbani scholars in the oral literature need to display that, studying oral epics / oral literature and forms goes beyond the mere composition but contained literary devices and themes, which will make the people to develop interest in these oral traditions.

1. I recommend that researchers should do their best to record, transcribe and translate and also give a detailed analysis of our oral traditions like lullabies, play songs, war songs and royal praise songs, to help maintain these great cultural assets, and not only the songs, but also other aspect of the oral literature. The above-mentioned types of songs, that is, lullabies, play songs, royal praise songs, and dirges, all help in the upbringing of the children and for posterity. I therefore throw these as a challenge to our researchers who may want to do their research in the oral literature of Dagbamba to do more in educating the youth about the assent to be lost if this songs pass out.
2. The researchers should again focus on the communicative role of our work songs and other traditional songs of our people, to help keep it for the future.

3. I again recommend that the people of Dagbaŋ should maintain and exhibit the use of our traditional songs than tending their attention into foreign music that are only mend to destroy our culture.
4. Current music from Fancy Gadam, Maccasio and other musicians and urbanization has influenced our younger generations tending them to be focusing and having more attention to the current music than our traditional music, thereby making them to lose this asset. The current generations is now seeing this traditional music as unusual, meanwhile that music were composed not just for nothing, so I therefore recommend that both researchers and the people of Dagbaŋ to turn their attentions to the use of our traditional music to prevent it from decaying.

5.4 Conclusion

In conclusion, the study reveals that the composers of the work songs do not choose words haphazardly in composing their music, they select words that can rhyme and time with the work being done and can also be of good information to the people. The music is use as a tool of communication among the people.

REFERENCES

- Abdulai, O. Z. (2015). *The Aesthetics of the Dagbamba Panegyrics*. M.A. Thesis: University of Education, Winneba.
- Abdulai, S. (2014) *My Music, my Language, my identity: traditional and contemporary music of the Dagbamba*. *Journal of Studies in Social Sciences*. PP 2201-4624. Vol. 9, Number 2
- Abdul-Rahman, F. (2013) *Elision in Dagbani*. *International Journal of Linguistics*. February 23,2013.
- Agyekum, K. (2007). *Introduction to Literature*. (2nd Ed.). Accra: Media Design
- Agyekum, K. (2013). *Introduction to Literature*, (3rd ed.). Accra-Legon: Adwinsa Publications.
- Alhassan. H. (2017). *Literary Analysis of Farefari women songs*. M. Phil Thesis. Winneba: University of Education, Winneba.
- Atintono, A.S (2010). *Songs and folktales manuscript*. Unpublished.
- Bauman, R. (1975). *Verbal Art as performance*. Illinois: Waveland Press.
- Bemah. V. (2009). *Kokofu Traditional Music in Kokofu Culture*. M.A Thesis. Kwame Nkrumah University of Science and Technology.
- Bodomo, A. & Mora, M. (2007). *Documenting spoken and sung text of the Dagaaba of West African*. *Emprical Musicology, Review* (V.2, 3, 81-102)
- Crossby, J. A (2017). *Introduction to Creative writing and Literary Appreciation. A practical guide to the study of set books fiction, writing and poetry appreciation*. Accra: Lackfour publications.

- Dahaman, A. (2017). *The Structure and Style of Dagbamba Folktale*. M. Phil thesis. University of Education, Winneba.
- Essandoh Isaac, K. (2006). *The place of music in African cultures (Past and present)*. Kasoa: IKE ARTS & PUBLICATIONS.
- Finnegan, R H. (1997). *Oral Literature in Africa*. Oxford: Clarendon Press
- Finnegan, R. H., (2012). *Oral literature in Africa*. Oxford: Clarendon Press.
- Francois, U. (2012). *Songs on the battlefield -Biafra's powerful weapon*, in Godfrey E.K. Ofofata & P.Chudi Uwazurike (eds), *A Survey of the Igbo Nation Vol. 2, Part III Ch.28*, New York, Triatlantic Books pp
- Hudu, A. F. (2010) *Dagbani Tongue-root Harmony. A formal Account with Ultra-sound Investigation*. Doctoral Thesis. University of British, Columbia.
- Golez, K. R (2005), *Folk songs today: Between function and aesthetics*. Glasbenonaropism institute ZRe Sazu. Novi try 2 1000 Ljublyana, margerka-golez.
- Ikenna, E. O. (2011). *Trends in African popular music: Socio-Cultural interactions and the Reggae Genre in Nigeria*. Xlibris;1-888-795-4274.
- Issah S. & Adomako, K. (2013) *Introduction to Linguistics*. Koforidua: Peddado ventures.
- Kamien R. (1997) *Music. An appreciation*. (3rd ed) New York. Mcgraw-Hill
- Kwabla, A.P (2014). *A thematic and stylistic analysis of Christianized Traditional Anlo Songs; A case Study of ST. Mary Roman Catholic Church, Hatorgod*. M. Phil thesis. University of Ghana, Legon.
- Mahama, I. (2004) *History and Tradition of Dagbon*. Tamale. GILLBT Printing Press
- Mohammed, A. R. (2017). *Riddling among the Dagbamba*. M. Phil thesis. University of Education, Winneba.
- Mvula, E.T (1985) *Tumbuuka Punning songs in The management of family conflicts*. Avorgbedor, D. Yankah, K. *Cross Rhythms* Pp 93-133. Bloomington; Indiana University Press.

- Nketia, J.H.K (1974) *The Music of Africa*, New York: W.W Norton & company.
- Nsoh, A. Fusheini, A & Ababila, J.A. (2010) *Aspects of oral literature in Ghana with Illustrations from Selected Languages Saarkrucken*: Lambert Academics Publishing.
- Okpewho, I. (1992). *African oral literature: Background, Character and continuity*. Bloomington and Indianapolis: Indiana University press.
- Owu-Ewie, C. (2012). *Learning to do Research: An Introduction to Traditional Action Research Method* (Unpublished).
- Prichard, C. Korczynski, M. (2007). *Music at work: An introduction*. Group and organization management vol.32. No.1. pp. 4-21. Massey University. <http://hd.handle.net>.
- Saanchi, J. Angkaaraba N. (1992). *The Dagaaba Dirge: A Study of its Structure and Style*. M. Phil Thesis, Department of Linguistics, University of Ghana. Legon.
- Salisu I. (2008). *A guide to Learning Dagbani Literature and Cultural Studies*. Tamale. Department of Languages (Dagbani) Tamale College of Education.
- Sanortey, T.D (2012). *The aesthetics of Kɔntɔmbɔɔr* M. Phil thesis, University of Education, Winneba.
- Sanorty, T.D. (2013). The Literary devices in Kɔntɔmbɔɔr Birifor festival songs. *Journal of African cultures and Languages*, 2(1), 121-131.
- Staniland, M. (1975). *The Lions of Dagbon: Political Change in Northern Ghana*. New York. Cambridge University press. London.
- Sulemana, T (1970). *Naa Zandzina*. Accra. Bureau of Ghana Languages.
- Sylvia, K. (1970). *Drummers in Dagbon: The role of the Drummer in the Damba festival*. University of Illinois Press; PP: 255-265. Vol, 14: No2.
- Takara -Kalabula, H. (2007). *Bemba work Songs as literacy terms: Functions and Symbolism*. M. Phil thesis. University of Zambia.
- Tengepare, M. (2013). *Literary Appreciation of Dagaare work songs*. M.A. Thesis, University of Education, Winneba.

APPENDIX A. (SONGS)

(A) Saa bu Moro (Rain beat Mooro)

<i>L. Saa bu Mooro yee sayimiya</i>	‘Rain has beaten Moro, so respond;
<i>Saa bu Moro</i>	‘Rain has beaten Moro’
<i>R. N-sayim kanwa</i>	‘And spoiled the salt petre with him’
<i>L. Tamale daa ni</i>	‘At Tamale market’
<i>R. N-sayim kanwa</i>	‘And spoiled the salt petre in him’
<i>L. Bayabaya daa ni</i>	‘At Bayabaya market’
<i>R. N-sayim kanwa</i>	‘And spoiled the salt petre’
<i>L. Savulugu daa ni</i>	‘At Savulugu market’
<i>R. N-sayim kanwa</i>	‘And spoiled the salt petre’
<i>L. Kumbungu daa ni</i>	‘At Kumbungu market’
<i>R. N-sayim kanwa</i>	‘And spoiled the salt petre in him’
<i>L. Saa bu Mooro yee sayimiya</i>	‘Rain has beaten Mooro, all should respond
<i>R. N-sayim kanwa</i>	‘And spoiled salt petre ’
<i>R. N-sayim kanwa</i>	‘And spoiled salt petre’
<i>R. N-sayim kanwa</i>	‘And spoiled salt petre.’

<i>L. Saa bu Mooro yee sayimiya</i>	‘Rain has beaten Mooro, so respond;
<i>Saa bu Mooro</i>	‘Rain has beaten Mooro’
<i>R. N-sayim kanwa</i>	‘And the salt petre in him got spoiled’
<i>L. Tamale daa ni</i>	‘At Tamale market’
<i>R. N-sayim kanwa</i>	‘And spoiled the salt petre in him’
<i>L. Bayabaya daa ni</i>	‘At Bayabaya market’
<i>R. N-sayim kanwa</i>	‘And spoiled salt petre’
<i>L. Savulugu daa ni</i>	‘At Savulugu market’
<i>R. N-sayim kanwa</i>	‘And spoiled salt petre’
<i>L. Kumbungu daa ni</i>	‘At Kumbungu market’
<i>R. N-sayim kanwa</i>	‘And spoiled salt petre’
<i>L. Saa bu Mooro yee sayimiya</i>	‘Rain has beaten Moro, all should respond
<i>R. N-sayim kanwa</i>	‘And spoiled salt petre in him’
<i>R. N-sayim kanwa</i>	‘And spoiled salt petre’
<i>R. N-sayim kanwa</i>	‘And spoiled salt petre.’

B. Sana (Stranger/ visitor)

<i>L. Sayimiya sana yen kuli ti ban yiya</i>	‘All should respond that, the stranger has intention to go and know the house.’
<i>R. Sana yen kuli yee, Sana yen kuli ti ban yiya.</i>	‘The stranger actually has the intention of going house to know the house.’

L. *Sana yen kuli ti ban yiŋa, sana yen kuli ti ban yiŋa!* ‘The stranger wants to go home and know the house.’

R. *Sana yen kuli yee Sana yen kuli ti ban yiŋa* ‘Yee, the stranger is indeed going to know the houses

L/R *Sana yen kuli yee! Sana yen kuli ti ban yiŋa* ‘Yes the stranger is indeed going to know the house.’

C. Azindoo

L. *Azindoo bo n-lee bala?* ‘What is it, Azindoo?’

R. *Noombila.* ‘A bird.’

L. *Ka a bi labiri o?* ‘Why don’t you throw at it?’

R. *Doli kani.* ‘There is no club to throw at it.’

L. *Ka ti deei doli* ‘Then come and collect a club.’

R. *O yiēiyaa, o yiyiya!* ‘It has flown away’

L/R *O yiyiyaa, o yiyiya* ‘It has flown away.’

(D) Payinabila

L. *Bimbila Payinabila bo ka zira?* ‘What are you carrying Payinabila from Bimbila?’

R. Payinabila zirila nyuya bee nyu' kaba

'Is Payinabila carrying broken yams or full yams?.'

R. Ya Bimbila Payinabila bo ka a zira?

'Payianabila what are you actually carrying?'

L. Bɔ ka a zira?

'What are you carrying?'

R. O zirila nyuya bee nyu' kaba.

'She is carrying yams or broken yams.'

L./R. Ti sayimiya Payinabila zirila nyuya bee nyu' kaba .

Let us respond that Payanabila is carrying yams or broken yams.

E. Zoli (Hill)

L. Zoli yee balim du!

'A hill is climb with humility'.

R. Zoli yee balim du,

'A hill is climb with humility'.'

L Zoli yee balim du!

'A hill need to be climb with humility'

R. Zoli yee balim du!

'A hill is climb with humility''

L. Bayili zoli yee balim du.

‘Be it your paternal hill,
you need to climb with
humility.’

R. Zoli yee balim du

‘A hill is climb with
humility’

L. Mayili zoli yee balim du.

‘Be it your maternal hill,
you need to climb it with
humility.’

R. Zoli yee balim du.

‘.’ A hill is climb with
humility’

L. Zoli yee balim du!

‘!A hill is climb with
humility’

R. Zoli yee balim du.

‘A hill is climb with
humility’



F. Jεrigu jεrigu(A fool)

L. Jεrigu Jεrigu yee Jεrigu

‘ A fool yee, a fool’

R. Jεrigu

‘A fool’

L. Dun zi o yεla soli yee Jεrigu

‘A person who does not know his left and
right yee a fool’

<i>R. Jɛrigu</i>	‘A fool’
<i>L. Jɛrigu Jɛrigu tam wulli zuyu</i>	‘A fool a fool is sitting on a branch’
<i>R. Jɛrigu</i>	‘A fool’
<i>L. Ka ηmari li yee</i>	‘And he is cutting it yee!’
<i>R. Jɛrigu</i>	‘A fool’
<i>L. O ni luna kpi yee Jɛrigu</i>	‘He will fall down and die, yee fool!’
<i>R. Jɛrigu</i>	‘A fool’
<i>L. Jɛrigu Jɛrigu yee Jɛrigu</i>	‘A fool yee, a fool’
<i>L. O nyu daam ka kɔri yee Jɛrigu</i>	‘He took alcohol while he is farming yee, a fool’
<i>R. Jɛrigu</i>	‘A fool’
<i>L. Kuli ni che o</i>	‘A hoe will cut him’
<i>R. Jɛrigu</i>	‘A fool’
<i>L. Jɛrigu Jɛrigu yee Jɛrigu</i>	‘A fool, a fool yee a fool’
<i>R. Jɛrigu</i>	‘A fool’
<i>L.R. Jɛrigu.</i>	‘A fool.’

G. Mɔyili (Dam)

<i>L. N kɔrila mɔyili bɛ di yeri bieη yela</i>	‘I am farming inside a dam not to talk of a lake’.
<i>R. Mɔyili yee bɛ di yeri bieη yela.</i>	‘A dam, not to talk of a lake’

<i>L. Tampima zuyu ka n kɔra,</i>	‘I am farming on rocks’
<i>R. Bâ di yâri biɛɛ yɛla.</i>	‘Not to talk of a lake’.
<i>R. Mɔyili yee bɛ di yeri biɛɛ yɛla</i>	‘A dam not to talk of a lake.’
<i>L. N kɔrila mɔyili bɛ di yari tampima</i>	‘I am farming on a dam not to talk of on rocks’
<i>Bɛ di yari biɛɛ yɛla:</i>	‘They should not talk of a lake.’
<i>R. Mɔyili yee bɛ di yeri biɛɛ yɛla</i>	‘A dam not to talk of a lake.’
<i>L/R. Mɔyili yee bɛ di yeri biɛɛ yɛla.</i>	‘A dam not to talk of a lake.’

H. Zambu (Group of people)

<i>L. Zambu yee</i>	‘Hei, group of people.’
<i>R. Hei</i>	‘Hei’
<i>L. Zaabayisi</i>	‘Gonjas’
<i>R. Hei ‘Hei’</i>	Hei, Hei
<i>L. Kpunkpaamba</i>	‘Komkombas’
<i>R. Hei</i>	‘Hei’

L. Nanumba

‘Nanumbas’

L. Chakɔhi

‘Chakosi’

R. Hei

‘Hei’

L. Be zaa be kpe?

‘Are they are here?’

R. Hei

‘Hei’

L. Sayimiya yooyooyooyaayool

‘They should respond
yooyooyooyaayo!’

R. Yooyooyooyaayool

‘Yooyooyooyaayool’

L. Sayimiya yooyooyooyaayool

‘They should respond
yooyooyooyaayo!’

R. Yooyooyooyaayool

‘Yooyooyooyaayool’

I. Chuyudali (On the festival day)

L. Chuyudalla simpa la ni

‘On the festival’s
day simpa dance’,

Ti daa bi nya Laabi

‘We did not see

Laabi,’

Laabi bela mɔyumuɔyɔ duu la ni

‘Laabi was inside
the rectangular
room,’

N-deeri o bimumunli.

‘And was receiving
her pointed thing.’

M bie Alaasani

‘My brother
Alhassan’

M bi yurimi!

‘It was not my
intension’

O sa gbaala n gbali ni

‘He held my leg’

Ka zaŋ n-niŋ n tooni.

‘And put it inside
my vagina.’

J. Bia (Child)

L. N ka bia ka o ziri n ŋmana,

‘I don’t have a child
who carries my
luggage’,

R. Bia ku ŋubi n yama.

‘A child will not eat
my yama.’

L. Sayimya yen ka bia ka o ziri n ηmana.

All should respond that, I don't have a child to carry my luggage.'

R. Bia ku ηubi n yama

'A child will not eat my yama'

L. Alaasani ka bia ka o ziri o ηmana.

'Alhassan does not have a child to carry his luggage.'

K. Ti ni naai li (We will finish it)

L. Sayimya ti ni naai li

'Respond; we will finish it!'

R. Yoo ti ni naai li ka vuhi

'We will finish it and rest,'

R. Yoo ti ni naai li

'Hei, we will finish it'.

L. Ti naai li ka diām

'We will finish it and play.'

R. Yoo ti ni naai li

'Hei, we will finish it.'

L. N-lahi naai li

'And finish it again.'

R. Yoo ti ni naai li

'Hei, we will finish it.'

L. Ti ni naai li ka di

'We will finish it and eat.'

R. Yoo ti ni naai li 'Hei, we will finish it'

L. M-maan naai li 'And finish it again'

R. Yoo ti ni naai li. 'Hei, we will finish it.'

(L). A ni kuli je ma (As you just hate me!)

L/R. A ni kuli je ma la 'Just as you just hate me,'

M maan labi je ma la. 'And hate me more and more,'

Daanialana je ma la. 'A person of bad intension hates me.'

Tiehibierilana je ma la. 'A person of bad thoughts hats me'.

Dinzuyu ka a zaŋ lekakuli, daŋ duu. 'That is why you carried an axe into the room early'.

A daŋ duu ni a ti kula bo? 'You went in early into the room to kill what?'

(M) Pololi (frog)

L. Pololi ka gbuna ka mali luêa, 'The frog has not got buttocks but has flanks,'

R. Pololi yee luyalana bia.

‘Oh frog, the son of the
owner of flanks.’

L. O n̄ri nyamnyam ka ka gbuna,

‘It walks slowly but yet lacks
buttocks’

R. Pololi yee luyalambia.

‘Oh frog, son of the owner of
flanks.’

L. O yuri damdibu ka ka gbuna,

‘It likes squatting but yet
lacks buttocks.’

R. Pololi yee luyalana bia

‘Oh frog, son of the owner of
flanks.’

N. Bana (They)

L. Bana jaaya Bana jaaya

‘They have become lazy.’

Bana jaaya m maa,

‘They have become lazy, oh
my God

Aliru yooyi, Kandenge yooyi?

‘Alidu and Kandenge where
are you?’

ηun ka yaa, āun yimi yaani!

‘Whoever is not strong should
go out!

R. Baa jaaya yee Baa jaaya

‘They have become lazy’

Ku ηubi m̄ri.

‘But yet will not eat grass.’

L/R. Bana jaaya bana jaaya

‘They have become lazy.’

Bana jaaya m maa,

‘They have become lazy, oh my God.’

Alidu yooyi, Kandenge yooyi,

‘Aliru and Kandenge where are you?’

ηun ka yaa ηun yimi yaani

‘Whoever is not strong should go out.’

L./R. Baa jaaya oo, baa jaaya

‘Oh they have over grown.’

Ku ηubi m̄ri

‘Yet will not eat grass.’

(O) Kpaaro

L. Kpaaro nyela o jaashee ka kuuni

‘Kpaaro took a glass of alcohol and got boosed’.

ti nya o yela

R. Ka kuuni ti nya o yela yee!

‘He was bragging and finally got a problem’

L Jirigu yili Kpaaro, jebɔbili yili kpaaro

‘Kpaaro from Jirigu town, Jebɔbili town Kpaaro’

R. Ka kuunii ti nya o yela yee

‘He was bragging and finally

got his own problem’.

L. Tandum yili Kpaaro, Sombiyili Kpaaro !

‘Kpaaro from both Tandum’.

and Sombili town Kpaaro.’

R. Ka kuuni ti nya o yâla

‘And finally got his own problem.’

L/R. N-kuuni ti nya o yâla

‘He got his own problem.’

L/R. Yela yee yela yee.

‘Problem yee, problem yee!’

(P) Maliya (let us do it)

L. Maliya yee ti zaa daa beni

‘Let us do it to indicate that we were all there.’

R. Maliya yee ti zaa daa beeni

‘Let us do it to indicate that we were all there,’

L. O beni ka ku tum yee ti zaa daa beni

‘He/she is present but decided not to be working, we were all there.’

R. Maliya yee ti zaa daa beni

‘Let us work to indicate that we were all there’

L. O so ŋun kani yee

‘He is better than whoever is not there’.

R. Maliya yee ti zaa daa beni

‘Let us work to indicate that we were all present.’

L. O beni zaŋ o nuu pa yee

‘He is there but pretends as if he/she is working yee.’

R. Maliya yee ti zaa daa beni

‘Let us work to indicate that we were all there.’

L. Vunyayililana beni tabi o shee ka ku tum.

‘There is a lazy person among them holding the waist, and has decided not to be working.’

R. Maliya yee ti zaa daa beni.

‘Let us work to indicate that we were all there.’

(Q) Lampoo (Land poll tax)

L. Lampodeeriba, yee ni yi deei maa

‘Land poll tax collectors yee, that you should collect taxes.’

*R. Deema yeei lampo yeei deema!
it.’*

‘Collect it; it is land poll tax, collect

L. Namôêu biziŋ bia ni yi deei maa!

‘Prince of Namôêu, that you should collect the tax.’

R. Deema yeei lampo yee deei ma.

‘It is land poll tax, collect it.’

- L. Lariyɔyuyili yee ni yi deema.* ‘Princes of the town, collect the tax.’
- R. Deema yeei lampo yee deei ma.* ‘It is land poll tax, collect it.’
- L. A yi warrila kolakola a ni deei lampoo.* ‘If you are dancing kolakola, they will collect land poll tax from you.’
- R. Deema yee lampo yee deema.* ‘Collect it, It is land poll tax, collect it.’
- L. Motonima, loorinima ni yi deema.* ‘Collect tax from the owners of motors and cars.’
- R. Deema yee lampo yee deema.* ‘Collect it, it is land poll tax, collect it.’
- L. Niyi gba ni yi deemaa!* ‘Even cows, that you should collect them tax.’
- R. Deema yee lampo yee deema!* ‘Collect it, it is land poll tax, collect it.’
- L. A yi wari zanzanza, a ni yo lampoo.* ‘If you are a foreign dancer, you will pay land poll tax.’
- R. Deema yee lampo yee deema!* ‘Collect it, it is land poll tax, collect it.’

<i>L Gamprisuma ni layim zɔna ni yi deema</i>	‘A good shaded fichus tree will surely gather bats, so collect them tax.’
<i>R. Deema yee lampo yee deema!</i>	‘Collect it, it is land poll tax, collect it.’
<i>L. Lampo deeriba yee ni yi deema!</i>	‘Land poll tax collector, that you should collect it.’
<i>R. Deema yee lampo yee deema!</i>	‘Collect it, it is land poll tax’
<i>L/R. Deema yee lampo yee ya yi deema.</i>	‘Collect it; it is land poll tax, collect it.’
R. Kambaɲnaa (Diare chief)	
<i>L/R. Kambaɲnaa yee yaa yee,</i>	‘The Diare chief yaa yee,’
<i>Kambaɲnaa zosim naa yee anyee.</i>	‘The best friend of Diare chief anyee.’
<i>Be zaɲla kariwana biri loo yee,</i>	‘They used half an acre to sow maize,’
<i>Ka zaɲ simbira biri loo anyee.</i>	‘And then used half an acre to sow groundnuts.’
<i>Kambaɲ zosim naa yee anyee,</i>	‘Chief of friendship from Diare,’

Kambaɲnaa yee yaayee.

‘Chief of Diare yee yaayee.’

Bɛ zaŋla kariwana biri loo yee,

‘They have used half acre to sow
maize,’

Ka zaŋ simbira biri loo yee anyee.

‘And then used an acre to sow
groundnuts.’

Kambaɲnaa yee yaayee.

‘Chief of Diare.’

Kambaɲnaa zosim naa yee anyee.

‘Chief of Diare, the king of
friendship.’

S. Amina

L. Tamale Mina, Mina yee kɔbo deera.

‘Mina from Tamale is
a penny collector.’

R. Mina yee kɔbo deera, Mina yee kɔbo deera.

‘Oh Mina, collector
of penny.’

L. Mina yee kɔbo deera.

‘Mina, the penny
collector.’

R. Tamale Mina yee kɔbo deera.

‘Tamale Amina is
a penny collector.’

L. Waawaayilinima n ya beni, n naan kuli:

‘I have hometown, I
would have wished
to go and stay.’

R. Tamale Mina, Mina yee kɔbo deera.

‘Mina from Tamale
is a penny collector’

L. Jebɔbilyilinima n ya beni n naan kuli.

‘The people of
Malshegu, I have
hometown I would
have wished to go
and stay.’

R. Tamale Mina yee kɔbo deera,

‘Mina from Tamale
is a penny
collector.’

L. Maali ti ma yilinima n ya beni n naan kuli.

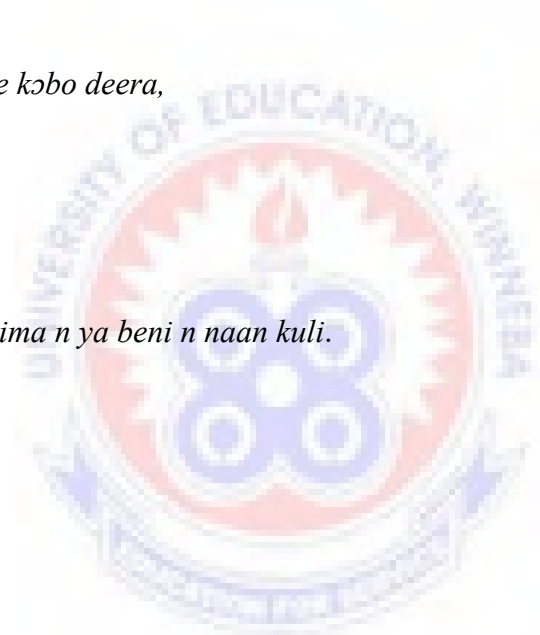
‘The people of
Gushegu, I have a
home I would have
wished to go.’

R. Tamale Mina yee kɔbo deera.

‘Amina from
Tamale is a penny
collector.’

R. Tamale Mina yee kɔbo deera.

‘Amina from
Tamale is a penny
collector.’



T. Paɔɔa (Cricket)

L. N sa tuhi paɔɔa soli.

‘I met a cricket yesterday
on my way.’

R. Paɔɔaa aa paɔɔa ka o ziri o ɔmangura .

‘Cricket, cricket, it was
carrying its luggage.’

L. Ya n sa tuhi paɔɔa soli

‘I actually met cricket on my
way’

R. Paɔɔa ka o ziri o ɔmankura

‘Cricket, it was carrying its
luggage’

L/R. Paɔɔaa aa paɔɔa ka o ziri o ɔmangura.

‘Cricket, cricket, it was
carrying its luggage.’

L/R. Paɔɔaa aa paɔɔa ka o ziri o ɔmangura.

‘Cricket, cricket, it was
carrying its luggage.’

L. Ya n sa tuhi paɔɔa soli,

‘I actually met cricket on my
way’

R. Paɔɔa ka o ziri o ɔmankura.

‘Cricket, it was carrying its
luggage’

L/R. Paɔɔaa aa paɔɔa ka o ziri o ɔmangura

‘Cricket, cricket, it was
carrying its luggage.

L/R. Paɔŋɔaa aa paɔŋɔ ka o ziri o ŋmangura.

‘Cricket, cricket, it was
carrying its luggage.’



APENDIX B

LISIT OF CONSULTED PEOPLE OUTSIDE THE RESEARCH TOWNS

No.	NAMES	TOWN	AGE
1.	Lansah abukari	Malshegu	60
2.	Abukari Adam	Malshegu	50
3.	Sumani Ibrahim	Taampe Kukuo	35
4.	Sanatu Adam	Yongduuni	46
5.	Gundaanaa Iddrisu	Yongduuni	55



APENDIX C. (PICTURES)

Pictures from the field, indicating how the works are carried out.



Picture from Vagu farm where men are singing while singing.



Women flooring at a chief palace.



Women flooring with the accompaniment of drums.



Another picture with the drummers up



This is the picture indicating the drumming.



A picture indicating a rest while singing.



The mass number of people working together

