

UNIVERSITY OF EDUCATION, WINNEBA

A LITERARY ANALYSIS OF KUSAAL FOLK SONGS

MUMUNI BUKARI AGENGA

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MUMUNI BUKARI AGENGA

(200024821)



A thesis in the Department of Gur-Gonja Education, College of Languages Education,
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DECLARATION

STUDENT'S DECLARATION

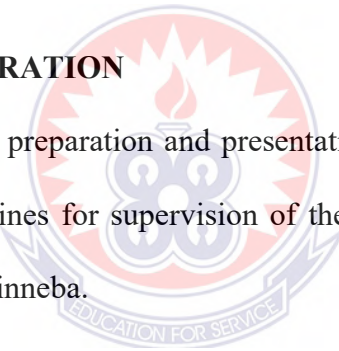
I, MUMUNI BUKARI AGENGA, declare that this thesis, with the exception of quotations and references contained in published works which have all been identified and duly acknowledged, is entirely my own original work, and it has not been submitted, either in part or whole, for another degree elsewhere.

Signature:

Date:

SUPERVISORS' DECLARATION

We hereby declare that the preparation and presentation of this work was supervised in accordance with the guidelines for supervision of theses/dissertations laid down by the University of Education, Winneba.



Principal Supervisor: Dr. Anthony Agoswin Musah

Signature:.....

Date:.....

Co-Supervisor: Chief Henry Afari-Twako

Signature:.....

Date:.....

DEDICATION

I dedicate this thesis to my wife, Ramatu Agbango and my children, Abdul-Hafiiz Mumuni Agenga, Rahimatu Mumuni Agenga, Nazifatu Mumuni Agenga and Nazif Mumuni Agenga.



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LIST OF ABBREVIATIONS

L - Line

LS - Lead Singer

C - Chorus

Ref - Refrain



ABSTRACT

This study entails literary analysis of Kusaal folk songs. Kusaal is a Mabia language spoken in the North Eastern corner of Ghana in the Upper East Region. The study analyses the

structure of Kusaal folk songs within the oral formulaic theory and examines the themes and literary devices embedded in Kusaal folk songs. The study adopts a qualitative research design in the data collection and analysis. Data was collected from both primary and secondary sources. From the primary source, data was collected through observation and interviews while data from the secondary source was gleaned from recording. This thesis is thus entirely qualitative and uses the parallel text approach of Bodomo (2017) in the translation of these songs. With regard to the structure, the study finds that Kusaal folk songs have basically two structures with either a soloist (one singer who sings all alone) or a lead singer and chorus (the lead singer sings and the chorus responds). Furthermore, the themes realised in Kusaal folk songs are the theme of advice/caution, inspiration, indifference, pride, bravery, praise, peace and unity, condolence, mockery, care/love and mourning. As regards literary devices, the study shows that alliteration, assonance, allusion, appellation, euphemism, oxymoron, parallelism, repetition, rhetorical questions, run-on-lines amongst others are prevalent in Kusaal folk songs. The study concludes that Kusaal folk songs are composed in performance with varied structures that confirm the oral formulaic theory. In view of the fact that the present study only focused on the literary analysis, future studies could examine the sociolinguistics of Kusaal folk song. This work contributes to the literature and the study of folk songs.



CHAPTER ONE

INTRODUCTION

1.0 Introduction

This chapter covers the background of the study, the statement of the problem, the purpose and objectives of the study as well as the questions that guide the research. The significance, delimitations and limitations of the study are also found in this chapter together with a short statement on the organisation of the thesis. The chapter concludes with a summary.

1.1 Background of the study

According to Kennedy (1980), folk songs are defined as:

Songs of unknown authorship passed orally from one generation to another, sung without accompaniment and often found in variants (of words and tunes) in different parts of a country. Folk songs used to be predominantly found among peasants or country dwellers, but have since spread to towns and urban cities where they chronicle the people's lives in terms of design, melody and rhythm; hence they have become traditional among them.

Among the Kusaas too, this genre of oral traditions and literature holds sway and plays a critical role in the life of the people. The Kusaal folk song can be classified based on the activity involved. These activities could be hunting, praising, mourning, entertaining and working (farming, trashing of millet or rice, grinding of millet, plastering, flooring, etc.). Other activities could be soothing a child to sleep and 'dancing for shrines' *zin'isara*.

Kusaal folk songs could be danceable (those that are sung for the purpose of entertainment) or not danceable (those that are sung for the purpose of praises or the activity for which they are sung). The songs for entertainment are usually sung at ceremonies like the enskinment of a chief, at marriage events, durbars, festivals, funerals

and group entertainment for the folks to dance and entertain themselves. A song of praise or a particular activity is a song that is sung to mourn the dead (a dirge) or praise a chief, an individual or a group. Some songs are sung as a form of motivation for a working group or individual to motivate and inspire them to work hard to achieve their goal.

Most of the activities like grinding of millet, communal work on farms and other activities such as plastering and flooring, building, hunting, etc. which used to invite songs for inspiration have been overtaken by modernity and are conspiring to make this vital part of Kusaal culture fade away. In addition, foreign culture packaged in the form of religion (such as Islam and Christianity) continues to erode African culture and traditions pushing them to the peripheries of daily life and activities. It is thus observed that the performance of aspects of African tradition and culture, such as folk songs at funerals and festivals, traditional melodies that served as sources of entertainment and education, is gradually being replaced by foreign concepts. In view of this, research needs to be done so that the few songs that are still in existence are recorded and transcribed for analysis and documentation so that unborn generations can appreciate and experience the nostalgic culture of their forefathers.

1.2 Kusaas and their language

Kusaal is one of the Ghanaian languages, spoken in the North-eastern corner of Ghana in the Upper East Region. The people (folks) are called *Kusaas* (*Kusaa*, singular)

1.2.1 The Kusaal language

The language spoken by the *Kusaas* is *Kusaal*. Kusaal has two dialects – the Agole dialect and the Toende dialect see (Musah, 2010, 2017 and Abubakar 2011, 2018). The Kusaal language as stated in Musah (2017) (citing Dakubu 1988, Anyidoho & Dakubu 2008) is one of about 50 languages spoken in Ghana which includes two Languages of Wider Communication (LWC) that are non-indigenous: English and Hausa; two sign languages (SL): Ghanaian SL and Adamorobe SL, and a simplified LWC, Ghanaian Pidgin English (GPE), used mostly among young people.

1.2.2 Geographical location

The geographical area of the *Kusaas* is called *Kusaug*. *Kusaug* shares borders with Togo to the East, Nabdam District to the west, Burkina Faso to the North and the Gambaga scarp to the south. Another important landmark that separates *Kusaug* from the other districts of the Upper East Region is the Red Volta River. *Kusaug* has six administrative districts out of the fifteen districts in the Upper East Region. These districts are Bawku Municipal, Binduri District, Garu District, Pusiga District, Tempene District and Bawku West District. The White Volta runs through *Kusaug* separating Bawku West District from the other districts of *Kusaug*. Each of the districts of *Kusaug* is a single constituency and has a member of parliament representing the people in the parliament house of the fourth republic.

1.2.3 Socioeconomic activities

The *Kusaas* are predominantly farmers who cultivate cereal crops like millet, sorghum,

rice; legumes – groundnuts, cowpeas, soya beans and root crops – sweet potatoes, Farefari potatoes. They also rear livestock – cattle, sheep, goats; and birds – fowls and guinea fowls which they use as food and sell some for financial needs. Apart from farming, some of the Kusaas engage themselves in economic activities like trading in cola nuts, cattle, sheep, goats and onions both within Ghana and neighbouring countries like Burkina Faso, Niger, Togo, Ivory Coast and Nigeria among other countries. Kusaas women are noted for brewing ‘pito’ *daam* (a local wine made from guinea corn) for ceremonies like festivals, funerals, and enskinment of chiefs and as a business venture to earn income to support their families. Some women also engage in shea butter extraction while some are into pottery works for financial gains to sustain family livelihoods. While engaged in these activities it is the folk song that keeps them away from boredom and lets them enjoy what they are doing.



1.2.4 Political institutions

Traditional authority resides in the Paramount Chief of Bawku as the Overlord of Kusaug. Presently the Bawku paramountcy is occupied by the Zugraan Asigri Abugrago Azoka II. Zugraan is the last resort of traditional adjudication on civil offences in the Bawku Traditional Area (Musah, 2017). Zugraan is able to extend his authority across Kusaug through the traditional representatives (divisional and sub-chiefs) reigning in the various small towns and villages under his authority. The paramount chief of Bawku has the traditional authority to make and unmake the divisional chiefs under his authority who also have equal authority over the sub-chiefs under their authority. This suggests the line of authority in the chieftaincy institution of Kusaug. Of late, Kusaas recognise the role of

women in governance and now extend power to women in chiefdoms as queen mothers to take care of women for their developmental issues. Like the hierarchy in the chiefs, there is the same representation with each chief having a female member of the clan being the queen mother of that skin.

The sub-chiefs are the custodians of all the traditional systems of the people and therefore the first point when one can seek legal justice and redress when family heads are unable to settle disputes in their families. The sub-chiefs together with the *teɲindaan-nam* 'land owners' and all their subjects pay allegiance to the overlord of Kusaug, the Bawku Na'aba (Musah, 2010).

1.2.5 Religion

Kusaas like other Ghanaian tribes are generally a very religious group of people who believe in the existence of a supreme deity called *Wina'am* or *Win* meaning 'God'. They also believe in smaller 'gods' *wina* and 'totems' *kisbɔnam* who are representative of the various 'clans' *dɔɔd* (plural) and communities. These smaller gods could be trees or objects like stones or mounds built and used as gods on which libation and sacrifices are made through their ancestors to the Supreme Being, God. Although there are large numbers of Christians and Muslims, there is still a good number of Kusaas who are traditional religious believers. These traditional believers make libation and sacrifices of animals to their respective gods. Usually the *teɲindaan* 'the land owner' acts as the custodian of both the spiritual and physical needs of the people within his immediate jurisdiction (usually the community). Among the Kusaas, each chief has a *teɲindaan* for

their respective gods to take care of the spiritual and physical needs of the people. The *tejindaan* is the one who takes charge of the shrines and gods of the land and performs all the libation and sacrifices in relation to issues of the community.

1.2.6 Festivals

Kusaas celebrate the *Samanpiid* festival which literally means ‘sweeping the yard in front of the house’. This festival is celebrated to give thanks to the gods for guiding them throughout the year and also through the rainy season and giving them a bumper harvest. This festival is also celebrated to reunite the people since some might have had disputes during the farming season. Sometimes during the farming season some people may have disputes over farm land boundaries or one person’s animal grazing on another person’s cultivation. These disputing factions would come together this day, drink together and forgive one another to promote peace and unity among the members of the communities.

This is a yearly festival that is celebrated in December on the last Bawku market day. There is always a grand durbar of the overlord of *Kusaug*, with his chiefs and people amidst singing, drumming and dancing. This is always done in an open town park where politicians, government, governmental and nongovernmental agencies are invited to deliver speeches and give donations that go to strengthen the Bawku Na’aba’s educational endowment fund. It is a platform that the Overlord of *Kusaug* uses to make requests and appeal for developmental projects for *Kusaug*.

1.3 Problem statement

Generally, the folk song is a genre of literature that is transmitted orally and forms a major part of African oral traditions. These songs are composed and sang not only to entertain, but to promote good deeds in the society by praising the characters in question or discouraging vice by mocking at those involved in it. Folk songs are some of the many means by which Africans transmit their culture from generation to generation.

From a wider context, researchers such as Chenenje (2017) have undertaken tremendous work on folk songs in the Kabras language of Kenya while Nketia (1973) worked on folk songs of the Akan in southern Ghana. In the North of Ghana, scholars from the Mabia language group such as Danti (2009) have researched on songs and praise poetry in Kasem while Umar (2014) concentrated on Kukula prayers, chants and song texts among the same language group. Similarly, while Tengepare (2013) entails a detailed study of Dagaare work songs, Alhassan (2017) and Alhassan (2019) contextualise Farefari women songs and Dagbamba work songs respectively.

Until now, however, it appears that scholars of Kusaal such as Musah (2010 and 2017), Abubakar (2011 and 2018), Naden (2015), Spratt and Spratt (1968), Eddyshaw (2019) among others have concentrated much of their efforts into researching various aspects of the linguistics of the language to the neglect of its literary genres. As a result of the paucity of research in Kusaal literary studies, not much attention has been paid to the study and analysis of sub-genres such as the folk song. Meanwhile, it is observed that Kusaal folk songs also possess many literary qualities (figurative and literary expressions such as the use of metaphor, simile, alliteration, anaphora, parallelism, etc.) which their composers

employ to make them attractive and appealing to the ear.

In addition, in view of the importance of folk songs among the people and its critical roles in entertaining and communicating many desired social, religious and cultural beliefs in addition to carving a distinct identity for the people, we believe that the present study is timely. This is because, among other things, it appears that these songs are gradually becoming unpopular, that only a few of the existing ones have been recorded in audio-visual formats and just a hand full is found on new streaming platforms such as YouTube. This study would give the literary genre of the Kusaal language a proper documentation and analysis to serve as a reference material for scholarly purposes.

These looming gaps demand a study such as the present one to, among other things, record, transcribe and analyse some of these Kusaal folk songs in a view to uncovering their peculiar literary appeal and style. The study will also serve as a permanent and reliable record of samples of the genre (see Appendix A) which future generations can rely on for literary and ethnographic studies.

1.4 Purpose of the study

The main purpose of this study is to analyse the structure of Kusaal folk songs and the themes, and to identify the literary devices that are found in these songs.

1.5 Objectives of the study

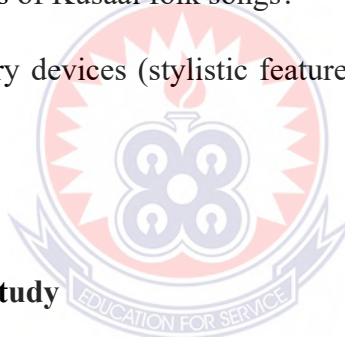
The objectives of the study are to:

- Discuss the structure of Kusaal folk songs.
- Discuss the main themes found in these folk songs.
- Identify and analyse literary devices (stylistic features) commonly used in these folk songs.

1.6 Research questions

Following from above, the following questions guide the present research:

- What is the structure of the Kusaal folk song?
- What are the themes of Kusaal folk songs?
- What are the literary devices (stylistic features) commonly used in Kusaal folk songs?



1.7 Significance of the study

This study records, transcribes and analyses some Kusaal folk songs to bring to fore the literary styles and techniques the composers use in their compositions to capture the interest of the people in the society. Therefore the study is significant because it would give the learners both native and non native speakers of the language the opportunity to read and appreciate the wisdom and the crafty works of these folk song singers who had no formal education. It will serve as a useful reference to support teaching and learning of the Kusaal language.

1.8 Delimitations of the study

Kusaas as a people have many songs that they use to entertain and educate themselves as well as transmit desired cultural values. However, this research focuses not on all songs that are sung or composed in Kusaal but those that are found in the context of traditional folk music. The researcher thus chose fifteen (15) folk song singers from Bawku, Binduri and Garu within the areas of the Agole dialect of the Kusaal language to be used as resource persons for this study. This would help minimise transcription errors as the researcher is a native speaker of the Agole dialect who would better hear and understand the lyrics of the songs selected.

1.9 Limitations of the study

Considering that most of the song pieces were recorded in natural settings, noise impediments in the background of the scene comprised the most severe limitation to a felicitous transcription of the song texts. This challenge could however not be circumvented because the Kusaal folk song is best experienced in a real setting such as durbars, festivals and funerals where the actual songs are performed. There was thus a lot of interference during the recording which really caused some challenges in sections of the transcriptions.

Other challenges such as failure of recorders and unplanned postponement of appointment among others are what the researcher had to grapple with in the course of the work. The way some of the poets presented the lyrics was sometimes confusing and the researcher had to spend a lot of time to listen carefully to the recordings and juxtaposing it to the context in order to deduce an understanding of what the poet is saying. The researcher in

some cases had to employ the assistance of two elderly men to interpret some of the lyrics in the songs. On two occasions, the researcher had to go back to the poets for proper and accurate interpretation.

1.10 Organisation of the thesis

This thesis is organised into chapters one through to six. Chapter one represents the general introduction to the study. The introduction, the background of the study, the language and the people, the statement of the problem, the purpose, objectives, research questions, significance, delimitations, limitations, and the organisation of the study are all found in this chapter.

Chapter two follows with a review of the literature on oral literature, characteristics of oral literature, songs, folk songs, types of folk songs and structure of folk songs. The chapter also reviews the stylistic features (literary devices) in folk songs as well as recurring themes in folk songs. The other main section in that chapter considers the theoretical frame work that underpins the study.

Chapter three captures the methodology. This covers the research design, the research site, target population, accessible population, sampled population and sampling techniques. This also presents the sources of the data, instrumentation, data collection procedures and data analysis.

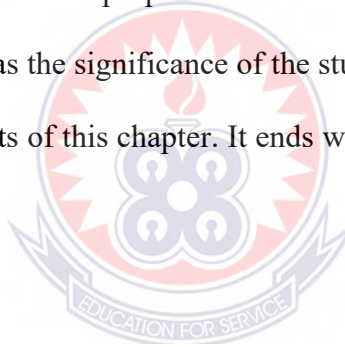
Chapter four concentrates on the structure of Kusaal folk songs and the themes found in

Kusaal folk songs.

Chapter five analyses the literary devices commonly used in Kusaal folk songs. Finally, chapter six represents the summary, findings, conclusion and recommendations.

1.11 Summary

This chapter presents a general introduction to the study. It discusses the background of the study and the language and the people which goes further look at the geographical area, socioeconomic activities, political institution and religion of the people, followed by the statement of the problem. The purpose of the study, the objectives of the study, the research questions as well as the significance of the study, delimitation, and limitation of the study are all components of this chapter. It ends with a statement on the organisation of the study.



CHAPTER TWO

LITERATURE REVIEW AND THEORETICAL FRAMEWORK

2.0 Introduction

This chapter considers what other scholars have said about the topic under consideration.

It is split into various thematic areas on oral literature, folk songs and structure of folk song in Ghana stylistic features/literary devices and recurrent themes in folk songs. The second section, examines the theoretical framework which underpins the research.

2.1 Oral literature

Many scholars have tried defining or describing what oral literature is in their varied opinions or thoughts. Okpewho (1992) notes that different scholars identify oral literature as: orature, oral art, traditional literature, folk literature, and folklore. All these names consider its most crucial aspect as being oral or produced by word of mouth in the context of a specific audience.

Agyekum (2013) defines oral literature as literature delivered by word of mouth before an audience. He adds that primarily, oral literature makes use of the sounds of words in a piece to reach the ears of the audience while the meaning or the logic in the words that is perceived by the listeners is secondary. He notes again that because sounds are considered most in determining an oral literature, nonsense sounds could be made as a form of entertainment to fill a gap for the performer to think of what to say next. In the definitions given above, one can observe that the definition centres on the sound being heard than even the meaning or message being carried across. This is mostly heard in Kusaal folk songs where the artist can make ideophonic sounds and the audience ululates as part of the song but which may not have grammatical meaning and cannot be translated meaningfully.

Another definition is provided by Nandwa and Bukenya (1983:1) who define oral literature as ‘Those utterances, whether spoken, recited or sung, whose composition and performance exhibit to an appreciable degree the artistic character of accurate observation, vivid imagination and ingenious expression’. This definition identifies oral literature as being spoken, recited or sung which suggests that it is by word of mouth and is in line with the definitions of most scholars of oral literature. However, the definition gives much importance to artistic features which are not always present in all oral literary works.

Gerald (1983) in his definition of oral literature says traditional African literature is oral art. This is basically because traditional African literature is dependent on performance. This is true as in the Kusaas tradition a performer does not need days to rehearse before he or she performs; the performer needs only to know the context and setting of the performance and then they can start to perform. Finnegan (1970, 2005) also describes oral literature as being dependent on a performer who formulates it in words on specific occasions, with verbal artistry playing an important part, and that there is no other way in which it can be realised as a literary product without oral performance. She further states that oral literary forms are presumed to be natural, communal and spontaneous in creation and performance. This affirms the fact that there is no other way in which oral literature can be realised as a literary product without performance.

In accordance with the definitions and explanation in the above, the Kusaas oral genre of literature like folk tales, riddles, proverbs, myths, songs, etc. are all realized in performance. Oral literature deals with a communication system where a social discourse

takes place between a performer and an audience (Umar, 2014). He adds that the performer dictates the performance depending on the reactions of the audience. This is what exactly happens in the performance of Kusaal folk songs. In the performance of Kusaal folk songs, the performer is able to understand the audience and to perform to their taste or interest. The response the audience give through their reactions during the performance would be considered positive and as approval for more of these performances when the audience is involved by singing the chorus, ululating and dancing to the performance. However if the audience is not satisfied with the performance, the performer would see that the audience are relaxed and relegate everything to the performer and would not take part in the performance. This could be observed during funerals when a performer is to perform in the night. Here, if the audience is satisfied with the performance of the performer, the audience would stay awake to support the performer and take part in the performance deep into the night without sleeping. As a result, there is always a communication between the audience and the performer of an oral art among the Kusaas where the performer on stage responds to the audience to defeat in his/her performance.

According to Nsoh, Fusheini and Ababila (2010) oral literature includes all creative performances that are performed in a given cultural and social context. They also exclude culture that is not associated with artistic delivery by word of mouth. With this definition, they consider performance that is creative and also consider the culture of the people and the society in which the performance is taking place. This definition proves that the performance like a song is expressed with words from a language, which is the culture, and communicates to an audience in society to make meaning.

Nsoh et al (2010) identify some features of oral literature as being an oral, creative work with stylistic features. They note that apart from the oral feature, the creative and stylistic features are shared with written literature. They explain further that oral literature resembles written literature in the creative production from the imagination of the artist who is able to manipulate words in the language to compose a literary piece for the enjoyment of an audience. Artists make good use of many literary devices and figurative expressions in the language that present what is known in a crafty way which makes it new for an audience to enjoy. They surmise further that the orality of oral literature is what contrasts it most with other forms of literature. Thus it is by word of mouth that oral literature is produced in performance for the ear of the audience to hear and enjoy.

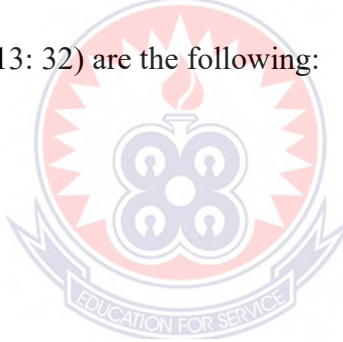
Hasting (1993) intimates that a message delivered orally always has two dimensions: the primary and the auxiliary message. According to him, the primary message is the verbal content of the speech, that is, words used by the speaker to express his/her ideas, views and opinions that form the substance of the message that the audience would have to understand even if it were a print document to be read. The auxiliary messages on the other hand are all that the speaker can do deliberately to enhance the reception of the primary message including the tone of the voice, posture of the speaker, gestures, eye contact and the diction added to the message when delivered orally. In every oral performance like singing the Kusaal folk song the auxiliary message is vital to sustain the interest of audience and also, to earn the performer a niche and this is what is always expected of the Kusaal folk singer by his/her audience.

Agyekum (2013) groups oral literature into major genres like folk tales, proverbs, folk songs, hunting songs, war songs, occupational songs, riddles and puzzles (conundrums), dirges (elegiac poetry), drum language, libation and all aspects of poetry, etc. For the purpose of this study, the research shall analyse songs as a genre of oral literature and specifically folk songs of the Kusaas. Following Agyekum (2013), we underscore the characteristics of the oral literary genre in the following section.

2.2 Characteristics of oral literature

The major characteristics of oral literature that distinguish it from written literature according to Agyekum (2013: 32) are the following:

- Performer
- Audience
- Performance
- Verbal variability
- Composition and improvisation
- Memorization
- Text and context
- Authorship
- Style (language and form) and structure



2.2.1 Performer

Every oral literature work needs to be performed by a performer to the hearing of an

audience. Without the oral realization and direct rendition by performer (singer or speaker), an unwritten literary piece cannot easily be said to have any continued or independent existence at all (Finnegan 2012). In oral literature, the artist or performer comes into contact face to face with his/her audience and can take advantage of them to enhance his/her performance. In face to face, other things like the costumes and paralinguistic features aside the vocal artistic performance is important to holding the interest of the audience. The performer sometimes dances and makes some body movement to complement the verbal content in order to give a complete entertainment that the audience seeks to enjoy. The artist has a lot of literary devices like: ideophones, repetitions, parallelisms, metaphors, humour, etc. at his/her disposal to manipulate his/her audience to his advantage. As in other cultures, in Kusaal, if the performer is not good enough to sustain the interest of the audience, he/she would lose the audience. In fact, any oral performance needs a good performer who understands the language and sociocultural norms and values of the people to be able to communicate meaningfully to capture the attention of the people and to entertain them.

2.2.2 Audience

According to Finnegan (1970), a performance cannot exist without an audience. The Audience plays an important role in the performance of oral literature as they can take charge of the performance and dictate what the performer should do to entertain them. Sometimes, the audience takes part in the performance by dancing or singing the choruses to complement the performance of the singer. Audiences may vary in terms of social variables like gender, age and rank in terms of social position and these could potentially affect the performance of the artist. In the course of performance among the Kusaas, the

audience may appreciate the singers by simply going out to the lead singer on stage and putting money on their foreheads or dancing to the song. Paying money to people staging a performance is very common in the northern part of Ghana. Awedoba and Danti (2015: 16) note for instance that in performing *Joao* (a type of music performance by the Kasena people of northern Ghana), women who are not slow to seize the opportunity to show off dancing skills are admired and acknowledged by standers-by dropping coins at the dancers' feet or pinning currency notes to the women's sweaty foreheads.

2.2.3 Performance

The piece of oral literature is transmitted through performance and without performance the composition of oral literature cannot be realized as a piece that exists. The performance can make a tremendous contribution to impact positively on the exhibition of a literary piece. It always remains the responsibility of the performer to entertain, educate, capture and sustain the attention of the audience throughout the performance. Performance involves multiple activities like the use of tone, associating words symbolically, gesticulating, dancing and movement with other forms of nonverbal communication for the full realization of the literary work fare. Among the Kusaa folks it is during the performance that the beauty of the folk song is most exposed. The gestures exhibited by the performer coupled with that of the audience especially the women who would join in dancing, singing the chorus, and ululating to show their joy in the performance contribute in projecting the aesthetic functions of the oral piece and its performance.

2.2.4 Verbal variability

Verbal variability is one of the features of oral literature that make it different from written literature. Many scholars note that there is no fixed text because the technique used in the delivery of any oral piece is unique based on factors such as the fact that one oral piece may not be verbatim in two separate performances. In every delivery, therefore, the composer has the opportunity to improvise and be creative in their choice of words, and stylistics such as in their use of ideophones and repetition and ordering of events, gestures and dance. This is typical in Kusaal folk songs where the type of audience present can influence the performance and bring about variation. Although it may be the same composer and the same song, there would be variation to meet the socio-cultural and economic status of the audience.

2.2.5 Memorisation

Agyekum (ibid) rightly notes that in view of the fact oral literature is transmitted orally, there is the need for some amount of memorization. Although there is flexibility and verbal variability, some portions of the oral piece still need to be memorized as is found in Akan praise songs and drum language. In Kusaal, the matter is not different since one needs to retain some of the core nature of the oral text within the context of performance. Some of these key verses thus need to be memorized and recited without mistake and, in fact, must involve some formulae (Lord 1960).

2.2.6 Composition and improvisation

In the performance of an oral piece, the audience is always impressed when the singer

knows their text well and incorporates individuals present at the performance into their oral text with the appropriate memorized information about them. Improvisation and originality is one of the most important characteristics of oral literature that enables the composer to re-create in performance. There are situations where the performer introduces variations on older pieces or even creates a spontaneous text. Lord and Parry (1960) posit that composition and performance are co-temporal in oral literature. This is the same in the Kusaal folk song as the same old song could be performed and the personality involved would call for the introduction of new verses that would bring about variation. Sometimes, the audience contributes by singing, ululating, dancing and chanting in performances of Kusaal folk songs and this contribute in making the composition of one setting different from the other.



2.2.7 Text and context

It is in context that the oral literature gets into contact with its audience through performance in actual situation. Oral literature piece is not composed in a study and later transmitted through the impersonal and detached medium of print but the artist is always seen directly involved in occasions of their actual utterance. Some genre of oral literature are for specific context like dirges for funeral, hunting songs for hunting, work songs for work and this is best realised and appreciated in its real context. As in other societies, in the Kusaal folk song, the composition of the song is based on the context to portray the sociocultural value of the Kusaas as a people. Sometimes, on listening to a folk song

which has been recorded and replayed, one can easily tell the context and the setting of the performance.

2.2.8 The authorship

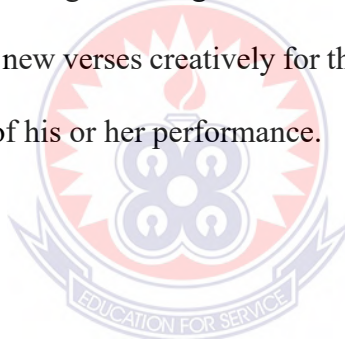
It is often not easy to trace one person as being the owner of a particular literary work unlike written literature where a work can be identified as belonging to a particular individual. The genre of oral literature is said to belong to the entire society and is always ascribed to the elders of the society since it is transferred from generation to generation. This can be deduced from some Ghanaian proverbs which mostly begin with “according to our elders... ” (Agyekum, 2007). Among the Kusaas too, other many oral literary genres such as folk tales, proverbs, myths, riddles and folk songs are handed down from generation to generation. Irrespective of the foregoing, however, a few of the oral compositions in Kusaal have known authors and artists who are credited with having composed and recorded such works. Many of these are some of the past and present contemporary artists who ply/plied their trade in the Kusaal speaking area.

2.2.9 Style and structure

Every oral literary work assumes a certain style and structure. Style refers to imagery and diction, i.e. choice of words, while structure is the constructions, phrases, clauses, lines and sentences, used in the literary piece. Creativity in a work of art is seen in the style the artist employs in his/her work. The choice of register and use of appropriate literary devices creates a great distinction between the works of two writers or oral artists. The structure of every piece has three major parts: the initial, middle and final parts and these parts may

also have sub-parts. Artists always manipulate the style and structure to be able to produce a perfect piece of literature to capture the interest of their audience.

Considering the above-mentioned characteristics of oral literature as espoused by Agyekum (2013), the Kusaal folk song is no exception. Kusaal folk songs have style and structure and for that matter they make use of lines, imagery, repetitions and other literary devices that bring out the beauty in the performance to please the audience. Folk songs in Kusaal like any other language are performed by performers in a context to audience who sometimes participate in the performance making the whole show lively. In the performance of Kusaal folk songs, although the artist may memorise parts of the song, the artist can still introduce new verses creatively for the purpose of satisfying the interest of audience in the context of his or her performance.



2.3 Folk songs

Songs and oral poetry for that matter have remained one of the most popular means through which societies in Africa have continued to communicate and express themselves in their day to day activities. Songs and other oral genres also hold a critical place in the preservation and transmission of African sociocultural values across generations. Nketia (1974: 20) and Agawu (2003: 2) explain that African music has attracted a significant number of readers because of its metropolitan language. Nketia explains further that the way musical instruments are used in African music and dance is yet another means of attraction to many people. Similarly, Agyekum (2013) notes that oral artists are found in

every society in Africa and further that they include folk singers and composers, praise singers at the chief's court, oral poets, dirge singers, master drummers, etc. Accordingly, this group of people play a major social role in almost all the important occasions in the lives of their people beginning from the cradle until the grave. In line with this, Khaoya (2013: 12) mentions that the centrality of song is either when a child is delivered or when someone dies and further that, more often than not, the occasion determines the song; such that songs sung at/for funerals, initiations, naming, praise, work, hunting and love would often differ. Khaoya intimates further that songs are an artist's presentation about the society which seek to engender certain types of emotions that allow the folks to reject or accept certain behaviours in the community. With specific regard to the folk song, Kanu (2016) defines African folk songs by adopting the definition of the International Folk Music Council as:

... the music that has been submitted to the process of oral transmission. It is the product of evolution and it is dependent on the circumstances of continuity variation and selection... It can also be applied to music that is originated with an individual composer and has subsequently been absorbed into the unwritten, living tradition of a community. (p. 366).

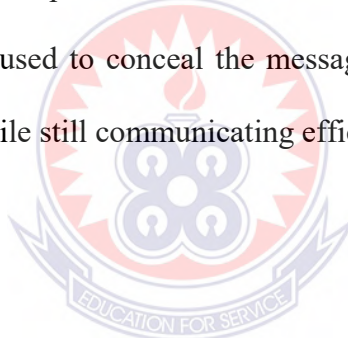
Kennedy (1980) presents quite a different angle to the definition of the folk song and notes that they could be considered as:

- songs of unknown authorship passed orally from one generation to another, sung without accompaniment and often found in variants (of words and tunes) in different parts of a country. Folk songs used to be predominantly found among peasants or country dwellers, but have since spread to towns and urban cities where they chronicle the people's lives in terms of design, melody and rhythm; hence they have become traditional among them.

From the definitions of the folk song above, a few key terms that are emphasised which

distinguish folk songs from other literary genres include the fact that it is orally transmitted, it varies across different parts of the country, it is unwritten and is a facet of the traditions of the folks. In addition, where these songs are composed by an individual, it could spread to the extent that the people embrace them as their own and adapt them with different tunes and/or lyrics.

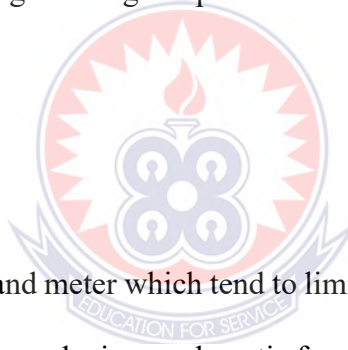
Samuel (2013) equally asserts that folk songs as a cultural indicator provides an avenue for clear expression to the level of cultural complexity, together with a set of norms which differentiate and sharply characterize cultures when detailed analyses of their song texts are systematically embarked upon. This is true in folk songs since proverbs and other figurative expressions are used to conceal the message or tone down the effect of the message to an audience while still communicating efficiently.



According to Chenenje (2017), the folk song is a communal or cultural song based on the language of the community which draws its content from the context in which it is performed. Chenenje's definition explicates that the folk song belongs to the community, which it uses the language of the folks involved, and finally that it is in the context of the culture that the folk song draws its content for the performance. This is to say that folk songs are language and culturally bound in a community of a particular group of people.

Not quite dissimilar from the foregoing, Onwuekwe (2005 & 2006) notes that African songs involve the language, customs and values of traditional African societies while

Okafor (1998 & 2005) and Nwamara (2015) also observe that African songs are integrated with every aspect of traditional life - from birth to death - and transmit African history and culture. In considering the assertions made by these scholars, it is clear that African songs, and Kusaal folk songs for that matter, are very significant instruments for education and learning and for the transmission of history and knowledge. These songs are usually short and repetitive to enhance remembrance and also serve as sources of recognition. Following from these, Kanu (2016) concludes that African songs carry in their bosom elements of culture, aesthetics, linguistics and practicality and are holistic in character; that they are the birth right of African children which prepares them for all life phases of the future. This makes songs to reign supreme when it comes to the transmission of African culture.



The formalities of melody and meter which tend to limit the choice of the singer and song maker to a set of stock phrases, devices and poetic forms causes redundancy in folk songs (Lomax & Halifax 1968: 275 as cited in Yankah 1984: 569). Yankah (*ibid*) adds that because of the great amounts of redundancy in folk songs, it contains reasonably steady indexes of a people's ethos and world view, even though not all aspects of the culture may be mirrored in folk songs. Similar musings lead Jacques and Fuller-Maitland (1899) to argue that no one interested in folk songs can afford to be without a fairly accurate and comprehensive knowledge of the nature and peculiarities of their inherent modes. This implies that folk songs are comprehensive vessels of the knowledge of a culture, of those who compose them and to those it is addressed in the peculiar contexts.

2.4 Types of folk songs

Kanu (2016) posits that the major characteristic of African folk songs is that they have functions and that no one in Africa sings without a purpose. Thus, Kanu (2016) and Nnamani (2014) associate African songs with activities such as work, games, dance, war, religious ceremonies, etc. These authors allude to the fact that the different types of African songs differ in line with the activity or event that they accompany and provide examples to include entertainment songs, war songs, funeral songs, manual labour songs, religious songs, victory songs, and consolation songs. Similarly, Samuel (2013) categorizes folk songs into musical ethnology and provides examples such as marriage, satirical/entertainment, funeral, festival, work, and cradle songs amongst others. He notes other categories which reinforce cultural ideologies, ethos, values, philosophies and morality which serve to reaffirm and promote good deeds among members of the community while condemning vice and other bad habits and behaviours of erring members of the community. Following from the above, one could partition Kusaal folk songs along the functional and activity based dichotomies. For instance, activity songs could include those used for work, *tvvma wv'vma* 'work songs', hunting, *guan/ieb wv'vma* 'hunting songs', funerals, *kvvr wv'vma* 'funeral songs' amongst others. In the subsections that follow, we contextualise a few of these categories with sample song texts as found in some of the literature.

2.4.1 Entertainment /satirical songs

Certain songs are sung not because of any event or activity but for pleasure and relaxation. Such songs seek to relieve tension because of their humorous and may sometimes engage

satire to scorn antisocial behaviour in the community. While artists may thus compose appropriate entertainment songs and perform them, they may also use these as a medium to ridicule antisocial behaviour such as adultery or fornication, laziness, theft and so forth. Agovi 1979 (cited in Agovi 1995) notes the case of the Avudwene satirical songs which are performed by the Ahanta and Nzema people of south-west Ghana in their annual Kundum festival. In the song text that follows for instance, they use the opportunity of the festival to ridicule their chieftain and themselves:

We are certain of what we say
In their naivety, the people of Ananze
Have behaved like fools;
They have chosen a nincompoop
and entrusted him with power.
That is why they are suffering for it,
May the public listen carefully
to what we say.

Come out, come out, our chief,
may you come into the open,
if you are still a living being.
This town is dead,
a town where there is no leader,
Busua town has no leader,
so this town is dead,
this town is dead.

Busua town has no leader,
so this town is dead.
(Agovi 1995: 54–55)

2.4.2 War/hunting songs

The most common occasion for hunting songs is a successful kill. Just like in the military, the celebrations often take place after the event. Occasionally it is heard of a solitary

hunter or group of hunters bursting into more or less immediate song over some outstanding kill. Among the Akan, for instance, a hunter who kills an elephant is expected to climb on its body and burst into song (translated) as follows:

The violent shaker that shakes down living trees as it by-passes [the elephant],

Duedu Akwa,

Father Duedu Duben,

Oben and Dankyira, trier-of-Death,

Father [the hunter] deserves to be congratulated.

Father has achieved something:

The hunter has done well!

(Nketia 1963: 81)

Among the Akan, hunting songs are most frequently performed on public and festive occasions. In general the most commonly mentioned occasion is when the hunter has returned to the village where he is often welcomed and congratulated. Unlike the Akan where hunting songs can be sung on public and festive occasions, among the Kusaas, the *zwalvg* 'war or hunting song' is performed exclusively for hunting and war and also at the burial of a hunter or warrior. These songs are sung to praise such folks for their achievements and victories in the battle field. While these celebrate the dead, they also serve as reminders to the living that a great man once lived.

2.4.3 Cradle songs

It is not uncommon to hear mothers singing cradle songs (lullabies) to express their love for their babies as well as to lull them to sleep, especially when the baby is crying. These songs comfort the baby by making it happy, and calming and soothing it to fall asleep or to stop crying. Hattori (1967) provides a good example of a lullaby among the Japanese in the following:

Baby, sleep fast, sleep fast.
 You're a nice child, sleep fast.
 Where has baby's nurse gone?
 O'er the hills to her home
 What present did she bring from home?
 A rattling drum, reed flute,
 Jumping Jack and papier-mache dog.
 (Hattori 1967)

2.4.4 Funeral songs

According to Kanu (2016), funeral songs are sung to pour out grief, pain and sorrow over the death of a loved one. Funeral songs tell the life the person lived and how the society would miss him/her. However, the songs also give hope to the living that the dead has not completely departed but still lives with them in spirit. Below is a Dagbamba funeral song 'The *Yaawum* song' sung by the grandchildren of the deceased:

Singer:	<i>N yaba yoo yoo yoo</i>	Grandparent yoo yoo yoo
	<i>Yoo di yoo ma</i>	Yoo don't yoo me
Chorus:	<i>N yaba yoo yoo yoo</i>	Grandparent yoo yoo yoo
	<i>Yoo di yoo ma</i>	Yoo don't yoo me
Singer:	<i>N nyela naa yaana</i>	I am the grandchild of the chief
	<i>N nyen bala wɔhu</i>	I want to ride a horse
Chorus:	<i>N nyela naa yaana</i>	I am the grandchild of the chief
	<i>N nyen bala wɔhu</i>	I want to ride a horse
Singer:	<i>Bɔ n-daa ku ti yaba?</i>	What killed our grandfather?
	<i>Bihi yaba</i>	Children's grandfather
	<i>Bɔ n-ku ti yaba</i>	What killed our grandfather
	<i>Ka o bi lan labina?</i>	And he never came back?
Chorus:	<i>Bɔ n-daa ku ti yaba?</i>	What killed our grandfather?
	<i>Bihi yaba</i>	Children's grandfather
	<i>Bɔ n-ku ti yaba</i>	What killed our grandfather
	<i>Ka o bi lan labina?</i>	And he never came back?

(Nsoh et al 2010: 61)

2.4.5 Work songs

These are a type of inspirational song sung to boost morale and motivate people to work hard so that they can achieve their work goals. The work song removes boredom and laziness and engenders in workers, such as farmers, builders, weavers and diggers, high levels of energy and a ‘can do’ spirit to work harder and faster. Women also sing these songs while they go about their daily chores such as sweeping, pounding, grinding, cooking, farming and other domestic duties. Some men also sing these songs during hunting, fishing, farming, palm wine tapping, etc, (Kanu, 2016). Although it may be accepted to sing whilst cooking in other cultures, it is a taboo for a woman in the Kusaas tradition to cook and sing at the same time. Among the Farefari for instance, a song sung during manual labour could take the following form:

Tuma de la kugere (Farefari)

Lead:	<i>Tu zo'e mɛ yee</i>	We are many
	<i>Tu zo'e mɛ yeee</i>	We are many
	<i>Tu zo'e mɛ yeee</i>	We are many
	<i>Ti ba yaɛ la tu</i>	That is why they hate us

Ref:	<i>Tu zo'e mɛ yeeee</i>	We are many
	<i>Tumam zo'e me yee</i>	We are many
	<i>Ti ba yaɛ la tu</i>	So they hate us

Lead:	<i>Tuma de la kugere</i>	We are stone
	<i>Tuma de la kugere</i>	We are stone
	<i>Tuma de la kugere</i>	We are stone
	<i>Koɲe bilegere</i>	That cannot be moved

(Nsoh et al 2010: 90)

2.4.6 Religious songs

In African traditional religion, songs are one of the effective instruments for invoking the gods in the shrine. These songs are sacred songs with supernatural powers sung during religious festivals or worship at shrines in supplication to invoke the gods for consultation and for spiritual uplift. Agu (1990) opines that these songs are sung in praise of the deity in front of the shrine whose worshippers have come to welcome his or her presence to grant their requests. These songs are sung to glorify the deity and prepare the grounds for the manifestation of its powers. Below is a religious song sung by Kasenas in the Upper East Region in praise of their shrine, Kukula.

Kukula religious song

<i>A mo wó lare kwori logo wone</i>	I will raise a great voice in the world
<i>A nam ná lare chira wó woli ne</i>	If I cry the departed souls will help me
<i>Ayubu na mage leiŋa kam o dare o pa ne</i>	Ayubu composed the song before it got to my turn
<i>Wuranea bu mage leiŋa kam n dare n pa ne</i>	Wuranea's son composed before it becomes my turn
<i>Nabina ma kwane se ba na a chavera tim</i>	People want are to see an end to my disgrace
<i>A da manje a ba jege woŋo se o jwa ba o jwoŋi ne</i>	I don't have anyone again to save me in future
<i>A di lero a ma lare logo ne se chira woli ne</i>	I have ben disgraced so I cry to the world for the departed souls to help me
<i>A di lero</i>	I have been disgraced
<i>A wo kwi mo se Kukula woli ne</i>	I will cry for Kukula to help me
<i>A lage a duri se we jwa ba o jwoŋi ne?</i>	If I run away who will save me tomorrow?

(Umar 2014: 113)

2.5 Structure of folk songs

According to Christensen (1998), Ghanaian folk songs are generally comprised of a very

few phrases that are repeated over and over again. Basically two structures of singers are involved: the soloists who sing either accompanied or unaccompanied, and the lead singer singing the song in its entirety and then immediately being repeated by a chorus. She notes that in *Mosomagor* (a village on the eastern side of the Kakum National Park, Central region, Ghana) the latter of the two structures is most prominent. Among the *Kukyekukyeku* group, for instance, four people are involved as special singers, while the rest of the group intermittently act as the chorus. She also notes that in most groups the leader of the singers is a female who sings the entire song through, which is then repeated by varying numbers of people in the orchestra.

In Kusaal folk songs, there is no much difference with these two structures and for that matter one can see the soloists singing either accompanied or unaccompanied. In some cases, the lead singer sings for other members to respond in a form of chorus and, on few occasions unlike the *Kukyekukyeku* where the singers are four, Kusaal folk singers may sometimes be two who alternate in different songs for the chorus singers to sing after them. Such Kusaal folk songs could be accompanied by clapping and dancing or by instruments such as the *googi* 'fiddle', *siaris* 'maracas', and *wiig* 'flute'. Dancers could also be adorned with *kian'ala* 'rattles' on their feet and arms to add to the rhythm and aesthetic properties of the performance.

Christensen (1998) reveals that in Ghana, the form of the song might initially be seen as following an A-A-A structure, because the lyrics are simply repeated over and over again. She states, however, that in actual sense when the songs are sung, they fall into the A-B-

A structure because the songs are A: sung by the leader, B: sung by the chorus, and then back to A again. She states in addition, that songs sung in Ghana have no strict rules about how they are sung, especially on the part of the leader. For this reason, the leader is often apt to improvise during their solo, so that the “A” portion of the formation can become “C” or “D”, etc., leaving the audience with an A-B-C-B form.

The use of the call-response technique sheds light on the importance of interaction amongst musicians in the orchestra. It is even more poignant that the “chorus” of the group is actually comprised of the drummers, the dancers, and the singers, indeed, everyone in the group. In line with this, the lead singer in the Kusaal folk song is able to improvise or compose new verses to suit the audience in context which may sometimes become the drive of the performance. The beauty of the Kusaal folk song is in the performance where the performers are inspired by the audience ululating, clapping and dancing and placing monies on the foreheads of the performers. Here you will see a real moment where the singers, the instrumentalist and the dancers give their best performance simultaneously as though it were a competition to win a trophy.

2.6 Stylistic features/literary devices in folk songs

According to Hough (1969:8) cited in Agyekum (2007:40) style is about the choice between varied lexical and syntactic resources of a particular language. The choice may be determined by the subject matter, the occasion, the mood and temperament of the speaker or performer. The style also refers to the imagery (language conveying sensory expressions), diction (choice of words) and syntax (structure of phrases, clauses and

sentences) adopted by the artist. It is style that clearly depicts the creativity of the artist.

Agyekum (*ibid*) states that stylistic qualities are generally employed to enhance the work of the oral artist and to make the audience enjoy the presentation. The performers hang on certain devices that will ensure the steady flow of their presentation. He provides the following as some of the stylistic qualities: repetition, piling and association, tonality, ideophones, imagery, digression, allusion, symbolism, parallelism, etc. Widdowson (1975: 3) also states that stylistics is the study of literary discourse from a linguistic orientation. He takes it that stylistics is an area of mediation between literary criticism and linguistics. This is to say, stylistics is the means of linking literary criticism and linguistics for mediation to give a better understanding of the two disciplines. In other words, stylistics lies between literary criticism and linguistics with the objective of giving a better understanding of a literary piece.

Simpson (2004) states that stylistics is interested in language as a function of texts in context, and it acknowledges that utterances (literary or otherwise) are produced in a time, a place, and in a cultural and cognitive context. This means that stylistics goes beyond the linguistic analysis of a text to cover the setting and context of the literary piece as well as the emotions of the performer or the writer. Simpson adds that stylistics explores the creativity in language use. Thus, doing stylistics enriches people's ways of thinking about language and offers a substantial understanding of (literary) texts.

Sanortey (2012) argues that one cannot talk about style without looking at the literary

devices. He intimates that it would also be highly impossible for one to understand a literary genre especially an oral art without considering the literary devices embedded in such an art. Literary device are embedded in oral literature, for that matter Kusaal folk songs, making it imperative for us to research into the genre and transcribing it into text for analysis.

According to Bennett and Royle (2004: 77), literary language is sometimes defined in terms of its deviations from or distortions of ordinary language. Like many generalizations, this idea is both useful and misleading. It suggests that literary texts are characterized by the use of figures of speech or tropes. And it defines figures and tropes in opposition to or as deviations from 'ordinary' or 'literal' language. While rhetorical figures are considered as deviations from the ordinary mode of expression the trope may be taken as a figure of speech in which a word or expression is used in other ways than its literal sense (see Abrams 1999: 270-1). Examples of such figures are hyperbole, metaphor, metonymy and anthropomorphism.

Chenenje (2017) also categorise the features of styles as tropes and schemes. They explain that schemes include rhythm and word order that do not change discourse meaning. However tropes are the features that violate linguistic codes and change the meaning of the intended message depending on the particular context in which they are used. These are: metaphor, similes, hyperbole, personification, euphemism, satire, code switching, paradox, symbolism, rhetorical questions, neologism, sarcasm, flashback, synecdoche, allegory, etc.

These stylistic features as identified by scholars in the above are used in the analysis of oral literary genres such as in Alhassan (2017) Farefari women songs; Umar (2014) Kukula prayers, chants and song texts; Tengepare (2013) Dagaare work songs; and Chenenje (2017) Kabras folk songs. Kusaal folk songs as a genre of oral literature have a lot of stylistic features that have not been given much attention and therefore the need for this study to bring to bear its rich and aesthetic qualities for scholarly appreciation. Kusaal folk songs use many devices of sound effect like ideophones, assonance, alliteration, repetition and rhyming to satisfy the hungry ears of their audience. The use of figures of speech in folk songs is also another aspect where the Kusaal folk song cannot be left out of since some parts of the songs may be reserved for the elderly or the wise to judge and understand. Many metaphors, hyperboles, similes, anaphors, euphemisms, and paradoxes, etc. are used in praise songs to magnify and glorify characters for their good deeds and in satire to condemn the wrongs and vices of insensitive fellows in the society. These stylistic features as used in Kusaal folk songs are sometimes used to conceal some aspects of the information that are exclusively directed at the elderly and not children. Figures of speech or literary devices are used to convey meaning or touch the feelings and emotions of readers or audience often by comparing or identifying one thing with another that has a name or connotation that is familiar to the reader or listener (Agyekum 2013: 184).

2.7 Themes in folk songs

Agyekum (2007) defines theme as the central or dominant idea expressed in a work or

literature; in non-fictional prose it may be thought of as the general topic of discussion of the discourse. In the words of Annan (2017), theme is the main idea behind the subject matter of a literary piece, the point the writer wishes to make or the message s/he wishes to convey to the reader. In singing, there is always an idea or message the singer wants to communicate to the listener in addition to the melody they enjoy. To affirm this, Johnson (1995: 111) illustrates how poetry is employed as an act of communication and defiance between individuals and marginalised groups in the power structure of Somalia and those who hold power in that country. This communication often happens in situations that are very delicate and even socially volatile. In this situation, the song was composed not because of the melody but for the message the poet wants to put across to solve a problem.

Nsoh et al (2010: 88) citing Okpewho (1992: 137-162) state that songs contain varied themes. These themes, they intimate, cut across different cultures in Ghana and Africa and could embody issues on love, joy, praise, peace, hatred, conflict, war, and criticism, etc. Following from the foregoing, Alhassan, (2017) identifies themes of advice, anger/criticism, sarcasm, prayer/pleading, praise, peace, regret and mourning in her analysis of Farefari women songs. In a similar manner, Umar, 2014 finds themes of belief, reverence, need, dependence, horror and pain in the analysis of Kukula prayer, chants and song texts.

The findings in the sister Mabia languages Gurene and Kasem are confirmations that folk songs have themes in their composition and therefore it is imperative for this research to also uncover the themes that exist in Kusaal folk songs. Kusaas have over the years

used folk songs to advise – as in moral songs; educate – as in informative songs; condemn – as in satirical songs; mourn – as in dirge/funeral songs; and dare – as in war songs their people and other non-natives in their communities.

2.8 Theoretical framework

The researcher's analysis of the Kusaal folk songs is based on Parry and Lord's 'Oral Formulaic Theory'. This theory is of the view that composition and performance are co-temporal. This means both composition and performance goes on at the same time. In other words, composition is not done anywhere prior to performance but the same time and place. So far as the Kusaal folk song is a genre of oral literature and characterised by live performance, the researcher is convinced that it is an appropriate theory to use in the analysis of the present study.

Lord citing Parry (1930: 126) notes that in the Homers Iliad, for instance, "the ways in which these formulas fit into the parts of the verse and join on to one another to make the sentence and the hexameter are very many, and vary for each type of formula". He goes further to explain that the idea of a formula in oral literature goes beyond its place in the metrical milieu and line, but also in the syntactic milieu and the sentence, which although used dexterously by an artist appear all the same to follow a systematic structure; a kind of a formula. Accordingly, Lord (1960) states, that the formula provides a means for telling a story in song or verse and further that for the oral poet, the moment of composition is the performance. An oral poem is not composed for a textbook but for a performance. The oral poet is a composer who is adept with his text and his genre. Ong

(2005) posits that the oral poet has an abundant repertoire of epithets diversified enough to provide an epithet for any metrical exigency that might arise as he stitches his story together - differently at each telling, for, as will be seen, oral poets do not normally work from a verbatim memorization of their verse. He adds that metrical needs in one way or another determine the selection of words by any poet composing in meter.

In view of the arguments advanced by Parry and Lord (*ibid*), it follows that the theme and context of the oral performance could determine the choice of words in the verse. Thus, each performance is a new composition. This theory is thus best for an analysis of Kusaal folk songs as, in most performances; the songs are usually live performances at occasions which are characterised by a live audience. Often times, the reaction of the audience may call for the introduction of some new verse or text to befit the mood and performance of Kusaal folk songs. Every song, especially the folk song, can thus be traced to a unique situation for which the song is composed and sung in a performance for which the setting and the audience are a critical component while the artist improvises as s/he goes along but with a pre-determined, inherent roadmap to the composition.

The researcher also chose this theory because it talks about not merely oral performance but oral composition. This is typical of the Kusaas folk song. The performer does not write the song and rehearse prior to performance but only to appear on stage and compose in the process of performance. The theory again states that the poet learns orally, compose orally and transmit orally as distinctive processes that merge as one performance. In the performance of folk song which always characterised by live audience, the performer is

always able to introduce new verses to take care of the need and interest of the audience present. The formular as propose in the theory could be seen in the performance that a particular song follows a unique pattern either composed with long verses or short verses.

2.9 Summary

This chapter reviewed literature on oral literature and its characteristics, folk songs and their types which categorise them based on their functions. The review was guided by the research questions that centred on the structure of folk songs, and recurrent themes and the literary devices in folk songs. The second main section considered the theoretical framework with particular regard to Parry and Lord's oral formulaic theory which guides the analysis of the data.



CHAPTER THREE

METHODOLOGY

3.0 Introduction

This chapter discusses the means by which the researcher collected and analysed the data in this research. The discussion covers the research design, research site, target population, accessible population and sampled population. It also discusses the sampling techniques, sources of data, instrumentation followed by data collection procedures as well as the process of data analysis.

3.1 Research design

This research is qualitative in terms of collection of data and its analysis. Research is qualitative when it involves deriving information from observation, interviews or verbal interactions and concentrating on the meaning and interpreting the participants' attitudes and behaviours (Owu-Ewie 2017). Berg (2004) opines that while qualitative research relies on the meanings, concepts, contexts, descriptions, and settings, quantitative relies on measurement and counts. Qualitative research involves deriving information from

observation or verbal interactions and focuses on the meaning and interpretation of the participants (Owu- Ewie, 2012). This type of research is typically descriptive and involves an in-depth look at non-numerical data and is more naturalistic or anthropological (Mishra & Alok, 2019). Goundar (2019) is of the view that qualitative research methodology depends on the researcher's observations and descriptions. It is subjective and descriptive and assesses knowledge, attitudes, behaviours, and opinions of people depending on the topic of the research. Wanderstoep and Johnston (2009) also suggest that qualitative research produces narrative or textual descriptions of the phenomena under study.

From the above scholarly opinions, it is clear that qualitative research does not involve measurement and numerical data. However, it relies on the objective use of human senses to analyse, describe and interpret the data that is gathered through interviews, observations and experiences of the natural environment. In this study, the qualities and features of the phenomena are observed and analysed based on the experiences from the interactions with the data and the characters involved in arriving at objective conclusions. Qualitative research gives a detailed description and appropriate interpretation of a phenomenon or a subject through the objective analysis of experience of happenings and observations.

The researcher adopted the qualitative research because it is descriptive and enquiry based, and analyses phenomena which involve human behaviour and activities in order to draw conclusions. The researcher found the qualitative method appropriate because the research data collected is non-numerical. That is, it was collected through observations, descriptions and interpretations of phenomena that involve human behaviour and sociocultural activities

(oral performances). In the analysis, the researcher's opinion is based on what he observed and how the phenomenon was described and interpreted.

3.2 Research site

The research areas where the data was gathered are: Bawku, Binduri, and Garu. All the towns from which the information was gathered for this study are within the Agole dialect speaking areas of Kusaug.

3.3 Target population

The target population for this study is all folk songs and folk song singers of Kusaal. This research was to delve into all folk songs that are composed and used by Kusaas in their day to day activities.



3.4 Accessible population

The researcher wanted the research to cover all Kusaal folk song singers and all folk songs used by the Kusaas community but it was not practicable for the researcher to do so. In view of this, the researcher focused on Kusaal folk song singers from Bawku, Binduri and Garu within the areas of the Agole dialect of the Kusaal language.

3.5 Sampled population

The researcher purposefully sampled 15 participants for the collection of Kusaal folk songs. Among these participants, five were selected from each community and these participants are made of two males and three females who know and can sing the folk

songs. Among these participants are four popular folk song composers (two males and two females) who helped the researcher in the interpretation of some verses of the songs for clarity. In all 30 folk songs were gathered with 15 known composers and 15 unknown composer. Out of these 30 songs, 12 were taken from live performance, 12 from tape, and 6 from on-line. The ages of these singers ranges between 50 and 70.

3.6 Sampling technique

The sampling technique used was purposive sampling. Since the researcher is a native speaker of Agole Kusaal, it was appropriate to select singers in that dialect in order to lessen the difficulty in the interpretations and comprehension of the songs. The singers were selected because they are experts and have knowledge in folk songs and could interpret verses in folk songs that may not be clear to the layman. The researcher tried to minimise observer's paradox by asking all the relevant questions to allow the participants to give adequate information needed for analysis. Besides, follow up calls were made for clarification during analysis to ascertain accurate information for analysis.

3.7 Sources of data

The researcher made use of primary data (participating, observing, interviewing and recording both audio and audio-visual). He also used secondary data by collecting and downloading from recordings and online media sources (YouTube) respectively.

3.8 Instrumentation

The instruments the researcher used to collect the primary data for this study were basically observations, interviews and recordings; both audio and audio-visual. The researcher also

used note pad and pen to record interview responses and used TECNO SPARK 3 phone to record some of the songs.

3.9.0 Data collection procedures

The researcher used native speaker's intuition as a tool in collecting data for this study. He also used observation, unstructured interview schedule and downloading of the songs to obtain the data.

3.9.1 Observation and recording

Having lived in the community since childhood, the researcher has witnessed different singers perform folk songs on different platforms. In the data collection process, the researcher played the role of a participant observer in the performances. The researcher therefore actively observed most of the performances at funeral grounds, political rallies, and other social gatherings.

Aside the observations the researcher made as a native of the community, the researcher also spent some time to observe performances at three different funerals for the purpose of this study. While doing the observations, the researcher used his phone to record some of the songs relevant for this study. These songs are included in the appendix A. Twumasi (2001) posits that additional knowledgeable informants have to be recruited to assist in collecting the data to avoid any inconvenience in the field of operation. In view of this, the researcher recruited two assistants in this work to assist in the recording. The assistants became necessary at funeral grounds where the researcher anticipated recording

inconvenience at the point of the performance.

3.9.2 Interviews

The researcher used an unstructured interview schedule which enabled him to ask most of the relevant questions relating to the study. The researcher visited four folk song singers in their respective residences to interview them. These visits, with the exception of one which was around 2:00 -2.30 in the afternoon, were usually in the mornings between 8:00 a.m. to 8.30 a.m. One of these interviews was done after a live performance which lasted up to two hours. The singer was prepared to grant the researcher ten minutes interview in which she was asked to explain certain aspects and lines of some of her songs. The interview was unstructured and the researcher asked questions generally centred on the background of the singers and the background of the songs. This helped the researcher get information about the background of the singers and the source of their talents. This method provided data about the background of some of the songs and how they were composed. These interviews were also recorded on phone and were later transcribed by the researcher.

3.9.3 Downloading

The researcher used secondary data to complement the primary data for proper analysis which reflects the tradition of the Kusaas. He collected some of the data from the studios of Source FM station, Bawku. He also listened to the following FM stations: Sun Shine FM, Bawku; Quality FM, Garu; Dastech FM, Zebilla; and Max FM, Binduri in order to get data for this study. In addition, the researcher downloaded some songs from YouTube. Some folk songs were also taken from tape recordings and pen-drives of friends and

relatives for the purpose of this study.

3.10 Data analysis

All the songs the researcher gathered in recordings were listened to severally for transcription and later translated into English language by the researcher himself. The data is analysed based on “The Oral Formulaic Theory” Lord (1960). This theory is of the view that composition and performance of oral literature are co-temporal. Here, one song performed in two different settings by the same artist was collected and compared with its variant to prove that every performance of a Kusaal folk song is uniquely composed based on the context and the setting of that performance.

Some aspects of the data are analysed based on general description. The folk songs are presented based on their composition and structure – songs with accompaniment and songs without accompaniment. These songs are further analysed according to songs with known composers and songs without known authors. Another way the researcher grouped these songs were based on their themes – theme of advice, inspiration, mockery, regret/mourning, etc.

Some of the commonly used literary devices such as alliteration, ideophones, metaphor, parallelism, simile, etc. in the songs are identified and analysed accordingly to portray the aesthetic qualities of the Kusaal folk songs.

In the translation, the Bodo's parallel text theory (writing in African language and in other language of wider communication) was adopted to make comprehension simple for both native and non native speakers of the Kusaal language (See Bodo, 2017). In this study the parallel texting is in Kusaal language and in English language. Furthermore some of the styles used in these songs are idioms and metaphors and to maintain the quality of the songs, the words were translated directly. Also, situations of sound effect such as onomatopoeia or ideophones in the songs are retained in this work in order to maintain the quality of the songs.

3.11 Summary

This chapter discusses the methodology of the study. It explains the research design, the research site as well as the sampling and sampling techniques and the participants were selected purposively. In addition, this chapter explains the sources of data, which covers primary and secondary sources with the instrumentation being observation, interviews and procedures involved in the data collection and ends with how the study analyses the data.

CHAPTER FOUR

RECURRING STRUCTURES AND THEMES IN KUSAAL FOLK SONGS

4.0 Introduction

This chapter focuses on two main aspects of the data analysis in this study. These are the structure of Kusaal folk songs as analysed with the application of the oral formulaic theory and the themes that are found in Kusaal folk songs. All examples in the analysis are drawn from Appendix 'A' with much focus on the Kusaal version of the texts to support the arguments. In all, thirty folk songs were collected for this analysis – the first fifteen (1 – 15) are songs with known composers and the last fifteen (16 – 30) songs without known composer, from communities within the Agole speaking dialect.

4.1 The structure of the Kusaal folk song

The structure of a song is generally how the piece has been organised as a literary work. Structure refers to the organisation of a literary work in terms of its plot, divisions into stanzas, sections, symbolisms and other patterns (Agyekum, 2013: 222). Agyekum further states that a structure is the planned framework or outline of a piece of literary work, that is, the logical divisions of a literary piece of work. This definition about structure is applicable to Kusaal folk songs since they are organised in terms of lines, verses and stanzas.

According to Christensen (1998: 3), Ghanaian folk songs largely comprise very few phrases that are repeated again and again. She contends that basically, two (2) singers are involved: the soloist who sings either accompanied or unaccompanied, and the lead singer singing the song in its entirety which is then immediately repeated by a chorus. To a large extent, therefore, the Kusaal folk song also confirms Christensen's argument that Ghanaian folk songs involve two structures of singers: the soloists or the lead singer and chorus.

Generally Kusaal folk songs appear to prove Christensen's, (1998) statement that Ghanaian folk songs initially are seen as A-A-A, because the initial lyrics of the Kusaal folk songs are simply repeated over and over again. However, when the songs are sung in totality, they fall into the A-B-A structure because the verses are, A: sung by the leader, B: sung by the chorus, and back to A: sung by the leader. This means a song that is sung by a soloist would not have the A-B-A-B structure. These songs begin with A-A-A and when sung further the structure realised become A-B-A. Below are few lines of Song 5 (Appendix A) for illustration.

Example (1)

LS	<i>Hmmm, hmmm kvvdi nɔɔ daaɔ</i>	Hmmm, hmmm is killing the poor
C	<i>Hmmm, hmmm kvvdi nɔɔ daaɔ</i>	Hmmm, hmmm is killing the poor
LS	<i>Hmmm, hmmm kvvdi nɔɔ daaɔ</i>	Hmmm, hmmm is killing the poor
C	<i>Hmmm, hmmm kvvdi nɔɔ daaɔ</i>	Hmmm, hmmm is killing the poor
5	LS <i>Nɔɔ daan pv nwen'ed sɔra</i>	Poor man does involve in decision making
	C <i>Hmmm, hmmm kvvdi nɔɔ daaɔ</i>	Hmmm, hmmm is killing the poor
	LS <i>O gati ka ba la'ada ka</i>	He passes and they are laughing and
	<i>O len gat ka ba kumma</i>	He passes again and they are crying

C	<i>Hmmm, hmmm kvvdi nɔɔ daan</i>	Hmmm, hmmm is killing the poor
10 LS	<i>Ya maal suguru ye nɔɔ daan pv</i>	Be patient that poor man doesn't involve
	<i>Wen'ed sɔra yee</i>	In decision making

From the above, it is obvious that the first four lines of the song are the same which give it the A-A-A-A structure. However, as the song progresses from line 5 onwards the lines of the song begin to vary with the lead singer in lines different from the chorus singers which result in the structure, A-B-A-B. In this, the chorus would remain unchanged while the verse of the lead singer may vary due to the creativity and the innovation s/he is able to inject in creating and introducing new verses at performance.

With the exception of those folk songs that take a soloist structure, in songs with lead singers among the Kusaas, the lead singer who is creative usually creates new verses that always shift the structure from A-B-A to even A-B-C-B-D and so on. This vindicates the claim made by Christenson that songs sung in Ghana have no strict rules about how they are sung, especially on the part of the leader. She provides the reason that lead singers often improvise during the solo, so that the "A" portion of the formation can become "C" or "D" etc., leaving the audience with the A-B-C-B form. This part of the lead singer's performance in creating or improvising, leads to the affirmation of the oral formulaic theory by Parry and Lord (Lord, 1960). It is obvious to note that composition (creation of new verses), is going on at the same time with performance. See further explanation on folk songs with the A-B-A and A-B-A-B-C structures under section 4.1.1.2 below.

4.1.1 Folk Songs with Accompaniment

Among the Kusaas, some of the folk songs are sung with accompaniment (this is any sound

created by a voice, clapping of hands or the use of an instrument in the background to enhance the quality of the song). Some of these instruments are *googi/duuduŋ*, fiddle' *kɔn*, 'local guitar' *kian'ala* 'rattle', *siaris* 'maracas', and *wiig* 'flute'. These folk songs with accompaniment may be sung with or without chorus. Below are some examples of Kusaal folk songs with accompaniment:

4.1.1.1 Folk song without chorus but instrumental accompaniment

These are folk songs that are sung without chorus, but have instrumental accompaniment. The most common of these songs in the Kusaas tradition is the *googi*. *Googi* is mostly a praise song. It may have some pockets of praises in its composition. Examples of such songs include song 6, 9, 11, 12, 14 and 15 in Appendix 'A'. However, excerpt of song 6, titled *Awingur Kpam Benɛ* 'Awingur is Still There' by Awingur, is illustrated below.

Example 2

<i>Mam ka' pɔ'a ka ba yaagima</i>	I have no wife and they hate me
<i>Mam wɛn'ɛ nɛ wɛn'ɛb la</i>	I play the music
<i>Ti nyɛɛ m wɛn'ɛb gba'arɛɛ</i>	And got my hatred for the performance
<i>Mam wɛn'ɛ nɛ wɛn'ɛb la wɛn'ɛ</i>	I play the music
5. <i>Ka ba gban'agim gv'vɛŋ ye</i>	and they hold me in vain
<i>Moto siak bɔ bɛ?</i>	What is Moto?
<i>M ya'a buol yv'vɛŋ, m ban'adi gat nɛ</i>	When I call in the night, I am riding away
<i>Amaa ba dɔlli sour la</i>	But they follow the road
<i>Ka lugidi ma</i>	And pull me down
10. <i>Ka ma ti ken dignɛ sibiti</i>	And I was admitted in the hospital

The full version of song 6, *Awingur Kpam Benɛ* 'Awingur is Still There' has a structure of one stanza of 28 lines and is sung by a soloist with *duuduŋ/googi* and maracas accompaniment. This is a song composed to dare colleagues at entertainment which is sometimes part of the African culture where people may resort to magical powers in

competitions.

Song 9, *Senlvη Wv'vma* 'Praise Song' has the structure of two stanzas with 41 lines. It is sung by a soloist and is composed to praise. This was composed in a form of a story narration and eulogising the chiefdoms of Kugri and Gagbiri in stanza one and two respectively. This song presents the narration of the chiefs in order of succession with their corresponding praise names. Examples of these names as used in this song are *Kɔlkpiuη lēb muar* 'Dry river became a dam' and *Na'aba maal svm* 'Chief, do good' in stanza one and *Aku'om* 'Mr Water' *Abillia da' kum* 'Mr Baby bought death' in stanza two. In Kusaug, chiefs are known by their praise names and they are proud of that.

Song 11, *Winna maal teη ka na'aba Waad Digin* 'God will prepare a place for Naba Awaad to lie down' composed by Akolbugur, a soloist singer and has two stanzas of 55 lines. This song was composed to mourn the death of Sabilla Na'aba, Awaad and to console the people of Sabilla.

These three songs are sung with *googi* 'fiddle' and *siaris* 'maracas' as instruments of accompaniment (see pictures in Appendix C). These songs may also be called *googi* because of the *googi* used as the core instrument of accompaniment in the song (see Abubakari, Assem & Amankwah, 2021)

4.1.1.2 Folk songs with chorus and instrumental accompaniment

These songs are folk songs that have lead singer and chorus with instrumental

accompaniment. These types of songs are normally informative and have a chorus which is always sung to emphasise on the message while the *googi* and *siaris* accompanies it. Such songs could be traced to Song 8 and Song 13 in appendix A. Below, the following lines of song 8 are used to illustrate.

Example 3

LS	<i>Bvɔwɛn'ediba ahoɔ Bvɔwɛn'ediba</i>	Musicians ahoɔ Musicians
C	<i>Bvɔwɛn'ediba ahoɔ Bvɔwɛn'ediba</i>	Musicians ahoɔ Musicians
LS	<i>Bvɔwɛn'ediba ahoɔ Bvɔwɛn'ediba</i>	Musicians ahoɔ Musicians
C	<i>Bvɔwɛn'ediba ahoɔ Bvɔwɛn'ediba</i>	Musicians ahoɔ Musicians
5. LS	<i>Ahee ba nwen'ed wala bee</i>	Ahee how do they play
C	<i>Bvɔwɛn'ediba ahoɔ Bvɔwɛn'ediba</i>	Musicians ahoɔ Musicians
LS	<i>Fv ya'a tɔn'e ka wen'eda ye tuo bata</i>	If you are able to play that can stop
C	<i>Bvɔwɛn'ediba ahoɔ Bvɔwɛn'ediba</i>	Musicians ahoɔ Musicians
LS	<i>Fv ya'a tɔn'e ka wen'eda</i>	If you are able to play
	<i>Ye endvɔg kvɔdne</i>	That anger kills
10. C	<i>Bvɔwɛn'ediba ahoɔ Bvɔwɛn'ediba</i>	Musicians ahoɔ Musicians

The above excerpt is the first 10 lines of Song 8 (Appendix A) titled *Bvɔwɛn'ediba* composed by Awingur. The full song has the structure of two stanzas with 79 lines. The Song 13, *M Nɔɔɔf* 'I Love You' by Akitiwa, is found in Appendix A which on the other hand, has seven stanzas with 29 lines. Song 8 has its initial singing structure as A-A-A-A whilst song 13 has it as A-A. Both songs progress to become A-B-A-B structure. It is for a purpose these songs are sung with chorus. The chorus in Song 8 is *Bvɔwɛn'ediba ahoɔ Bvɔwɛn'ediba* 'Musicians ahoɔ Musicians' which aims at daring his colleague musicians on their bad attitude towards one another.

4.1.1.3 Folk songs with chorus and hand clap accompaniment

These types of folk songs are those that are sung with chorus and accompanied by clapping of hands. Most of these songs are sung by women and are usually danceable. They always

go with ululation from members of the orchestra or the audience. Ululating among the Kusaas in performance demonstrates that the audience are really enjoying the performance. This always inspires the performer to do more for the audience. Examples of these songs are given in Appendix ‘A’ such as Songs 1, 2, 3, 4, 5 and 10. Below is Song 10, titled *Anɔ’ɔnɛ na kpelim dunia?* ‘Who will remain on earth?’ by Alembood is illustrated while the rest remain at the Appendix A for further reference.

Example 4

- | | | |
|-----|----------------------------------------|-----------------------------------------|
| LS | <i>Anɔ’ɔnɛ na kpelim dunia be</i> | Who will remain on earth? |
| C | <i>Diraan kae</i> | No body |
| LS | <i>Anɔ’ɔnɛ na kpelim dunia be</i> | Who will remain on earth? |
| C | <i>Diraan kae</i> | No body |
| 5. | LS <i>Pɔlvɔ kv kpelim dunia kpela</i> | Police will not remain on this earth |
| | C <i>Diraan kae</i> | No body |
| | LS <i>Sɔja kv kpelim dunia woo</i> | Soldier will not remain on earth woo |
| | C <i>Diraan kae</i> | No body |
| | LS <i>Ye na’ab kv kpelim dunia yee</i> | That chief will not remain on earth yee |
| 10. | C <i>Diraan kae</i> | No body |
| | LS <i>MP kv kpelim dunia kpela</i> | MP will not remain on this earth |
| | C <i>Diraan kae</i> | No body |
| | LS <i>Minista kv kpelim dunia woo</i> | Minister will not remain on earth woo |
| | C <i>Diraan kae</i> | No body |
| 15. | LS <i>Ye gomna kv kpelim dunia yee</i> | That chief will not remain on earth yee |
| | C <i>Diraan kae</i> | No body |
| | LS <i>Anɔ’ɔnɛ na kpelim dunia be?</i> | Who will remain on earth? |
| | C <i>Diraan kae</i> | No body |
| | LS <i>Anɔ’ɔnɛ na kpelim dunia be</i> | Who will remain on earth? |
| 20. | C <i>Diraan kae</i> | No body |

Song 3, *Nyalimbvn* ‘Mysterious thing’ by Adeng Song has two stanzas of 70 lines and Song 10. *Anɔ’ɔnɛ na kpelim dunia?* ‘Who will remain on earth?’ by Alembood, has one stanza of 20 lines. They both have the A-B-A-B structure. Unlike Adeng Song who has

always sung without an instrument, Alembood has most of her performance with instrumental accompaniment and is of late performing with instrumental accompaniment such as *googi/duudun* ‘fiddle’ and *siyaaris* ‘maracas’.

4.1.2 Folk songs without accompaniment

These are folk songs sung without a voice or instrumental accompaniment. However, these songs may be sung with or without chorus. Folk songs without accompaniment are the basic forms of folk songs among the Kusaas and all other sounds added to the song is for embellishment.

4.1.2.1 Folk songs without chorus and accompaniment

Folk Songs without chorus and accompaniment are songs among the Kusaal folk songs that are sung by one singer (a soloist) without a voice or instrumentals to accompany the singer. The singer sings the song all alone without chorus and may repeat it severally to achieve the effect of which he or she sings. Most of these songs are usually short and manifest in a form of *Neerin Wv’vma* ‘songs sung when grinding some cereals’, *Biyuol Wv’vma* ‘lullabies’, *Kvvr Kaasvg* ‘dirges’ and *Ieb Wv’vma* ‘hunting song’. Some of these types of songs do not need an accompaniment for their purpose to be accomplished. Beneath is song 17, titled *Langima Sig Bvgvr* ‘Force work arrived at Buguri’ for observation while other songs like: song 18, 21 and 27 are reserved at Appendix A.

Example 5

Langima sig Bvgvree
Ka bidu’adib buol winna
Zi’el baasee

Force work arrived at Buguri
And parents invoke gods
And promise them dogs

- | | |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><i>Ka ba ye ba bɔɔda</i></p> <p>5. <i>Awinlarig gandaug laa</i>
<i>M ba' bɔ be ee; M ba' bɔ be ee</i></p> | <p>And they say they want
Awinlarig's legend (son)
What is my stake ee; what is my stake ee</p> |
| <p><i>Dvɔnna bibaanlvɔ la</i>
<i>Ba zɔm Na'awinde; uhmm</i>
<i>Dvɔnna pu'a baanlvɔ la ba zɔm</i></p> | <p>Nowadays young children
they should fear God uhmm
Nowadays young women, they should
fear
God uhmm</p> |
| <p>10. <i>Na'awinde; uhmm</i>
<i>Ka' pu'a ka da' bɔɔ</i>
<i>Bɔɔ na wik na? uhmm</i>
<i>Ka' pu'a ka da' wief</i>
<i>Wief na nɛ'ɛɔ na? uhmm</i></p> | <p>Buying a donkey without a wife will the
donkey fetch water Uhmm
Buying a horse without a wife will the
horse grind for you? Uhmm</p> |

These folk songs are sung by a soloist and as a result, they are sung without chorus (meaning no ABAB structure) among the Kusaas. Song 17, *Langima Sig Bɔɔvɔ* 'Force work arrived at Buguri' above has two stanzas of 14 lines. Women usually sing this song when grinding millet on the grinding stone. Song 18, *Biig ma kej kologo* 'Child's mother went to the well' has one stanza of 5 lines. Baby-sitters and mothers sing this song to lull babies to sleep or stop crying. Song 21, *Kvɔvɔ Kaasvɔ* 'Dirge' has the structure of four stanzas with 28 lines. This song is an example of what a daughter-in-law would say when crying on the death of a caring mother-in-law. Song 27, *Kuɔ Ki'eb* 'Shrill Cry' has three stanzas of 13 lines. This is a song sung by a hunter after he throws a spear or shoots at a game on target. The first stanza is to announce to his colleagues that a game has been shot on target. The second stanza is to announce the identity of the hunter as to the clan he belongs to by singing their appellation. And the last stanza is to reaffirm the first information. After this, the hunter cuts the bark of a tree from where he shot the animal and runs towards the direction of the animal to prove that, he shot first. When anyone throws or shoots at a target, the fellow sings the song and does the same. In this case when more

than one shot on target were from different people and the game finally falls, the hunters would trace to the trees and distance would prove who shot first. The owner of the game is however always considered as the one who threw or shot at target first.

4.1.2.2 Folk songs with chorus but without accompaniment

These types of songs are usually sung with chorus that emphasise on the message the singers want to send across to their audience. These songs usually do not demand any accompaniment and are sung without accompaniment. Songs of this nature are informative and need to be heard clearly without obstruction for an outcome in society (Johnson, 1995). The information in these songs is always meant for exalting virtues or convicting vices in the society. Women mostly compose songs like these in their communal works such as court yard flooring. The sounds produced from rampping the floor are enough rhythm to accompany the song than any other musical instrument. This sound always goes in rhythm with the words of the song. Songs such as Song 10, Song 16 and Song 30 in appendix 'A' are examples of songs with chorus, but without accompaniment. In the performance of these songs, the lead singer may be more than one. In this situation, they would sing in turns and in deferent songs unlike the Mosonagor songs where they may have four lead singers singing simultaneously in the same lines (Christensen, 1998). See Song 16 with the tile *Tvuma la la* 'That is the work' as an example for this analysis.

Example 6

LS.	<i>Tvuma-tvuma ye tvumaa</i>	Well done-well done 'ye' well done
C.	<i>Tvuma la laa</i>	That is the work
L.S.	<i>Apita yee tvuma yee</i>	Peter says work yee
C.	<i>Tvuma la laa</i>	That is the work
5. L.S.	<i>O tvumnɛ da' lore tvuma yee</i>	He worked and bought a lorry work yee

C.	<i>Tvɔma la laa</i>	That is the work
L.S.	<i>O tvɔmnɛ da' moto tvɔma yee</i>	He worked and bought a motto work yee
C.	<i>Tvɔma la laa</i>	That is the work
L.S.	<i>O tvɔmnɛ da' naafo tvɔma yee</i>	He worked and bought a cow work yee
10. C.	<i>Tvɔma la laa</i>	That is the work

The structure of Song 16, *Tvɔma la la* 'That is the work' above, is one stanza of 10 lines and has no specific composer. It also has the A-B-A-B singing structure as proposed by Christenson (1998). In the same way, Song 10, *Anɔ'ɔnɛ na kpelim dunia bɛ?* 'Who will remain on earth?' has one stanza of 4 lines. It has the structure of A-B-A-B. On the other hand, Song 30, *Pu'a ka' yalim* 'A woman is not a fool' also has four stanzas of 32 lines. However, this particular song has A-B-A-B-C structure giving another form of structure than the one proposed by Christenson (1998). The 'A' in this structure remains as the lead singer and 'B' the chorus whilst the 'C' becomes the refrain which is sung by both the lead singer and the chorus. These songs are sung by the Kusaas women when they are doing work like flooring. Below is Song 30 *Pu'a ka' yalim* 'A woman is not a fool' to serve as an illustration of the foregoing facts.

Example 7

LS	<i>Pu'a pu nar ye ba yaalv yee</i>	Woman does not deserve mishandling yee
C	<i>Pu'a ka' yalim</i>	Woman is not a fool
LS	<i>Bɔnam pu'a</i>	What type of woman
	<i>Ka ba yaan bee?</i>	are they mishandling?
5. C	<i>Pu'a ka' yalim</i>	Woman is not a fool
LS	<i>Ka bɔ lɛ maal</i>	And what is the cause
	<i>Ka ba yaan o bee?</i>	For them mishandling her?
C	<i>Pu'a ka' yalim</i>	Woman is not a fool
Ref	<i>Buudi yelle ka ba yaan</i>	Because of family they are mishandling
10.	<i>Pu'a, pu'a ka' yalim</i>	woman, woman is not a fool

LS	<i>Buudi yelle, buudi yelle</i>	Because of family, because of family
C	<i>Pu'a ka' yalim</i>	Woman is not a fool
LS	<i>Ye buudi yelle, buudi yelle</i>	That because of family, because of family
C	<i>Pu'a ka' yalim</i>	Woman is not a fool
15. Ref	<i>Buudi yelle ka ba yaan</i>	Because of family they are mishandling
C	<i>Pu'a, pu'a ka' yalim</i>	woman, woman is not a fool
LS	<i>O du'a sogɛ</i>	She gave birth to soldier
	<i>Ka ba yaan o nɛɛ</i>	And they are mishandling her
C	<i>Pu'a ka' yalim</i>	Woman is not a fool
20. LS	<i>Lemna du'a nɛɛs</i>	Again gave birth to nurse
	<i>Ka ba yaan o bɛ ɛɛn</i>	and they are mishandling her
C	<i>Pu'a ka' yalim</i>	Woman is not a fool
Ref	<i>Buudi yelle ka ba yaan</i>	Because of family they are mishandling
	<i>pu'a, pu'a ka' yalim</i>	woman, woman is not a fool
25. LS	<i>O du'a poliŋa</i>	She gave birth to police
	<i>Ka ba yaan o nɛɛ</i>	And they are mishandling her
C	<i>Pu'a ka' yalim</i>	Woman is not a fool
LS	<i>Lemna du'a tikka</i>	Again gave birth to nurse
	<i>Ka ba yaan o bɛ ɛɛn</i>	And they are mishandling her
30. C	<i>Pu'a ka' yalim</i>	Woman is not a fool
Ref	<i>Buudi yelle ka ba yaan</i>	Because of family they are mishandling
	<i>Pu'a, pu'a ka' yalim</i>	woman, woman is not a fool

4.1.3 Folk songs with known composers

These are folk songs whose composers are known. These songs have tunes that could be identified by folks as belonging to a particular composer. Songs 1 – 15 in the (Appendix A) are folk songs that have known composers and therefore have their composers attached to them. Song 12 titled, *M pv miilim Nɔŋɔ* 'I am not use to Poverty' by Akonayaarim as shown beneath is an example of a folk song that has a known composer.

Example 8

<i>Yel woo yel yee</i>	Every trouble is a trouble
<i>Ehee hee</i>	Ehee hee
<i>Zam bvn kv belim pibiree</i>	Corruption thing will not beg for cover
<i>Aka' yaan biiga suguru;</i>	Akaman child peace
5. <i>Ataribood biiga suguruu</i>	Ataribood child peace
<i>Mam ma fabinne pu'a la yeligo</i>	My mother laments about the woman's destiny
<i>Ku'om ya'a kpien kolvgvnnεε</i>	When water dries from the river
<i>Kuom kpien kolvgɔ diis saa nyannεε</i>	Water dries from the river and shame rain
<i>M ba' da yel ye yaa</i>	My father said that
10. <i>Bvndaan da mɔr ka miligee</i>	A wealthy person should not have and be dirty
<i>Avsaal ya'a mɔr ka miligee</i>	If a person is wealthy and be dirty
<i>Onε nɔndaani la'am nwennaa</i>	He is like a poor person
<i>Bɔyee yee Ayaarim nyaan nyɔnna</i>	What yee Ayaarim is as usual lamenting
<i>Mam pv lɔbne nɔɔree</i>	I am not bragging
15. <i>M pv miilim nɔɔɔ</i>	I am not used to poverty
<i>M pv miilim ka m biig</i>	I am not used to and my child
<i>Yeed gbavɔɔ</i>	Would wear skin
<i>Ma ke ka m pu'a ye gbavɔɔ</i>	Mother let my wife wear skin
<i>Ba ye win yelvgɔɔ</i>	The say, say God destiny
20. <i>Ka bɔ ka m pu'a sɔɔnd vaandee</i>	And why would my wife wear leaves
<i>M pv miilim nɔɔɔ</i>	I am not used to poverty
<i>Ka bɔ yela ka o biig yeed gbavɔɔ</i>	And why should his child wear skin
<i>M pv lɔbne nɔɔree;</i>	I am not bragging
<i>M pv mɔrne halli,</i>	I am not having much
25. <i>Dunia yela ka Ayaarim</i>	Because of the world, Ayaarim
<i>Wen'ε pa'alee</i>	Sing to educate

Song 12 *M pv miilim Nɔɔɔ* 'I am not used to Poverty' in the above is a popular song composed by a renowned folk song singer, Akonayaarim, and whenever the song is heard he is the only composer that would be mentioned and revered for that literary piece. The structure for this piece is one stanza of 26 lines and is sung by a soloist. Unlike other

composers who are prone to *googi/duuduŋ*, he relied on the instrument *Kɔn* (a local instrument made from a calabash, a stick and the skin of amphibian and a metallic string) to compose melodies to satisfy his audience (see picture at Appendix C).

4.1.4 Folk songs without known composers

Folk songs from 16 – 30 in the appendix A are songs that are heard in the Kusaal speaking communities that cannot be traced to a particular composer. Most of these songs are short in nature and may even have relatively fixed text. They are usually sung in the same community or communities by different singers, however, the style and the wording do vary considerably (See Nsoh et al, 2010). Below is Song 18, with the title, *Biig ma keŋ kologo* ‘Child’s mother went to the river’ as an illustration.

Example 9

<i>Biig ma keŋ kologo doo n do</i>	Child’s mother went to the river doo n do
<i>Wik ku’obedo doo n do</i>	To fetch bad water doo n do
<i>Piesa labedo doo n do</i>	To wash bad bowls doo n do
<i>Mɔn sa’abedo doo n do</i>	To prepare bad TZ doo n do
5. <i>Duga zenbedo doo n do</i>	To cook bad soup doo n do

Song 18 like other songs in this category is relatively fixed in structure and has no known composer and is sung across the Kusaal speaking communities with varied wording and style as in song 25 and 26 (Appendix A). It is a *Biyuol Wv’vma* ‘Lullaby’ and has the structure of one stanza with 5 lines and sung by a soloist. Usually when a child cries and hears this song s/he becomes happy and would subsequently fall asleep.

4.1.5 Application of the oral formulaic theory to the Kusaal folk songs

The oral formulaic theory is of the view that composition and performance of an oral

literary piece are co-temporal. In view of this, the researcher selected a song performed at different settings from one of the known composers of Kusaal folk songs and analysed them to support the argument proposed by Parry and Lord's theory, on the oral formulaic theory. Furthermore, folk songs that could not be traced to a particular composer like *Biyuol Wv'vma* 'lullabies' *Kuŋ Ki'eb* 'Shrill Cry' and *Si'esvg* (a funeral song full of praises and pride performed at the funeral house of an elderly man) were collected from different communities for the analysis and they all showed that composition and performance are co-temporal. Line 1 – 30 of Song 2 (Example 10 A) and 3 (Example 10 B) are presented below for comparison and analysis. The song is in (Appendix A) titled *Nyalimbvɔn* 'Mysterious thing' and is sung by the popular musician, Adeng Song.

Example 10 A

	LS	<i>Yelma Agɔbir ye Kusaa dim</i>	Tell Gobire that Kusaasi people
		<i>Mɔr nyalivɔŋ</i>	Has mystery
	C	<i>N nyalimbvɔnne</i>	Mysterious thing
	LS	<i>Agɔbir ye Kusaa dim</i>	Gobire that Kusaasi people
5.		<i>Mɔr nyalima yaa</i>	Has mystery yaa
	C	<i>N nyalimbvɔnne</i>	Mysterious thing
	LS	<i>Nyalima daar ka ba kv Agɔbir</i>	Mysterious day and they kill Agobire
		<i>Ka yɛɛ nyɔɔd</i>	And remove intestines
	C	<i>N nyalimbvɔnne</i>	Mysterious thing
10.	LS	<i>Nyalima daar ka ba kv Agɔbir</i>	Mysterious day and they kill Agobire
		<i>Ka yɛɛ sɔɔnr</i>	And remove liver
	C	<i>N nyalimbvɔnne</i>	Mysterious thing
	LS	<i>Ye m duug, ye m duug,</i>	That I will file, that I will file,
		<i>Duug wvɔ nwamne.</i>	File like calabash
15	C	<i>N nyalimbvɔnne</i>	Mysterious thing
	LS	<i>Ye m suon 'e, ye m suon 'e</i>	That I will rub, that I will rub,
		<i>Suon 'e wvɔ laa nɛ</i>	Rub like bowl
		<i>N nyalimbvɔnne</i>	Mysterious thing
	LS	<i>Abila Agɔbir ye Kusaa dim</i>	Abila Gobire that Kusaasi people

20. *Mɔr nyalivɔ* Has mystery
 C *N nyalimbvɔnne* Mysterious thing
 LS *Yelim m ba'a pit woo, tvɔma-tvɔma* Tell my uncle woo well done
 C *N nyalimbvɔnne* Mysterious thing
 LS *Lɛb yel Gaana, tvɔma-tvɔma* Also tell Ghana well done
25. C *N nyalimbvɔnne* Mysterious thing
 LS *Len lɛb yel Kusaugɔ, tvɔma-tvɔma* Also tell Kusaug well done
 C *N nyalimbvɔnne* Mysterious thing
 LS *Mam mɛ sid wɔw nɔɛ wɔw* I am also like poverty like
Wina'am bɛɛ nɔɛ God or poverty
30. C *N nyalimbvɔnne* Mysterious thing

Example 10. B

- LS *Abila Gɔbɔr ye Kusaa dim* Abila Gobire that Kusaasi people
Mɔr nyalivɔ has mystery
 C *Nyalimbvɔnne* Mysterious thing
 LS *Agɔbire yaa ee yaa yee* Agobire yaa ee yaa yee
5. C *Nyalimbvɔnne* Mysterious thing
 LS *Abila Gɔbire yaa ee* Abila Agobire yaa ee
 C *Nyalimbvɔnne* Mysterious thing
 LS *Nyalima daaree ka ba kv Gɔbir* Mysterious day and they kill Agobire
Ka yɛɛ nyɔɔd and remove intestines
10. C *Nyalimbvɔnne* Mysterious thing
 LS *Kilima daar ka ba kv Gɔbir* Mysterious day and they kill Agobire
Ka yɛɛ sɔɔnr And remove liver
 C *Nyalimbvɔnne* Mysterious thing
 LS *N yem duug, n yem duug,* That I will file, that I will file,
15. *Duug wɔw wam nɛ* File like calabash
 C *Nyalimbvɔnne* Mysterious thing
 LS *N yem suon'e, n yem suon'e,* That I will rub, that I will rub,
Suon'e wɔw laa nɛ Rub like bowl
 C *Nyalimbvɔnne* Mysterious thing
20. LS *Si'eli ma'a yee ee* Something deceives that ee
 C *Nyalimbvɔnne* Mysterious thing
 LS *Abila Gɔbiree yaa yee* Abila Agobire yaa ee
 C *Nyalimbvɔnne* Mysterious thing
 LS *M nɔɔr yee ee* My mouth yee ee

- | | | | |
|-----|----|--------------------------------------|------------------------------------|
| 25. | C | <i>Nyalimbvnnε</i> | Mysterious thing |
| | LS | <i>O gv'vη nε ma'a so' yee ee</i> | He finally deceive somebody yee ee |
| | C | <i>Nyalimbvnnε</i> | Mysterious thing |
| | LS | <i>Bvnnε la'a gaad yee ee</i> | Something laugh and pass yee ee |
| | C | <i>Nyalimbvnnε</i> | Mysterious thing |
| 30. | LS | <i>Nyalima daaree ka ba kv Gɔbir</i> | Mysterious and they kill Agobire |

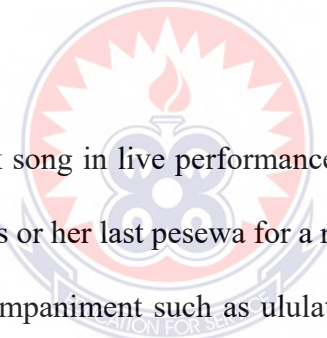
The above songs are two different recordings of the same song from one of the popular Kusaal folk song composers, Adeng Song, for comparison. The folk song titled, *Nyalimbvnnε* 'Mysterious thing' in song 2 and song 3 of appendix 'A' were sung in Bawku and Bolga respectively. In running through the two texts, it is evident that most of the lines are identical although they may not match in the same line position. Example is the chorus, *Nyalimbvnnε*, which runs throughout the songs. Phrases/lines like, *Nyalima daar ka ba kv Agɔbir*, 'Mysterious day and they kill Agobire' *Ka yεε nyɔɔd*, 'and remove intestines' *Ka yεε sɔɔnr*, 'And remove liver' *Ye m duug, ye m duug*, 'That I will file, that I will file', *Duug wv n wamne* 'file like calabash' *N yem suon'e, n yem suon'e*, 'That I will rub, that I will rub,' *Suon'e wv laa nε*, 'Rub like a bowl' also appeared in many parts of both performances. However, there have also been some variations in one performance or the other that shows that composition is co-temporal with performance. The composer has used more ideophones and also introduced other verses in Song 3 that show how innovative the composer is in performance. These variations demonstrate that Parry and Lord's oral formulaic theory which states that composition and performance are co-temporal is applicable to Kusaal folk songs.

Furthermore most Kusaal folk songs are usually characterised by some praises and appellations (see Abubakari, Assem & Amankwah, 2021). Considering this, the performer

would always compose his or her lines from the context of the very performance and that brings about variation at the point of performance. These variations are not limited to only songs that have known composers but also those gathered from the communities which seem to have relatively fixed texts. Some songs are usually sung in the same community or communities by different singers however the style and the wording of the two vary considerably. Among the Kusaal folk songs such as Song 27, *Kuŋ Ki'eb* 'Shrill Cry' and Song 29, *Si'esvg* (Siesug) in appendix 'A' have relatively fixed text. However, the Song 27 which is a hunting song has a variation in the second stanza which is always the appellations and incantations to differentiate two individuals in their expeditions. Similarly, the Song 29, *Si'esvg*, which is a funeral song is performed at the funeral of an old man, usually with a component that identifies the family or the clan of the dead. This aspect of the song brings about variation between funerals of two different families. Even though the part of the song, *Si'esvg*, that is claimed to be fixed has no particular number of verses or a fixed order in which it must be sung. The variation is bound to happen even if the same person sings it at different performances. Another aspect of this song that appears to be special is that there are usually many lead singers on stage who perform the song in turns till everyone performs. In this case, the change in composers would surely perform the same song with distinction. The variation is obvious because there is no any rehearsal to memorise the verses prior to performance. The song is composed at performance.

What is also key to note in the performance of the Kusaal folk song is that it is best enjoyed in its live performance. This is because there are a lot that goes into the performance. Most of the composers use this as their trade. They sing or perform to solicit for money during

performance. It was also clear when the researcher engaged with the popular composers that, composers do not rehearse prior to performance (see also Abubakari, et al, 2021). In addition, singers reveal that every performance is a communication between the performer and the audience therefore, there is no way two performances could be the same regardless of the circumstance. What the performer would need to know prior to performance is the family lineage, the occasion for which s/he would perform, the personality that would be involved and if they have personal appellations for acknowledgement on the grounds. Even while in performance the scene may dictate what to say now and what to say next as a verse as they are usually driven by inspiration. This obviously would not give room for rehearsal but to compose during performance.



The Kusaas enjoy their folk song in live performance during ceremonies where a Kusaa would not mind spending his or her last pesewa for a name. However in live performance, other unplanned voice accompaniment such as ululation and chants are features of folk songs that measure levels of satisfaction the audience derive from the performance. Ululation is spontaneous to enjoyment/satisfaction among the Kusaas as audience in a performance. Ululation as a sign of happiness and jubilation is a spontaneous and shriek sound produced by women as if they are possessed (See Daniel, 2009 & Sikhosana, 2002). It is obvious to say ululation is unplanned accompaniment which is a facet of composition in a context of happiness and jubilation and adds musical value to folk songs. In effect, it is obvious that composition and performance are co-temporal since unplanned accompaniments such as ululation can be introduced in performance spontaneously as part of composition.

Other noticeable factors that call for variation between two performances are sociocultural, economic and political issues during the period of performance. At the time of composition, the composer may take advantage of the trending issues to create their message around it in order to capture the attention of the audience. For instance, the period between which Song 1 was composed, was in the early 1990s when there was an acute global food crisis and hence the introduction of the programme, Global 2000. This programme sought to support farmers to eradicate famine by the year 2000. The package in this programme was to supply farmers with two bags of fertilizer for an acre and to give farmers Agricultural Extension services on good farming practices. A farmer was supposed to pay a quantity of grains harvested after the season. The approved grains were maize and guinea corn. After the season most of the farmers had good yield however some refused to pay and this became a tone for composers to rely on. In composing a song at that time, the trending issue was incorporated into the song as a form of assessing the programme and advising people to embrace it. In line with this, if the same singer gets on stage today, she would rather incorporate current issues such as Corona virus in her song. See excerpts of Song 1, titled *Aguluma 2000* ‘Global 2000’ by Adeng Song.

Example 11

1–3	<i>Aguluma 2000 ba si'eba daa nyene ka mɔŋ aguluma 2000 ka ba si'eba daa mɔne ka gv'vɛ</i>	Global 2000 some of them got and refuse Global 2000 some of them worked hard but in vain
13–15	<i>Man ya' wv'vm Kusavgɔ ye wai-wai Buo sa'ab Gaana ka leb kum zie Taaba yeɛ</i>	If I sing Kusaug that wai-wai reduce TZ in Ghana and cry for each other's problem

20–21 *Bɔk na 'ab bunya ka mam tɔ'ɔŋ nɔɔ* Has Bawku naba harvested for me
Ka kun bɛ for me to get and go home

Song 13 was also composed at the time when Bawku was relatively unstable because of conflict. Every effort from groups and individuals at the time was channelled to giving the people of Bawku peace. To the folk song composer, the trending issue to be used was peace for Bawku and the need to contribute ones quota in disseminating the message to the wider audience. This song by Akitiwa was composed to promote peace in the town and if peace should prevail, then there must be love for one another hence, the tune *M nɔŋɔf*, 'I love you. Here are some excerpts from Song 13: (Appendix A) projecting love for one another.

Example 12

Line 1–3

<i>M nɔŋɔ foo, m nɔŋɔ foo,</i>	I love you, I love you,
<i>ba daa pɔn nɔŋɔ ma ka</i>	they already love me and
<i>ka' na'am yɛɛ</i>	not because of the chieftaincy



Line 7 and 8

<i>Bɔkoo ti nɔŋɛ ee</i>	Bawku, we should love ee
<i>Bɔkoo ti nɔŋɛ ee</i>	Bawku, we should love ee

Line 19–22

<i>Gɔmna yɛlim ye yaa ee</i>	Government (president) told me that
<i>Gɔmna yɛl mam ye yaa ee</i>	Government (president) told me that
<i>Ti nɔŋɔm taaba Gaana</i>	We should love each other in Ghana
<i>Ka kɛɛ tam kpiinr tɔlvɔɔ</i>	And forget of business of relation

Song 14 was composed at a period when armed robbery begun to penetrate in Garu with attacks almost everywhere within the town. As usual, a song was composed to call on all stake holders to come on board to tone down the menace. The stake holders mentioned in

this song are judge, line 9 and 10, and police, line 13 – 15. These are excerpts below.

Example 13

1–2	<i>Basimi favng ka li ka' diibɔ</i> <i>Basimi favng ka li ka' diibɔ</i>	Stop robbery for it is not good Stop robbery for it is not good
9–10	<i>Girima yee, eyee, eyee, eyee, eyee, eyee</i> <i>Jaagi ye ayee jaagi</i>	Respect yee, eyee, eyee, eyee, eyee, eyee Judge ye ayee judge
13–15	<i>Ti wa 'ane tisid pvlise, Garu pvlise</i> <i>Ti mɔr kidigi tis pvlise</i> <i>Biiga nwe'em tis insipekta</i>	We are going to give to police, Garu police Let's cross and give to police Child dial and give it to inspector

The composition in song 17 also marks the period when forced work raiders were scouting for people who were fit to be recruited into the security services. At the time parents were not in agreement and could do anything including invoking gods and promising them dogs in order for the raiders not to succeed. This song was composed to inform the audience how parents, for the love of their children, could go to lengths to protect their children. See below, the excerpt from line 1 to 5, song 17 (Appendix A)

Example 14

1–5	<i>Langima sig Bvgvree</i> <i>Ka bidu'adib buol winna</i> <i>Zi'el baasee</i> <i>Ka ba ye ba bɔɔda</i> <i>Awinlarig gandaug la</i>	Force work arrived at Buguri And parents invoke gods and promise them dogs And they say they want Awinlarig's legend (son)
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From the above discussion, it is also clear that because composition and performance are co-temporal, issues that relate to the period of the composition influence the lyrics of the

song. All these contribute in bringing variation in folk songs.

Another thing worth considering so far as the oral formulaic theory is concerned is that, folk songs like lullabies which supposedly have fixed texts were identified with some form of discrepancies. The song, *Ntele Guŋ* ‘Ntele Kapok’ as in song 23 and song 24 (appendix A) are the same song but sung in two different communities; hence, the variation is noticed as the 23 is sung within communities in Bawku while 24 is within communities in Garu. Again, the lullaby *Biig ma keŋ kolvg* ‘Child’s mother went to the river’ as in songs 18, 25 and 26 of appendix ‘A’ are the same song heard in three distinct communities thus, the inconsistencies. All these variations in wording and innovations in performance including the style in which individuals orates the same words in performances confirm that composition and performance are co-temporal. This therefore justifies the adoption of the oral formulaic theory as equally applicable to the Kusaal folk song.

4.2 Themes commonly found in Kusaal folk songs

This section presents the analysis of the themes that are found in Kusaal folk songs. The analysis is based on the themes as topics which control the ideas that make the folk songs, Kusaal folk songs. As a genre of oral literature, folk songs have themes which form the central idea on which the subject matter evolves. According to the composers it is the themes of the songs that guide and control the diction in the songs to communicate effectively with the audience in a performance. In effect, the diction of the song would inform the audience what theme a song has. Agyekum (2007) defines theme as the central or dominant idea expressed in a work or literature. In the words of Annan (2017), a theme

is the main idea behind the subject matter of a literary piece. The analysis of these songs is categorised under the following themes – theme of advice/caution, inspiration, indifference, pride, bravery, praise, peace and unity, condolence, mockery, care/love and mourning. The composers also stated clearly in some of the interview sessions that it is from the context that would determine the theme of the song. Some of the songs have more than one theme which includes those songs in 11, 12, 13, 17 and 30 attached in appendix ‘A’. Agyekum (2013:50) agrees that “a poem may have multiple themes” Poems and songs are virtually the same with the difference being that while songs are sung, poems are recited. Songs have voice or musical tone that gives the ears of audience a pleasing and attractive melody.

4.2.1 Advice/caution

Songs that aim at cautioning the listeners/audience against eminent jeopardies are generally regarded as containing the theme of advice. As it is observed, the most prominent theme in Kusaal folk songs is the theme of advice. This theme can be found in the following songs: song 2, 4, 7, 10, 12, 14, 17 and 30. However, excerpts from song 2, 4 and 10 are made available to support the discussion.

Example 15

LS	<i>Yelima Agɔbir ye Kusaa dim</i>	Tell Gobire that Kusaasi people
	<i>Mɔr nyalvɔɔ</i>	Have mystery
C	<i>N nyalimbvɔnne</i>	Mysterious thing
LS	<i>Agɔbir ye Kusaa dim</i>	Gobire that Kusaasi people
5.	<i>Mɔr nyalima yaa</i>	has mystery, <i>yaa</i>
C	<i>N nyalimbvɔnne</i>	Mysterious thing
LS	<i>Nyalima daar ka ba kv Agɔbir</i>	Mysterious day and they killed Agobire
	<i>Ka yɛɛ nyɔɔd</i>	and removed intestines
C	<i>N nyalimbvɔnne</i>	Mysterious thing
10.	LS <i>Nyalima daar ka ba kv Agɔbir</i>	Mysterious day and they killed Agobire

Ka yɛɛ sɔɔnr

And removed liver

The excerpt above is from song 2 which warns people about the world today that is engulfed by mysterious things. The character, *Agɔbir* ‘Agobire’ used in the song is an imaginary person and the setting of the song is *Kusaug* ‘land of Kusaas’. That is why the term *Kusaa dim* ‘Kusaasi people’ has been used to enable the people understand, that the said mysterious thing that is mentioned in the song is not from far but within them. It means these days there are many vices going on in the world and that is why the singer starts by saying *Yelma Agɔbir ye Kusaa dim mɔr nyalivɔɔ* ‘Tell Agobire that Kusaasi people have mystery’ and the chorus also follows *N nyalimbvnnɛ* ‘Mysterious thing’ to heighten the caution. The composer goes further in the song to add in lines 7 and 8 that *Nyalima daar ka ba kv Agɔbir ka yɛɛ nyɔɔd* ‘Mysterious day and they killed Agobire and removed intestines’ and line 10 and 11 *Nyalima daar ka ba kv Agɔbir ka yɛɛ sɔɔnr* ‘Mysterious day and they killed Agobire and removed a liver’. These are to warn the people that you may be killed and your belongings could be taken away.

Example 16

5. *LS Zɔ Ayam kidig Ayama*
Ka len zɔ Asɔŋ kidig Asɔŋ
Wai-wai-wai

Dodge Ayamba cross Ayamba
 And also dodge Asongo cross Asongo

This part of Song 4 advises, especially, smugglers. This song is about a smuggler who avoided the security personnel at the border post and ended up in the hands of the security personnel. Here, the song discourages smuggling and all manner of corruption by admonishing people that as you attempt to dodge, somebody may still see you and you could be caught.

Example 17

<i>76 Tenɔbana dim gaafar ya</i>	Land owners excuse
<i>Tenɔkuga dim gaafar Asɔŋɔ</i>	Shrine owners, excuse me Asongo
<i>Yeee hmmm</i>	yeee hmmm

This section of the same Song 4 advises the audience that when one wants to do something in public s/he needs to ask permission from their superiors. In this performance the singer seeks permission from her superiors, the land owners and the shrine owners, who are the custodians of the land on which she performs.

Example 18

<i>LS Anɔ'ɔnɛ na kpelim dunia bɛ?</i>	Who will remain on earth?
<i>C Diraan kae</i>	No body
<i>LS Anɔ'ɔnɛ na kpelim dunia bɛ?</i>	Who will remain on earth?
<i>C Diraan kae</i>	No body
5. <i>LS Pvlvɔ kv kpelim dunia kpɛla</i>	Police will not remain on this earth
<i>C Diraan kae</i>	No body

The above extract from Song 10 admonishes the audience to respect one another for no one is going to remain in this world. No matter your authority, intelligence or skill you will not remain in the world.

4.2.2 Inspiration

Kusaal folk songs inspire people to work hard to achieve their goals or objectives. These types of songs are able to give inspirational expressions to people to impress on them the need to have the hope that something is going to be achieved at the end of their hard work. Below is one of the songs that have the theme of inspiration, Song 16 (Appendix A) titled

Tvuma la la ‘That is the work’ for analysis.

Example 20

L.S. <i>Tvuma-tvuma ye tvumaa</i>	Well done-well done ‘ye’ well done
C. <i>Tvuma la laa</i>	That is the work
L.S. <i>Apita yee tvuma yee</i>	Peter says work yee
C. <i>Tvuma la laa</i>	That is the work
5. L.S. <i>O tvumnɛ da’ lore tvuma yee</i>	He worked and bought a lorry work yee
C. <i>Tvuma la laa</i>	That is the work
L.S. <i>O tvumnɛ da’ moto tvuma yee</i>	He worked and bought a motto work yee
C. <i>Tvuma la laa</i>	That is the work
L.S. <i>O tvumnɛ da’ naafo tvuma yee</i>	He worked and bought a cow work yee
10. C. <i>Tvuma la laa</i>	That is the work

Song 16 under example 20 is another song that Kusaal folks sing to inspire workers to exert much effort in the work in anticipation of achieving their goals at the work place. The tune and chorus of the song; *Tvuma la laa* ‘That is the work’ is to inspire the audience (workers) that, the very work they are doing at that moment is work. That means they should not think of any other work again, rather they have to concentrate on the work they are doing and realise their dreams. The composer goes further to mention Peter who worked hard on his farm and was able to achieve his aims among other things and bought a lorry, a motor and a cow. The composer of this song is interested in inspiring the workers to understand that, with hard work, one can realise his or her dreams. This song is mostly sung at communal work places like farming, flooring, plastering and other related activities. The intention of the singer is to inspire the worker by lifting up their spirit and reducing boredom during hard work.

Another song of inspiration is Song 22 of Appendix A titled *Guan/Ieb Wv’vma* ‘Hunting

Song’. This song is composed with the aim of inspiring hunters in their hunting expedition to be brave and remain focused in order to get big game to kill. Song 22, *Guan/Ieb Wv’vma* ‘Hunting Song’ is below for consideration.

Example 19

L.S	<i>Awa’ad biis kpe’ed mɔɔgɔ</i>	Awa’ad’s children are entering the bush
	<i>Ba kun ne bɔ?</i>	What are they going home with?
C.	<i>Ba kunne ne kɔngɔ</i>	They are going home with antelope
	<i>Ti yaab kv kvɔvm</i>	Our grandfather ever killed,
5.	<i>Ti saam kv kvɔvm</i>	Our father ever killed
LS	<i>Ayoolvɛ biis kpe’ed mɔɔgɔ</i>	Ayoolung’s children entered the bush
	<i>Ba kun ne bɔ?</i>	What are they going home with?
C.	<i>Ba kunne ne kɔngɔ</i>	They are going home with antelope
	<i>Ti yaab kv kvɔvm</i>	Our grandfather ever killed,
10.	<i>Ti saam kv kvɔvm</i>	Our father ever killed

The song above is usually sung by the river side (a river deep in the bush where most of the animals go to drink water) where the hunters sleep overnight for their *guan* ‘hunting expedition’. The singer identifies the families or the clans that are represented and tries to call the clans one by one and ask what they will go home with as in (line 1&2) and (line 6&7) of stanza 1 and 2 of song 22 above. The number of stanzas is normally determined by the groups identified in the bush. Often the singer may identify a hero who is no more or who used to kill a lot and mentions the name and asks whether the children are there and if they are there what are they sending home? He would then mention the past achievements of the hero to inspire the children to also do same or try to do more than that. If there is anyone there who has no family lineage or track record such a person would also fight hard to be included in the class of heroes. This song is always accompanied by *wiig* ‘flute’ to heighten the aspirations of hunters.

4.2.3 Disregard/indifference

Some Kusaal folk songs are composed to draw the attention of the public to how some people among the folks disregard others in the society. These songs are normally composed when it is realised that some group of people among the folks are treated contemptuously. These songs aim at getting people to treat their fellow humans with respect and avoid the act of disrespect or disregard against humanity in society.

For instance the chorus in Song 5 *Hmmm, hmmm kvvdi nɔɔ daaɔ* ‘Hmmm, hmmm is killing the poor’ gives the impression that the poor suffer depression and hopelessness since they are always neglected in the society. Again, line 5 *Nɔɔ daan pv nwen’ed sɔra* ‘A poor man does not take part in decision making’; line 7 *O gati ka ba la’ada* ‘He passes and they are laughing’ line 26 and 27 *Ba ya’ la’as buudi zin’igin, nye ka ba ye ba kel o* ‘When they meet as a family, they would say they should leave him’; line 36 and 37 *Ya kelli ne o, o ka’ nua gban’ad yin woe* ‘You should leave him, he has no fowl in the house to catch’. All these lines are used to bring out how society disregards a poor man. People do not take decisions with the poor man because they undermine or dent the integrity of the poor man in society.

Song 30 presents the plight of women among the people of the society. Women in the society most at times are faced with challenges simply because they are women. Line 3 and 4, *Bɔnam pu’a ka ba yaan bee?* ‘What type of woman are they mishandling?’ The composer has identified that people are abusing women and is asking a question the type of women they ill-treat. Line 6 and 7, *Ka bɔ le maal Ka ba yaan o bee?* ‘And what is the

cause for them mishandling her?’ The song proceeds with another question to ascertain the reason for the abuse of women. Line 9 and 10, *Buudi yelle ka ba yaan pu’a, pu’a ka’ yalim* ‘Because of family, they are mishandling woman, woman is not a fool’. Here, the composer advises the public that the woman is intelligent and should not be disturbed in society because they contribute to the growth of the society. The composer goes further to state the woman’s role in procreation and the type of people that the woman has given birth to, shows that women should be honoured/in society. This evidence is seen in lines 17 and 18; *O du’a sogε ka ba yaan o nεε* ‘She gave birth to a soldier and they are mishandling her’ and also in lines 20 and 21; *Lεmna du’a nεεs ka ba yaan o bε εεn* ‘Again gave birth to a nurse and they are mishandling her’.

In the above, the two songs have the theme of indifference. Song 5 gives an account of how society undermines the poor among them. On the other hand, in Song 30, society is ridiculed for their disrespect for women and how they disregard women despite their procreation role of multiplying humanity.

4.2.4 Pride

Pride is another theme that folk songs composers would not elude when it comes to composition of Kusaal folk songs. Sometimes, singers/composers of folk songs among the Kusaas compete with one another and as a result, they involve in composing songs to praise themselves while condemning others in their performances. In these types of songs, the composer would compose songs daring others to a competition or criticising others for his/her downfall in his/her career. Examples of these types of songs are songs: 6, 8, 12 and 29 of appendix ‘A’ but Song 6 and 29 are illustrated below.

Song 6 shows how the composer defeated in his performance despite other forces that tried to pull him back. He became sick and was admitted to the hospital where he struggled before he could survive. For that matter, he said that he went to court with the ancestors and won. He tried to brag that there is no force that can pull him backward or harm him. Below are some of the lines that support the theme of pride.

Example 21

13	<i>Awinguur ye o kpam be me</i>	Awingure said he is still there
16- 17	<i>Ka mam ne kpi'im nam do kɔɔtv</i> <i>Ka m lem na</i>	And I went on trial with ancestors And I came back
20 – 21	<i>Kpi'im nam tu'a gv'vɛ ne</i> <i>Ka m lem na</i>	The ancestors could not defeat And I came back
24 – 28	<i>Kpi'im nam pv tɔn'ɔ Winguurɛɛ</i> <i>Tinya'a dim pv tɔn' ma</i> <i>Bane gɔɔnd yv'vɛ gbaaba</i> <i>Pv tɔn'ɔ ma</i>	Ancestors cannot defeat Awingure Herbalists cannot defeat (harm) me Those who roam deep in the night Cannot defeat (harm) me

Song 29, *Si'esvg*, is another song that has the theme of pride. Among the Kusaas it is a pride to the family of the deceased to perform the song, *Si'esvg* (funeral song exclusively for elderly men) at the burial and the final funeral rites of their departed fellow. *Si'esvg* is performed to end the funeral rites, *dabɔɔg kaar* 'going round the house of the deceased'. It is sung three times as the *dabɔɔg kaar*. This song is usually sung at the funeral rites of an elderly man in the family to remember the days of their hunting expeditions. This same song is sung at a ceremony after the killing of a big and powerful animal such as an antelope or a deer on hunting expeditions. They tell the public what they could do in the bush and

in life afterwards without a challenge or any misfortune to them. Thus, the family sees it to be a pride and they would sing it, with as many lead singers taking turns to perform as the number available on stage.

4.2.5 Bravery

Among the Kusaas, some folk songs are sung to show how brave a person or a particular group of persons (family or clan) is. These types of songs go with incantations and words of bravery that challenge others in performance. These songs are usually sung at war front or hunting expedition.

One of the folk songs that have the theme of bravery is Song 27, *Kuŋ Ki'eb* 'Shrill Cry'. Whenever this song is sung something is shot or thrown on target. In a hunting expedition, this song is used to announce to the co-hunters that one has gotten a game on target. This song begins with a loud cry from a hunter to the hearing of his colleagues, as in stanza one, followed by his clan's appellation as in stanza two to show his true identity, as that brave one who brought down that wild animal. Aside the clan's appellation the persona may continue with incantations to show the magic powers he possesses as a challenge to his colleague in the field.

Braveness is also proven in Song 29 (Appendix A) as the singer tries to inform the public the sort of people they are or the kind of person the deceased was when it comes to *ieb/guaan* 'hunting expedition'. This song proves that, the hunter lived a normal life without fears/frights. Nonetheless he went through a lot of trials and difficulties in the bush, hence a sign of braveness.

4.2.6 Praise

Kusaal folk songs are mostly live performance where there is always direct contact and interaction with the audience. These songs are usually composed around the audience whom the singer tries to praise as he observes the context and improvise the verses in the song to meet the taste of the audience. Example of this song is song 9 where the composer devotes most of the verses in praising chiefs in the song.

In Song 9 (Appendix A) the singer gives a narration of chiefdoms and uses the praise names of the chiefs to praise them in succession. The composer starts to praise himself by calling himself as a chief worker in line 2 and acknowledges the chiefdom of Kugri. The whole of stanza 2 narrates in succession the chiefdom of Gagbire by their praise names. Some of these praise names the composer used are: in line 6, *Kɔlkpiuŋ lɛb muar* ‘dry river became a dam’; lines 17 and 18, *Aku’om* ‘Mr Water’ (as generally known water is life and no one can do without it); and, lines 24, 25 and 33, *Abillia da’ kum* ‘Mr Baby bought death’.

Another song that has the theme of praise is Song 15. In this song the composer identifies some personalities in the performance and showers praises on them to attract the attention of the audience. In this song, it is clear to note that the song is full of praises from start to finish. From the song, line 1 to 4 gives praise to the house, line 5 to 8 praises the *Zuos dim* ‘Zoose Clan’ of the Kusaas by stating excerpt of the clan’s appellation. The line 9 to 32 continued with praises to the landlord of the house and from line 33 to 50 is dedicated to the in-law and his wife while the line 51 to 81 is devoted to the landlord and the mother.

4.2.7 Peace and unity

Peace, they say is an invaluable asset and as such the Kusaal folk song singers are aware of that and have composed songs that are soothing enough to calm the heart of fuming individuals. These types of songs promote peace and unity therefore the theme of peace and unity. Song 11 and song 13 have the theme of peace and unity and this discussion relies on excerpts from these songs to prove the existence of the theme of peace and unity in Kusaal folk songs.

Example 22

20. <i>Bɔ gbili bilimma?</i>	What round thing is rolling?
<i>Ana yuugi be ka amaa</i>	There is long life but
<i>Kpelim kvdvg ka' ye</i>	There no eternally old
<i>Suguru, dunia, suguruu</i>	Peace, world, peace
<i>Pu'a diire suguruu</i>	Marriage, peace

The extract above is from line 20 to 24 of Song 11 which the singer uses to console the people at the funeral house. In line 20, the composer identifies that there is a looming danger and asks the question *Bɔ gbili bilimma?* 'What round thing is rolling?' He goes further to create the awareness that one may live long but, not eternally old. Thus, as one continues to live there is a day s/he would pass on and there should be peace.

Example 23

<i>Nawin na maal teɲa ka</i>	God will prepare a place and
<i>Sabil na'aba Waad lɛɛ digine</i>	So that Sabila chief, Awaad will lie down
<i>Li ka' sɔn'e daa kvvdi o</i>	It is not witch which was killing him
<i>O daari paae,</i>	His day has reached
40. <i>Sabil na'aba Waade</i>	Sabila chief, Awaad
<i>Ka biemnam ma'a ye</i>	And enemies told a lie that
<i>Sɔɔnbi kvvdi o</i>	Witches are killing him
<i>Sɔɔnb daa pv kvvda Waade</i>	Witches were not killing Awaad
<i>O daari paae, ka</i>	His day has reached and

- | | |
|-----------------------------------------|-------------------------------------------|
| 45. <i>Bam nyaa ma'a</i> | Some told a lie |
| <i>Ye sɔɔnbi gban'e ye</i> | That witches caught him ye |
| <i>Sabil dimmaa,</i> | Sabila people |
| <i>Sabil dimmaa, ba bas kvdvg</i> | Sabila people, they preserve old |
| <i>Mɔri buon ye bɔ?</i> | Calling it what? |
| 50. <i>Suguru dunia suguruu</i> | Peace, world, peace |
| <i>Pu'a diire suguruu</i> | Marriage, peace |
| <i>Nawin na maal teɲa ka</i> | God will prepare a place and |
| <i>Sabil na'aba Waad læ digine</i> | So that Sabila chief, Awaad will lie down |
| <i>Suguruu, Sabiliba, suguru</i> | Peace, Sabila clan peace |
| 55. <i>Suguruu, Sabil dimma, suguru</i> | Peace, Sabila people, peace |

This section of the song seeks God's blessing for the chief and tries to demystify the fact that some people accuse witches as killers of the chief and states that nobody is killing the chief. Here, the singer describes those who accuse the witches as killers of the chief, enemies and deceivers therefore they want to foment unrest in the society to break down the existing peace they enjoy. Thus, the singer calls on the people of Sabilla and the Sabilla clan to let peace prevail to fortify the unity amongst them as a people of a community.

Song 13 (appendix A) also has the theme of peace and unity. The refrain of the song, *M nɔɔɔ foo, m nɔɔɔ foo, ba daa pvn nɔɔɔ ma ka ka' na'am yeɛ* 'I love you, I love you, they already love me and not because of the chieftaincy' gives understanding of the theme that is peace and unity. In stanza 2 line 5, *Akitiwa daa ye ti nɔɔɔmmaa* 'Akitiwa said we should love' the singer calls on his colleagues to love one another. In stanza 3 he calls on the people of Bawku to love and in stanza 4 how the paramount chief loves him. In stanza 5 he informs the public that the government (president) told him they should love one another in Ghana and kick against all kinds of nepotism. Below is an excerpt to support:

Example 24

19–22	<i>Gɔmna yelim ye yaa ee</i>	Government told me that
	<i>Gɔmna yel mam ye yaa ee</i>	Government told me that
	<i>Ti nɔɣvm taaba Gaana</i>	We should love each other in Ghana
	<i>Ka kee tam kp̄inr tɔlvɔɔ</i>	And forget of business of relation

Finally the composer cautions the public not to do anything that would derail the existing peace and unity amongst the people of Bawku.

4.2.8 Condolence

It is common in Kusaal folk songs to hear a singer compose a song to condole or sympathise with the bereaved at someone's death in the society. These songs are usually composed and sung because of the love folks have for one another in the society. Song 11 (appendix A) is an example of a song that depicts the theme of condolence in Kusaal folk songs.

In Song 11, the singer starts by crying because of the grief of the people of Sabilla (Zebilla). He greets the people of Sabilla and calls on God to prepare a better place for the deceased, the chief of Sabilla line 7–8 *Ka winna maal teɲ ka Sabil na'ab paae yee* 'And God will prepare a place for Sabilla chief to reach yee.' He tries to let them know that there is no eternal life and also to demystify the point that somebody is killing the chief. He states in lines 38, *Li ka' sɔn'e daa kvvdi o* 'It is not a witch which was killing him' and in line 39, *O daari paae*, 'His day has reached'. Again in line 43, *Sɔɔnb daa pv kvvda Waade* 'Witches were not killing Awaad' and in line 44, *O daari paae ...* 'His day has reached ...'. He finally calls on the people of Sabilla to let peace prevail. This song has proven that Kusaal folk songs have the theme of condolence which singers can sing to sympathise with their friends whenever they are grieved.

4.2.9 Mockery

Among the Kusaas tradition, songs are composed not only for entertainment but also for a purpose promoting or condemning a particular conduct in society. In situations where activities of some people are identified as inappropriate in society, a folk song singer would come out and compose a song that would criticise or mock at the said behaviour as their contribution to correct the situation. Below are Song 19 titled, *M kɔŋkɔŋ daa lu* ‘My tin fell some days ago’ (Example 25) and 20 *Mɔravgo Lik Goum* ‘Tall Grass Peeping over Walls’ (Example 26) that are composed to correct vices in the society.

Example 25

L.S. <i>M kɔŋkɔŋ daa lu</i>	My tin fell some days ago
<i>Ka na'ab pu'a kena nɔɔ mɛdige</i>	And chief's wife came and stepped and smashed
<i>Mɛd-mɛd taalli</i>	Smash and flattened
C. <i>Agɔl pisnu; teŋin yɔlvɔg</i>	Up hundred cedi; ground for two hundred cedi
5. L.S. <i>Mɛd-mɛd taalli</i>	Smashed and flattened
C. <i>Agɔl pisnu; teŋin yɔlvɔg</i>	Up hundred cedi; ground two hundred cedi

The above song is highly metaphorical with the main idea (theme) of mocking at a woman adulterer to stop her bad behaviour. In line 1, *kɔŋkɔŋ* ‘tin’ represents penis which the singer claims fell some days ago. *Na'ab pu'a* ‘chief's wife’ in line 2 is the adulterer because most of the women in the community fear her and she snatches people's husbands. *Nɔɔ mɛdige* ‘steps and smashes’ have sex with the persona's husband. *Mɛd-mɛd taalli* ‘smashed and flattened’ in line 3 means as an adulterer having sex with someone's husband she has destroyed the penis beyond repairs. Adultery among Kusaas is abominable and when one commits it, especially the woman, has to go through some cultural process called *nua*

nwaar ‘cutting of a fowl’ to cleanse the fellow. The chorus *agɔl pisnu teɲin yɔlvɔ* ‘up hundred cedi; ground two hundred cedi’ means having sex with the adulterer in standing position, is hundred cedi and in lying position is two hundred cedi. This song is composed to mock at the adulterer to stop the abominable practice hence the theme of mockery.

Laziness is another behaviour that is not condoned among the Kusaas, and when it is realised a song is composed to mock it. The young men in the Kusaas communities are expected to weed for the old and the vulnerable to get food on the table. Therefore, when the young fail to do so a song is sung to mock at them. Below is Song 20 (appendix A) which is composed to mock at the young men in the community for allowing the weeds to grow over the crops.

Example 26

- | | | |
|---------|------------------------------------|----------------------------------------------|
| L.S. | <i>Mɔravgo Mɔravgo lik guom ye</i> | Tall weeds, tall weeds peeping over walls |
| C. | <i>Mɔravgo Mɔravgo lik guom ye</i> | Tall weeds, tall weeds peeping over walls |
| L.S. | <i>Mɔravgo Mɔravgo sik guom ye</i> | Tall weeds, tall weeds tip-toeing over walls |
| C. | <i>Mɔravgo Mɔravgo lik guom ye</i> | Tall weeds, tall weeds peeping over walls |
| 5. L.S. | <i>Na 'akim bɛ bee ba kae bee?</i> | Young men are there or they are not there? |
| C. | <i>Mɔravgo Mɔravgo lik guom ye</i> | Tall weeds, tall weeds peeping over walls |
| L.S. | <i>Yiraan bɛ bee o kae bee?</i> | Land lord is there or he is not there? |
| C. | <i>Mɔravgo Mɔravgo lik guom ye</i> | Tall weeds, tall weeds peeping over walls |
| L.S. | <i>Svmmam bɛ bee ba kae bee?</i> | Good people are there or they are not there? |
| 10. C. | <i>Mɔravgo Mɔravgo lik guom ye</i> | Tall weeds, tall weeds peeping over walls |

The song above mocks at the young men in the community that weeds are tiptoeing and peeping over walls. The song draws the attention of the public that it is the young men in the community who are responsible for clearing the weeds on farms. Therefore, young men should be hooted at when weeds are overgrown on farms around the community. Also it is

the responsibility of the land lords and other good people in the society to help clear weeds on farms for a good harvest. This song is usually sung at occasions to chastise the young men when the rainy season is nearing to an end and all the weeds are also maturing and grown with heights which are signs of failure on the part of the farmer.

4.2.10 Care and love

Folk songs like *biyuol wv'vma* 'cradle songs' are sung to comfort a baby to sleep or stop crying among the Kusaas. These types of songs are always sung with a soft voice in low tone but ends with rhymes to create the rhythm that attracts the child. The performer always sings with love and care that give the child the affection with the performer. Examples of *biyuol wv'vma* are seen below in songs 18. Find Song 23, 25 and 26 at appendix A. However, it is not only cradle songs that have the theme of love, but other songs like Song 17 has the theme of love and care. Lines 2 and 3 reveal that parents could make or invoke the lesser gods to fight against raiders who scout for forced workers. See extract below.

Example 27

<i>L1 Langima sig Bvgvree</i>	Force work arrived at Buguri
<i>L2 Ka bidu'adib buol winna</i>	And parents invoke gods
<i>L3 Zi'el baasee</i>	and promise them dogs

Song 18 is an example of a lullaby, *Biig ma kej kologo* 'Child's mother went to the river'

Example 28

<i>Biig ma kej kologo doo-ndo</i>	Child's mother went to the river doo-ndo
<i>Wik kuobedo doo-ndo</i>	To fetch bad water doo-ndo
<i>Piesa labedo doo-ndo</i>	To wash bad bowls doo-ndo
<i>Mɔn sa'abedo doo-ndo</i>	To prepare bad TZ doo-ndo
5. <i>Duga zenbedo doo-ndo</i>	To cook bad soup doo-ndo

4.2.11 Mourning and grief

Kusaal folk songs are sometimes sung to mourn when people lose their loved ones. They usually sing to bring to bear their emotions of grief. *Kvvr kaasvg* ‘dirge’ as in Song 21 and Song 28 are examples of songs with the theme of mourning among the Kusaas.

Example 29

- | | |
|-------------------------------------------|--------------------------------------------------|
| <i>Ah! Ah! Ah! Ah! Ah!</i> | Ah! Ah! Ah! Ah! Ah! |
| <i>Hmm, hmm, hmm, hmm, hmm</i> | Hmm, hmm, hmm, hmm, hmm |
| <i>Ka fv zi'elim suokita ni</i> | And you left me on a cross road |
| <i>Fv ye m niŋ wala?</i> | What do you want me to do? |
| 5. <i>Fv ye m niŋ wala be?</i> | What do you want me to do now? |
| <i>M ya'a eɛn yi wa' si'el m kenne</i> | When I always leave for some place I'm going |
| <i>Ka ti paana ka si'el woo maal</i> | And would come home and everything is done |
| <i>Wv m pv keŋ si'ela</i> | Like I did not go to some place |
| <i>Ka zina fvŋ zi'elim si'el la</i> | And today where you left me |
| 10. <i>M ye m niŋ wala?</i> | What will I do? |
| <i>M ye m niŋ wala be?</i> | What will I do now? |
| <i>Eh! Eh! Eh! Eh! Eh!</i> | Eh! Eh! Eh! Eh! Eh! |
| <i>Nananna m ya'a yit</i> | Now when I'm going out |
| <i>Anɔ'ɔn ka m na bas ya'aŋa</i> | Who would I leave behind |
| 15. <i>Aba aba aba aba aba</i> | Aba aba aba aba aba |
| <i>Fvm pv nye sɔ'ya'ase?</i> | Haven you not seen anybody else? |
| <i>Fvŋ nyene mam ma la ma'a ne?</i> | Have you seen my mother alone? |
| <i>Ah, fv naam bu'osinne</i> | Ah, you should have asked |
| <i>Ka m yelif sanŋan ka</i> | And I would tell you when |
| 20. <i>O na siak kulug</i> | she is prepared to go home |
| <i>Fv naan yelinim ka</i> | You could have told me and |
| <i>m zamis biis guolvŋ</i> | I practice baby care |
| <i>M maa ti mi'i ye fv pv sɛeya</i> | My mother, we know it is not your wish |
| <i>Amaa ti ka' li paŋa</i> | But we have no authority |
| 25. <i>Fv ya'a pae fvŋ lebigi gɔsi ti</i> | When you get there, you turn and take care of us |
| <i>Ka ti ka' li paŋa</i> | For we have no that strength |
| <i>Ah! Ah! Ah! Ah! Ah!</i> | Ah! Ah! Ah! Ah! Ah! |
| <i>Hmm, hmm, hmm, hmm, hmm</i> | Hmm, hmm, hmm, hmm, hmm |

In Song 21 the first two lines and the last two lines of the song express the grief that the mourner (singer) goes through. The singer questioned death in the first stanza for what has happened to her mother-in-law. The singer uses a lot of apostrophes and rhetoric questions in the song that express how emotional and grieved she is. Among the Kusaas, traditionally, a song of this nature could be performed at all funerals, irrespective of age or gender, especially when it is a fresh death. *Kvvr Kaasvg* is usually performed as a lamentation about what the deceased was to society and the grief the relatives feel.

Song 28 is another song that has the theme of mourning and is presented bellow for analysis.

Example 30

<i>LS Zvwalvgoo hoo</i>	Zvwalvgoo hoo
<i>Zvwalvgoo hoo</i>	Zvwalvgoo hoo
<i>C Hoo zvwalvgoo</i>	Hoo zvwalvgoo
<i>LS Biiraan kumma,</i>	Owner of child is crying
5. <i>Ka m mε kummi m muree</i>	And I' also crying of my spear
<i>C Hoo zuwalvgoo</i>	Hoo zvwalvgoo

Zvwalvg among the Kusaas is another folk song performed at the funerals of hunters or elderly men to mourn them. This song has few lines and is sung repeatedly to complete a session of the funeral rite which is the *dabɔɔg kaar* 'going round the house'. The complete going round the house indicates that the deceased is the land lord of the house. However, if the deceased was living together in his father's house with him who is still alive, the *dabɔɔg kaar* 'going round the house' is done half way round the house to show that the land lord of the house is still alive.

4.3 Summary

This chapter discusses the structure and the themes in Kusaal folk songs. On the structure

the songs are categorised based on songs with accompaniment and those without accompaniment and whether they are sung with chorus or not. Also the analysis was guided by the oral formulaic theory which confirms that composition and performance of Kusaal folk songs are co-temporal. Lastly, the discussion ended on the themes found in the Kusaal folk song which covered themes such as advice/caution, inspiration, bravery, mockery, condolence, mourning, etc.



LITERARY DEVICES IN KUSAAL FOLK SONGS

5.0 Introduction

This chapter focuses on the analysis of literary devices commonly used in Kusaal folk song. Kusaal folk songs are genres of oral literature that possess or contain many literary devices. 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: 40) considers that in discussing style, one talk about the choice between diverse lexical and syntactic resources of a particular language. Kusaal folk songs are also the

product of varied lexical and syntactic resources of the Kusaal language since they are composed with the lexical and structural resources of the language. Sanortey (2012) argues that one cannot talk about style without looking at the literary devices. He states that it would also be highly impossible for one to understand a literary genre, especially an oral art without taking into account the literary devices embedded in such an art. In the following sub-sections, we consider some of the literary devices that are found in the Kusaal folk song genre. The analysis of the devices follows an alphabetical order.

5.1 Alliteration

This is the repetition of a consonant sound at the beginning of words in a line. Below are some extracts from some of the songs for illustration. The /b/ sound has been repeated as initials of some words in Song 4, lines 95, *Fv meŋ biig bæ len gimigaa d o* ‘Your own child is more foolish than him’; in Song 8, line 52, *Ba yel ye bɔ bee* ‘What did they say’ and in Song 17, line 6, *M ba’ bɔ be ee; M ba’ bɔ be ee* ‘What is my stake ee; what is my stake’ (Appendix A)

The /d/ sound has been repeated in some words initial in the following lines: 71 *Pu’a belim dit dian’ade hmmm* ‘Begging women take dirt hmmm’, 49 *M nyɛ ka ligidi dim da’ad ka* ‘I saw rich people buying without’ and 102 *Ken bu’os ba dualij daana* ‘Went to ask the owner of bitch’ of songs 4, 5 and 7 respectively (Appendix A)

Other sounds that also appear to show alliteration are: /k/ in line 8 *Ka mam maan wala kim ka* ‘What at all will I do and’ and 26 *Man ye wai-wai ka’ kvdvm gaad* ‘I say wae-wae not

having before is great’ of song 1, /l/ in line 19 *Len leb ye Gaana man ye wae-wae* ‘And came back to say Ghana, I say’ and line 2 *Tvuma la laa* ‘That is the work’ of songs 1 and 16 respectively and /m/ in line 8 *Ka mam maan wala kim ka* ‘What at all will I do and’ of song and line 69 *Mam mɔr, mam mɔr biig ka* ‘I have, I have child and’ of song 5 as A. Alliteration is a sound effect that gives rhythm to the song.

5.2 Allusion

Allusion is making reference to “a figure of speech that makes brief and casual indirect reference to a historical event, a person, object, or action”. The excerpts below are making reference to African Traditional Religion. Majority of Kusaas believe in their gods and shrines hence, when there is any calamity or anything that is beyond their control, they perform libation to invoke their gods’ intervention. They also make sacrifices to their gods in a form of killing fowls to pacify the gods or invoke the gods to support them fight their enemies. Kusaas make libation and promise their gods animals in their incantations in anticipation for results and to pay in the form of sacrifices afterwards. Below are some extracts that show allusion in Kusaal folk song 17 lines 1 to 3.

Example 31

<i>Langima sig Bvgvree</i>	Force work arrived at Buguri
<i>Ka bidu’adib buol winna</i>	And parents invoke gods
<i>Zi’el baasee</i>	And promise them dogs

This extract above talks about the time forced work raiders were scouting for personnel to be recruited into the forced work. However, parents were not willing to give out their wards for the recruitment. They then would perform libation to invoke the gods for their support and promise them dogs.

Another extract that shows the use of allusion in Kusaal folk songs is in Song 8, line 14, *Ba kvvdne nɔɔs ka mam kpelim kenna* ‘They kill fowls and I am still going’. In a typical Kusaal tradition, fowls are killed (slaughtered) when they make sacrifices to the gods or shrines and in few occasions when the fowls are sick and it is established to be an outbreak. Thus when somebody says one is killing fowls in performance, it is an allusion to the African Traditional Religion where people make sacrifices to their gods to help them perform more than their colleagues in competitions. Allusion in this regard has contributed in promoting African Tradition Religion which most Kusaas still value as the religion their ancestors.

5.3 Anaphora

This is the repetition of a word, phrase or clause in successive lines of a literary piece for the purpose of emphasis. Agyekum (2007) posits that, anaphora is the use of the same word or phrase at the beginning of two or several successive clauses, sentences, lines, or verses in order to emphasise. In song 17 lines 11 to 14 express anaphora in Kusaal folk songs as illustrated below (appendix A).

Example 32

<i>Ka' pv'a ka da' bvɛ</i>	Buying a donkey without a wife will the
<i>Bvɛ na wik na? uhmm</i>	Donkey fetch water Uhmm
<i>Ka' pv'a ka da' wiefɛ</i>	Buying a horse without a wife will the
<i>Wiefɛ na ne'ɛɛ na? uhmm</i>	Horse grind for you? Uhmm

The words *bvɛ* ‘donkey’ and *wiefɛ* ‘horse’ that end line 11 and 13 respectively are the same words that begin line 12 and 14 correspondingly for emphasis. This repetition in the extract

is to emphasise that it is impossible for a donkey to fetch water or a horse to grind grains for you so, a young man needs to marry a wife to give him those services. In Song 23 the song proves to have anaphora which gives a lot of repetition in the song for aesthetic effect and to attract the attention of the targeted audience, the child, when it is sung for it. In observing the song it is evident that the last word of a line that ends with a question mark is repeated at the beginning of the following line. This is obvious as, *guŋ* ‘kapok’ which ends the line 2 is repeated at the beginning of line 3, *tig* ‘satisfy’ which ends the line 4 is repeated at the beginning of line 5, *zuaa* ‘run’ which ends the line 7 is repeated at the beginning of line 8 and so on. See appendix A for the song text.

5.4 Apostrophe

“Apostrophe is a way of addressing someone or something invisible or not ordinarily spoken to. In an apostrophe a poet may address an inanimate object, some dead or absent person, an abstract thing or a spirit”, (Agyekum 2013: 188). It is not uncommon for Kusaas to address the dead and death in a dirge (Song 21) as if it was present, alive or existing. A detailed explanation of Song 21, a dirge, addressing the dead and death is as follows. The Song 21, *Kvvr Kaasvg* ‘Dirge’ in Appendix A has four stanzas. The stanza 1, line 3 *Ka fv zi’elim suokita ni* ‘And you left me on a cross road’, line 4 *Fv ye m niŋ wala?* ‘What do you want me to do?’, 5 *Fv ye m niŋ wala be?* ‘What do you want me to do now?’ and 9 *Ka zina fvŋ zi’elim si’el la* ‘And today where you left me’; stanza 2, line 16 *Fvm pv nyɛ sɔ’ya’ase* ‘You have not seen anybody else’ line 18 *Ah, fv naam bu’osinne* ‘Ah, you should have asked’ and line 19 *Ka m yelif sanŋkan ka* ‘And I would tell you when’ and stanza 3

line 21 *Fv naan yelinim ka* ‘You could have told me’ address death which is non-existent. However, the last stanza, with line 23, *M maa ti mi’i ye fv pv sseye* ‘My mother, we know it is not your wish’ and line 25 *Fv ya’a pae fvn lebigi gɔsi ti* ‘When you get there, you, turn and take care of us’ addresses the dead who is no more alive (reference Appendix A).

5.5 Appellation

Appellation is a poem or song of praise. Thus, appellations are imbedded in Kusaal folk songs and are sometimes incorporated in songs based on the setting and context of performance. Appellations bring about distinction in performances since they are contextual and therefore confirm the oral formulaic theory of Parry and Lord (Lord 1960). Among the Kusaas, there are individual and clan appellations. Some explanations with references to folk songs in Appendix A are given in the following sections:

In song 1, the phrases *Parinyavɔ dim* ‘great people’ and *Na’aparinyavɔ* ‘Great chief’ are praises directed to the Overlord of Kusaug. Therefore these lines contain appellation since they serve as praises to the Overlord of the Kusaug kingdom. In most situations Kusaal folk songs especially those that are composed at performances usually have pockets of praises that are drawn from the context to praise audience. In Song 3 the lines 36, 38, 40 and 42 are excerpt of appellation of the Bawk-zua clan of the Kusaas as illustrated below. Appellation gives satisfaction and affection to the audience thus increase audience participation during performance,

Example 33

Bagedvg dv zuor yee eee
Mba’a winam woo eee

Foolish dog climb mountain, yee eee
 My father Winnam, woo eee

Pesig pvr da'a yvre n woo
Piis bvr mn saan woo ye n yee

Ignore stomach and buy name
Sweep barn and prepare food for stranger

From the excerpt in Song 3, line 36, *Bagedvg dv zuor* 'Foolish dog climb mountain' is a praise name of an individual at the scene who belongs to the Bawk-zua clan of the Kusaas. And to further praise this fellow, the singer introduces the excerpt of the Bawk-zua clan's praise poetry in the song at lines 38, 40 and 42 (appendix A)

In Song 4, line 67, *Asiekum* and *Abanian 'ad* in line 67 and line 71 *Pu'a belim dit dian'ade*, 'Excessive begging of women take dirt' and 72 *Ansig vaandi belim pu'ab gbaagba* 'Pluck leaves beg women gbaagba (too much)' are excerpts of the Tensungu clan of Kusaas praise poetry which is introduced in the song to praise an audience in the performance.

In Song 6, the singer composes in praise of himself. In lines 16 - 17 *Ka mam ne kpi'im nam dɔ kɔɔv Ka m lem na* 'And I went on trial with ancestors and I came back' and in lines 18 and 19 *Kpi'im nam tu'a gv'vɛ ne ka m dɔl vppa* 'The ancestors could not defeat and I follow the living' this is because many are those who announced his death when he was sick and admitted at the hospital. These lines are praises to the composer as he says, he is still alive and he has fought and defeated the ancestors in court because he follows the living.

In Song 9 (Appendix A), the singer gives a narration of chiefdoms and uses the praise names of the chiefs to praise them in succession. The composer starts to praise himself in line 2 *Tvum na'abi paae la* 'When the chief worker got there' he calls himself as a chief

worker and acknowledges the chieftom of Kugri in stanza 1. The whole of stanza 2 narrates in succession the chieftom of Gagbire by their praise names. Some of these praise names the composer used in the song are: in line 6, *Kɔlkpiuŋ leb muar* 'Dried river became a dam'; it clear that dam has positive impact on the lives of people especially when onion farming is a cherished activity in the Gagbiri area. Lines 17 and 18, *Aku'om* 'Mr Water' (as generally known, water is life and no one can do without it); and, lines 24, 25 and 33, *Abillia da' kum* 'Mr Baby bought death'. This name is proverbial and it explains that where adults (powerful in magic) fear to tread, you, a baby (without powers) if ventured then you are buying death.

Another incidence of appellation is Song 15 (Appendix A) a song composed at a funeral house where an in-law sends the composer to perform as customs demand a man to do when his wife's parents die as an in-law. This is cherished among the Kusaas and the composer would always identify some personalities in the performance and praise them for monetary gains and to attract the attention of the audience. This aspect is key as it confirms the oral formulaic theory in Kusaal folk songs. Considering this song, it is clear to note that the song is full of praises from start to finish. From the song, line 1 to 4 gives praises to the house, line 5 to 8 praises the *Zuos dim* 'Zoose Clan' of the Kusaas by stating excerpt of the clan's appellation. The line 9 to 32 continued with praises to the landlord of the house and from line 33 to 50 is dedicated to the in-law and his wife while the line 51 to 81 is devoted to the landlord and the mother.

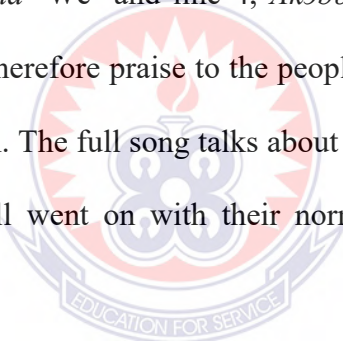
In Song 27, appellation has been practicalised from line 4 to line 10 where an excerpt of the Tensungo clan's appellation of the Kusaas is incorporated in the song. This is part of

praise poetry of the Tensungo clan introduced in the song to identify the individual as belonging to the Tensungo clan. See an excerpt below from appendix ‘A’

Example 34

<i>Man, Siekum, Bani’ad Ayɔɔlvɛ biig</i>	I, Siekum, Bani’ad Ayɔɔlvɛ’s child
5. <i>Pvvr za’as kuom ka bɔɔd daam</i>	Stomach rejects water but wants pito
<i>Zum tita’ar kv pa’al gan’ar</i>	Big clitoris can never be used as a saddle
<i>Ansig vaandi belim pu’ab</i>	Pluck leaves to please women
<i>Nɔk kum tiak vvt ye bavɛ malis</i>	Change dead with living for, panegyrics is sweet
<i>Nɔngbavɛ gbiug kv bilig zuur</i>	Protruding mouth cannot move a mountain
10. <i>Sia zabid kv delim guan’</i>	Waist is paining cannot be leaned against thorns

In Song 29, line 3 *Tinamma* ‘We’ and line 4, *Akɔbvg dabɔɔgɔɔ* ‘Akobogo’s house’ is recognition and pride and therefore praise to the people of *Akɔbvg dabɔɔgɔɔ* ‘Akobogo’s house’ hence an appellation. The full song talks about how they entered and fought in the bush and defeated and still went on with their normal lives without fear, defeat nor intimidation.



5.6 Assonance

Assonance is the repetition of vowel sound in words that are close together in a line. Below are some extracts from songs in Appendix ‘A’ for illustration.

Assonance is realised in Kusaal folk songs when vowel is repeated within a group of words in a line. this is obvious as the /a/ sound repeated in words of a line within the following lines: 7 *O gati ka ba la’ada ka o* ‘He passes and they are laughing and he’ and line 8 *Len gat ka ba kumma* ‘Passing again and they are crying’ of song 5, /ɛ/ in line 19 *Len leb ye*

Gaana man ye, wai-wai ‘And came back to say Ghana, I say, wai-wai’ of song 1 and 16
Ba pv deŋ yelib ye, Sabil dimma ‘They didn’t inform me early, Sabila people’ of song 11
and /i/sound in lines 16 *Ba pv deŋ yelib ye, Sabil dimma* ‘They didn’t inform me early,
Sabila people’ and 17 *Gbagba! Ka m deŋin banjir ye* ‘Gbagba! And if I had known earlier’
of Song 11 all in Appendix A. Assonance is a sound effect that creates internal rhythm and
adds to the aesthetic value of the song.

5.7 Caesura

Poetry Foundation (2021) posits that caesura is a stop or pause in a metrical line often marked by punctuation or by a grammatical boundary, such as a phrase or clause. A caesura is termed medial caesura when it splits the line in equal parts. When the pause occurs towards the beginning or end of the line it is termed initial or terminal respectively. Here are some extracts to exemplify the use of caesura in Kusaal folk songs. These extracts have been grouped based on the type of caesura that occurs in the line (medial, initial and terminal).

5.7.1 Initial caesura

The following are extracts from Song 11(Appendix A) which show evidence of initial caesura.

Examples 35

17 *Gbagba! Ka m deŋin banjir ye*

Gbagba! And if I had known earlier

34 *Waade, Sabil na'aba Waade*

Awaad, Sabila chief, Awaad

5.7.2 Medial caesura

The following are extracts which show evidence of medial caesura.

Example 36

As in song 6

7 *M ya'a buol yv'vɛ, m ban'adi gat ne* When I call in the night, I am riding away

As well as in song 8 lines:

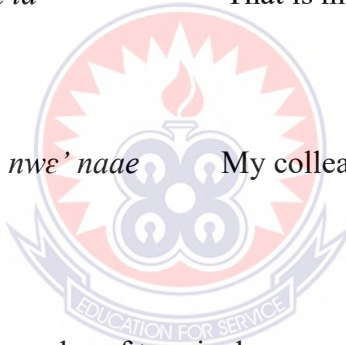
49 *Mam be ne Bɔk la, ba yel ye bɔ na?* When I was in Bawku, what did they say?

54 *Ye o benne la, o daari la* That is his end, that is his day

56 *Ye o benne la, o tɔndiri la* That is his end, that is his share

And in song 14 line:

11 *N taaba woee, Akitiwa nwe' naae* My colleagues woee, Akitiwa play all



5.7.3 Terminal caesura

These extracts below are examples of terminal caesura

Example 37

As in song 2

22 *Yelim m ba'a pit woo, tvvma-tvvma* Tell my uncle woo, well done

24 *Leb yel Gaana, tvvma-tvvma* Also tell Ghana, well done

26 *Len leb yel Kusaugɔ, tvvma-tvvma* Also tell Kusaugɔ, well done

And in song 14

28 *Ka mɔr ye buravenliɲa, Winlaalee ee* And held that handsome man, Awinlale

5.8 Code-switching

Myers-Scotton (1993b) defines code-switching as the alternations of linguistic varieties within the same conversation. In the same vein, Milroy and Muysken (1995) and Grosjean (1982:145) are of the view that code-switching is the alternate use of two or more languages in the same utterance or conversation. Speakers may code-switch to fill a linguistic or a conceptual gap (Gysel, 1992). This happens in Kusaal folk song where a particular structure in the song is best fitted with a word of the alternate language to interest the audience. It has an aesthetic effect and gives a sense of attraction to audience which sustains them in performance. See the following extracts that give evidence of code-switching in Kusaal folk songs.

Example 38

Below are extracts that contain code switching in Song 4, lines:

- 64 *Ayee ayikoo, awoo eee hmmm* Ayee well done, awoo eee hmmm
 95. *Fv meŋ biig bæ len gimi gaad o* Your own child is more foolish than him

And in Song 14 lines:

- 9 *Girima yee, eyee, eyee, eyee, eyee, eyee* Respect yee, eyee, eyee, eyee, eyee, eyee
 12 *Kvnkɔnsan dunia liya kidigi faan'e* Where is world gossip to cross and snatch

In the above extracts the words, *ayikoo* and *gimi* are the Twi variant for *tvvma-tvvma* 'well done' and *yelim* 'foolish' respectively as used in 64 and 95 of Song 4. Again, *girima* is the Hausa version of *na'asi* 'respect' as used in line 9 while *kvnkɔnsan* is a Twi version of *bayevg* 'gossip' as used in line 12 of Song 14.

5.9 Consonance

Consonance is the repetition of consonant sounds within two or more words other than

word initials in a line. See some extracts drawn from folk songs in Appendix A for illustration. The /m/ sound has been repeated in some words within the line 14 of song 8, *Ba kvvdne nɔɔs ka mam kpelim kena* ‘They kill fowls and I am still going’. Another consonant sound, /ŋ/ has been repeated in words within the line 18 of song 9, *Aku’om meŋ leŋ kae la* ‘Aku’om himself is no more’ and line 17 of song 11, *Gbagba! Ka m deŋin banjir ye* ‘Gbagba! And if I had known earlier’ Also the /g/ sound has been repeated in words within the line 5 of song 17 *Awinlarig gandaug la* ‘Awinlarig’s legend (son)’. Consonance injects rhythm to the song and contributes to the esthetic effects of the song.

5.10 Contrast

Contrast is the representation of opposing ideas in a literary work for aesthetic effect. In song 2 line 31, *M dol sour ka ba la’ada* ‘I am passing and they are laughing’ and line 34 *Len lebid ka ba kuma* ‘Again going back and they are crying’ contrast each other in the song. The two lines present contrasting ideas that is people laugh when he is passing and cry when he is going back. Laugh and cry as used in the folk song creates a contrast in the oral performance. Besides, in song 12, line 4 *Aka’ maan biiga suguru;* ‘Akaman child peace’ states that the less prevelage child should accept peace whilst line 5 *Ataribɔɔd biiga suguruu* ‘Ataribood child peace’ expresses that the prevelaged child should restrain and accept peace. These two statements consist of contrasting ideas in the song. See appendix A for the full songs’ texts. Contrast creates balance of ideas for aesthetic effect.

5.11 Ellipsis

This is where at least a word is omitted from a line or sentence without distorting the meaning. Here are some extracts from appendix ‘A’ to show as examples. In Song 6 for example line 6 *Moto siak bɔ be?* ‘What is Moto’ and line 7, *M ya’a buol yv’vɛ, m ban’adi gatne* ‘When I call in the night, I am riding away’ has created ellipsis. Line 7 should have been written as *M ya’a buol **moto** yv’vɛ m ban’adi gatne* literary translated as ‘when I call moto in the night, I am riding away’. However, the word *moto* has been omitted in the line but the understanding is still intact.

Also, in Song 8, the focus marker ‘*ne*’ as in line 22 *Ayaarim bene Zaanre* ‘Ayaarim is in Zaanre’ is omitted in line 24 “*Atibil be Bvndvvre* ‘Atibilla is in Binduri’. Similarly, issues of ellipsis occur in Song 9 where *kɔlkpiuɛ* in line 6 has been omitted in line 7 while *billia* in line 33 is omitted in line 34. There has also been omission of words at the ending of line 34 leaving it with? Again in Song 12, the word *nɔɛ* (poverty) in line 15 has been omitted in line 16 without the intended meaning being changed.

5.12 Euphemism

This is a mild way of saying things which Kusaal folk song composers use in their songs to reduce tensions in their performance. Below are some explanations with illustrations.

In Song 6, line 26 and 27 instead of saying *sɔɔnb kv nyaɛi niɛ mam si’ela* ‘witches cannot do anything to me’, he said *Bane gɔɔnd yv’vɛ gbaaba pv tɔn’ɔ ma* ‘those who roam deep in the night cannot defeat him’. In these two statements the former statement seems harsh but the latter is mild so, the composer used the latter to reduce the tension in the song.

Song 9 as well, presents euphemism in line 17, *Aku'om leŋ kae ye ee* 'Aku'om is no more ye ee'. In Kusaal saying that somebody is no more means the fellow is dead. And *Aku'om* in this context is a name of a person. Instead of saying *Aku'om kpiya* 'Aku'om is dead' the mild way *Aku'om leŋ kae* 'Aku'om is no more' is used in the song to reduce the tension. Euphemism reduces tensions in the literary work for aesthetic effect.

5.13 Ideophones

Ideophones are linguistic expressions whose form and sounds often correlate with their meaning (Agyekum 2008: 101 and Agyekum 2013: 77). Similarly they are very common devices that exploit sounds to convey meaning in songs (Nsoh et al, 2010). Ideophone is a common literary device among the Kusaal folk songs. The composers of folk songs sometimes introduce this literary device to draw the attention of the audience that there is an important thing that they should listen. Some folk song composers use a particular ideophone that makes them unique from their colleagues. Ideophone is tonal and introduced at the end lines to give a smooth and pleasing sounds which rhyme for aesthetic effect.

For illustration, *hmmm* is a strong expression of grief or despite in ones emotions and this has been used in Song 1 line 9, and 11; Song 2, line 49, 51 and 53; Song 4, line 12, 25, 52, 56, 68, 71, 82, 96; song 5, line 1 and all lines of the chorus; Song 15 line 8, 24, 54, and 59. This ideophone is more associated with Adeng Song and Alembood. *Wai-wai* which

expresses surprise as to the state of something whether good or bad; big or small is used as in Song 1 line 24 and 26 and in Song 4 lines 7, 21, 39, 61 and 67.

Other ideophones such as: *Yaa ee yaa yee* in song 3 line 4 and *woo* in song 2 line 22; song 3 line 38, 40, and 50; Song 9 lines 7 and 13; Song 14 lines 7, 8 and 34; Song 15 lines 3, 16, 17, 25, 34, 35, 48, 62 and 69 and Song 29, lines 1 and 20. *Ee* in Song 3 line 38; Song 9 lines 10, 11, 12 and 13; Song 13 lines 7, 8 and 9 and Song 14 lines 21 and 28. *Yee ya yee, awoo ya yee eee ya yee hmmm* in Song 4, lines 24 – 25. *Eee yaa ee yaa yee eee yaa ee yaa yee eee* has been used in Song 4 as the tune and the chorus as well. *Eeh* in Song 7 is used as a chorus and also serve as a good tone for narration. *Doo-n-do, wiya-wiya-ho and naa-naa-ndo* are also ideophones used in Song 18, 25 and 26 respectively to give the songs rhyming and soothing lines to achieve the purpose of lulling or comforting the baby. *Hoo* is used in the chorus in Song 8, Song 28 and Song 29.

It is worth noting that some Kusaal folk song singers among their colleagues have used these ideophones to create the uniqueness in their songs. Example is the *hmmm* that is mostly used by Adeng Song and Alembood, and *abaaa* by Alemood. Another unique ideophones *yee, eyee, eyee, eyee, eyee, eyee and eehe, eehe, eehe, eehe, eehe, eehe* are mostly used by Akitiwa as in song 14. These ideophones are mostly identified with these folk song composers in their performances.

5.14 Idiomatic expression

Idiomatic expression is a group of words with different meaning other than the literal

meaning of the individual words. These individual words which have their own meaning drop that and form a different meaning when they come together as a unit called the idiomatic expression. However there is always logic in the meaning of the idiomatic expression. Idioms are figurative expressions that enrich the language in songs for aesthetic purposes. There are idiomatic expressions in the following lines of Song 7 (Appendix A) as illustrated in the excerpts below.

Example 39

7 *M ba ye bii la yel nɔɔr yee* My father that the child has cursed

From this extract, literary, *bii la yel nɔɔr* would mean ‘the child has said a mouth’ but logically among the Kusaas *yel nɔɔr* means ‘curse’ which is used idiomatically.

Example 40

106 *Kv ye m baa sa kpen'ε yu'oyɔ* And he said “my bitch entered last night”

From this extract instead of saying that *m baa sa du'a yu'oy* ‘my bitch delivered last night’ he says, *m baa sa kpen'ε yu'oyɔ* “my bitch entered last night”. This implies that when an animal delivers newly, it must be indoors for some number of days to take care of the younger ones which are still fragile.

5.15 Inversion

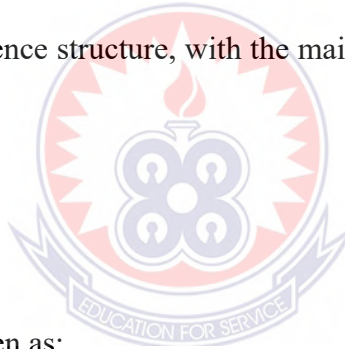
This is “the placing of a sentence out of its normal position, either to gain emphasis or to secure a poetic or literary effect” (Agyekum, 2013; 242). Kusaal folk songs make use of this device to accentuate on the message the composer or the singer is putting across.

Inversion brings about variation in the syntactic structure of the song. This excerpt below illustrates the use of inversion in Kusaal folk songs.

Example 41

<i>Sabil na'aba Waad yel ka</i>	Because of Sabila chief, Awaad that
<i>Mam huunna</i>	I am making huun-huun
<i>Wiid na'ab yel ka</i>	Because of Wiidnaba chief that
<i>Mam huunna</i>	I am making huun-huun
5. <i>Te'es na'ab yel ka</i>	Because of Teshi chief that
<i>Mam huuna</i>	I am making huun-huun

In the above excerpts, the subordinate clauses in line 1, 3 and 5 have preceded their main clauses in line 2, 4 and 6 respectively. These lines should have been written as in their normal positioning of sentence structure, with the main clauses preceding the subordinate clauses as follows:



Example 42

Line 1 and 2 are now written as:

Mam huunne Sabil na'aba Waad yel 'I am making huun-huun because of Sabila chief, Awaad'

While line 3 and 4 are written:

Mam huunne Wiid na'ab yel 'I am making huun-huun because of Wiidnaba chief'

And lines 5 and 6 are written:

Mam huunne Te'es na'ab yel 'I am making huun-huun because of Teshi chief'

In Song 12 line 25 – 26, *Dunia yela ka Ayarim nwe'e pa'alee* 'Happenings of the world, Ayaarim sings to educate' has its subordinate clause beginning the sentence and could be

written in reverse as: *Ayaarim nwe'ene pa'al dunia yela*. 'Ayaarim sings to educate happenings of the world.'

5.16 Litotes

Litotes according to Agykum (2013) is a figure of speech that affirms the validity or truthfulness of something by denying its opposite or by stating its negative. Litotes could also be called understatements. This is used in Kusaal folk songs as shown in Song 4 line 55, *A nidib pv si'ak ye m kv lem* 'People didn't agree that I will not taste'. In this line, the negatives *pv* 'didn't' and *kv* 'will not' are two negatives used to emphasise hence, litotes. This line could also be written minus the negatives and the meaning would not change. *A nidib si'ak ye m na lem* 'People agree that I will taste'

5.17 Metaphor

This is a figure of speech that compares two things without the use of 'like and resemble' however it compares them directly by using one thing to be the other but in actual sense they are not similar. Umar (2014) states that metaphor is a figure of speech that makes comparison between two things that basically are not similar. Similarly, "Metaphor is a figure of speech which concisely compares two things by saying that one is the other" (Agyekum 2013; 185). It is common in Kusaal folk songs that one thing is used in place of the other that are dissimilar but have connotative expression for readers or listeners to understand. Metaphor preserve the understanding of the message for audience with competence in language. These types of expressions are used in songs to conceal the identity of the characters in terms of songs of mockery or profanity. However, in terms of

praises, metaphor is used to magnify quality that makes the fellow to feel more important and special.

Kusaal folk songs have instances of metaphor. In Song 14 line 8, *O ma yir biiga, Ajankunu, woo*, ‘His maternal home child, Cat woo’ cat is referred to as a child from his maternal home which is a direct comparison.

Song 19 is another typical example of metaphor in Kusaal folk songs as seen below.

Example 43

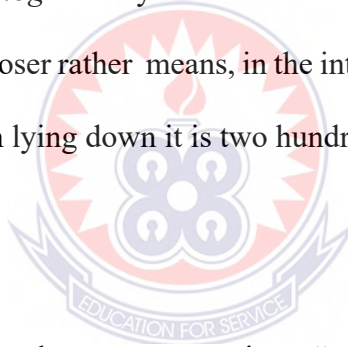
LS	<i>M kvηkωηɔ daa lu</i>	My tin fell some days ago
	<i>Ka na 'ab pu 'a kena nɔɔ mɛdige</i>	And chief's wife came and stepped and smashed
	<i>Mɛd-mɛd taalli</i>	Smashed and flattened
C.	<i>Agɔl pisnu; teηin yɔlvɔ</i>	Up hundred cedi; ground for two hundred cedi
5. LS	<i>Mɛd-mɛd taalli</i>	Smashed and flattened
C	<i>Agɔl pisnu; teηin yɔlvɔ</i>	Up hundred cedi; ground two hundred cedi

Kvηkωη ‘tin’ as used in the song above is metaphorical. The real meaning of *kvηkωη* as used in the song is penis. There was a time in a prostitute’s life in the community who was flirting with people’s husbands. This woman was so powerful that they gave her the name *na 'ab pu 'a* ‘chief’s wife’ to mean nobody could control her activities in the community.

In Kusaal most of the folk songs that aim at mocking at or chastising people of wrong doing are usually metaphorical. These serve as a veil to cover the composer as the message needs to be interpreted and the real name of the person would still not be clear. Song 19 is a typical example.

In line 1- *M 'kvhkəŋə' daa lu* plainly means 'My tin fell' is not what the composer means but rather the 'penis' of her husband fell. In line 2 *Ka na 'ab pu 'a kena nə mədige* literally means 'And chief's wife came and smashed and flattened' is not meant by the composer but rather the adulterer came and had sex with the husband, thereby weakening the penis. This is to send a signal to people that adultery is abomination and should be condemned in society. Line 3, *Med-med taalli* literally means 'how it was smashed and flattened' but the composer rather means the adulterer came to take her husband's penis and spoilt it for her.

Line 4, *Agəl pisnu; teŋin yəlvɔ* literally means 'Standing for hundred cedi; ground for two hundred cedi' but the composer rather means, in the intercourse, when in standing position it is hundred cedi and when lying down it is two hundred cedi.



5.18 Onomatopoeia

Agyekum (2013: 198) states that onomatopoeia as "naming of a thing of action by vocal imitation of the sound associated with it. It is simply the use of words whose sound suggest the sense and meaning." In Kusaal folk songs, composers use sounds of actions to express the quality of aesthetics in the performance. Here are some extracts from the appendix 'A' to illustrate the point.

In Song 8 line 78 *Gvv-gvv ka' na'am ditta* 'Bragging has no chieftaincy for enskinment' The word, *Gvv-gvv* tells the way the character in question presents himself or herself in the face of the public like somebody who is big.

In Song 11 (appendix A) line 2, 4 and 6 have the word, *huunna* that is ‘making huun-huun’ as it is a strong feeling of lamentation about what has happened to them. The sound of the word is used to express onomatopoeia the emotion of the singer as he heard the death of the chief.

In Song 19 line 5, *Məd-məd taalli* ‘Smashed and flattened’ is the sound of the action stepping to smash and flatten.

Another onomatopoeic word that the Kusaal folk song composers used in their song as a sound effect is the word, *hmmm*. This word has appeared in many songs of the Kusaas to express the feelings or emotions of the composers in performance. This word is evidenced in the following references such as: Song 1, lines 9 and 12; Song 2, lines 49, 51 and 53; Song 4 lines 12 and 56; and in the chorus of Song 5.

5.19 Oxymoron

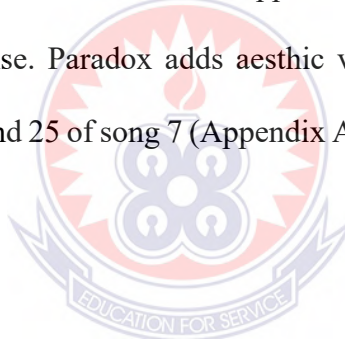
This is the use of two opposing words or words that are self-contradictory in a literary piece to express an idea. Oxymoron is imbedded in Kusaal folk songs and the composers make use of oxymoron in their songs.

Song 13 line 27 *Wadigida ya’ ti la’ ka kaaseε*, ‘When a first wife laughs and cries’ (Appendix A) has shown evidence of oxymoron in Kusaal folk songs. Semantically the two words, *la’* ‘laughs’ and *kaas* ‘cries’, have opposing meanings and should not be

associated with each other. However, when used together they express an idea that is understood by the audience differently from their individual meanings. In this context it means being overwhelmingly happy, making her to laugh with loud noise. This is to show that because of rivalry between co-wives hardly would you see any of them especially the first wife expressing extreme happiness in her mood. This means when she is overwhelmingly happy then something in her favour is underway and that is the divorce of her rival.

5.20 Paradox

Paradox is a statement that at first instance appears to be contradictory but on careful reflection makes more sense. Paradox adds aesthetic value to the song. Examples in the extract below, line 21, 23 and 25 of song 7 (Appendix A) attest the use of paradox in Kusaal folk songs.



Example 44

LS	<i>Pu'a svɛ ka'a biig yee</i>	Good wife has no child
C	<i>Eeh</i>	Eeh
LS	<i>Wid svɛ ka' zvr ye</i>	Good horse has no tail
C	<i>Eeh</i>	Eeh
25. LS	<i>Yiraan svɛ kv nye yir yee</i>	Good land lord will not get a house

From the extract above, the message the composer of this song wants to put across is that the public should be aware that appearance could be deceptive. The message of the song as in line 21, *Pu'a svɛ ka'a biig yee* 'Good wife has no child' means one may see a woman by all standards as a good person but after marriage, the woman could be barren. In line 23 *Wid svɛ ka' zvr ye* 'Good horse has no tail' means a horse may be looking very healthy,

but when you dress it nicely and it could refuse to dance or run. Then also, in line 25 *Yiraan svɛ kv nyɛ yir yee* 'Good land lord will not get a house' means a man may have all the wealth capable of taking care of a family, but he may not be a man who can live with a woman.

5.21 Parallelism

Parallelism, according to Taluah (2013) is the alternating use of ideas and similar sentence structures for a literary effect. Okpewho (1992:78) also refers to parallelism as a literary device where by an oral artist brings together in a balanced relationship of ideas and images that may seem independent of one another. Agyekum (2013: 85) has it that parallelism is a rhetorical device in which a formula or a structural pattern is repeated. He adds that it comprises basically a repetition in which one element is changed, while the syntactic structure usually remains unchanged. Parallelism brings about sameness between two sections in a literary text. It gives balance of structure and ideas which adds to the aesthetic value of the song. Below are excerpts from Kusaal folk songs to illustrate the usage of parallelism among the Kusaal folk song singers.

Example 45

In Song 4 parallelism is presented in lines:

15 <i>Fv zɔ Gaana, gbaagba</i>	You fear Ghana, gbaagba
16 <i>Ka zɔ Kusavɔ, kaasa eee</i>	And fear Kusaug, kaasa eee
19 <i>Fv ya' zɔ Ayam, kidig Ayam</i>	If you dodge Ayamba cross Ayamba
20 <i>Ka len zɔ Asɔɛ kidig Asɔɛ</i>	And also dodge Asong cross Asongo

In Song 5 parallelism is also manifested in

7	<i>O gati ka ba la'ada</i>	He passes and they are laughing
8	<i>Ka o len gat ka ba kumma</i>	And he is passing again and they are crying
13	<i>Mya' yel Kusaugɔ leb yel Gaana wai</i>	If I tell Kusaug and also tell Ghana wai
72	<i>Mam mɔr ligidi, mam mɔr yiri zin'inya</i>	I have money, I have house staying in it

The same too apply in Song 6 for line 18 and 19 as well as lines 20 and 21

18	<i>Kpi'im nam tu'a gv'vɔ ne</i>	The ancestors could not defeat
19	<i>Ka m dɔl vɔppa</i>	And I follow the living
20	<i>Kpi'im nam tu'a gv'vɔ ne</i>	The ancestors could not defeat
21	<i>Ka m lem na</i>	And I came back

Another examples of parallelism is presented in Song 8 lines 54 and 56

54	<i>Ye o benne la, o daari la</i>	That is his end, that is his day
56	<i>Ye o benne la, o tɔndiri la</i>	That is his end, that is his share

It is also observed that Song 12 line 23 and 24 show parallelism in the Kusaal folk songs as seen below.

23	<i>M pɔ lɔbnɛ nɔɔree;</i>	I am not bragging
24	<i>M pɔ mɔrne halli,</i>	I am not having much

It is obvious to note that the parallelism in the above extracts occurs in-between two lines as they are arranged in pairs. However, parallelism could occur in a song within the same line as in Song 5 – *Mya' yel Kusaugɔ* ‘If I tell Kusaug’ and *leb yel Gaana wae* ‘and also tell Ghana wai’ occurred together in line 13 while *Mam mɔr ligidi*, ‘I have money’, and *mam mɔr yiri zin'inya* ‘I have house staying in it’ also occur in line 72.

Parallelism as a literary device also happens in multiple lines of the Kusaal folk song. This is evidenced in the extract above where in song 6, line 18 to 19 and line 20 to 21 are two different structures that occur parallel to each other in the song.

5.22 Personification

Personification is where a non-human entity is given human qualities. In Kusaal folk songs composers may make non-humans to act as if they were human beings. In Song 6 line 18, *Kpi'im nam tu'a gv'vɛɛ ne* 'The Ancestors adjudicated and lost' is expressed in personification. The word *tu'a* 'adjudicate' is an activity performed by persons in court of law. In this song, the word *tu'a* 'adjudicated' is performed by *kpi'im nam* 'Ancestors' who are non-humans.

In the same vein, in Song 7 line 5. *Yel nyaan nyɛɛ dɔl yee* 'Trouble has seen again and is following yee' expresses personification. The phrase, *nyɛɛ dɔl* 'see and follow' which is a human trait is given to an abstract thing *yel* 'trouble' as in line 5 of song 7.

Similarly, Song 17, line 12, *Bvɛɛ na wik na? uhmm* 'Will donkey fetch water for you? Uhmm' and line 14 *Wief na ne'ɛɛ na? uhmm* 'Will horse grind for you? Uhmm' also shows evidence of personification. The action words *wik* 'fetch' in line 12 and *ne'ɛɛ* 'grind' line 14 which are actions performed by humans are being used to indicate performance by *bvɛɛ* 'donkey' and *wief* 'horse' respectively in 12 and 14 of Song 17 of appendix A. These justify the use of personification as a literary device in Kusaal folk songs.

5.23 Piling

Piling, according to Agyekum (2013) is one way in which the fullness of performance can be achieved by piling or compiling one detail or idea to another so that the whole performance is built up to an appreciable climax. This particular device which is common in songs and chants could also be found in Kusaal folk songs. A typical example of this literary device is obvious in a Kusaal folk song *biyuol wv'vma* 'lullaby' titled Ntele Guṅ and this is presented below (Song 23, Appendix A).

Example 46

<i>Ntelee ntele guṅ-guṅ</i>	Ntelee ntele kapok-kapok
<i>Bɔnam guṅa?</i>	What kapok?
<i>Guṅ tig-tig</i>	Kapok satisfy
<i>Bɔnam tiga?</i>	What satisfy?
5. <i>Tig yaa zuaa</i>	Satisfy run
<i>Bɔnam zuaa?</i>	What run?
<i>Zuaa parig</i>	Run parig
<i>Bɔnam pariga?</i>	What parig?
<i>Parig meṅ-meṅ</i>	Parig own self
10. <i>Bɔnam meṅa?</i>	What self?
<i>Meṅ zak</i>	Self court yard
<i>Bɔnam zakka?</i>	What court yard?
<i>Zak taa-taa</i>	Court yard taa-taa
<i>Bɔnam taa?</i>	What taa?
15. <i>Taa silvg</i>	Taa hawk
<i>Bɔnam siliga?</i>	What hawk?
<i>Silvg nua</i>	Hawk fowl
<i>Bɔnam nua?</i>	What fowl?
<i>Nua kitilio</i>	Fowl kitilio (too small)

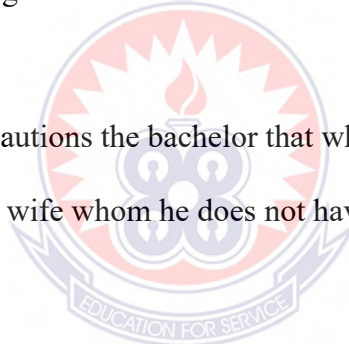
From the above, it is realised that the detail in one line is the first detail in the successive line of the song. Also the detail of a line is a built up from the preceding line which

continues to the climax where it ends.

5.24 Proverbs

Adegboyega (2017) defines proverbs as a short well known sentence or phrase that states a general truth about life or gives advice or caution which actually does not exhaust its meaning. Kusaas use proverbs in their folk songs to state the general truth about life and give advice to their listeners or audience. Proverbs enriches the language and adds beauty to the song to attract the targeted audience.

This excerpt from Song 7 cautions the bachelor that when he gets meat, it is better to roast than to give to somebody's wife whom he does not have authority over.



Example 47

118	<i>Dakɔɔnr baa yv'vr,</i>	Bachelor dog's name,
119	<i>Sen'eb sɔn' dvgvbɔɔ</i>	Roasting is better than boiling

The excerpt in Song 9 line 25 (Example) is a name of a chief who thinks he is not strong in terms of magic powers and that matter he cannot guarantee his own life.

Example 48

25	<i>Abillia da' kum ye ee</i>	Mr Baby bought death ye ee
----	------------------------------	----------------------------

Song 11 line 14 as a proverb which means hardwork pays or when you are hardworking you do not suffer. However line 21 and 22 also explain that no

matter how long you may live, one day you must die.

Example 49

14 *Amaal paŋ bɔŋ dɔl suoreɛ* Hardworking donkey follows path

21 *Ana yuugi bɛ ka amaa* There is long life but

22 *Kpelim kvɔvɔ ka' ye* There no eternally old

In Song 13, there are two proverbs which the composer used in cautioning his audience that every behaviour has its results so when there is a change in behaviour you should be mindful that something is imminent.

Example 50

Ye pu'a ya'a kpɛn' da'a That if a woman goes to the market
Ka zan'as kuligaaɛ And refuses to go home
 25 *O bɔɔdi o sid kvɔvɔ* She wants her old husband
Yir lebigi la yee Going back to the house

Wadigida ya' ti la' ka kaasɛɛ, When a first wife laughs and cries
Banɪm ka yisɔb pu'a bili Note that the landlord's last wife
Bɔɔd yiibɔɔ Wants divorce

In Song 15, the excerpt below means everybody matters and would have a benefit for society one day.

Example 51

76 *Ye yalim bɔɔdim daar be* That there is a day the fool is needed

5.25 Pun

A pun is a play on words in which two or more words with identical sounds but different meanings are used together for a literary effect. These words are arranged in a beautiful manner that adds to the aesthetic value of the song. Similarly a pun is a play on words that are either identical in sound (homonyms) or very similar in sound, but are sharply diverse in meaning (Abrams, 1999: 253). Below is an excerpt of Song 7 that illustrate pun in Kusaal folk song.

Example 52

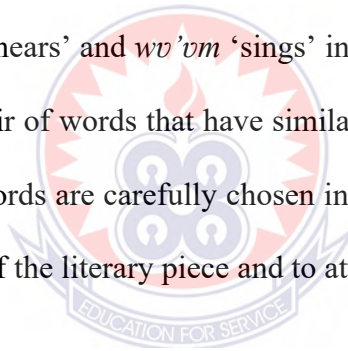
15. *Winguunr ya'a wvm wv'vm*

When Awingur hears and sings

100. *Ka gv'vni yv'vn yi yv'vni la*

Unable to contain, and now left in the night.

In the above extract *wvm* 'hears' and *wv'vm* 'sings' in line 15 and *yv'vn* 'now' and *yv'vni* 'night' in line 100 are a pair of words that have similar sounds in the same lines but have different meanings. The words are carefully chosen in these structures to play on them to create the aesthetic value of the literary piece and to attract audience.



5.26 Refrain

Agyekum (2013) opines that refrain is a group of words, phrases or lines that is normally repeated at the end of the stanza of a poem or song. Umar (2014: 71) is of the view that a refrain is a group of words, phrases or lines that are repeated at intervals in a song and are normally found at the end of stanzas. Composers make use of refrain which is usually sung by the chorus in performance. It always gives the lead singer some ample time to think of the verse to say next since composition and performance are co-temporal. This places emphasis on the important part of the song by repetition to promote understanding of the message. This device is clear in the following Kusaal folk songs which some portions of

them are sung as refrain. Song 13 (Appendix A) has the following lines sung as refrain.

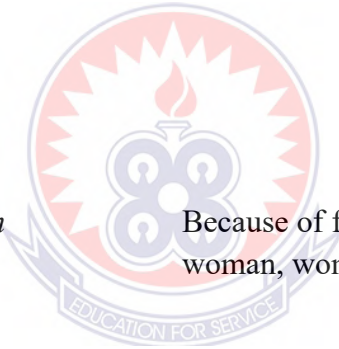
Example 53

<p>Ref <i>M nɔŋɔ foo, m nɔŋɔ foo,</i> <i>ba daa pɔn nɔŋɔ ma ka</i> <i>ka' na'am yɛɛ</i></p>	<p>I love you, I love you, they already love me and not because of the chieftaincy</p>
-------------------------------------------------------------------------------------------------------	--------------------------------------------------------------------------------------------------

In song 30 (Appendix A), these lines below have also been sung as refrain which advise the public, that it is because of the family that they mishandle a woman but she is not a fool. It creates the awareness that women are important and should be respected. That explains why the other lines sung by the lead singer tell the audience the procreation role of the woman.

Example 54

<p>Ref <i>Buudi yelle ka ba yaan</i> <i>pu'a, pu'a ka' yalim</i></p>	<p>Because of family they are mishandling woman, woman is not a fool</p>
---------------------------------------------------------------------------	-------------------------------------------------------------------------------



Tvuma la laa 'That is the work' in Song 16, *N nyalimbvnnɛ* 'Mysterious thing' in Song 2 (Appendix A) are sung as chorus in their respective songs. *Tvuma la laa* emphasises that the work you are in, is the work that when seriousness is attached to, there would be good results. This inspires the workers and motivates them to put in their best. The same way the *N nyalimbvnnɛ* 'Mysterious thing' tries to caution people to be mindful of their movement in the society in order to stay safe in their communities.

Considering the above explanation of chorus and refrain as in Kusaal folk songs, it is obvious to say that chorus/refrain provides tune for the song in which it exists because of its recurrence in the literary piece. Chorus/refrain is an important device in oral literature

that puts emphasis to oral works and makes it easy for audience to participate in the performance.

5.27 Repetition

Saanchi (1992) is of the opinion that, “repetition may take the form of: repetition of words in the same line; repetition of words in different lines; repetition of an entire line or part thereof within one stanza; and even the virtual repetition of whole stanzas in the course of the performance.” Repetition is a literary device that allows the recurring of words, phrases, lines or verses or stanzas in oral literature like Kusaal folk song to give it an aesthetic value. Repetition is the most fundamental characteristic of oral literature. Repetition is an important device in oral literature that emphasises on oral works (see Okpewho 1992 and Nsoh et.al 2010). Nsoh et al (2010: 79) further note that repetition has an aesthetic value as well as utilitarian value. Kusaal folk song makes good use of repetition to encourage audience participation in the performance. This is more practical among songs that have chorus/refrain. Chorus/refrain is explained in 5.26 above. Some repetitions found in Kusaal folk songs are explained bellows.

5.27.1 Repetition of words

In Kusaal folk songs, words are repeated either in the same line or in other lines of the same song. These are some references showing word repetition in Kusaal folk songs from appendix ‘A’.

The word *mam* ‘I’ is being used in Song 1 line 8 and repeated in line 10, 16, 17, 20, 24 and 27; and in Song 6, line 1 and repeated in line 2, 4, 16 and 28. *Maan* ‘doing’ as a word is

used in line 11 and repeated in the same line and *Gaana* ‘Ghana’ is in line 14 and repeated in line 17 and 19 both in song 1.

Bvvg ‘goat’ in Song 7, line 29 is being repeated in line 33 and 35 while *dakɔnr* ‘bachelor’ in line 27 is repeated in line 41, 49, 55, 67, 91, 114 and 118; *wvm* ‘heard’ is used in the same song line 15 and repeated in line 19.

Also the word *na’aba* ‘chief’ appeared in **song 9** lines 8, 21, 22, 26, 26, 32, 36 and 38 and in **song 11**: line 1 with repetition in lines 10, 19, 25, 34, 35, 40 and 53 while *suguru* ‘peace’ is heard and repeated in lines 23, 24, 50, 51, 54 and 55 in the same song.

5.27.2 Repetition of phrases

Many of the folk songs have quite a number of phrases recurring in a line or within the song which makes the literary work attractive and pleasing to the ear of the audience. Phrases like, *maan wala kim* ‘What at all will I do’ is heard in line 8 and line 11 while, *w’vm Kusavɔ ye* ‘sing Kusaug that’ is heard in line 13 and 16, both in song 1.

Other phrase repetitions are as follows. In song 2, *Agɔbir ye Kusaa dim* ‘Gobire that Kusaasi people’ is said in line 1 and repeated in line 4 and 19. *Teɲkuga dim* ‘Shrine owners’ is sung in line 77 and 85 of song 4 and *Ba ya’ la’as buudi*, ‘When they meet as a family’ in line 26 and in line 32; likewise, *Mam mɔr* ‘I have’ is said and repeated in line 69 and in line 72 both in song 5. The phrase *Ye o benne la*, ‘That is his end’, in line 54 is repeated in line 56 of song 8 while the phrase *nyaan nyɔnna* ‘as usual lamenting’ in line 3 is repeated in lines, 10 and 14 of song 9. Notwithstanding, song 11 has *Sabil na’aba Waad* ‘Sabila

chief, Awaad’ in line 1 recurred in line 10 and 19 with *Sabil dimma* ‘Sabila people’ in line 11 recurring in line 12, 16, 47,48 and 55.

5.27.3 Repetition of lines

The repetition in Kusaal folk songs is not limited to only words and phrases but also lines are being repeated within a song for a literary effect. Some examples are drawn from Kusaal folk songs in appendix ‘A’ for illustration. In Song 2, line 2, *Mɔr nyalivɔ* ‘Has mystery’ is repeated in line 20 while line 32, *Na’am bɛɛ nɔɔ bɛ* ‘Chieftancy or poverty’ is repeated in line 35. In Song 6, line 2 *Mam nwe’ene nwe’eb la* ‘I play the music’ is heard again in line 4 while *Ka m lem na* ‘And I came back’ appears in line 17 and 21. Also, in Song 8, line 1 *Bvɔnwɛn’ediba ahoɔ Bvɔnwɛn’ediba* ‘Musicians ahoɔ musicians’ is repeated in line 2, 3 and 4 while line 43 *Ye ba da dammida ka mam* ‘That they should not be shaking for, I am’ reoccurred as line 46. Similarly, Song 9 line 24 *Abillia da’ kum ye ee* ‘Mr Baby bought death ye ee’ is recurring in line 25 likewise the line 1 *Anɔ’ɔne na kpelim dunia bɛ?* ‘Who will remain on earth?’ in line 3, 17 and 19 of Song 10 are repetitive.

5.27.4 Repetition of verses

There is no strict rule as to which part of a song or an oral literature should be repeated. Verses, stanzas or the whole song could be repeated. Instances where the song is a short song (e.g. lullabies), it could be repeated several times in a performance for an effect. Below are some excerpts of verse repetition in Kusaal folk songs.

In Song 1 the line 1, 2 and 3 below are repeated severally in the song as a whole verse. This repetition is a refrain. It is to emphasise the fact that some farmers tried in vain, many

other farmers got good yield and refused to pay. This was to encourage the people to embrace the world food programme.

Example 55

<i>Aguluma 2000 ba si'eba daa nyene ka mɔŋ</i>	Global 2000 some of them got and refuse
<i>Aguluma 2000 ka ba si'eba daa</i>	Global 2000 some of them worked hard
<i>Mɔne ka gv'vŋ</i>	But in vain

Also the following lines in song 2 stanza 1 constitute a verse which has been repeated in stanza 2. This is to reiterate the fact that people need to be more careful and vigilant not to fall a victim to these unbearable situations.

Example 56

LS	<i>Nyalima daar ka ba kv Agɔbir</i>	Mysterious day and they kill Agobire
	<i>Ka yɛɛ nyɔɔd</i>	And remove intestines
C	<i>N nyalimbvɔnne</i>	Mysterious thing
10. LS	<i>Nyalima daar ka ba kv Agɔbir</i>	Mysterious day and they kill Agobire
	<i>Ka yɛɛ sɔɔnr</i>	And remove liver
C	<i>N nyalimbvɔnne</i>	Mysterious thing
LS	<i>Ye m duug, ye m duug,</i>	That I will file, that I will file,
	<i>Duug wvɔ nwamne.</i>	File like calabash
15 C	<i>N nyalimbvɔnne</i>	Mysterious thing
LS	<i>Ye m suon'e, ye m suon'e</i>	That I will rub, that I will rub,
	<i>Suon'e wvɔ laa ne</i>	Rub like bowl
C	<i>N nyalimbvɔnne</i>	Mysterious thing

Song 13 also has its line 1, 2 and 3 being repeated as refrain to inculcate in the audience mind the spirit of love for one another in the society. Here the singer wants the people to know that love should not be because of any benefits but for humanity

Example 57

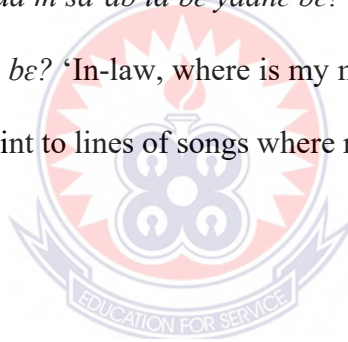
<i>M kɔŋkɔ foo, m kɔŋkɔ foo,</i>	I love you, I love you,
<i>Ba daa pɔvɔn kɔŋkɔ ma ka</i>	They already love me and

Ka' na'am yeLe

Not because of the chieftaincy

5.2.28 Rhetorical questions

Agyekum (2013: 256) posits that rhetorical question is a type of question that does not require an answer or a reply. The question is usually asked for an effect or to make a point. Composers of Kusaal folk songs make use of rhetorical questions in their songs in order to capture the minds of the audience for an effect or to make a point. There are pieces from Kusaal folk songs that give evidence of rhetorical questions. Rhetorical questions are usually identified by their question mark endings in the literary piece. It puts emphasis on important message by posing questions to enhance understanding. Examples of rhetorical questions are: lines 73 *Subua m sa'ab la be yaane be?* 'In-law, where is my T.Z.?' and 87 *Subua, m ni'im la be yaane be?* 'In-law, where is my meat?' (Song 7 Appendix A) Below are some references that point to lines of songs where rhetorical questions are found in the appendix A.



Rhetorical question is literary device that most Kusaal folk song singers use and it is found in most of the songs in appendix A. Apart from the examples given above, rhetorical questions are also found in lines 18, and 49 of Song 8 and line 14, 16, 20, 23, 28 and 34 of Song 9, as well as line 1 of Song 10. Rhetorical questions can also be found in Song 11 lines: 15, 20, 29, 48 and 49 while Song 13 line 12 and Song 14, lines 24 and 26 as well as in Song 15 lines: 23 and 63 (Appendix A). Rhetorical questions also appear in other songs such as Song 20 lines: 5, 7 and 9; Song 21 line; 4, 5, 10, 11, 16 and 17; Song 22 line 2 and Song 30 line 3, 4, 6 and 7.

5.29 Run-on-lines

Run-on-line are situations where the meaning of a line is extended to another line. In Kusaal folk songs there are situations where the meaning of a line is continued to other lines in the song. This makes the audience to consider all lines as important for proper understanding of the song. Below are some excerpts of run-on-lines in Kusaal folk songs (Appendix A).

Example 58

In Song 9 the following pairs of lines are examples of run-on-lines.

4	<i>Kugurin na'ab ka</i>	It is Kugri chief
5	<i>M nyaan gaad ye ee</i>	I'm as usual lamenting ye ee
36	<i>Gagbi'ir Na'aba Akugur yuon</i>	Gagbire Chief Akugur (Stone) now
37	<i>Di'e ye ee</i>	Took over ye ee

Example 59

In song 11 the following pairs of lines are examples of run-on-lines.

	<i>Sabil na'aba Waad yel ka</i>	Because of Sabila chief, Awaad that
	<i>Mam huunna</i>	I am making huun-huun
	<i>Wiid na'ab yel ka</i>	Because of Wiidnaba chief that
	<i>Mam huunna</i>	I am making huun-huun
5.	<i>Te'es na'ab yel ka</i>	Because of Teshi chief that
	<i>Mam huuna</i>	I am making huun-huun
	<i>Ka winna maal teŋ ka</i>	And God will prepare a place for
	<i>Sabila na'ab paae yee</i>	Sabila chief to reach yee
21	<i>Ana yuugi be ka amaa</i>	There is long life but
22	<i>Kpelim kvdvg ka' ye</i>	There is no eternally old
36	<i>Nawin na maal teŋa ka</i>	God will prepare a place and

- | | |
|----------------------------------------|-------------------------------------------|
| 37 <i>Sabil na'aba Waad lee digine</i> | So that Sabila chief, Awaad will lie down |
| 41 <i>Ka biemnam ma'a ye</i> | Anermies told a lie that |
| 42 <i>Sɔɔnbi kvvdi o</i> | Witches are killing him |
| 52 <i>Nawin na maal teɲa ka</i> | God will prepare a place and |
| 53 <i>Sabil na'aba Waad lee digine</i> | So that Sabila chief, Awaad will lie down |

Example 60

In Song 12 the following pairs of lines are examples of run-on-lines.

- | | |
|-----------------------------------|----------------------------------|
| 16 <i>M pv miilim ka m biig</i> | I am not used to and my child |
| 17 <i>Yeed gbavɔɔ</i> | Would wear skin |
| 25. <i>Duninya yela ka Ayarim</i> | Happenings of the world, Ayaarim |
| 26. <i>Wen'ε pa'alee</i> | Sing to educate |

Example 61

In Song 13 the following pairs of lines are examples of run-on-lines.

- | | |
|------------------------------------|-------------------------------------|
| 2 <i>Ba daa pvn nɔɲɔ ma ka</i> | They already love me and |
| 3 <i>Ka' na'am yele</i> | Not because of the chieftaincy |
| 28 <i>Baɲim ka yisɔb pu'a bili</i> | Note that the land lord's last wife |
| 29 <i>Bɔɔd yiibɔɔ</i> | Wants divorce |

Example 62

In Song 15 the following pair of lines are examples of run-on-lines.

- | | |
|--------------------------------|---------------------------------|
| 44 <i>Wadigida, bugus ma'a</i> | First wife, the wicked deceives |
| 45 <i>Zɔlvɔ dievɲɔ</i> | the fool's mother's funeral |

Example 63

In Song 17 the following are pairs of lines are examples of run-on-lines.

4	<i>Ka ba ye ba bɔɔda</i>	And they say they want
5	<i>Awinlarig gandaug la</i>	Awinlarig's legend (son)
9	<i>Dvonna pu'a baanlvɔ la, ba zɔm</i>	Nowadays young women, they should fear
10	<i>Na'awinde; uhmm</i>	God uhmm

From the above extracts, it is apparent that the run-on-lines which are extensions of meaning from one line to the other is valid in Kusaal folk songs. In Song 9: line 4 (L4) extends to line 5 while L36 extends to L37 and in Song 11: L1 extends to L2 while L3 extends to L4, L5 extends to L6, L7 extends to L8, L21 extends to L22, L36 extends to L37, L41 extends to L42 and L52 extends to L53. Besides, run-on-lines can also be seen in Song 12 where L16 run-on L17 while L25 run-on L26 the same way in Song 13: L2 run-on L3 and L28 run-on L29. Folk song 15 also has run-on-lines as L44 run-on L45 and Song 17 on the other hand also has run-on-lines as L4 run-on L5 and L9 run-on L10. In considering run-on-lines, the line involved always need to be read together as a grammatical unit to make a meaningful statement.

5.30 Simile

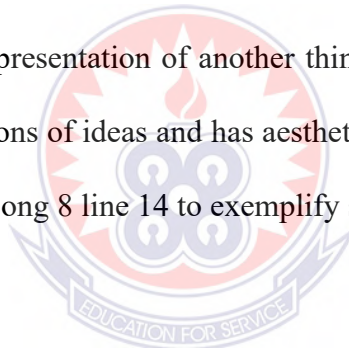
This is a figure of speech that compares two things by using as, like or resemble. Kusaal folk songs like any other literary piece also use simile in their performance to compare things aesthetically. In the extract below, *wvɔ* 'like' is used in line 14 to compare filing and a calabash and in line 17 to compare rubbing and a bowl in song 2 of appendix 'A'

Example 64

<i>Duug wv nwamne</i>	File like a calabash
15 <i>N nyalimbvne</i>	Mysterious thing
<i>Ye m suon'e, ye m suon'e</i>	That I will rub, that I will rub,
<i>Suon'e wv laa ne</i>	Rub like a bowl

5.31 Symbolism

Symbolism is the use of concrete or familiar objects as a reference to explain an abstract idea or less familiar object or event (Okpewho, 1992:102). Folk song singers make use of symbolism in their composition to express or explain an idea or an abstract thing with a concrete representation. This is the representation of something or idea with something else that is more concrete or familiar to the audience. This means what the writer or composer is saying is a representation of another thing and not what is being said. This gives concrete representations of ideas and has aesthetic value as well as utilitarian value. Below is an excerpt from Song 8 line 14 to exemplify symbolism in Kusaal folk song.



Example 65

“Ba kvv dne nɔɔs ka mam kpelim kenna They are killing fowls and I am still going”

From the above extract *kvv dne nɔɔs* ‘killing fowls’ is a symbol of sacrifice among the Kusaas. In interpreting the extract in the song, it means the other musicians are making sacrifices to bring him down but he is still moving ahead in his performance. This is to inform his colleagues that whatever they do to bring him down, they would not defeat.

5. 32 Summary

This chapter discusses the literary devices the Kusaal folk song singer uses as a style to express him/herself. It deliberates on how the composers use the literary devices to communicate figuratively with their audience in context and produce aesthetic melodies to satisfy the taste/interest of their audience. The discussions on these literary devices are presented alphabetically.



CHAPTER SIX

SUMMARY, FINDINGS, CONCLUSION AND RECOMMENDATIONS

6.0 Introduction

This is the final chapter of the thesis and it presents the summary, findings and conclusions of the thesis. Recommendations are also presented in this chapter based on the findings gathered from the study.

6.1 Summary

Chapter one is a general introduction to the study. It discussed the background of the study and the language and the people. It goes further to look at the geographical area, socioeconomic activities, political institutions and religion of the people, followed by the statement of the problem. The purpose of the study, the objectives of the study, the research questions as well as the significance of the study, delimitation, and limitation of the study are all components of this chapter. It ends with a statement on the organisation of the study.

Chapter two reviewed literature on oral literature and its characteristics, folk songs and their types and categorised them based on their functions. The review was guided by the research questions that centred on the structure of folk songs, and recurrent themes and the literary devices in folk songs. The second main section considered the theoretical framework with particular regard to Parry and Lord's oral formulaic theory which guides the analysis of the data.

Chapter three discussed the methodology of the study. It explained the research design, the research site as well as the sampling and sampling techniques and the participants selected purposively. In addition, this chapter explains the sources of data, which covers primary and secondary sources with the instrumentation being observation, interviews and procedures involved in the data collection and finally ended with how the study analysed the data.

Chapter four discussed the structure and the themes in Kusaal folk songs. On the structure the songs are categorised based on songs with accompaniment and those without accompaniment and whether they are sung with chorus or not. Also the analysis was guided by the oral formulaic theory which confirms that composition and performance of Kusaal folk songs are co-temporal. Lastly the discussion ended on the themes found in the Kusaal folk song which covered themes such as advice/caution, inspiration, bravery, mockery, condolence, mourning, etc.

This chapter five discussed the literary devices the Kusaal folk song singer uses as a style to express himself/herself. It discussed how the composers used the literary devices to communicate figuratively with their audience in context and produce aesthetic melodies to satisfy the taste/interest of their audience. The discussions on these literary devices are presented alphabetically.

The final chapter (six) presents the summary of the thesis, findings, conclusion and the recommendation of the study. This concludes that Kusaal folk song has two structures of

singers that is either a soloist or a lead singer and chorus, and both structures may be sung with accompaniment or without accompaniment.

6.2 Findings

The findings of the present study are many and varied and include the following.

- The study found that basically, two structures of singers are involved in Kusaal folk songs: the soloists who sing either accompanied or unaccompanied, and the lead singer singing the song in its entirety and then immediately being repeated by a chorus. Therefore, Kusaal folk songs confirm Christensen argument that Ghanaian folk songs involve either a soloist or lead singer and chorus.
- Some Kusaal folk songs initially are seen to have A-A-A structure; however, when sung in totality, they fall into the A-B-A structure. That is, the verses are: A – sung by the leader, B – sung by the chorus, and back to A: sung by the leader.
- It is also established that Kusaal folk songs verses are composed in context where lead singers may be innovative and create new verses that would always shift the structure from A-B-A to even A-B-C-B-D and beyond. This vindicates the claim by Christenson (1998) that Ghanaian folk songs have no strict rules about how they are sung, especially on the part of the leader.
- The study established that the lead singer is usually one person in the orchestra who sings for the chorus to respond however, in some women groups the lead singers could be two people who sing alternately in different songs. Nonetheless, a song like *si'esvg* which is performed exclusively by male folks during the funeral of an elderly man, may have many lead singers on stage who, based, on their knowledge

of the tradition would take turns to sing the same song on the same stage with variations; however, the chorus remains the same.

- The Kusaal folk song singer can be innovative and create new verses in performance on stage which makes composition and performance co-temporal thereby confirming the oral formulaic theory by Parry and Lord (Lord, 1960).
- The Kusaal folk song contains many literary devices such as alliteration, assonance, simile, anaphora, parallelism, metaphor, etc., which the composers use to express themselves figuratively to accomplish the aesthetic function of the songs.
- The songs are also sung with varied themes such as theme of advice, inspirations, pride, bravery, mockery and so on to be able to achieve the purpose for which they are composed
- The study again establishes that most of the existing folk song composers are old and only few of them are in active performance which is detrimental to the genre. Western music in the form of ‘jams’ or record dance has also defeated in making the folk song genre unpopular.
- It is again found that the talent in the art is considered spiritual with a lot of superstition surrounding it that kills the interest of the young ones to learn as a trade. One must be possessed before s/he is able to perform effectively.

6.3 Conclusion

The study concludes that Kusaal folk songs are composed at performance with varied structures that conform to the oral formulaic theory. Besides, the literary devices and themes found in the folk songs are contextualised which add to the aesthetics of the songs

to keep the audience interested in the performance. Kusaal folk songs are composed for a purpose therefore the diction is well chosen to accomplish it.

6.4 Recommendations

Considering the findings gathered from the study alongside the conclusion, it is observed that, a Kusaal folk song is an invaluable asset of the Kusaal culture and tradition that need not be neglected by the people. A folk song is purposefully composed with a theme for a specific activity to advice, praise, mock, mourn or console. This is vital and cannot be overlooked in society. In view of this, it is therefore worth recommending that:

- Scholars in the language should consider researching into the Kusaal oral literature genres such as proverbs, riddles, poems, and other song genres for documentation to give the yet unborn generation the opportunity to appreciate the fast disappearing creative culture of the Kusaas.
- Folk song singers should reconsider the superstition aspect of the literary work and encourage the younger generation by training them to learn it as a creative art and promote it as a trade for the people to practice and preserve the culture.
- The people of Kusaug should maintain and exhibit the use of traditional songs in their cultural activities such as funerals, festivals and other celebrations to promote the use of cultural music performance in their communities. This would serve as an occupation for people to venture in for their livelihood.
- Future scholars may still research into Kusaal folk songs by looking at the sociolinguistic study of the Kusaal folk songs since this study focused on the literary analysis.



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APPENDIX A
KUSAAL FOLK SONGS

Song 1. Aguluma 2000 (Global 2000)
(By Adɛŋ Sɔŋ)

Aguluma 2000 ba si'eba daa nyenɛ ka Global 2000 some of them got and refuse

- mɔŋ Aguluma 2000 ka ba si'eba daa* Global 2000 some of them worked hard
mɔnɛ ka gv'vɛ but in vain
Aguluma 2000 ba si'eba daa nyenɛ ka Global 2000 some of them got and refuse
 5. *mɔŋ Aguluma 2000 ka ba si'eba daa* Global 2000 some of them worked hard
mɔnɛ ka gv'vɛ but in vain
Ya gafar ka m buo kabir ka duniya Excuse me, to seek for excuse
Ka mam maan wala kim ka What at all will I do and
Li ma'ad fɔn be hmmm It will please you hmmm
Ref.....
10. *LS Mam ya' yel Kusavgɔ ye wae-wae* If I tell Kusaug that wae-wae
Li maan wala kim ka li maan yv'vr be What at all will be done to make a name
Hmmm Hmmm
Ref.....
- Man ya' wv'vm Kusavgɔ ye wae-wae* If I sing Kusaug that wae-wae
Buo sa'ab Gaana ka leb kum zie reduce TZ in Ghana and cry for
 15. *Taaba yeɛ* each others problem
Ref.....
- Mam wv'vm Kusavgɔ ye duniya ye* I sang Kusaug they great that
Mam kel fiin ka ti maal Gaana ka mam I should pause for us to develop Ghana
Nye yv'vr kul be And I will go home with name
Ref.....
- Len leb ye Gaana man ye wae-wae* And came back to say Ghana, I say
 wae-wae
 20. *Bɔk na'ab bunya ka mam tɔ'ɔŋ nɔɔr* Has Bawku naba harvested for me
Ka kun be? To get and go home?
Ref.....
- Buol Parinyavɛ dim woe ye wae-wae* Call the great people woe that wae-wae
Ka Na'aparinyavɛ ka wina'am gbinne And Great chief and what is the
 meaning
Mam wae God, I wae-wae
Ref.....
25. *Kel manyiɛ pu'a-yuaa biig woe* Stop sigle mother daughter's child woe
Man ye wae-wae ka' kvdvm gaad I say wae-wae not having before is
 great
Yaasi buol mam ka mam kennaa ye Grand children called me and I am
 going
Ref.....

**Song 2. *N nyalimbvnnɛ* (Mysterious thing)
(By Adɛŋ Sɔŋ)**

- | | | |
|-----|------------------------------------------|--------------------------------------|
| LS | <i>Yelma Agɔbir ye Kusaa dim</i> | Tell Gobire that Kusaasi people |
| | <i>Mɔr nyalivɔɔ</i> | has mystry |
| C | <i>N nyalimbvnnɛ</i> | Mysterious thing |
| LS | <i>Agɔbir ye Kusaa dim</i> | Gobire that Kusaasi people |
| 5. | <i>Mɔr nyalima yaa</i> | Has mystry yaa |
| C | <i>N nyalimbvnnɛ</i> | Mysterious thing |
| LS | <i>Nyalima daar ka ba kv Agɔbir</i> | Mysterious day and they kill Agobire |
| | <i>Ka yɛɛ nyɔɔd</i> | And remove intestines |
| C | <i>N nyalimbvnnɛ</i> | Mysterious thing |
| 10. | LS <i>Nyalima daar ka ba kv Agɔbir</i> | Mysterious day and they kill Agobire |
| | <i>Ka yɛɛ sɔɔnr</i> | And remove liver |
| C | <i>N nyalimbvnnɛ</i> | Mysterious thing |
| LS | <i>Ye m duug, ye m duug,</i> | That I will file, that I will file, |
| | <i>Duug wv nwamne.</i> | File like calabash |
| 15 | C <i>N nyalimbvnnɛ</i> | Mysterious thing |
| LS | <i>Ye m suon'e, ye m suon'e</i> | That I will rub, that I will rub, |
| | <i>Suon'e wv laa nɛ</i> | Rub like bowl |
| C | <i>N nyalimbvnnɛ</i> | Mysterious thing |
| 20. | LS <i>Abila Agɔbir ye Kusaa dim</i> | Abila Gobire that Kusaasi people |
| | <i>Mɔr nyalivɔɔ</i> | Has mystry |
| C | <i>N nyalimbvnnɛ</i> | Mysterious thing |
| LS | <i>Yelim m ba'a pit woo, tvvma-tvvma</i> | Tell my uncle woo well done |
| C | <i>N nyalimbvnnɛ</i> | Mysterious thing |
| LS | <i>Lɛb yel Gaana, tvvma-tvvma</i> | Also tell Ghana well done |
| 25. | C <i>N nyalimbvnnɛ</i> | Mysterious thing |
| LS | <i>Lɛn lɛb yel Kusaugɔ, tvvma-tvvma</i> | Also tell Kusaug well done |
| C | <i>N nyalimbvnnɛ</i> | Mysterious thing |
| LS | <i>Mam mɛ sid wv nɔŋ wv</i> | I am also like poverty like |
| | <i>Wina'am bɛɛ nɔŋ</i> | God or poverty |
| 30. | C <i>N nyalimbvnnɛ</i> | Mysterious thing |
| LS | <i>M dɔl sour ka ba la'ada</i> | Passing and they are laughing |
| | <i>Na'am bɛɛ nɔŋ bɛ</i> | Chieftancy or poverty |
| C | <i>N nyalimbvnnɛ</i> | Mysterious thing |
| LS | <i>Lɛn lɛbid k aba kuma</i> | Again going back and they are crying |
| 35. | <i>Na'am bɛɛ nɔŋ bɛ</i> | Chieftancy or poverty |
| C | <i>N nyalimbvnnɛ</i> | Mysterious thing |
| LS | <i>Nyalima daar ka ba kv Agɔbir</i> | Mysterious day and they kill Agobire |
| | <i>Ka yɛɛ nyɔɔd</i> | And remove intestines |
| C | <i>N nyalimbvnnɛ</i> | Mysterious thing |
| 40. | LS <i>Nyalima daar ka ba kv Agɔbir</i> | Mysterious day and they kill Agobire |
| | <i>Ka yɛɛ sɔɔnr</i> | And remove liver |
| C | <i>N nyalimbvnnɛ</i> | Mysterious thing |

- | | | |
|-----|---------------------------------------------------------|-----------------------------------------------------------|
| | LS <i>Ye m duug, ye m duug,
Duug wv nwamne.</i> | That I will file, that I will file,
File like calabash |
| 45. | C <i>N nyalimbvne</i> | Mysterious thing |
| | LS <i>Ye m suon'e, ye m suon'e
Suon'e wv laa ne</i> | That I will rub, that I will rub,
Rub like bowl |
| | C <i>N nyalimbvne</i> | Mysterious thing |
| | LS <i>M hmmm, m hmmm, hmmm...</i> | M hmmm, m hmmm, hmmm... |
| 50. | C <i>N nyalimbvne</i> | Mysterious thing |
| | LS <i>Ye m hmmm, ye m hmmm, hmmm...</i> | Ye m hmmm, ye m hmmm,
hmmm... |
| | C <i>N nyalimbvne</i> | Mysterious thing |
| | LS <i>Ye m dug, ye m dug, hmmm</i> | That I will file, that I will file, hmmm |
| | C <i>N nyalimbvne</i> | Mysterious thing |

**Song 3. Nyalimbv (Mysterious thing)
(By Adɛŋ Sɔŋ)**

- | | | |
|-----|------------------------------------------------------------|---------------------------------------------------------------|
| | LS <i>Abila Gɔbvr ye Kusaa dim
Mɔr nyalvɔ</i> | Abila Gobire that Kusaasi people
Has mystry |
| | C <i>Nyalimbvne</i> | Mysterious thing |
| | LS <i>Agɔbire yaa ee yaa yee</i> | Agobire yaa ee yaa yee |
| 5. | C <i>Nyalimbvne</i> | Mysterious thing |
| | LS <i>Abila Gɔbire yaa ee</i> | Abila Agobire yaa ee |
| | C <i>Nyalimbvne</i> | Mysterious thing |
| | LS <i>Nyalima daaree ka ba kv Gɔbir
Ka yee nyɔɔd</i> | Mysterious day and they kill Agobire
and remove intestines |
| 10. | C <i>Nyalimbvne</i> | Mysterious thing |
| | LS <i>Kilima daar ka ba kv Gɔbir
Ka yee sɔɔnr</i> | Mysterious day and they kill Agobire
And remove liver |
| | C <i>Nyalimbvne</i> | Mysterious thing |
| | LS <i>N yem duug, n yem duug,
Duug wv wam ne</i> | That I will file, that I will file,
File like calabash |
| 15. | C <i>Nyalimbvne</i> | Mysterious thing |
| | LS <i>N yem suon'e, n yem suon'e,
Suon'e wv laa ne</i> | That I will rub, that I will rub,
Rub like bowl |
| | C <i>Nyalimbvne</i> | Mysterious thing |
| 20. | LS <i>Si'eli ma'a yee ee</i> | Something deceives that ee |
| | C <i>Nyalimbvne</i> | Mysterious thing |
| | LS <i>Abila Gɔbiree yaa yee</i> | Abila Agobire yaa ee |
| | C <i>Nyalimbvne</i> | Mysterious thing |
| | LS <i>M nɔɔr yee ee</i> | My mouth yee ee |
| 25. | C <i>Nyalimbvne</i> | Mysterious thing |
| | LS <i>O gv'vɔ ne ma'a so' yee ee</i> | He finally deceive somebody yee ee |
| | C <i>Nyalimbvne</i> | Mysterious thing |

- LS *Bvnnɛ la 'a gaad yee ee*
C *Nyalimbvnnɛ*
30. LS *Nyalima daaree ka ba kv Gɔbir*
Ka yɛɛ nyɔɔd
C *Nyalimbvnnɛ*
LS *Kilima daar ka ba kv Gɔbir*
Ka yɛɛ sɔɔnr
35. C *Nyalimbvnnɛ*
LS *Bagedvg dv zuor yee eee*
C *Nyalimbvnnɛ*
LS *Mba 'a winam woo eee*
C *Nyalimbvnnɛ*
40. LS *Pesig pɔvr da 'a yvvrɛ n woo*
C *Nyalimbvnnɛ*
LS *Piis bɔvr mɔn saan woo ye n yeee*
C *Nyalimbvnnɛ*
LS *Bɔliga tengbauɔ nwa ka m wɔm*
Ka kenna
C *Nyalimbvnnɛ*
LS *Bɔliga tengbauɔ nwana ka m wɔm*
Ka kenna
C *Nyalimbvnnɛ*
50. LS *Kul ka tvɔm na woo*
Ka m wɔm abaar yee
C *Nyalimbvnnɛ*
LS *Pa 'a wɛɛg pu 'ayuaa biig ban*
Dunia woo
C *Nyalimbvnnɛ*
55. C *Nyalimbvnnɛ*
LS *Nyalima daaree ka ba kv Gɔbir*
Ka yɛɛ nyɔɔd
C *Nyalimbvnnɛ*
LS *Nyalima daar ka ba kv Gɔbir*
Ka yɛɛ sɔɔnr
C *Nyalimbvnnɛ*
LS *N yem duug, n yem duug,*
Duug wɔv wam nɛ
C *Nyalimbvnnɛ*
65. LS *N yem suon 'e, n yem suon 'e,*
Suon 'e wɔv laa nɛ
C *Nyalimbvnnɛ*
LS *Ahoo ee yee*
C *Nyalimbvnnɛ*
70. LS *Ahoo e hee ee yee*
- Something laugh and pass yee ee
Mysterious thing
Mysterious and they kill Agobire
And remove intestines
Mysterious thing
Mysterious and they kill Agobire
And remove liver
Mysterious thing
Foolish dog clime mountain yee eee
Mysterious thing
My father, Winnam woo eee
Mysterious thing
Ignor stomach and buy name
Mysterious thing
Sweep barn and prepair food for
stranger
Mysterious thing
This is Bolga land I am singing
While walking
Mysterious thing
This is Bolga land I am singing
While walking
Mysterious thing
Go home and send tome
And I will hear news yee
Mysterious thing
Expatriate daughter's child knows
The world
Mysterious thing
Mysterious and they kill Agobire
And remove intestines
Mysterious thing
Mysterious and they kill Agobire
And remove liver
Mysterious thing
That I will file, that I will file,
File like calabash
Mysterious thing
That I will rub, that I will rub,
Rub like bowl
Mysterious thing
Ahoo ee yee
Mysterious thing
Ahoo e hee ee yee

**Song 4. Zɔ Ayam kidig Ayama (Dorge Ayamba cross Ayamba)
(By Adɛŋ Sɔŋ)**

- | | | |
|--------|----------------------------------------------------------------------------------|--------------------------------------------------------------------------------------|
| LS | <i>Eee yaa ee yaa yee eee yaa ee
Yaa yee eee</i> | Eee yaa ee yaa yee eee yaa ee
Yaa yee eee |
| C | <i>Eee yaa ee yaa yee eee yaa ee
Yaa yee eee</i> | Eee yaa ee yaa yee eee yaa ee
Yaa yee eee |
| 5. LS | <i>Zɔ Ayam kidig Ayama
Ka len zɔ Asɔŋ kidig Asɔŋɔ
Wae-wae-wae</i> | Avoid Ayamba cross Ayamba
And also Asongo cross Asongo
Wae-wae-wae |
| C | <i>Eee yaa ee yaa yee eee yaa ee
Yaa yee eee</i> | Eee yaa ee yaa yee eee yaa ee
Yaa yee eee |
| 10. LS | <i>M maal bɔ ka ya yaagi ma
M maal bɔ ka ya kis Asɔŋɔ
Hmmm</i> | What have I done you hate me?
What have I done you hate Asongo?
Hmmm |
| C | <i>Eee yaa ee yaa yee eee yaa ee
Yaa yee eee</i> | Eee yaa ee yaa yee eee yaa ee
Yaa yee eee |
| 15. LS | <i>Fv zɔ Gaana, gbaagba
Ka zɔ Kusavgɔ, kaasa eee</i> | You fear Ghana gbaagba
And fear Kusaug, kaasa eee |
| C | <i>Eee yaa ee yaa yee eee yaa ee
Yaa yee eee</i> | Eee yaa ee yaa yee eee yaa ee
Yaa yee eee |
| 20. LS | <i>Fv ya' zɔ Ayam, kidig Ayam
Ka len zɔ Asɔŋ kidig Asɔŋɔ
Wae-wae-wae</i> | If you avoid Ayamba cross Ayamba
And also avoid Asong cross Asongo
Wae-wae-wae |
| C | <i>Eee yaa ee yaa yee eee yaa ee
Yaa yee eee</i> | Eee yaa ee yaa yee eee yaa ee
Yaa yee eee |
| 25. LS | <i>M ba yee ya yee, awoo ya yee
Eee ya yee hmmm</i> | My father yee ya yee, awoo ya yee
Eee ya yee hmmm |
| C | <i>Eee yaa ee yaa yee eee yaa ee
Yaa yee eee</i> | Eee yaa ee yaa yee eee yaa ee
Yaa yee eee |
| LS | <i>Asi'ekum woo ye m woo
Abanian'ad woo hmmm</i> | Asiekum woo ye m woo
Abanian'ad woo hmmm |
| 30. C | <i>Eee yaa ee yaa yee eee yaa ee
Yaa yee eee</i> | Eee yaa ee yaa yee eee yaa ee
Yaa yee eee |
| LS | <i>Fv ya' zɔ Ayam kidig Ayam
Ka len zɔ Asɔŋ kidig Asɔŋɔ
Wae-wae-wae</i> | If you avoid Ayamba cross Ayamba
And also avoid Asong cross Asongo
Wae-wae-wae |
| 35. C | <i>Eee yaa ee yaa yee eee yaa ee
Yaa yee eee</i> | Eee yaa ee yaa yee eee yaa ee
Yaa yee eee |
| LS | <i>Zɔm Kusavgɔ gbaagba,
Man nɔɔra yel ka ba yaag Asɔŋɔ
Wae-wae-wae</i> | Fear Kusaug gbaagba
Because my mouth they hate Asongo
Wae-wae-wae |
| 40. C | <i>Eee yaa ee yaa yee eee yaa ee
Yaa yee eee</i> | Eee yaa ee yaa yee eee yaa ee
Yaa yee eee |
| LS | <i>Wina'am tvvmnɛ gbaagba</i> | God's work gbaagba |

45. C *Daa yellε kaasa eee, eee*
Eee yaa ee yaa yee eee yaa ee
Yaa yee eee
 LS *M maal bɔ ka ya nennima?*
M maal bɔ ka ya kvvdi
M bevgɔ? Hmmm
50. C *Eee yaa ee yaa yee eee yaa ee*
Yaa yee eee
 LS *M ya' zɔ Kusaugɔ, gbaagba*
Zɔm Gaana wii ye, hmmm
 C *Eee yaa ee yaa yee eee yaa ee*
Yaa yee eee
55. LS *A nidib pv si'ak ye m kv lem*

Yee hmmm
 C *Eee yaa ee yaa yee eee yaa ee*
Yaa yee eee
 LS *Ka m ye zɔ Ayam kidig Ayam*
60. *Ka len zɔ Ayam kidig Ayama*

Wae, wae, wae
 C *Eee yaa ee yaa yee eee yaa ee*
Yaa yee eee
 LS *Ayee ayikoo, awoo eee hmmm*
 65. C *Eee yaa ee yaa yee eee yaa ee*
Yaa yee eee
 LS *Asiekum onε iedima, Abanian'ad*

Biig onε eidima woo hmmm
70. C *Eee yaa ee yaa yee eee yaa ee*
Yaa yee eee
 LS *Pu'a belim dit dian'ade hmmm,*
Ansig vaadi belim pu'ab gbaagba eee
 C *Eee yaa ee yaa yee eee yaa ee*
 75. *Yaa yee eee*
 LS *Tengbana dim gaafar ya*
Tɛnkuga dim gaafar Asɔŋɔ
Yeee hmmm
 C *Eee yaa ee yaa yee eee yaa ee*
 80. *Yaa yee eee*
 LS *Ka na'anam dim di'e yaanε bε*
Tima dim di'e yaanε bε hmmm
 C *Eee yaa ee yaa yee eee yaa ee*
Yaa yee eee
- Destiny kaasa eee, eee
 Eee yaa ee yaa yee eee yaa ee
 Yaa yee eee
 What have I done you envy me?
 What have I done you killing
 My future? Hmmm
 Eee yaa ee yaa yee eee yaa ee
 Yaa yee eee
 If I fear Kusaug, gbaagba
 Fear Ghana, wii ye, hmmm
 Eee yaa ee yaa yee eee yaa ee
 Yaa yee eee
 People didn't agree that I will not
 taste
 Yee hmmm
 Eee yaa ee yaa yee eee yaa ee
 Yaa yee eee
 And I say, orge Ayamba cross
 Ayamba
 And again dorge Ayamba cross
 Ayamba
 Wae, wae, wae
 Eee yaa ee yaa yee eee yaa ee
 Yaa yee eee
 Ayee well done, awoo eee hmmm
 Eee yaa ee yaa yee eee yaa ee
 Yaa yee eee
 Asiekum, who is looking for me,
 Abanian'ad
 Son who is looking for me woo,
 hmmm
 Eee yaa ee yaa yee eee yaa ee
 Yaa yee eee
 Begging women take dirt hmmm
 Pluck leaves beg women gbaagba eee
 Eee yaa ee yaa yee eee yaa ee
 Yaa yee eee
 Land owners excuse
 Shrine owners, excuse
 Yeee hmmm
 Eee yaa ee yaa yee eee yaa ee
 Yaa yee eee
 And where has the chiefs gone
 Where has herbalist gone hmmm
 Eee yaa ee yaa yee eee yaa ee
 Yaa yee eee

85. LS *Ka tenkuga dim nyalimi ma*
Ka nɔnya dim len nyalima
Woe, woe, woe
C *Eee yaa ee yaa yee eee yaa ee*
Yaa yee ee
90. LS *M yel svm la yel ka ba yaaga*
Sɔŋɔ wae, wae, wae
C *Eee yaa ee yaa yee eee yaa ee*
Yaa yee eee
95. LS *Yel ye abvn biig ane yalima,*
Fv meŋ biig bæ len gimi gaad o
Hmmm
C *Eee yaa ee yaa yee eee yaa ee*
Yaa yee eee
100. LS *Zɔ Ayam kidig Ayama ka*
Zɔ sɔŋ kidig Asɔŋɔ, eee
C *Eee yaa ee yaa yee eee yaa ee*
Yaa yee eee
105. LS *Awoo ayiwoo yaa ye*
Awoo ayiwoo yaa ye eee
C *Eee yaa ee yaa yee eee yaa ee*
Yaa yee eee
110. LS *Awoo ayiwoo yaa ye*
Awoo ayiwoo yaa ye eee
C *Eee yaa ee yaa yee eee yaa ee*
Yaa yee eee

**Song 5 *Hmmm, hmmm kɔvdi nɔŋ daaŋ* (Hmmm, hmmm is killing the poor)
(By Adɛŋ Sɔŋ)**

- LS *Hmmm, hmmm kɔvdi nɔŋ daaŋ*
C *Hmmm, hmmm kɔvdi nɔŋ daaŋ*
LS *Hmmm, hmmm kɔvdi nɔŋ daaŋ*
C *Hmmm, hmmm kɔvdi nɔŋ daaŋ*
5. LS *Nɔŋ daan pv nwen'ed sɔra*

C *Hmmm, hmmm kɔvdi nɔŋ daaŋ*
LS *O gati ka ba la'ada ka o*

Len gat ka ba kumma
C *Hmmm, hmmm kɔvdi nɔŋ daaŋ*
10. LS *Ya maal suguru ye nɔŋ daan pv*

Wen'ed sɔra yee

- C *Hmmm, hmmm kuvdi nɔɔ daaɔ*
 LS *M ya' yel Kusaug leɔ yel Gaana wae* Hmmm, hmmm is killing the poor
 I will tell Kusaug and also tell Ghana
 wai
- 15 C *Hmmm, hmmm kuvdi nɔɔ daaɔ*
 LS *Fv ya' wɔm yelvg yee* Hmmm, hmmm is killing the poor
 If you hear destiny
Ka bɔ maal duniya And seech remedy in the world
- C *Hmmm, hmmm kuvdi nɔɔ daaɔ*
 LS *Asiekum woo yee, ye Abanian'ad* Hmmm, hmmm is killing the poor
Yee eee Asiekum woo yee, ye Abanian'ad
 yee eee
20. LS *O ye ba da wen'ed sɔra, o ka'*
Kurug tɔɔnd ye, m ba! He says they should not consult,
 he has no
 Trousers to wear, my father
- C *Hmmm, hmmm kuvdi nɔɔ daaɔ*
 LS *Nɔɔ daan ka' pu'a ye, nɔɔ daan* Hmmm, hmmm is killing the poor
pv mɔr fuug ye, m ba! Poor man has no wife, poor man
 Has no shirt my father!
25. C *Hmmm, hmmm kuvdi nɔɔ daaɔ*
 LS *Ba ya' la'as buudi zin'igin,* Hmmm, hmmm is killing the poor
Nye ka ba ye ba kel o When they meet as a family,
 They will say they should leave him
- C *Hmmm, hmmm kuvdi nɔɔ daaɔ*
 LS *O ya' ti wɔm o maan bɔ* Hmmm, hmmm is killing the poor
 When he hears, what will he do,
 Has his poverty got meaning
30. C *Hmmm, hmmm kuvdi nɔɔ daaɔ*
 LS *Ba ya' la'as buudi la zin'i ya,* Hmmm, hmmm is killing the poor
Ba pv wen'ed nɔɔ daan sɔra When they meet as a family,
 They will not consult him
- C *Hmmm, hmmm kuvdi nɔɔ daaɔ*
 35. LS *Ya kelli ne o, o ka'* Hmmm, hmmm is killing the poor
Nua gban'ad yin woe You should leave him he has no
 Fowl in the house to catch
- C *Hmmm, hmmm kuvdi nɔɔ daaɔ*
 LS *Hmmm, hmmm kuvdi nɔɔ daan* Hmmm, hmmm, is killing poor man
- C *Hmmm, hmmm kuvdi nɔɔ daaɔ*
 40. LS *Nɔɔ daan biig pv wae sakure,* Hmmm, hmmm is killing the poor
 Poor man's child does not go to
 school,
O kv nye ligidi kpen'es o..... He won't get money to send him
- C *Hmmm, hmmm kuvdi nɔɔ daaɔ*
 LS *Ya' ti sɔb gbauɔ la yee,* Hmmm, hmmm is killing the poor
Ye ba yɔɔm ligidi When they write exams,
 that they should pay money
45. C *Hmmm, hmmm kuvdi nɔɔ daaɔ*
 LS *M ma ligidi be ya* Hmmm, hmmm is killing the poor
Ka o biig kena kumma Mama, where is money
 And his came crying
- C *Hmmm, hmmm kuvdi nɔɔ daaɔ*
 LS *M nye ka ligidi dim da'ad ka* Hmmm, hmmm is killing the poor
 I saw rich people buying without
 Knowing the owner of the paper
50. C *Hmmm, hmmm kuvdi nɔɔ daaɔ*
 LS *Zi'i onɛ sv'v gbavɔ la* Hmmm, hmmm is killing the poor
Baɔ ye m ba'awinne maal ye, Note that Got is doing it

- Ye ba paae ka zin'ine gɔs*
 C *Hmmm, hmmm kɔvdi nɔɔ daaŋ*
 55. LS *Nɔɔ daan biig la gbavɔ la diya*
Ligid-daan biiga, m ba!
 C *Hmmm, hmmm kɔvdi nɔɔ daaŋ*
 LS *Din ka m ye m yel Gaana ka lem yel*
Kusaugɔ eee
 60. C *Hmmm, hmmm kɔvdi nɔɔ daaŋ*
 LS *Fv ya' tuk bumbvkv digil,*
Ka ye sɔ' biig kemma luu
 C *Hmmm, hmmm kɔvdi nɔɔ daaŋ*
 LS *O ken ti paae ka o mɛɔ biig bɛ nina,*
 65. *Fv ka' Wina'am ye*
 C *Hmmm, hmmm kɔvdi nɔɔ daaŋ*
 LS *Da bvgvd sɔ' ba'adi kenne sɔ' kɔvre*
 C *Hmmm, hmmm kɔvdi nɔɔ daaŋ*
 LS *Mam mɔr, mam mɔr biig ka*
 70. *Ken ka la'ad o...*
 C *Hmmm, hmmm kɔvdi nɔɔ daaŋ*
 LS *Mam mɔr ligidi, mam mɔr yiri zin'i*
 C *Hmmm, hmmm kɔvdi nɔɔ daaŋ*
- that they should get there and see
 Hmmm, hmmm is killing the poor
 The poor man's son's paper has won
 The rich man's son, my father!
 Hmmm, hmmm is killing the poor
 This, I want to tell Ghana and also tell
 Kusaug eee
 Hmmm, hmmm is killing the poor
 When you dig a pit
 For someone's child to come and fall
 Hmmm, hmmm is killing the poor
 He got there and his own child is there
 you are not God ye
 Hmmm, hmmm is killing the poor
 Don't pronounce somebody's
 divinity, going to someone's funeral
 Hmmm, hmmm is killing the poor
 I have, I have child and
 Going about laughing at him
 Hmmm, hmmm is killing the poor
 I have money, I have house staying in
 Hmmm, hmmm is killing the poor

Song 6. Awingur Kpam Bene (Awingur is Still There)
(By Awinguur)

- Mam ka' pu'a ka ba yaagima*
Mam wen'ɛ ne wen'eb la
Ti nyee m wen'eb gba'aree
Mam wen'ɛ ne wen'eb la wen'ɛ
 5. *ka ba gban'agim gv'vɔ ye*
Moto siak bɔ bɛ?
M ya'a buol yv'vɔ, m ban'adi gat ne
Amaa ba dɔlli sour la
ka lugidi ma
 10. *Ka ma ti ken dignɛ sibiti*
Sibiti faanm yakka, dɔkta la
Faanm yakka
Awinguur ye o kpam bɛ mɛ
M pv winne m taaba
 15. *Ka si'eba mɛ pv sɔn'ɔ ma*
Ka mam ne kpi'im nam dɔ kɔɔv
- I have no wife and they hate me
 I play the music
 And got my hated for the
 performance
 I play the music
 and they hold me in vain
 What is Moto
 When I call in the night, I am riding
 away
 But they follow the road
 And pull me down
 And I was admitted in the hospital
 Hospital should help the doctor
 Should help
 Awinguure said he is still there
 I am not like my colleagues
 but others are not also better than me
 And I went on trial with ancestors

- | | | |
|-----|--------------------------------------|--------------------------------------|
| | <i>Ka m lem na</i> | and I came back |
| | <i>Kpi'im nam tu'a gv'vɛ ne</i> | The ancestors could not defeat |
| | <i>ka m dɔl vɔppa</i> | and I follow living |
| 20. | <i>Kpi'im nam tu'a gv'vɛ ne</i> | The ancestors could not defeat |
| | <i>Ka m lem na</i> | and I came back |
| | <i>M dɔli vɔppa ye ka ba</i> | I follow the living and how can they |
| | <i>Nyanɔim ye bɔ</i> | defeat me |
| | <i>Kpi'im nam pv tɔn'ɔ Winguureɛ</i> | Ancestors cannot defeat Awingure |
| 25. | <i>Tinya'a dim pv tɔn' ma</i> | Herbalists cannot defeat me |
| | <i>Banɛ gɔɔnd yv'vɛ gbaaba</i> | Those who roam deep in the night |
| | <i>Pv tɔn'ɔ ma</i> | Cannot defeat me |
| | <i>Mam ye m kpan be me</i> | I say I am still there |

**7. Sen'eb Son' Dugvb (Roasting is Better than Boilin)
(By Awingur)**

- | | | |
|-----|------------------------------------------|----------------------------------------|
| | LS <i>Aba ye woo ee</i> | Aba ye woo ee |
| | C <i>Eeh</i> | Eeh |
| | LS <i>M ma ye woo ee</i> | My mother ye woo ee |
| | C <i>Eeh</i> | Eeh |
| 5. | LS <i>Yel nya'an nyɛɛ dɔl yee</i> | Trouble has seen again an is following |
| | C <i>Eeh</i> | yee |
| | C <i>Eeh</i> | Eeh |
| | LS <i>M ba ye bii la yel nɔɔr yee</i> | My father that the child has cursced |
| | C <i>Eeh</i> | Eeh |
| | LS <i>M ma woo yee</i> | My mother woo yee |
| 10. | C <i>Eeh</i> | Eeh |
| | LS <i>M baba woo yelim yaa</i> | My father woo told me that |
| | C <i>Eeh</i> | Eeh |
| | LS <i>M taaba wooe</i> | My colleague |
| | C <i>Eeh</i> | Eeh |
| 15. | LS <i>Winguur ya'a wɔm wv'vm</i> | When Awingur hears and sings |
| | C <i>Eeh</i> | Eeh |
| | LS <i>A nwana daare</i> | A day like this |
| | C <i>Eeh</i> | Eeh |
| | LS <i>M ba' wooe, m daa wɔm bayevgoo</i> | My father wooe, I heard a gossip |
| 20. | C <i>Eeh</i> | Eeh |
| | LS <i>Pu'a svɛ ka'a biig yee</i> | Good wife has no child |
| | C <i>Eeh</i> | Eeh |
| | LS <i>Wid svɛ ka' zɔvr ye</i> | Good horse has no tail |
| | C <i>Eeh</i> | Eeh |
| 25. | LS <i>Yiraan svɛ kv nyɛ yir yee</i> | Good land lord has no house |
| | C <i>Eeh</i> | Eeh |
| | LS <i>Dakɔnr kuosi o ni'im da'ane</i> | A bachelor sold his meat at the market |

- C *Eeh* Eeh
 LS *O gban'ane o bvg yaa* He caught the goat
 30. C *Eeh* Eeh
 LS *O ken ti kuos da'ane* He went and sold it in the market
 C *Eeh* Eeh
 LS *Ka na'akuos da' bvg yee* And a butcher bought goat yee
 C *Eeh* Eeh
 35. LS *Nok bvg ni'im kuos lebidna ee* Took goat meat sold and is coming back
 C *Eeh* Eeh
 LS *Ken paae dankuos yir ye* Got to a pito seller's house ye
 C *Eeh* Eeh
 LS *Ka pu'a raan da' ni'm ye* And a husband bought meat ye
 40. C *Eeh* Eeh
 LS *Ka dakoonr me da' gendig ye* And bachelor also bought and mixed ye
 C *Eeh* Eeh
 LS *One yuon da' gendig laa* When he bough and mixed
 C *Eeh* Eeh
 45. LS *O mi' ye o pu'a kae yinne* He knows his wife is not in the hous
 C *Eeh* Eeh
 LS *Ka pu'a raan da'ad la* Because a husband has bought
 C *Eeh* Eeh
 LS *Dakoonre kelli fv ligidi suu* Bachelor leave your money in the pocket
 50. C *Eeh* Eeh
 LS *Ku si'ak, kv si'ake o da' gendige* He will not accept, he bought and mixed
 C *Eeh* Eeh
 LS *Pu'a raan ken daamine* Husband went to pito spot
 C *Eeh* Eeh
 55. LS *Dakoonr me yi guaan nanne* Bachelor also went out roam
 C *Eeh* Eeh
 LS *O pv dey kulugoo* He couldn't come home early
 C *Eeh* Eeh
 LS *Pu'a daan yv'vn dey tuonne* Husband came home early
 60. C *Eeh* Eeh
 LS *O zaji o sa'abi dii* He took his T.Z. and ate
 C *Eeh* Eeh
 LS *Ka noki o ni'im wvsa* And took all the meat
 C *Eeh* Eeh
 65. LS *O pv beji digil o* He didn't leave some for him
 C *Eeh* Eeh
 LS *Dakoonr me yuolim paae na* Bachelor came home late
 C *Eeh* Eeh
 LS *O paaena nye sa'ab yaa* He came and saw T.Z.
 70. C *Eeh* Eeh
 LS *Ka zo dabiem yee* And was frightened
 C *Eeh* Eeh
 LS *Subua m sa'ab la be yaane be?* In-law, where is my T.Z.

75. C *Eeh* Eeh
 LS *O gɔm siɲin la ka sa'abi* He should look at the pot the TZ
Zi'i la Is standing there
 C *Eeh* Eeh
 LS *O nɔk o sa'abi dii* He took the TZ and ate
 C *Eeh* Eeh
 80. LS *O pv nye ni'im ne* He did not see meat
 C *Eeh* Eeh
 LS *On pvn kabig zεend la,* When he even fetch the soup,
O pv nye sɛnrुकvne he could see in the pot
 C *Eeh* Eeh
 85. LS *O di ka sinna* He ate and kept quiet
 C *Eeh* Eeh
 LS *Subua, m ni'im la bε yaane bε?* In-law where is my meat?
 C *Eeh* Eeh
 LS *Subua bu'os ye, fv pa' tiim ni'ime?* In-law asked, did you give me meat?
 90. C *Eeh* Eeh
 LS *Ka dakɔnr ye m hmm ye* And bachelor say m hmmm ye
 C *Eeh* Eeh
 LS *O dii o sa'abi naage* He ate T.Z. and finish
 C *Eeh* Eeh
 95. LS *On pvn babil la o pv nye* When he searched he couldn't get
Si'el yee Anything
 C *Eeh* Eeh
 LS *O pv pian'a si'el ye* He didn't say anything
 C *Eeh* Eeh
 100. LS *Ka gv'vɲi yv'vn yi yuonj la* And unable to contain, he left in the
night.
 C *Eeh* Eeh
 LS *Ken bu'os ba dualij daana* Went to ask the owner of bitch
 C *Eeh* Eeh
 LS *Fv baa la du'a ya bε* Has your bitch given birth
 105. C *Eeh* Eeh
 LS *Kv ye m baa sa kpɛn'ε yu'ojɔ* And he said "my bitch entered last night"
 C *Eeh* Eeh
 LS *O ye o svɲvm o* He said he should help him
 C *Eeh* Eeh
 110. LS *Ye on bɔɔdi o babil yinne* That he want one of his puppies
 C *Eeh* Eeh
 LS *O nɔk babili paae yinne ee* He took the puppy and got to the
 house
 C *Eeh* Eeh
 LS *Dakɔnr pvdi o baa yv'vre* Bachelor names his dog
 115. C *Eeh* Eeh
 LS *Sen'εb sɔn' dvgvbɔɔ* Roasting is better than boiling

	C	<i>Eeh</i>	Eeh
	LS	<i>Dakɔɔnr baa yv'vr, Sen'eb sɔn' dɔvɔbɔɔ</i>	Bachelor dog's name, Roasting is better than boiling
120	C	<i>Eeh</i>	Eeh
	LS	<i>M ya' sen'ene m ni'im la M nɔɔr lu'abi yee</i>	If I had roasted my meat I would have been safe
	C	<i>Eeh</i>	Eeh

**Song 8. *Bvɛwɛn'ediba* (Musicians)
(By Awingur)**

	LS	<i>Bvɛwɛn'ediba ahoɔ Bvɛwɛn'ediba</i>	Musicians ahoɔ musicians
	C	<i>Bvɛwɛn'ediba ahoɔ Bvɛwɛn'ediba</i>	Musicians ahoɔ musicians
	LS	<i>Bvɛwɛn'ediba ahoɔ Bvɛwɛn'ediba</i>	Musicians ahoɔ musicians
	C	<i>Bvɛwɛn'ediba ahoɔ Bvɛwɛn'ediba</i>	Musicians ahoɔ musicians
5.	LS	<i>Ahee ba nwen'ed wala bee</i>	Ahee how do they play
	C	<i>Bvɛwɛn'ediba ahoɔ Bvɛwɛn'ediba</i>	Musicians ahoɔ musicians
	LS	<i>Fv ya'a tɔn'e ka wen'eda ye tuo bata</i>	If you are able to play that can stop
	C	<i>Bvɛwɛn'ediba ahoɔ Bvɛwɛn'ediba</i>	Musicians ahoɔ musicians
	LS	<i>Fv ya'a tɔn'e ka wen'eda Ye endvɔ kvɔdne</i>	If you are able to play That anger kills
10.	C	<i>Bvɛwɛn'ediba ahoɔ Bvɛwɛn'ediba</i>	Musicians ahoɔ musicians
	LS	<i>Ba nwen'edne wala ka mam Kpelim kenne</i>	They play like that and I am still going
	C	<i>Bvɛwɛn'ediba ahoɔ Bvɛwɛn'ediba</i>	Musicians ahoɔ musicians
	LS	<i>Ba kvɔdne nɔɔs ka mam kpelim kenna</i>	They kill fowls and I am still going
15.	C	<i>Bvɛwɛn'ediba ahoɔ Bvɛwɛn'ediba</i>	Musicians ahoɔ musicians
	LS	<i>Yv'vbe'edi kvɔda Winguure</i>	Bad name is killing Awinguure
	C	<i>Bvɛwɛn'ediba ahoɔ Bvɛwɛn'ediba</i>	Musicians ahoɔ musicians
	LS	<i>M ya'a bas Bɔkɔ anɔ'on len sv'vya</i>	If I leave Bawku who will own it again
	C	<i>Bvɛwɛn'ediba ahoɔ Bvɛwɛn'ediba</i>	Musicians ahoɔ musicians
20.	LS	<i>Akitiwa be ya Da'abilineɛ</i>	Akitiwa is in Daabilla
	C	<i>Bvɛwɛn'ediba ahoɔ Bvɛwɛn'ediba</i>	Musicians ahoɔ musicians
	LS	<i>Ayaarim bene Zaanre</i>	Ayaarim is in Zaare
	C	<i>Bvɛwɛn'ediba ahoɔ Bvɛwɛn'ediba</i>	Musicians ahoɔ musicians
	LS	<i>Atibil be Bvɔndvɔre</i>	Atibilla is in Binduri
25.	C	<i>Bvɛwɛn'ediba ahoɔ Bvɛwɛn'ediba</i>	Musicians ahoɔ musicians
	LS	<i>Akaknu'ug daa bene Zabvɔɔ</i>	Akaknuga was in Zabugu
	C	<i>Bvɛwɛn'ediba ahoɔ Bvɛwɛn'ediba</i>	Musicians ahoɔ musicians
	LS	<i>M ya'a zan'as wen'eb kpela M wen'ed wala-wala be</i>	If I refuse to play here how will I play
30.	C	<i>Bvɛwɛn'ediba ahoɔ Bvɛwɛn'ediba</i>	Musicians ahoɔ musicians
	LS	<i>Ban ti paana la ka mam gaadne</i>	Before they would get here I am gone

- C *Bvɛwɛn'ɛdiba ahoɔ Bvɛwɛn'ɛdiba* Musicians ahoɔ musicians
 LS *Ba da daamida ka mam* They should not be disturbing for I
 am
kpelim mɔɔɔnɛ Still striving
35. C *Bvɛwɛn'ɛdiba ahoɔ Bvɛwɛn'ɛdiba* Musicians ahoɔ musicians
 LS *Ba da walibida ka mam* They should not be disturbing I am
Kpelim kenne Still going
- C *Bvɛwɛn'ɛdiba ahoɔ Bvɛwɛn'ɛdiba* Musicians ahoɔ musicians
 LS *Awinguur pv lal nɛ Bɔkoo* Awinguure is not far from Bawku
40. C *Bvɛwɛn'ɛdiba ahoɔ Bvɛwɛn'ɛdiba* Musicians ahoɔ musicians
 LS *O bɛ na Aniise ka pv lal nɛ Bɔkoo* He is at Aniisi and not far from
 Bawku
- C *Bvɛwɛn'ɛdiba ahoɔ Bvɛwɛn'ɛdiba* Musicians ahoɔ musicians
 LS *Ye ba da dammida ka mam* That they should not be shaking for, I
 am
kpelim yitnɛ still going
45. C *Bvɛwɛn'ɛdiba ahoɔ Bvɛwɛn'ɛdiba* Musicians ahoɔ musicians
 LS *Ye ba da dammida ka mam* That they should not be shaking for, I
Kv kpi yee will not die
- C *Bvɛwɛn'ɛdiba ahoɔ Bvɛwɛn'ɛdiba* Musicians ahoɔ musicians
 LS *Mam bɛ nɛ Bɔk la, ba yɛl ye bɔ na?* When I was in Bawku, what did they
 say
50. C *Bvɛwɛn'ɛdiba ahoɔ Bvɛwɛn'ɛdiba* Musicians ahoɔ musicians
 LS *Mam da dig sibiti la* When I was lying in the hospital
Ba yɛl ye bɔ bee What did they say
- C *Bvɛwɛn'ɛdiba ahoɔ Bvɛwɛn'ɛdiba* Musicians ahoɔ musicians
 LS *Ye o benne la, o daari la* That is his end, that is his day
55. C *Bvɛwɛn'ɛdiba ahoɔ Bvɛwɛn'ɛdiba* Musicians ahoɔ musicians
 LS *Ye o benne la, o tɔndiri la* That is his end, that is his share
- C *Bvɛwɛn'ɛdiba ahoɔ Bvɛwɛn'ɛdiba* Musicians ahoɔ musicians
 LS *Aba woo yɛl yee* Aba woo say that
- C *Bvɛwɛn'ɛdiba ahoɔ Bvɛwɛn'ɛdiba* Musicians ahoɔ musicians
 60. LS *Asaa Yakubu bɛ ya be* Where is Asaa Yakubu
- C *Bvɛwɛn'ɛdiba ahoɔ Bvɛwɛn'ɛdiba* Musicians ahoɔ musicians
 LS *Akitiwa daa yɛl mam ka mam* Akitiwa told me and I am
Kpelim gɔti o still looking at him
- C *Bvɛwɛn'ɛdiba ahoɔ Bvɛwɛn'ɛdiba* Musicians ahoɔ musicians
 65. LS *O kpam wen'ɛd wala bee* How is he still playing
- C *Bvɛwɛn'ɛdiba ahoɔ Bvɛwɛn'ɛdiba* Musicians ahoɔ musicians
- LS *Asaa Gamedu nwa bɛ bɔ* Asaa Jambeidu
- C *Bvɛwɛn'ɛdiba ahoɔ Bvɛwɛn'ɛdiba* Musicians ahoɔ musicians
 LS *Asaa Gamedu woo Yakubu* Asaa Gamedu woo yakubu
70. C *Bvɛwɛn'ɛdiba ahoɔ Bvɛwɛn'ɛdiba* Musicians ahoɔ musicians
 LS *Amama Mosa* Mahamma Mosa
- C *Bvɛwɛn'ɛdiba ahoɔ Bvɛwɛn'ɛdiba* Musicians ahoɔ musicians

- LS *Nɔŋ daan ya 'a da 'a ma,* When a poor man buys me,
M pɔ tv 'vd o I don't isult him
75. C *Bvɛwɛn 'ediba ahoo Bvɛwɛn 'ediba* Musicians ahoo musicians
 LS *Bvɛn la woo bɛnɛ zuobvɔ* Everything is in the head
 C *Bvɛwɛn 'ediba ahoo Bvɛwɛn 'ediba* Musicians ahoo musicians
 LS *Gvɔ-gvɔ ka ' na 'am ditta* Bragging has no chieftancy for
 inskinment
 C *Bvɛwɛn 'ediba ahoo Bvɛwɛn 'ediba* Musicians ahoo musicians

Song 9. Sɛnlɔŋ Wv'uma (Praise Song)
(By Alaagi Zampak)

- Li bɛog yuon niɛnɛ* Its day has now broken
Tvɔm na 'abi paaɛ la When the chief worker got there
Alagi nyaan nyɔnna Alagi is as usual lamenting
Kugurin na 'ab ka It is Kugri chief
5. *M nyaan gaad ye ee* I'm as usual lamenting ye ee
Kɔlkpiuŋ lɛb muar ye ee Dry river became a dam ye ee
Aleb muar lɛŋ kae ye ee The becomer of dam is no more ye ee
Na 'aba maal svɔm diya? ye ee Where is chief do good? Ye ee
Kpambeya yidimma Kpambeya household
10. *Manɛ nyaan nyɔnna ee* I'm again lamenting
- Du 'adiba ee* Parents ee
M paaɛ Gagbi 'irɛ ee I've gotten to Gagbire ee
Alagi paaɛ Gagbi 'irɛ ee Alagi has gotten to Gagbire
Bɔ yel ka m nyaan nyɔnna? Why am I as usual lamenting?
15. *Na 'anam yel ka m nyaan gaad ye ee* I'm as usual lamenting because of chiefs
 ye e
Anɔ 'ɔnɛ pin 'il Gagbire? Who started Gagbire?
Aku 'om lɛŋ kae ye ee Aku'om is no more ye ee
Aku 'om mɛŋ lɛŋ kae la Aku'om himself is no more
Aku 'om Gbankudugv yuon di 'e ye ee Aku'om Agbankudugo now took over
 ye ee
20. *Aku 'om Gbankudug lɛŋ kae la?* When Aku'om Agbankudugo was no
 more?
Na 'aba Asinnim yuon di 'e ye ee Chief Asinnim now took over ye ee
Na 'aba Asinnim lɛŋ kae la ee When Chief Asinnim was no more? ee
Anɔ 'ɔn lɛn ti 'alɛ? Who came next?
Abillia da ' kum ye ee Mr Baby bought death ye ee
25. *Abillia da ' kum ye ee* Mr Baby bought death ye ee
Gagbi 'ir na 'aba Gan 'rɛ ee Gagbire Chief Aganre ee
Agan 'ar kae ye ee Aganre is no more
Na 'aba Abuudi yuon diya be? ee Chief Abuudi now took over? Ee
Ka bun lɛb kpɔlvɔ ye ee And thing became dawadawa ye ee
30. *Bun la lɛb kpɔlvɔ dabɔɔgvnɛ ee* The thing became dawadawa house ee

- | | |
|-----------------------------------------|---------------------------------------------|
| <i>Ka Abuudi yuon di'e ye ee</i> | An Abuudi now took over ye ee |
| <i>Na'aba Abuudi leŋ kae ye ee</i> | Chief Abuudi is no more again ye ee |
| <i>Billia da' kum mɛ di'e ye ee</i> | Baby bought death also took over |
| <i>Ada' kum bɛ ya.....?</i> | Where is Mr Bought Death? |
| 35. <i>Bun la maalne sabbab ye ee</i> | The thing became something else ye ee |
| <i>Gagbi'ir Na'aba Akugur yuon</i> | Gagbire Chief Akugur (Stone) now |
| <i>Di'e ye ee</i> | Took over ye ee |
| <i>Gagbi'ir Na'aba Kugur ye ee</i> | Gagbire chief Akugur ye ee |
| <i>O pv lakidaa ee</i> | It will not turn ee |
| 40. <i>Ba tebig kugur la gv'vɔne ee</i> | They tried in vain ee |
| <i>Dunduug yak kpalvɔv du'a biig ye</i> | Mr Cobra who swallow dawadawa born
Child |

**10. Anɔ'ɔne na kpelim dunia? (Who will remain on earth?)
(Alembood)**

- | | |
|--------------------------------------------|-----------------------------------------|
| LS <i>Anɔ'ɔne na kpelim dunia bɛ</i> | Who will remain on earth? |
| C <i>Diraan kae</i> | No body |
| LS <i>Anɔ'ɔne na kpelim dunia bɛ</i> | Who will remain on earth? |
| C <i>Diraan kae</i> | No body |
| 5. LS <i>Pvɔlvɔ kv kpelim dunia kpela</i> | Police will not remain on this earth |
| C <i>Diraan kae</i> | No body |
| LS <i>Sɔja kv kpelim dunia woo</i> | Soldier will not remain on earth woo |
| C <i>Diraan kae</i> | No body |
| LS <i>Ye na'ab kv kpelim dunia yee</i> | That chief will not remain on earth yee |
| 10. C <i>Diraan kae</i> | No body |
| LS <i>MP kv kpelim dunia kpela</i> | MP will not remain on this earth |
| C <i>Diraan kae</i> | No body |
| LS <i>Minista kv kpelim dunia woo</i> | Minister will not remain on earth woo |
| C <i>Diraan kae</i> | No body |
| 15. LS <i>Ye gomna kv kpelim dunia yee</i> | That chief will not remain on earth yee |
| C <i>Diraan kae</i> | No body |
| LS <i>Anɔ'ɔne na kpelim dunia bɛ?</i> | Who will remain on earth? |
| C <i>Diraan kae</i> | No body |
| LS <i>Anɔ'ɔne na kpelim dunia bɛ</i> | Who will remain on earth? |
| 20. C <i>Diraan kae</i> | No body |

**Song 11. Winna maal tej ka na'aba Waad Digin (God prepare a place for Naba
Awaad)
(By Akolbugur)**

- | | |
|---------------------------------|-------------------------------------|
| <i>Sabil na'aba Waad yel ka</i> | Because of Sabila chief, Awaad that |
| <i>Mam huunna</i> | I am making huun-huun |
| <i>Wiid na'ab yel ka</i> | Because of Wiidnaba chief that |
| <i>Mam huunna</i> | I am making huun-huun |

5. *Te'es na'ab yel ka*
Mam huuna
Ka Win na maal tej ka
Sabil na'ab paae yee
Na'aba Waad yee
10. *Sabil na'aba Waad yee eh*
M pv'vse Sabil dimma
Sabil dimma
Ye ba na'ab kvvre
Amaal pan bvy dɔl suoree
15. *Bɔ maal ka mam pv keenna be?*
Ba pv deŋ yelib ye, Sabil dimma
- Gbagba! ka m deŋin banir ye*
Nawin na maal teŋa ka
Sabil na'aba Waad paae yoo eh
20. *Bɔ gbili bilimma?*
Ana yuugi be ka amaa
Kpelim kvdvg ka' ye
Suguru, duniya, suguruu
Pu'a diire suguruu
25. *Gɔɔgɔ na'aba, m dɔl ya*
Wa' Sabil ye eh
M ya' gaad Sabil teŋa,
M ba'anjidne Ti'il ye
Ka Bɔk dim ye bɔ be?
30. *Ka Bɔk Kvsavg ye bɔ be*
- Taŋ pv lal ne ba*
Akuobvvr pv lal ne ba
Sabil pv lal ne ba
Waade, Sabil na'aba Waade
35. *Sabil na'aba Waade*
Nawin na maal teŋa ka
Sabil na'aba Waad lee digine
- Li ka' sɔn'e daa kvvdi o*
O daari paae,
40. *Sabil na'aba Waade*
Ka biemnam ma'a ye
Sɔɔnbi kvvdi o
Sɔɔnb daa pv kvvda Waade
O daari paae, ka
45. *Bam nyaa ma'a*
Ye sɔɔnbi gban'e ye
- Because of Teshi chief that
 I am making huun-huun
 And God will prepare a place for
 Sabila chief to reach yee
 Chief, Awaad yee
 Sabila chief, Awaad yee eh
 Let me greet Sabila people
 Sabila people
 For their chief's funeral
 Hardworking donkey follows path
 What happened and I didn't come
 They didn't inform me early,
 Sabila people
 Gbagba! and if I had known earlier
 God will prepare a place and
 Sabila chief, Awaad to reach yoo eh
 What round thing is rolling?
 There is long life but
 There no eternally old
 Peace, world, peace
 Marriage, peace
 Googo chief, where should I follow
 Going to Sabila yeh
 If I pass Sabila land
 I am getting to Tilli ye
 And what did Bawku people say
 And what did Bawku land of Kusaas
 says
 Tanga is not far from them
 Akobure is not far from them
 Sabila is not far from them
 Awaad, Sabila chief, Awaad
 Sabila chief, Awaad
 God will prepare a place and
 So that Sabila chief, Awaad will
 lie down
 It is not witch which was killing him
 His day has reached
 Sabila chief, Awaad
 Anermies told a lie that
 Witches are killing him
 Witches were not killing Awaad
 His day has reached and
 Some told a lie
 That witches caught him ye

- | | |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><i>Sabil dimmaa,</i>
 <i>Sabil dimmaa, ba bas kvdvg</i>
 <i>Mori buon ye bɔ?</i>
 50. <i>Suguru duniya suguruu</i>
 <i>Pu'a diire suguruu</i>
 <i>Nawin na maal teɲa ka</i>
 <i>Sabil na'aba Waad lee digine</i></p> <p><i>Suguruu, Sabiliba, suguru</i>
 55. <i>Suguruu, Sabil dimma, suguru</i></p> | <p>Sabila people
 Sabila people, they preserve old
 Calling it what?
 Peace, world, peace
 Marriage, peace
 God will prepare a place and
 So that Sabila chief, Awaad will
 lie down
 Peace, Sabila clan peace
 Peace, Sabila people, peace</p> |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

**12. M pu miilim Nɔɲɔ (I am not use to Poverty)
 (By Akɔnayaarim)**

- | | |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><i>Yel woo yel yee</i>
 <i>Ehee hee</i>
 <i>Zam bvn kv belim pibiree</i>
 <i>Aka' yaan biiga suguru;</i>
 5. <i>Ataribɔɔd biiga suguruu</i>
 <i>Mam ma fabinne pu'a la yeligo</i></p> <p><i>Kuom ya'a kpien kɔlvgnnee</i>
 <i>Kuom kpien kɔlvɔ diis saa nyannee</i></p> <p><i>M ba' da yel ye yaa</i>
 10. <i>Bvndaan da mɔr ka miligee</i></p> <p><i>Avvsaal ya'a mɔr ka miligee</i>
 <i>One nɔɲdaani la'am nwenaa</i>
 <i>Bɔyee yee Ayaarim nyaan nyɔnna</i></p> <p><i>Mam pv lɔbne nɔɔree</i>
 15. <i>M pv miilim nɔɲɔɔ</i>
 <i>M pv miilim ka m biig</i>
 <i>Yeed gbavɔɔ</i>
 <i>Ma ke ka m pu'a ye gbavɲɔɔ</i>
 <i>Ba ye ye win yelɔɔ</i></p> <p><i>Ka bɔ ka m pu'a sɔɔnd vaandee</i>
 20. <i>M pv miilim nɔɲɔɔ</i>
 <i>ka bɔ yela ka o biig yeed gbavɔɔ</i>
 <i>M pv lɔbne nɔɔree;</i>
 <i>M pv mɔrne halli,</i>
 25. <i>Duninya yela ka Ayarim</i>
 <i>Wen'e pa'alee</i></p> | <p>Every trouble is a trouble
 Ehee hee
 Corruption thing will not beg for cover
 Akaman child peace
 Ataribood child peace
 My mother laments about the woman's
 destiny
 When water dries from the river
 Water dries from the river and shame
 rain
 My father said that
 A wealthy person should not have and
 be dirty
 If a person is wealthy and be dirty
 He is like a poor person
 What yee yee Ayaarim is as usual
 lamenting
 I am not bragging
 I am not used to poverty
 I am not used to and my child
 Would wear skin
 Mother let my wife wear skin
 The say, say God destiny
 And why would my wife wear leaves
 I am not used to poverty
 And why should his child wear skin
 I am not bragging
 I am not having much
 Because of the world, Ayaarim
 Sing to educate</p> |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

**Song 13. M Nɔŋɔf (I love You)
(By Akitiwa)**

- | | | |
|-----|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| | <i>M nɔŋɔ foo, m nɔŋɔ foo,
ba daa pɔn nɔŋɔ ma ka
ka' na'am yeŋe</i> | I love you, I love you,
They already love me and
not because of the chieftancy |
| | <i>Ref. M nɔŋɔ foo, m nɔŋɔ foo,
ba daa pɔn nɔŋɔ ma ka
ka' na'am yeŋe</i> | I love you, I love you,
They already love me and
Not because of the chieftancy |
| 5. | <i>N taab woo ayee
Akitiwa daa ye ti nɔŋɔmmaa
Ti daa zi'i yee ee
Ref.</i> | My colleagues woo aye
Akitiwa said we should love
We didn't know yee ee
Ref. |
| 10. | <i>Bɔkoo ti nɔŋe ee
Bɔkoo ti nɔŋe ee
Na'aba Sigiree ee
M gbaagba! Mua gvɔŋe
Kaadi laa yee
Ti yet ye bɔ ooo?
Ref Ref</i> | Bawku, we should love ee
Bawku, we should love ee
Naba Asigiri ee
N gbaaga! Suck in vain
That is Kaadi yee
What do we say? |
| 15. | <i>Asigire bɔɔdi ma yee ee
Asigire bɔɔdi ma yee ee
O daa pɔn nɔŋɔm nɛɛ
Ref</i> | Asigiri wants me yee ee
Asigiri wants me yee ee
He wants me already
Ref |
| | <i>M da ye buoli wampirigo
M da ye buola
Bɔk na'aba Tampvree</i> | I use to call Mamprugu
I use to call
Bawku Naba Atampuri |
| 20. | <i>Gɔmna yelim ye yaa ee
Gɔmna yel mam ye yaa ee
Ti nɔŋɔm taaba Gaana
Ka keɛ tam kpiinr tɔlvɔɔ
Ref</i> | Government told me that
Government told me that
We should love each other in Ghana
And forget of business of relation
Ref |
| 25. | <i>Ye pu'a ya'a kpen' da'a
Ka zan'as kuligaae
O bɔɔdi o sid kvdvg
Yir lebigila yee
Wadigida ya' ti la' ka kaaseɛ,
Baŋim ka yisɔb pu'a bili
Bɔɔd yiibɔɔ</i> | That if a woman goes to the market
And refuse to go home
She want her old husband
Going back house
When a first wife laughs and cries
Note that the land lord's last wife
Wants divorce |

Ref

Ref

**Song 14. *Basimi favng ka li ka' diibo* (Stop robbery for it is not good)
{By *Akitiwa*}**

- | | |
|-------------------------------------------------|-----------------------------------------------|
| <i>Basimi favng ka li ka' diibo</i> | Stop robbery for it is not good |
| <i>Basimi favng ka li ka' diibo</i> | Stop robbery for it is not good |
| <i>Ya'a kpan du'a biig</i> | When just give birth to a child |
| <i>Ka pvd biig la yv'vr ye</i> | And name the child's name |
| 5. <i>Ba mɔr zamma, ba mɔr zamma</i> | They have fraud, they have fraud |
| <i>Ba zan' faadii</i> | Is everybody who deceives you |
|
 | |
| <i>Bvraaga Ayaki Saan dabɔɔg dim woo</i> | Man, Ayaki Saana's house people |
| <i>O ma yir biiga, Ajankunu, woo</i> | His maternal home child, Cat woo |
|
 | |
| <i>Girima yee, eyee, eyee, eyee, eyee, eyee</i> | Respect yee, eyee, eyee, eyee, eyee, eyee 10. |
| <i>Jaagi ye ayee jaagi</i> | Judge ye ayee judge |
|
 | |
| <i>N taaba woee, Akitiwa nwe' naae</i> | My colleagues woee, Akitiwa play all |
| <i>Kvnkɔnsan dunia liya kidigi faan'e</i> | Where is world goship to cross and snach |
|
 | |
| <i>Ti wa'ane tisid pvlise, Garu pvlise</i> | We are going to give to police, Garu police |
| <i>Ti mɔr kidigi tis pvlise</i> | Let's cross and give to police |
| 15. <i>Biiga nwe'em tis insipekta</i> | Child dial and give it to inspector |
|
 | |
| <i>M ya'a tis insipekta biiga fvn wvma</i> | If I give inspector Child, you listen |
| <i>Saagen Eedu, ka wvm naae</i> | Sirgent Adu, and listen all |
|
 | |
| <i>M da ɛɛn buol na Saagen Eedu yv'vree</i> | I use to call Sirgent Adu's name |
| <i>Ka Saagen Kɔlvɔ pv lal nɛ ma</i> | And Sirgent Akologo is not far from me |
|
 | |
| 20. <i>Akvndimɔɔdee yv'vree?</i> | Akundimoode's name? |
| <i>Awiem biiga m da takke ka di bɔ ee</i> | Awiem's child, I should stop and eat what |
|
 | |
| <i>Jang woo eehe, eehe, eehe, eehe, eehe</i> | Jang woo eehe, eehe, eehe, eehe, eehe |
| <i>Ah! Zuor zugɔ, wae, wae! Ye tan zugɔ</i> | Ah! Mountain top wae, wae! Mountain top |
|
 | |
| <i>Insipekta Doo, Kitiwa nwe' yel ye boo?</i> | Inspector Doo, what did Akitiwa say? |
| 25. <i>Insipekta Doo, gbavɛ la,</i> | Inspector Doo, the document |

- Gbaŋ la buol ye boo?* The document call what?
- M daa nye bakaŋa* I saw this man
Ka mɔr ye buravenliŋa, Winlaalee ee And held that, handsome man,
Awinlale
- M daa nye bakaŋa* I saw this man
 30. *Ka zɔti dɔl kariki Winlaalee* But ran and followed literate Awinlaalee
- O kenne o Wɔgɔdɔvɔ kasɔ' ka' mugudaa* He goes to Ouadugu and no body forces
O kenne o Nageriya ka sɔ' ka' mugudaa He goes to Nigeria and no body forces
O gɔɔnd ba Gaana ka sɔ' ka' mugudaa He roams Ghana and no body forces
O gɔɔn lɔ'ɔŋ Togo woo ka He roams across Togo and
 35. *Sɔ' ka' mugudvfoo* No body to force you

**15. Wadigida Dieŋ (First wife's Entertainment)
 (By Alembɔɔd)**

- Ye abɔ yeligɔ!* That what a destiny
Bvgvr zab yiri Shrine fight's house
M ma ye woo oo My mother ye woo oo
Mahama pu'ab diir yere Mahama women marriage house
 5. *Tv'vs na'ab dabɔɔg la nwana* Meet chief's house is this
M ba', kvm bie dabɔɔg My father, no giving way's house
Ye wen'ɛ pirig nie na'ab yire That, hit 'pirig' to wake chief up house
Uhhmm, uhhmm, uhhmm Uhhmm, uhhmm, uhhmm
M ye kabir yee I say, excuse yee
 10. *M ye kabire, kabire Bvgvr dimma* I say, excuse, excuse Buguri people
M kabir pu'ab yir Excuse women's house
Tv'vs na'ab kvm bie biiga ye kabire Meet chief and won't give way's son,
 excuse
Sambil man zaki nwana Assemblyman's house is this
Sambil man zaki nwana Assemblyman's house is this
 15. *Mahamma ye bvgvr zabida* Mahamma says shrine fights
Apu'ab diira woo Women marriage woo
Zinzaŋ ba'akɔlvgo woo Bat deviner woo
Ye zinzaŋ ba'akɔlvgo ye kabir yee That bat deviner, excuse yee
Aba! Ye pu'aba yir biiga Aba! That, women house child
 20. *Tv'vs na'aba kvm bie biiga* Meet chief and won't give way's son
M ba' nwe' pirig nie na'ab biiga My father, hit 'pirig' to wake chief up
Ye zinzaŋ ba'akɔlvgooe Bat deviner
Bɔ daa yuol zinzaŋ ba'akɔlvg be ee What took care of bat deviner be ee
M hmmm M hmmm
 25. *Aba! Ye woo* Aba! Ye woo
Zinzaŋ ba'akɔlvgo ye o ma yire Bat deviner that his mother's house
Abugvr Zaba ye o ma yire Shrine fight that his mother's house
Apu'ab yir ye o ma yire Women's house that his mother's house

- Tv'vs na 'ab kumbie*
 30. *Ye o ma yire*
Abaa waa
Yee yee yee
Ano'on ka man dɔlna be
Lilaaliŋ Zambala namba tu (2) woo
 35. *Lilaaliŋ ma'a dii tig woo*
Abok biiga ye kiribi yaa
Zuobe'ede welig kpiir biiga
Agia Kuaku biiga
O ma yv'vre pvr ka' dɔɔɔ
 40. *Agbavŋ zvkeer ye pvr ka' dɔɔɔ*
Tv'v si'el maal gɔbir ye
Pvr ka' dɔɔɔ
Ti keŋne wadigida dievŋ
Wadigida bugus ma'a
 45. *Zɔlvɔ dievŋ*
Ma'a zɔlvɔ pvr zan'as biiga
Ama'a zɔlvɔ pu'ab diib biiga
M maa dabeogɔ daa yuol woo
Akɔ'ŋ kpɔlvɔ nwaae sɔɔr
 50. *bipu'a*
Abaaa.....
N yee, yee, yee.....
Kabiree, Azinzavŋ ba'akɔlvɔ, kabiree
Hmmmm....
 55. *Abaa awoo.....*
Awin biiga
Zinzavŋ ba'akɔlvɔ, ye win biiga
Apu'ab diire, ye win biiga
M hmmm hmmm hmmm
 60. *Ziid kɔnbir biiga*
Sinsa'as ziid kɔnbir biiga
Aziid kɔnbir biiga woo o
Zinzavŋ ba'akɔlvɔ nwana bee?
Aba! Sinsa'as ziid kɔnbir biiga
 65. *O yel ye o ma yv'vre*
Yalim bɔɔdim daar biiga
Yalim bɔɔdim ye gbavŋ biiga
N yaaba Zampada ye yaa
Aba'abiig Zŋ dabɔɔvŋ woo
 70. *Ayalim bɔɔdim biiga kabir yee*
Ayalim bɔɔdim biiga
Abvgr Zŋ dabɔɔg nwa
Ba zie ye yalim bɔɔdim daar be
 75. *Aba aba*
- Meet chief and won't give way
 that his mother house
 Abaa waa
 Yee yee yee
 Whom have I come with
 Lilaaling (swift bird), Zambala number 2
 Only, Lilaaling ate and satisfied
 Abawku's child say stop
 Bad friendship separates relationship
 Agia (lizard) Kuaku's son
 His mother's name stomach is not room
 Agbang Zukeer says stomach is not room
 Insult something do wrong says
 Stomach is not room
 We went to first wife's mother's funeral
 First wife, the wicked deceives
 the fool, mother's funeral
 Deceives the fool, stomach refuse's child
 deceives the fool, women food child
 My mother Dabeogo took care of
 Fails to get dawadawa but cut liver
 daughter inlaw
 Abaaa.....
 N yee, yee, yee.....
 Excuse, bat deviner, excuse
 Hmmmm....
 Abaa awoo.....
 Awini's child
 Bat deviner, says shrine child
 women marriage, says shrine child
 M hmmm hmmm hmmm
 Carrying bone child
 Ants carrying bone child
 Carrying bone child woo o
 Is this bat deviner?
 Aba! Ants carrying bone child
 She says her her mother's name
 the need for the fool day's child
 the need for the fool wear skin child
 My grand mother Azampada says that
 Aba child, Zong's house woo
 the need for the fool child, excuse yee
 the need for the fool child
 Abuguri Zong's house is this
 they don't know the need for the fool day
 Aba aba

- Ye yalim bɔɔdim daar be* That there is a day the fool is needed
Yalim ya' an wadigida yaa If the fool is a first wife
Ba'ar maalvg daar ka ba bɔɔd o the libation day that she would be needed
Yalim ya'a lem anɛ bikpɛɛm woɔe If the fool is also a first born
 80. *O baaba kum daar ka ba ied o* On the day of his father's death they will search for him
Kasa gbaagba ye yalim bɔɔdim daar be Kasa gbaagba that there is a day the fool is needed

Song 16. *Tvuma la la* (That is the work)

- LS *Tvuma-tvuma ye tvumaa* Well done-well done 'ye' well done
 C *Tvuma la laa* That is the work
 LS *Apita yee tvuma yee* Peter says work yee
 C *Tvuma la laa* That is the work
 5. LS *O tvumnɛ da' lore tvuma yee* He worked and bought a lorry work yee
 C *Tvuma la laa* That is the work
 LS *O tvumnɛ da' moto tvuma yee* He worked and bought a motto work yee
 C *Tvuma la laa* That is the work
 LS *O tvumnɛ da' naafo tvuma yee* He worked and bought a cow work yee
 10 C *Tvuma la laa* That is the work

Song 17. *Langima sig Bvgvr* (Force work arrived at Buguri)

- Langima sig Bvgvree* Force work arrived at Buguri
Ka bidu'adib buol winna And parents invoke gods
Zi'el baasee and promise them dogs
Ka ba ye ba bɔɔda And they say they want
 5. *Awinlarig gandaug laa* Awinlarig's legend (son)
M ba' bɔ be ee; M ba' bɔ be ee What is my stake ee; what is my stake ee
Dvna bibaanlvlg la Nowadays young children
Ba zɔm Na'awinde; uhmm they should fear God uhmm
Dvna pu'a baanlvlg la ba zɔm Nowadays young women, they should
 fear
 10. *Na'awinde; uhmm* God uhmm
Ka' pu'a ka da' bvn Buying a donkey without a wife will the
Bvn na wik na? uhmm donkey fetch water Uhmm
Ka' pu'a ka da' wief Buying a horse without a wife will the
Wief na nɛ'ɛn na? uhmm horse grind for you? Uhmm

Song 18. *Biig ma keɲ kologo* (Child's mother went to the well)

- Biig ma keɲ kologo doo n do* Child's mother went to the river doo ndo
Wik ku'obedo doo n do To fetch bad water doo n do

- | | | |
|----|------------------------------|----------------------------|
| | <i>Piesa labedo doo n do</i> | To wash bad bowls doo n do |
| | <i>Mɔn sa'abedo doo n do</i> | To prepare bad TZ doo n do |
| 5. | <i>Duga zenbedo doo n do</i> | To cook bad soup doo n do |

Song 19. M kvhkvhɔ daa lu (My tin fell some days ago)

- | | | |
|----|-------------------------------------------|------------------------------------------------|
| | LS <i>M kvhkvhɔ daa lu</i> | My tin fell some days ago |
| | <i>Ka na'ab pu'a kena nɔɔ mɛdige</i> | And chief's wife came and step and smash |
| | <i>Mɛd-mɛd taalli</i> | Smash and flattened |
| | C <i>Agɔl pisnu; tejin yɔlvɔ</i> | Up hundred cedis; ground for two hundred cedis |
| 5. | LS <i>Mɛd-mɛd taalli</i> | Smash and flattened |
| | C <i>Agɔl pisnu; tejin yɔlvɔ</i>
cedis | Up hundred cedis; ground two hundred cedis |

Song 20. Mɔravgo Lik Goum (Tall Grass Peeping over Walls)

- | | | |
|-----|---------------------------------------|----------------------------------------------|
| | LS <i>Mɔravgo Mɔravgo lik guom ye</i> | Tall grass, tall grass peeping over walls |
| | C <i>Mɔravgo Mɔravgo lik guom ye</i> | Tall grass, tall grass peeping over walls |
| | LS <i>Mɔravgo Mɔravgo sik guom ye</i> | Tall grass, tall grass tip-toeing over walls |
| | LS <i>Mɔravgo Mɔravgo lik guom ye</i> | Tall grass, tall grass peeping over walls |
| 5. | LS <i>Na'akim bɛ bee ba kae bee?</i> | Young men are there or they are not there |
| | C <i>Mɔravgo Mɔravgo lik guom ye</i> | Tall grass, tall grass peeping over walls |
| | LS <i>Yiraan bɛ bee o kae bee?</i> | Land lord is there or he is not there |
| | C <i>Mɔravgo Mɔravgo lik guom ye</i> | Tall grass, tall grass peeping over walls |
| | LS <i>Svmnam bɛ bee ba kae bee?</i> | Good people are there or they are not there |
| 10. | C <i>Mɔravgo Mɔravgo lik guom ye</i> | Tall grass, tall grass peeping over walls |

Song 21. Kuvr Kaasug (Dirge)

- | | | |
|-----|----------------------------------------|----------------------------------------------|
| | <i>Ah! Ah! Ah! Ah! Ah!</i> | Ah! Ah! Ah! Ah! Ah! |
| | <i>Hmm, hmm, hmm, hmm, hmm</i> | Hmm, hmm, hmm, hmm, hmm |
| | <i>Ka fv zi'elim suokita ni</i> | And you left me on a cross road |
| | <i>Fv ye m nij wala?</i> | What do you want me to do? |
| 5. | <i>Fv ye m nij wala bɛ?</i> | What do you want me to do now? |
| | <i>M ya'a ɛɛn yi wa' si'el m kenne</i> | When I always leave for some place I'm going |
| | <i>Ka ti paana ka si'el woo maal</i> | And would come home and everything is done |
| | <i>Wv m pv kej si'ela</i> | Like I did not go to some place |
| | <i>Ka zina fv zi'elim si'el la</i> | And today where you left me |
| 10. | <i>M ye m nij wala?</i> | What will I do? |
| | <i>M ye m nij wala bɛ?</i> | What will I do now? |

- | | | |
|-----|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| | <i>Eh! Eh! Eh! Eh! Eh!</i>
<i>Nananna m ya'a yit</i>
<i>Anɔɔn ka m na bas ya'anya</i> | <i>Eh! Eh! Eh! Eh! Eh!</i>
Now when I'm going out
Who would I leave behind |
| 15. | <i>Aba aba aba aba aba</i>
<i>Fvm pv nye so'ya'ase</i>
<i>See mam ma la ma'a ne</i>
<i>Ah, fv naam bu'osinne</i>
<i>Ka m yelif sanʒkan ka</i> | <i>Aba aba aba aba aba</i>
You have not seen anybody else
Unless my mother alone
Ah, should have asked
And I would tell you when
she is prepared to go home |
| 20. | <i>O na siak kulug</i>

<i>Fv naan yelinim ka</i>
<i>M zamis biis yuolvɔ</i> |

You could have told me and
I practice baby care |
| 25. | <i>M maa ti mi'i ye fv pv seeya</i>
<i>Amaa ti ka' li paɲa</i>
<i>Fv ya'a pae fvn lebigi gɔsi ti</i>

<i>Ka ti ka' li paɲa</i>
<i>Ah! Ah! Ah! Ah! Ah!</i>
<i>Hmm, hmm, hmm, hmm, hmm</i> |

My mother, we know it is not your will
But we have no authority
When you get there, you turn and take
care of us
For we have no that strength
Ah! Ah! Ah! Ah! Ah!
Hmm, hmm, hmm, hmm, hmm |

Song 22. Guan/leb Wv'vma (Hunting song)

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|-----|-------------------------------------------------------------|---------------------------------------------------------------------------|
| | L.S <i>Awa'ad biis kpe'ed mɔɔgɔ</i>
<i>Ba kun ne bɔ?</i> | Awa'ad's children are entering the bush
What are they going home with? |
| | C. <i>Ba kunne ne kɔɔngɔ</i>
<i>Ti yaab kv kvɔvɔm</i> | They are going home with antelope
Our grandfather ever killed, |
| 5. | <i>Ti saam kv kvɔvɔm</i> | Our father ever killed |
| | LS <i>Ayoolvɛ biis kpe'ed mɔɔgɔ</i>
<i>Ba kun ne bɔ?</i> | Ayoolung's children entered the bush
What are they going home with? |
| | C. <i>Ba kunne ne kɔɔngɔ</i>
<i>Ti yaab kv kvɔvɔm</i> | They are going home with antelope
Our grandfather ever killed, |
| 10. | <i>Ti saam kv kvɔvɔm</i> | Our father ever killed |

Song 23. Ntele Guɲ (Ntele Kapok)

- | | | |
|----|-----------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------|
| | <i>Ntelee ntele guɲ-guɲ</i>
<i>Bɔnam guɲa?</i>
<i>Guɲ tig-tig</i>
<i>Bɔnam tiga?</i> | <i>Ntelee ntele kapok-kapok</i>
What kapok?
Kapok satisfy
What satisfy? |
| 5. | <i>Tig yaa zuaa</i>
<i>Bɔnam zuaa?</i> | Satisfy run
What run? |

	<i>Zuaa parig</i>	Run parig
	<i>Bɔnam pariga?</i>	What parig?
10.	<i>Parig meŋ-meŋ</i>	Parig own self
	<i>Bɔnam meŋa?</i>	What self?
	<i>Meŋ zak</i>	Self court yard
	<i>Bɔnam zakka?</i>	What court yard?
	<i>Zak taa-taa</i>	Court yard taa-taa
15.	<i>Bɔnam taa?</i>	What taa?
	<i>Taa silvg</i>	Taa hawk
	<i>Bɔnam siliga?</i>	What hawk?
	<i>Silvg nua</i>	Hawk fowl
	<i>Bɔnam nua?</i>	What fowl?
20.	<i>Nua kitilio</i>	Fowl kitilio (too small)

Song 24. Ntele Guŋ (Ntele Kapok)

	<i>Ntele ntele guŋ</i>	Ntelee ntele kapok
	<i>Bɔnam guŋa?</i>	What kapok?
	<i>Guŋ tig-tig</i>	Kapok satisfy
	<i>Bɔnam tiga?</i>	What satisfy?
5.	<i>Tig yaare</i>	Satisfy remove
	<i>Bɔnam yaar?</i>	What remove?
	<i>Yaar zuaaga</i>	Remove mountain
	<i>Bɔnam zuaa?</i>	What mountain?
	<i>Zuaa pariga</i>	Mountain pariga
10.	<i>Bɔnam parig?</i>	What parig?
	<i>Parig meŋa</i>	Parig self
	<i>Bɔnam meŋ?</i>	What self?
	<i>Meŋ zakka</i>	Self court yard
	<i>Bɔnam zak?</i>	What court yard?
15.	<i>Zak fiili</i>	Court yard open
	<i>Bɔnam fiil?</i>	What open?
	<i>Fiil bamba</i>	Open bamba
	<i>Bɔnam bam?</i>	What bam?
	<i>Bam taare</i>	Bam taare
20.	<i>Bɔnam taar?</i>	What taar?
	<i>Taar siliga</i>	Taar hawk
	<i>Bɔnam silig?</i>	What hawk?
	<i>Sil nuaga</i>	Hawk fowl
	<i>Bɔnam nua?</i>	What fowl?
25.	<i>Nua kiao-kiao</i>	Fowl kiao-kiao (never to repeat)

Song 25. Biig ma keŋ Kɔlvg (Child's mother went to the well)

<i>Biig ma keŋ kologo wiya-wiya ho</i>	Child's mother went to the river
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| | <i>Wik kuobeide wiya-wiya ho</i> | wiya-wiya ho |
| | <i>Mɔn sa 'abeide wiya-wiya ho</i> | To fetch bad water, wiya-wiya ho |
| | <i>Dvg zenbeide wiya-wiya ho</i> | To stair bad T.Z., wiya-wiya ho |
| 5. | <i>Ka biig ye o pv bɔɔda wiya-wiya ho</i> | Cook bad soup, wiya-wiya ho
And child says it doesn't want,
wiya-wiya ho |
| | <i>Hmm, hmm, wiya-wiya ho</i> | Hmm, hmm, wiya-wiya ho |
| | <i>Hmm, hmm, wiya-wiya ho</i> | Hmm, hmm, wiya-wiya ho |

Song 26. Biig ma keŋ kɔlvɔg (Child's mother went to the well)

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|----|--------------------------------------------|------------------------------------------------|
| | <i>Naa naa ndo, naanaa ndo</i> | Naa naa ndo, naanaa ndo |
| | <i>Biig ma keŋ kɔliga naanaa ndo</i> | Child's mother went to the river
naanaa ndo |
| | <i>Wik kuom kuobe 'edee naanaa ndo</i> | To fetch water, bad water naanaa ndo |
| | <i>Mɔn sa 'ab sa 'abe 'edee naanaa ndo</i> | To stair T.Z. bad T.Z. naanaa ndo |
| 5. | <i>Biiga ti dimma naanaa ndo</i> | Child let's eat naanaa ndo |
| | <i>Ka biig ye o pv bɔɔda naanaa ndo</i> | And child say it doesn't want naanaa ndo |
| | <i>Naa naa ndo, naanaa ndo</i> | Naa naa ndo, naanaa ndo |

Song 27. Kuŋ Ki'eb (Shrill Cry)

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|-----|-------------------------------------------|-----------------------------------------------------|
| | <i>Eeho! Eeho! Eeho!</i> | Eeho! Eeho! Eeho! |
| | <i>Gbadigo! Gbadigo! Gbadigo!</i> | Gbadigo! Gbadigo! Gbadigo! |
| | <i>M kvya, M kvya, M kvya,</i> | I have killed, I have killed, I have killed, |
| | <i>Man, Siekum, Bani'ad Ayɔɔlvɔŋ biig</i> | I, Siekum, Bani'ad Ayɔɔlvɔŋ's child |
| 5. | <i>Pvvr za 'as kuom ka bɔɔd daam</i> | Stomach rejects water but wants pito |
| | <i>Zum tita 'ar kv pa 'al gan 'ar</i> | Big clitoris can never be used as a saddle |
| | <i>Ansigg vaandi belim pu 'ab</i> | Plock leaves to please women |
| | <i>Nɔk kum tiak vvt ye bavŋ malis</i> | Change dead with living for, panegyrics
is sweet |
| | <i>Nɔŋgbavŋ gbiug kv bilig zuur</i> | Protruding mouth cannot move a
mountain |
| 10. | <i>Sia zabid kv delim guan'</i> | Waist is paining cannot be leaned against
thongs |
| | <i>Eeho! Eeho! Eeho!</i> | Eeho! Eeho! Eeho! |
| | <i>Gbadigo! Gbadigo! Gbadigo!</i> | Gbadigo! Gbadigo! Gbadigo! |
| | <i>M kvya, M kvya, M kvya,</i> | I have killed, I have killed, I have killed, |

Song 28. Zɔwalvɔg (Zuwalug)

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|--|--------------------------|----------------|
| | <i>LS Zɔwalvɔgoo hoo</i> | Zɔwalvɔgoo hoo |
| | <i>Zɔwalvɔgoo hoo</i> | Zɔwalvɔgoo hoo |

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|---------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------|
| <p><i>C Hoo zuwalvgoo</i>
<i>LS Biiraan kumma,</i>
5. <i>Ka m me kummi m muree</i>
<i>C Hoo zuwalvgoo</i></p> | <p>Hoo zuwalvgoo
Owner of child is crying
And I' also crying of my spear
Hoo zuwalvgoo</p> |
|---------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------|

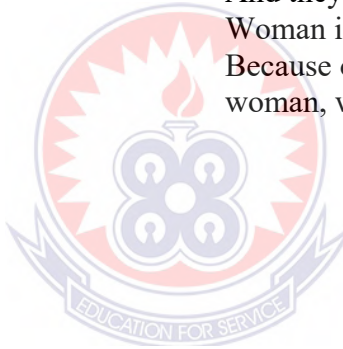
Song 29. Si'esvg (Siesug)

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|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><i>Si'e-si'e woo</i>
<i>Hoo</i>
<i>Tinamma</i>
<i>Akɔbvg dabɔɔɔɔ</i>
5. <i>Kpen'ε wεvgɔɔ</i>
<i>Ka ti lɔbεε</i>
<i>Ka pv yensigεε</i>
<i>Ka ti paaε</i>
<i>Ka li pidεε</i>
10. <i>Ka li puon'e</i>
<i>Ka li bεdigεε</i>
<i>Ka ti vaae</i>
<i>Ka ti buon'e</i>
<i>Ka kulna</i>
15. <i>Digin nε pu'a</i>
<i>Du'a biiga</i>
<i>Ka pv zaansim</i>
<i>Ka pv bukum</i>
<i>Ka pv siɲim</i>
20 <i>Si'e-si'e woo</i>
<i>Hoo.....</i></p> | <p>Si'e-si'e woo
Hoo
We
Akobogo's house
Enter the bush
And we threw
And didn't miss
And we got there
And it is dead
And it rot
And it destroyed
And we collected
And we mark
And came home
Slept with a woman
Gave birth to a child
And did not dream
And did not suffer any ill-health
And are not worried
Si'e-si'e woo
Hoo.....</p> |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

30. Pu'a ka' yalim (Woman is not a fool)

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| <p><i>LS Pu'a pv nar ye ba yaalv yee</i>
<i>C Pu'a ka' yalim</i>
<i>LS Bɔnam pu'a</i>
<i>Ka ba yaan bee?</i>
5. <i>C Pu'a ka' yalim</i>
<i>LS Ka bɔ lε maal</i>
<i>Ka ba yaan o bee?</i>
<i>C Pu'a ka' yalim</i>
<i>Ref. Buudi yelle ka ba yaan</i>
10. <i>Pu'a, pu'a ka' yalim</i></p> | <p>Woman does not deserve mishandling yee
Woman is not a fool
What type of woman
are they mishandling?
Woman is not a fool
And what is the cause
for them mishandling her?
Woman is not a fool
Because of family they are mishandling
woman, woman is not a fool</p> |
| <p><i>LS Buudi yelle, buudi yelle</i>
<i>C Pu'a ka' yalim</i>
<i>LS Ye buudi yelle, buudi yelle</i></p> | <p>Because of family, because of family
Woman is not a fool
That because of family, because of</p> |

- family
C Pu'a ka' yalim
15. *Ref Buudi yelle ka ba yaan*
C Pu'a, pu'a ka' yalim
- LS O du'a sogε*
Ka ba yaan o nεε
C Pu'a ka' yalim
20. *LS Lemna du'a nεεs*
Ka ba yaan o bε εen
C Pu'a ka' yalim
Ref Buudi yelle ka ba yaan
pu'a, pu'a ka' yalim
25. *LS O du'a poliηa*
Ka ba yaan o nεε
Pu'a ka' yalim
LS Lemna du'a tikka
Ka ba yaan o bε εen
30. *C Pu'a ka' yalim*
Buudi yelle ka ba yaan
Pu'a, pu'a ka' yalim
- Woman is not a fool
Because of family they are mishandling
woman, woman is not a fool
- She gave birth to soldier
and they are mishandling her
Woman is not a fool
Again gave birth to nurse
and they are mishandling her
Woman is not a fool
Because of family they are mishandling
woman, woman is not a fool
- She gave birth to poice
And they are mishandling her
Woman is not a fool
Again gave birth to nurse
And they are mishandling her
Woman is not a fool
Because of family they are mishandling
woman, woman is not a fool



APPENDIX B

PICTURES FROM INTERACTIONS WITH FOLK SONGS COMPOSERS



Researcher interacting with Akitiwa



After researcher interacting with Adenşon



Researcher interacting with Alembood



After researcher interacted with Awingur and his counterpart Akuka

APPENDIX C

INSTRUMENTS USED IN KUSAAL FOLK SONGS



Googi/duuduŋ – ‘Fiddle’

Siaris – ‘Maracas’



Wiig – ‘Flute’

Kɔn – ‘Local guitar’



Siaris – ‘Maracas’



Kian'ala – ‘Rattle’