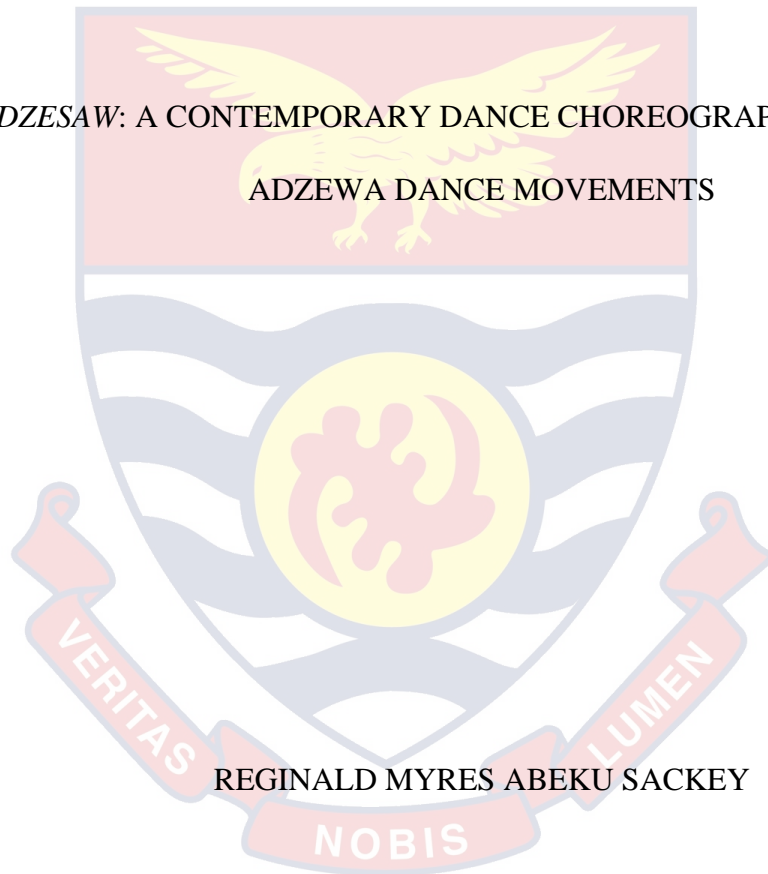


UNIVERSITY OF CAPE COAST

ADZESAW: A CONTEMPORARY DANCE CHOREOGRAPHY BASED ON
ADZEWA DANCE MOVEMENTS



REGINALD MYRES ABEKU SACKEY

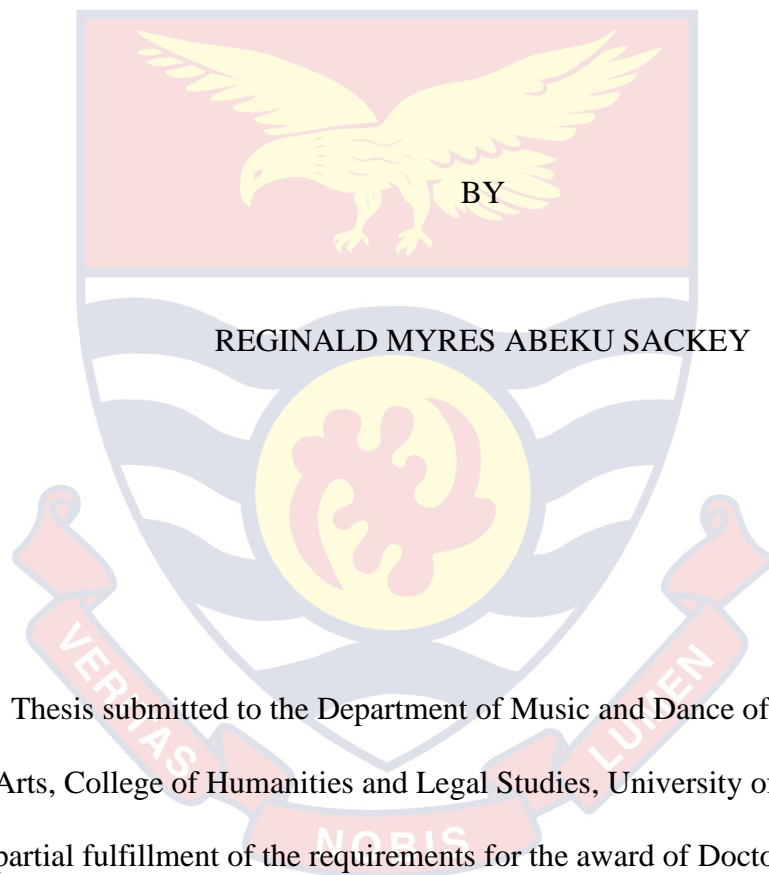
2020



UNIVERSITY OF CAPE COAST

ADZESAW: A CONTEMPORARY DANCE CHOREOGRAPHY BASED ON

ADZEWA DANCE MOVEMENTS



Thesis submitted to the Department of Music and Dance of the Faculty of Arts, College of Humanities and Legal Studies, University of Cape Coast, in partial fulfillment of the requirements for the award of Doctor of Philosophy degree in Ethnomusicology

OCTOBER, 2020

DECLARATION

Candidate's Declaration

I hereby declare that this thesis is the result of my own original research and that no part of it has been presented for another degree in this university or elsewhere.

Candidate's Signature:..... Date:.....

Name: Reginald Myres Abeku Sackey

Supervisors' Declaration

We hereby declare that the preparation and presentation of the thesis were supervised in accordance with the guidelines on supervision of thesis laid down by the University of Cape Coast.

Principal Supervisor's Signature:..... Date:.....

Name: Prof. Tarin Hampton

Co-Supervisor's Signature: Date:.....

Name: Dr. Eric Debrah Otchere

ABSTRACT

Ghana is gifted with numerous traditional dance forms but unfortunately many of such dance forms are endangered. Some of such dance forms are totally out of the traditional setting or its participation is limited to the aged. The youth who are the transporters of traditional to the future generation, do not take interest in the participation in those traditional dance forms. The reason, I believe, lays in the artistic and aesthetic nature of the dance forms. To rejuvenate these endangered dances for participation of all regardless of age, religious affiliation and social status, one of the main instruments to use to achieve that purpose is choreography. This thesis discusses a contemporary dance choreography *Adzesaw*, which takes inspiration from *Adzewa*, a predominantly female music and dance ensemble found among the Fantes along the coast of the Central Region of Ghana. The study critically examines all activities undertaken in the process of choreographing the dance. These included pre-production, production and post-production stages and the theatrical elements applied. The study further outlines the daily activities of the two *Asafo* Companies of Winneba during their annual *Aboakyer* festival. The study employs qualitative research design in its execution and interviews and participant observation as data collection instruments. Data was analyzed through the use of transcription, coding, theme development and interpretation of data. The study engages three concepts as framework. Creative Thinking model as propounded by Webster (1990), ethnography and gender as a guideline for the dance choreography. The study reveals that conversion to Christianity has led to the reduced participation of the youth and some folks in the central

coastal of Ghana in *Adzewa* performance. The prohibition of Christians in participating is linked to the practice of performing libation which is associated with pagan or devil worship. It is worth noting that some churches in Winneba and Apam, who found their members engaging in traditional activities in the community, suspended or placed extreme restrictions on their participation in church services. It is therefore recommended that knowledge and performance of traditional ritual dance be revitalized and integrated into the curriculum of higher learning at specialized institutions. Enhancing capacities to teach such dances and performances within institutions such as the School of Performing Arts at the University of Ghana, Centre for Cultural and African Studies at the Kwame Nkrumah University of Science and Technology, Kumasi, the Department of Music and Dance and the Department of Film and Theatre Studies at the University of Cape Coast, as well as the Department of Theatre Arts and the Department of Music at the University of Education, Winneba, through invitations to traditional performers will be a first step to reviving long lost traditional dance forms and performances. Additionally, new dance repertoires could be added to ensure the sustainability and continuity of Ghanaian traditional dance.

KEY WORDS

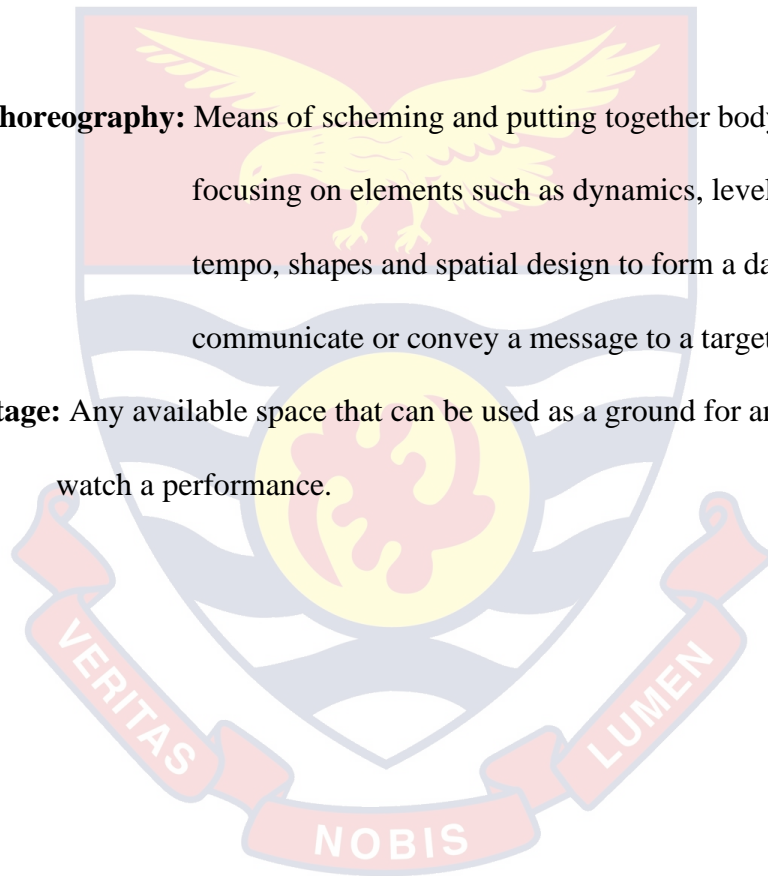
Asafo: The Akan traditional military group that existed before the colonialization.

Adzewa: Is a predominantly female music and dance ensemble found along the central coast of Ghana

Adzesaw: Is the title of the staged performance that took inspiration from *Adzewa* dance movements.

Choreography: Means of scheming and putting together body movements, \ focusing on elements such as dynamics, levels, sound and tempo, shapes and spatial design to form a dance piece to communicate or convey a message to a targeted audience.

Stage: Any available space that can be used as a ground for an audience to watch a performance.



ACKNOWLEDGMENTS

King of glory, King of peace, I will love Thee; and that love may never cease, I will move Thee. Thou has granted my request, Thou hast heard me; Thou didst note my working breast, Thou has spared me. (MHB 23)

My profound gratitude to my supervisors; Professor Tarin Hampton (Norfolk State University, USA) and Dr. Eric Debrah Otchere, Head of the department of Music and Dance. University of Cape Coast for their guidance, support, encouragements and constructive criticisms during the writing of this thesis. I say God richly bless you. I will also like to appreciate Professor Florian Carl for the advice and encouragement.

I would also like to acknowledge the following personalities for their contributions in diverse way towards the Adzesaw production. Mr. Charles Ozzy Quainoo (UK), Mr. Kojo Sei Sackey (Italy), Mr. Kweku Addison (Denmark), Mr. Kobina Ayensu (USA), Belinda Akpebu (USA) and Mr. Isaac Kobina Mbir (Qatar). Also some members of the Department of Music and Dance: Dr. John Doe, Mr. Kofi Ansah Torwomenye, Mr. Kwadwo Adum-Atta, Mr. Benedict Sackey, Mr. John Kuubeterzie, Mr. Amos Asare Darkwa, Rosemond Kutsidzo and Jason Otoo.

Special thanks finally go the management and staff of the Centre for National Culture, Cape Coast, especially members of the folkloric for the selfless dedication towards the project. To members from other cultural troupes from Cape Coast, I say God bless you all immeasurably.

DEDICATION

To my lovely children. Nana Ama Ayeyi Sackey, Isabella Seiwah Sackey, Ewura Esi Adoye Sackey and Nkunim Sekyiwaa Sackey. Love you all.



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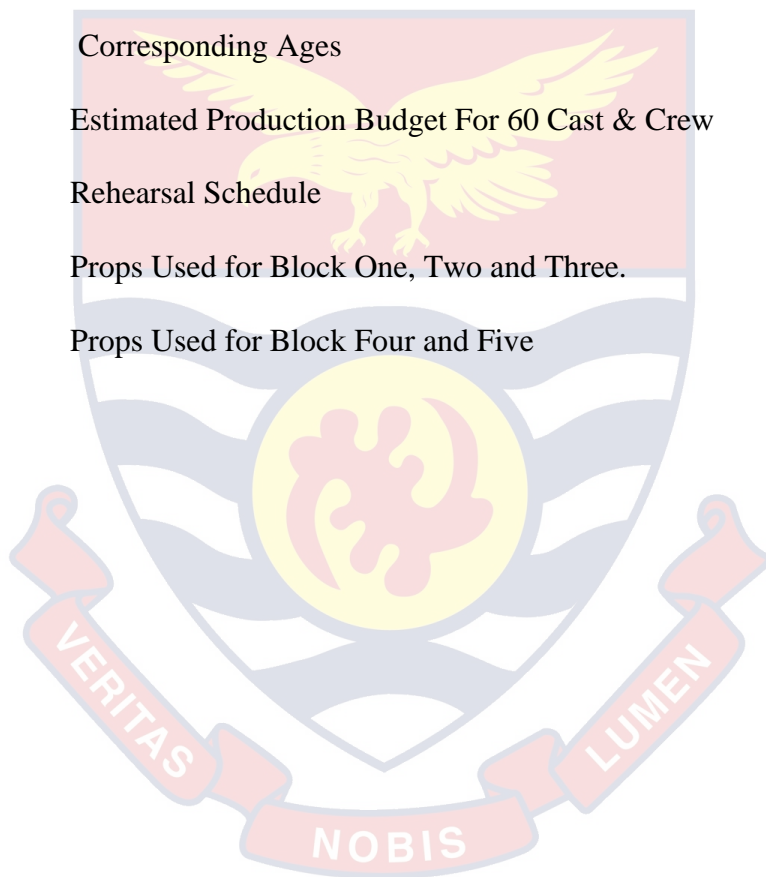
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CHAPTER ONE

INTRODUCTION

Background to the Study

African music and dance encompass more than mere movements of any part of the body, either in isolation or involving the whole body to correspond to a given rhythm within a given space, for the purpose of expressing an idea or emotion, releasing energy, or taking mere delight in the movement. In Africa, music and dance are a part of the culture of the people, and together they serve as a mirror that reflects the traditions of a group of people, which have been passed down from generation to generation. (Kassing, 2007: 5) discusses further by saying “dance has been called a mirror of society, a response to historical events as well as political, economic, and even religious events, and definitely a social statement”.

Music and dance are not treated as separate entities in Africa, the music informs the dance and the dance informs the music. The instruments of the ensemble play the language of the ethnic group that communicates with the dancer to determine the body movements of the dancer. Music and dance play important part in the way people interact, celebrate and relay historic events. It is woven into the daily fabric of the ethnic group that practices it. (Kuwor 2017: 48), further explain, “...that in order to understand and appreciate the uniqueness and holistic nature of African music and dance, one needs to do an in-depth study at the place where the dance is natively performed”.

African dance is endowed with philosophical symbolic gestures which could be difficult to understand from the periphery. For instance, (Cudjoe, 2015: 37-38) pointed that:

“when a *Kete* (one of the traditional dances of the *Akans* of Ghana) dancers exhibit the adjacent hitting of the two clenched arms, it symbolizes competitiveness or war. It further explains that in the face of confrontation, only the strong will survive. This is said in Akan dialect as *Dwannyin mienu hyia a, na yehu barima* which literally mean when two horned rams meet, we see the strongest”.

This implies that it is only when strong forces or powers clash that the strongest can be determined. *Pepepepe*, another symbolic body movement in the same *Kete* traditional dance, literally means “equality,” and it is executed when both palms of the dancer’s hands are touching each other and slightly pointed straight forward from the body.

African dance is an expressive art form with coordinated body movements with the express aim of communicating. The African dancer’s body becomes the medium of expression with each part of the body responding differently to the rhythm. This means that the dancer’s body is segmented into separate areas of movement, with each conveying a message.

(Hanna, 1979: 165) posits that “African Traditional Dance is purposefully, intentionally, rhythmically and culturally composed with sequential patterns of nonverbal body movements and gestures which are not ordinary motor activities but with inherent values”. This suggests that the movements of the dance are not merely meant for entertainment, but are well-crafted to echo the life style of the people and exhibit messages to the onlookers.

African is almost a continent of dancers, in that every aspect of the life cycle ceremonies and rites are incorporated with music, dance and dramatizations. A new born baby is welcomed into the family and the

community through music and dance. (Amali, 2006: 153) gives an account on how the people of *Idomas* of Benue, plateau, Cross River and Anambra States of Nigeria, introduce traditional occupations and formal education to a new born child as music and dance is performed. Another essential stage of the cycle of an African in which music and dance play a significant role is the initiation rite and ceremonies for boys and girls into manhood and womanhood respectively. (Akunna 2006: 95) corroborating with with Hanna asserted that;

“Initiatory dances mark a rebirth of consciousness; when a member is introduced to a particular symbolism of traditional religion observance. They may be dancing that mark “rite de passage”, initiation into a cult or an esoteric group. Initiatory dances regurgitate the subconscious and bring the inner realities of the initiate to outer realities”.

Some communities in Africa have maternity dances and songs that communicate vital messages, expressing the reality of their position and roles in ensuring the continuity of the race. (Akunna, 2006: 99) discusses the childcare dance performed by the Aboh people of Delta State, Nigeria:

In the childcare dances (Aboh women) demonstrate the way (they) care for their children...they mime bathing the child and giving them water to drink...This is done by scooping water with the right hand, holding the closed hand upside down so that the water run in the trickle down the thumb into the baby’s mouth. After this the dancer’s cloth and feed the babies, shake them and throw them up. Among the Frafra in the Upper East Region of Ghana, the *Pogne* dance is performed at a funeral by women in the community to console the widow and the bereaved family. The women mime with gestures of the daily

activities of women, such as grinding millet on stones and other household chores. This communicates the readiness of their support to the widow and the entire bereaved family. Another category of African dance includes those that are based on an event or happening that the people participated in, and choose to remember by creating movements and set them to the music. An example is the *Agbaza* dance performed by the Anlo-Ewe of south-eastern Ghana. (Kuwor, 2017: 49) account that,

the journey of the Anlo-Ewes from Nortsie to their present home was full of many challenges and experiences that needed to be documented and stored for their younger generations. At a time when Western style documentation had not started in Africa, they were compelled to store these experiences in dance, which includes movements, gestures, songs, stories, reenactments/festivals, rituals, religious and political ceremonies, philosophical concepts, and names; and these were passed down to succeeding generations.

As the shape of communities has changed with the passage of time, with alterations in the political climate, and with the application of economic factors, some specifics in the role of music and dance have also adapted and changed. I believe African Traditional dance needs to be studied in greater depth than a mere description of 'movements and music' because dance is intricately woven into the daily fabric of the African existence, serving as an essential component in African culture.

Ghana is gifted with numerous traditional dance forms but unfortunately many of such dance forms are endangered. Some of such dance forms are totally out of the traditional setting or its participation is limited to the aged. The youth

who are the transporters of traditional to the future generation, do not take interest in the participation in those traditional dance forms. The reason, I believe, lays in the artistic and aesthetic nature of the dance forms. To rejuvenate these endangered dances for participation of all regardless of age, religious affiliation and social status, one of the main instruments to use to achieve that purpose is choreography. Through artistic manipulation of choreographic elements such as space, time and energy, dying out dance forms can be revitalized.

It is upon this premise that I embarked on this project to create an extensive art form which derives elements largely from the *Adzewa* dance, as performed by the two *Asafo* Companies of Winneba in the Central Region of Ghana.

Background to the Study

An *Asafo* is a traditional military organization among the Akans of Ghana, whose primary duty is defending the state. Some Akan communities have more than one *Asafo* organization, depending on the population and the size of the community. Cape Coast has seven *Asafo* organizations namely; *Bentsir* No. 1, *Anafo* No. 2, *Ntsin* No. 3, *Nkum* No. 4, *Abrofomba* No. 5, *Akrampa* No. 6 and *Amanfur* No. 7. Effutu State (Winneba) has two and they are *Tuafo* No. 1 and *Densifo* No. 2. The Elmina community which is also in the Central Region, can also boast of seven *Asafo* organizations, *Ankobe* No. 1, *Akyemfo* No. 2, *Akyem-Nkodwo* No. 3, *Boase Wombir* No. 4, *Abese* No. 5, *Alatamanfo* No. 6 and *Enyampa* No. 7.

The *Asafo* functions in a number of ways; religious, political, social and military. According to Turkson (1982), the prime objective of the *Asafo* in the

past was the defense of the society, of the aged, infirmed and properties. Aside the militancy and political functions, the *Asafo* played several other essential roles in Fante society. On the civic level, they operated as a kind of department of public works and were involved in road construction, schools, hospital, public places of convenience and other amenities. In the religious realm, they performed annual rituals and were overseers and guardians of the community stool and designated state gods.

Most of these *Asafo* organizations have a female counterpart that formed *Adzewa* ensembles. *Adzewa*, according to Ampomah (2014) is an occasional music and dance of the Fante and Guan speaking people of the Central Region of Ghana. Scholars have noted that *Adzewa* is a predominantly female traditional music type found among the Fante (Ampene, 2005; Edumadzie, 1992; Nketia, 1973;). This is corroborated by Sutherland-Addy (1998). She stressed that *Adzewa* refers to the female groups of the *Asafo* who are the warrior groups of the Fante. The *Adzewa* players, even though not warriors themselves, form an integral part of the *Asafo* Company (Edumadzie, 1992). There are two types of *Adzewa* ensembles that can be identified; an ensemble made up of only women and the other made up of both women and few men. *Adzewa* performances can be seen in communities such as Agona Swedru, Apam, Cape Coast, Mankesim, Mankoadze, Senya Bereku and Winneba.

This research work focused on both *Tuafo* and *Dentsifo Adzewa* ensembles. My preliminary investigations on *Adzewa* as performed ensemble in the Central Region revealed that the ensemble was made up of elderly women aged between forty and sixty. My project was therefore established around the elements the *Adzewa* ensembled for the youth and the generation unborn.

Though there are several towns and communities along the central coast of Ghana that perform *Adzewa*, my choice of location was influenced by the fact that *Adzewa* performers at Winneba have maintained the “original” form of only women membership, while other groups along the coast have incorporated men into their performances.

The word “choreography” can be looked at from as many points as there are choreographers. According to (Ellfeldt, 1988: 19) “choreography comes from two Greek words “Choreia” which means “group dance” and “Graphia” meaning “writing” hence the writing of group dance”. As the term choreography became popular and dancers began to specialize in the art of choreography, various choreographers came up with their own definitions, which are more detailed than the writing of group dance. (Ellfeldt, 1988: 20) defines choreography as “the process of selecting and forming movements into a dance piece”. The choreographer is exposed to a warehouse of body movements and he or she is responsible for selecting from the numerous body movements to form a dance. Cheney (1989) shares the same idea with Ellfeldt in her definition, but Cheney sees choreography as, designing the action to satisfy a particular intent. Cheney implies that the choreographer does not just select the body movements to form a dance but it must be geared towards a particular objective. (Adinku, 1996: 4) identifies two types of choreography, “abstract choreography” and “representational choreography”. He explained that “abstract choreography deals with the manipulation of structures such as design, level, dynamics, directions and rhythmic structures of the dance, with no intention of telling a particular story or communicating an idea”.

This type of choreography mostly gives the audience the option to take a personal and individual meaning from the dance piece. Representational choreography is the use of related traditional movement structures (fused with rhythm and other elements like levels, dynamics and designs) with the dramatized emotions and passions of the society. With representational

choreography, the dance is created or formed using traditional dance movements as the basis for the creation and it normally tells a story of a group of people in a particular place. From the foregoing, choreography can be understood as means of scheming and putting together body movements, focusing on elements such as dynamics, levels, sound and tempo, shapes and spatial design to form a dance piece to communicate or convey a message to a targeted audience. I see choreography as educating through body movements. In order to educate or communicate effectively through body movements, it is clear that a choreographer must understand the traditional vocabulary of his environment to be properly informed in the selection of the body movements. (Berkson, 1990: 6) noted that “the choreographer’s primary function is defining and supplying the specialized movements’ needs of the entire project”. He continues thus, “the choreographer serves artistically as an expert, an interpreter, a collaborator and a consultant of movements, he translates certain visual aspects of the director’s concept into physical realities and assesses exactly what is needed on stage”. For a piece of choreographic work to be appreciated by the society or an audience, not only should the choreographer be familiar with the traditions and customs of his audience, but must also be a creative thinker in the execution of his work. A choreographic work must satisfy both a personal and an impersonal audience. A personal audience is the type of audience that knows and owns the dance movements because it is part of their culture, and an impersonal audience, on the other hand may not understand the meaning of the body movements and the symbolic gestures of the dance in its traditional context, but is likely to enjoy it solely on its aesthetic beauty. (Yerima, 2006: 19) postulate that, “though dance exists within its own ritual

origins, social milieu, and its performativity functions to achieve given objectives within a given location, it is subjected to influences, fusion, intercultural and intra-cultural influences”.

As dance changes, the steps also become modified, sometimes combining patterns and shapes while still referring to the old traditional steps which remain as immutable and eternal in the new dance forms. A good choreography can be achieved through constant manipulation of dance elements, with the type of audience as the central focus of affairs. Blom and Chaplin (1982: 3) succinctly capture this ideal by arguing that

“We do not learn choreography by reading about it, hearing about it, or by watching the major companies in concert. We learn by choreographing it, by experimenting, by creating little bit and pieces of fragments of dances and dance phrases, by playing with the materials of the craft over and over until they become second nature. We learn by getting your idea out and into movement, onto a body...”

A way of composing a dance piece depends so much on how the choreographer perceives and interprets his/her ideas. Though each composer has his/her own style, the most essential issue is how the basic choreographic elements such as time, space, energy, form and style are manipulated.

Statement of the Problem

Adzewa has received much attention in terms of research and scholarly writing, most of the writings report on the music aspect of the *Adzewa* ensemble leaving the dance. Ampomah (2014), researched on “An Investigation into *Adowa* and *Adzewa* Music and Dance of the Akans. The purpose for the research was to update knowledge on *Adzewa* and how it compares with *Adowa*.

The researcher's focus was on the historical perspective, songs and instrumental resources of the two female musical types. Just a little narration was given on the dance. Sutherland-Addy (1998), "Women and Verbal Arts in the Oguaa-Edina Area", The paper examined the social function and status of the arts forms concerned and seek to establish these functions as criteria for defining their nature. Three lyrical forms which have been dominated by women as composers and performers were categorized of which *Adzewa* was associated with *Asafo* (state) tradition. The main focus of the paper was on the verbal arts form of *adzewa* hence the discussion on *adzewa* musical instruments. Arhine (2016), "music and Social Practices in Fante (Bentsir) Women's Adzewa Songs from Cape-Coast" the main attention was on *adzewa* songs and not the dance.

Choreography mostly focuses on two things: first, to preserve and present, in an interesting and entertaining manner, the original movements of traditional dances, and second, to then use this traditional background as a basis for new artistic creations that reflect the modern values of a changing society (Fabian, 1996: 22). Ghana's Central Region is endowed with multiple fascinating traditional dances such as *Apatampa*, *Osoede*, *Ompe*, *Asafo*, *Adzewa*, *Adenkum* etc., but few of these dances have been popularized in terms of stage performance. During the preliminary interviews that were conducted at the campuses of the University of Cape Coast and the University of Education, Winneba, it was revealed that most of the people, and not only the youth, had no knowledge at all, or very little, on the traditional dances performed by the people of the Central Region. The most common dance that was mentioned was *Apatampa*. This is so because during television reality

shows such as Miss Ghana, Ghana's Most Beautiful, Miss Malaika and Miss Commonwealth Ghana, where contestants were required to showcase a traditional dance from a region they represent, *Apatampa* was mostly performed by the Central Regional representatives, to the disadvantage of many other traditional dances from the region. There are over twenty amateur cultural groups in Cape Coast Metropolis who engages in performances at parties, weddings and funerals at most weekends. Hardly will one find a dance from Central region in their repertoire unless upon request.

Winneba *Adzewa* performances are heralded with purification rituals. Both *Adzewa* groups in Winneba practice a common ritual that precedes their performances. It is believed among the members of both *Adzewa* ensembles that the spirits of the ancestors who were part of the group dwells in the instruments, therefore it is important to seek permission and blessings before the instruments are brought out from where they are kept. A libation is poured on every instrument at the performance arena asking permission from *Odomakoma* (the Supreme Being), *Asase Yaa* (Mother Earth), *Abosom* (the various deities of the Asafo company) and *Nsamanfo* (the departed spirits of the Asafo and *adzewa* group,) and also to invite them to participate in the performance. Many people especially the youth and some section of Christians stay away from participating in the *Adzewa* music and dance type due to the rituals. Again, *Adzewa* ensemble has been perceived by the youth as an ensemble for the elderly. Age range of membership of *Adzewa* ensemble along the coast of Central region falls between 40-60 years hence the collapse of many *Adzewa* groups.

For this reason, the problem of the study is, many works exist on *Adzewa* music and dance. However, a majority of them pay attention to the musical aspect but not the dance. I believe that aside from the musical aspect, the dance conveys some important components of the culture of the people, which have not received much scholarly attention and thus under researched.

Objectives of the Study

- a) To choreograph and perform an artistic dance piece (called *Adzesaw*) which is built on the dance structures and associated performance rituals of Winneba *Adzewa*.
- b) To engage in a critical analysis on the creative process.
- c) To report on the activities of the two *Asafo* Companies of Winneba within their annual Aboakyer festival

Artistic Questions

- a. What are the structures of Winneba *Adzewa* dance?
- b. What is the significance of the *adzewa* performance ritual?
- c. What creative models/theories can be used in creating *Adzesaw*?

Delimitation

Asafo, a traditional military organization is seen among all the Akan communities along the coast of the Central Region of Ghana. Almost all the *Asafo* companies found along the coast of the Central Region of Ghana has a female counterpart group called *Adzewa*. This study concentrated on the two *Asafo* companies of Winneba namely; *Dentsifo* and *Tuafo* companies and their female *Adzewa* ensemble.

Limitation

The rehearsal space at Centre for National Culture-Cape Coast was sometimes rented out to churches, organizations and individuals for conferences, meetings, church programs, workshops, and wedding receptions which tend to affect our rehearsal schedules. Rehearsals had to be postponed for about two weeks or adjusted to another time whenever the space was occupied. Also, almost all of the members of the folkloric group of the Center for National Culture were part of the *Adzesaw* production, rehearsal therefore had to be called off any time they were officially engaged in performances or other activities. The delays emanating from these situations altered the timelines and schedules for the production. Another limitation was the rate at which performers fall into a trance when some *Asafo* songs were sung. The first stage of *Adzesaw* production had songs that could be linked to some of the deities in both Cape Coast and Winneba and any time those songs were sung, some of the dancers fell into a trance. The situation mostly brought the rehearsal to a standstill till the person regained consciousness. I was compelled to change most of the songs I intended to use for the first stage of the production.

To ensure continuity and sustainability of *apapranta* this is discussed in chapter five, under stage three of *Adzesaw*, it was my intention to teach as many Senior High School, Junior High School and cultural groups as possible, but most of the schools and cultural groups visited had no gourds. Due to financial constraints, I was only able to provide the gourds for few schools.

Conceptual Framework

I employed three concepts as a framework for this research, the first was Creative Thinking Theory in Music as propounded by Webster (1990). In African cultures, music and dance are intertwined and they complement each

other. I adopted the Creative Thinking model as a guideline for my dance choreography, “*Adzesaw*”.

The term “creativity” has attracted different meanings in diverse applications by scholars. Csikszentmihalyi (2013) defines creativity as transforming ideas, imaginations and dreams into reality. He continues to say that it is the central source of meaning in our lives; most of the things that are interesting, important and human are the result of creativity. Creativity is the act of turning new and imaginative ideas into reality by interaction between our imaginations and our social context. In Webster’s analysis, he says that adding the word “thinking” to the term “creative,” indicates the cognitive process a person goes through to get creative results (1990, p. 44). In order to choreograph creatively, Webster proposed that the choreographer must apply both divergent and convergent thinking.

Convergent thinking, according to Webster (1990), is the ability to use logical and evaluative analysis to critique already existing structures and drawing conclusions or making meaning out of them. In other words, this is a kind of thinking that concentrates on finding out the single best or frequently correct solution to a problem or answer to a question. To apply the convergent thinking as a choreographer, I went to the natural habitat of the *Adzewa* performers to study and analyze the performance structure. This afforded me the overview of information on the pre-performance rituals, their significance to the performance and the performance structures. Divergent thinking on the other hand is the ability to solve a problem or deal with a situation by applying all sorts of creative possibilities. This kind of thinking comes in a free-flowing manner with no limitation of time. Divergent thinking makes it possible for a

choreographer to think outside the box to improve or manipulate dance elements such as form, tempo, space and body movements to enhance creativity.

In the creative thinking model, Webster outlined four different perspectives through which creativity could be examined. They are, person, process, products and place - these perspectives are further discussed by Webster as follows;

- I. The person refers to the creator or the choreographer - Some individuals naturally possess the ability to stretch out their mind to the extra mile on a task to come out with exciting results. They look at the world with fresh eyes and spend most time reflecting on things that hold their interest. Choreographers exhibit a great deal of determination by using the human body as a medium for communication and aesthetic value.
- II. The second part of Webster's creative thinking model is the process the choreographer undertakes to produce or reach a solution to a problem. Four identified stages have been outlined towards achieving a desirable goal. (a) the first stage of the creative thinking process is the preparation. The choreographer at this stage identifies a problem and gathers enough knowledge considered necessary for finding a new solution. (b) this is followed by the incubation period which involves the mental dissemination of the information gathered in the previous stage. The creative choreographer carefully looks at the problem at hand and both consciously and subconsciously contemplates through potential solutions or ideas. This stage is said to be an important period for critical brain functioning even when there may not be an active thought given to the creative plan; (c) illumination stage

occurs when a constructive idea to the problem suddenly comes to mind to clear some degree of ambiguity of the creative problem. This usually happens when the choreographer is not actively thinking of the solution or the creative idea. Hickey and Webster (2001) term this stage the “aha” effect because of the emotional reaction of joy it comes with; and (d) verification is the last stage of the creative thinking process where constructive ideas conceived during the illumination stage are evaluated and tested.

- III. The third stage of the creative thinking model is the creative product. This is the final stage, as a result of following the various stages in the process levels. Webster explains that the product must be original and valuable. A product becomes creative when it is not a direct replica of an existing structure.
- IV. The fourth perspective from which to examine creativity is “place”. This refers to a specific location or gap the creative product intends to fill. The choreographer’s decision of the “place” of the creative product must be in line with the purpose for which the dance is choreographed.

Adzesaw was performed on stage on the 16th and 17th November, 2017 at the main auditorium of the University of Cape Coast, Ghana. As part of ensuring the continuity and promotion of *Adzesaw* among Fante dances performed on stage, the Central Folkloric Group of the Centre for Nation Culture, Cape Coast, performed excerpts from *Adzesaw* during the Regional Festival for Arts and Culture (Pre-NAFAC) organized at Kasoa in the Central Region of Ghana, on the 21st and 22nd days of September, 2018, under the theme “*Empowering the youth through Culture, Tourism and Creative Arts for Employment and Wealth Creation*”. It was also performed on stage by few second cycle schools in the Central Region, such as Wesley Girls Senior High

School, Swedru Senior High School and Oguaa Senior Technical School during the Arts and Cultural Festival competition organized by the cultural unit of the Ghana Education Service in July, 2018. This indicates that the creative work *Adzesaw* is gradually being accepted and incorporated into repertoire of Fante dance performed on stage.

In an attempt to adopt Webster’s creative thinking theory, I designed the chart below as the operational formula to aid my work.

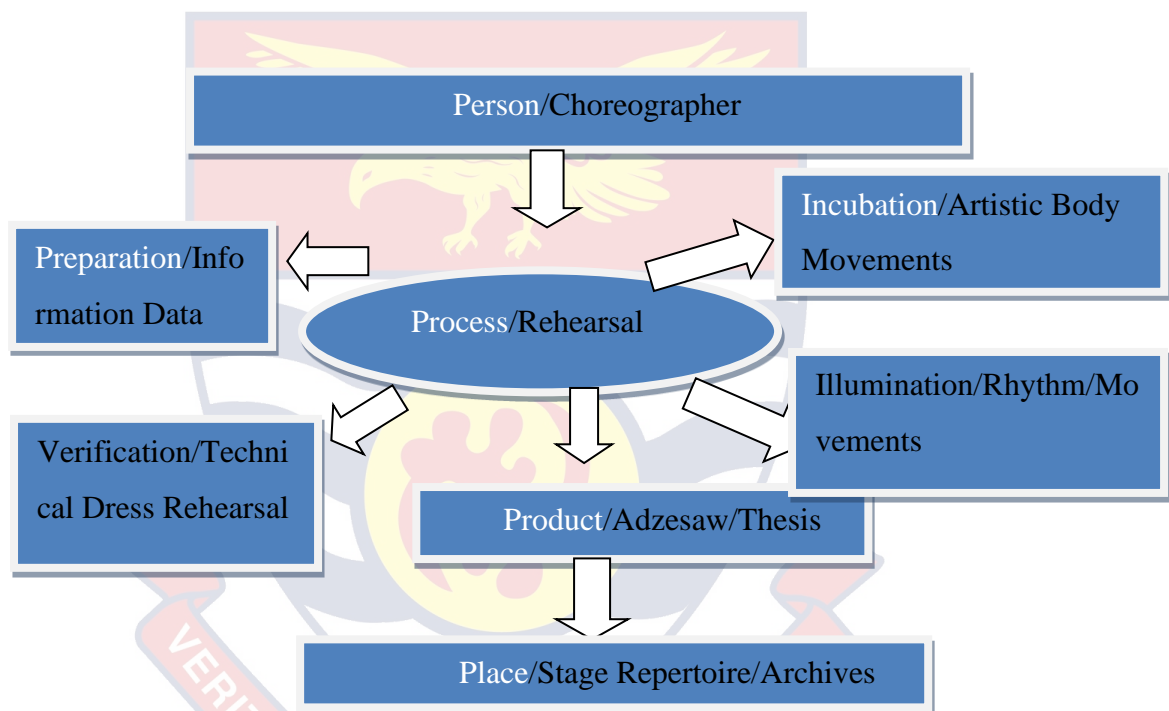


Figure 1: My Adopted Creative Thinking Process

Considering the items listed in the convergent box of fig 1, I created a storyline that personified six deities on stage; each Asafo_company was represented by three deities. In addition, *Penkye Otu*, the principal deity of the *Effutu* State was also personified. I incorporated two additional rhythmic bell patterns on *dawur-ta* (twin or double bell) and *dawur* (bell) to the *adzewa* ensemble. Other musical instruments such as *ampae* and *fromtomfrom* drums were also introduced during the *Adzesaw* production. According to (Schanker

and Ommanney, 1999: 8), “improvisation is one of the foundations of interpretation, emphasizing creativity and imagination”. To emphasize on creativity, a number of improvised contemporary dance movements were employed and rehearsed extensively for the production. Artistically, *Adzesaw* made use of the five cardinal directions of a proscenium stage namely: Upstage. Downstage, Stage left, Stage right and the Centre stage. This was to ensure that performers make use of the entire stage to avoid masking and imbalance in stage arrangement or composition.

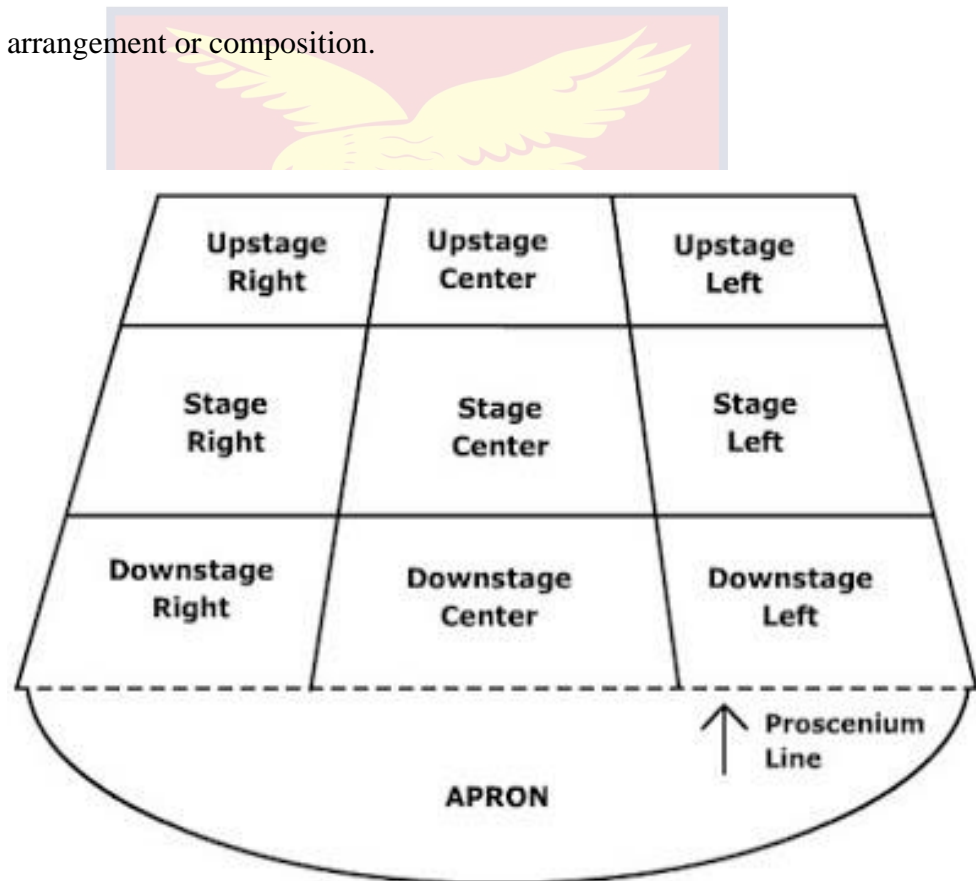


Figure 2: Main Divisions of a Proscenium Stage

To enhance the aesthetic value of the production, theatrical elements such as lights and scenic design were used. I used lights to illuminate the stage to enable audiences to have a clear view and full appreciation of the performers’ faces and actions. Lighting effect also helped to establish time and place as well

the mood or atmosphere of the production. (Wilson and Goldfarb, 2002: 126) posit that “the color, shade, and intensity of lighting can suggest time of day, giving us the pale light of dawn, the bright light of midday, the vivid color of sunset, or the muted light of evening”. I used a floodlight, spotlight and dimmer and to attain these effects. Electronic sound was used to provide thunder effect for the audience to denote the arrival of a supreme deity during the production.

To understand the performance rituals of the *Adzewa* ensembles and to document the daily activities of both *Asafo* Companies of Winneba, during their annual Aboakyer festival, I used the ethnographic method of documentation. Ethnographic research is described as the exploration and interpretation of a culture or a group (Creswell, 1998; Schwandt, 2007). The focus of ethnography lays in the lived experiences or realities of any group. Unlike the Narrative research where a researcher may choose to focus on the life of an individual, Ethnography deals with groups larger than the number of entities that a narrative can study (Creswell, 2013: 70). Also, while narratives look for themes or categories at the micro linguistic level, Ethnography focuses on patterns of behavior that characterize a group, to make meaning. According to (Clifford Geertz, 1973:5) *The Interpretation of Cultures*, he avows that “...if you want to understand what science is, you should look in the first instance, not at its theories or its findings, and certainly not what its apologists say about it; you should look at what the practitioners of it do”. Geertz’s emphasizes the actual practice of ethnography where if one wants to understand what ethnographic research is, he or she must be well conversant with how ethnographers conduct their studies with their methods. The researcher must be aware of how much thought and reflection goes into bringing out the final product: a thick

description of the culture under study. A researcher conducting an ethnographical study is required to spend time with the target group. The difficult part is the dichotomy that the researcher faces, in upholding the insider/outsider status throughout the study. Immersion or embodying the culture of a group makes the researcher an insider because, he or she engages with the people and the spaces under inquiry. The outsider status stems from the “unnatural” belonging. It should be noted that once immersion has taken place, the researcher assumes the place of a member of the collective, making him or her, a part of “the investigated” (Silverman, 2018). The outcome of an ethnography is a story about the culture of the researched group as much as it is about the researcher or the ethnographer who experienced the world of the group. I wholly immersed myself in the activities the *Adzewa* Ensemble as well as both *Asafo* Companies of Winneba for two years to enable me gather enough information and also to gain understanding in why they do what they do. This information aided me as a researcher and a choreographer to select appropriate dance movements and performance ritual that was inculcated into the *Adzesaw* production.

The basic underlying dance movements for the *Adzesaw* production was derived from *Adzewa*, as performed by both *Adzewa* ensemble of Winneba. As men are associated with *Asafo* performance along the Central coast of Ghana, women are connected to *Adzewa* ensemble. This brings to account gender roles in traditional dances. Gender roles according to Light *et al* as quoted by Kottak (1991) are

the tasks are activities that a culture assigns to the sexes. Related to gender roles are gender stereotypes, which are oversimplified but

strongly held ideas about the characteristics of male and female. Gender stratification describes an unequal distribution of rewards (socially valued rewards resources, power, prestige, and personal freedom) between men and women, reflecting their different position in a social hierarchy.

In Ghana traditional setting, some traditional dances such as *Fcntcmfrcm*, one of the Akan royal dances, *Takai* dance as perform by the people of Dagomba, *Asafo*, an Akan warrior dance and *Kete Abcfoc*, a hunter's dance perform by the Akans are performed by men due to the vigorous, energetic and symbolic nature of the movements. Women on the other hand perform dances with graceful and subtle movements such as *Adowa*, *Apatampa*, *Adzewa*, performed by the Akans and *Bcbccb* as performed by the Ewe people of Southeastern part of Ghana. Heller, as quoted by Overholser (2014) in her article “Establishing Gendered Norms in Hungarian Staged Folk Dance through Ethnology and Heteronormativity”, further explained that,

the female dancers serve mainly as gorgeously decorated accessories, performing high-speed twirls while their partners get most of the applause. Male dancers have ample opportunity to show off their personal styles, in mini-solos that combine quick, sharp, percussive footwork with impressive jumps, plus rhythmic—and surprisingly vigorous—slaps of their own thighs, calves and heels. It is impossible to single out any of the female performers, since none had featured roles.

Adzewa performers play a very significant role in community within which it operates. Oral traditions on *Adzewa* revealed an ancient Akan practice of women keeping vigil with the singing of songs of exhilaration as they awaited

the *Asafo* warriors from battlefield. They prayed and performed series of ritual for a safe expedition of their male counterpart but this effort was often than not forgotten upon a victory arrival of the *Asafo* company. In the choreographed production *Adzesaw*, I portrayed and protected women through the performance rituals within and outside the context *Adzewa* performance.

METHODOLOGY

Research Design

The primary focus of this research is to have an in-depth understanding of the structures in an *Adzewa* performance, with the view to obtaining a holistic view and description of the beliefs that inform the performance ritual to facilitate the choreographing of *Adzesaw* rooted in a strong tradition. This work therefore employs qualitative design in its execution. Given (2008) observes that early dance scientists and dance education researchers use qualitative approaches in their work. The application of qualitative approach was used to explore aspects of dance such as a bodily experience, aesthetic object, and social and cultural process. Tichapondwa (2013) and Creswell (2014) stressing the importance of the approach assert that qualitative research deepens the understanding of a social phenomenon through the conduct of studies in a natural setting, reporting detailed views of respondents, and critically analyzing data from directly observed respondents, to create holistic research. Crossman (2018) discussed the view that qualitative research, therefore seeks to investigate meanings, interpretations, symbols, and the relationships respondents have to their social life. Denzin and Lincoln (2005) explain further that the qualitative research method is best experienced when respondents are studied in their natural settings, making data collection easier. I therefore,

employed the qualitative mode of enquiry, using participant observation along with structured and semi-structured interviewing as my research instruments.

Though my focus was on choreography, the music and dance studied had its roots in the traditions of an ethnic group; therefore, there was the need to conduct an in-depth study into the traditions of the people of Winneba, which included the activities of the two *Asafo* Companies within which the *Adzewa* music and dance emerged. (Stone, 2008: 5) opines that there is the need to employ close and sustained interactions, and often come face-to-face with the people whose music and dance is the focus of study. This helped the researcher gain a comprehensive understanding of why, how and when the music and the dance type are performed and the roles they play in the society. In this way, data was collected using participant-observation. This was to ensure that I was as close as possible to the people and their performance traditions.

Research Instruments

Participant Observation

(Given, 2008: 91) explains participant observation as

“...a research method of data collection in which the researcher takes part in everyday activities related to an area of social life in order to study an aspect of that life through the observation of events in their natural context”.

She further explains that, “...the purpose of participant observation is to gain a deep understanding of a particular topic or situation through the meanings ascribed to it by the individuals who have lived and experienced it”.

Participant observation gives the researcher the opportunity to familiarize him or herself with the natural environment and the people whose activity the researcher intends to study. Russell (1994:4) defines participant

observation as the process of establishing rapport within a community and learning to act in such a way as to blend into the community so that its members will act naturally, then removing oneself from the setting or community to immerse oneself in the data, understand what is going on and be able to write about it. (Kothari,2004: 96) also added up that "...observation becomes a scientific tool and a method of data collection for the researcher, when it serves a formulated research purpose, is systematically planned and recorded and is subjected to check and controls on validity and reliability". (Merriam, 1998: 97) agrees with Kothari by saying that "...what a researcher observes as a participant depends greatly on the purpose of the study. Where to begin looking depends on the researcher's questions, but where to focus or stop action cannot be determined ahead of time".

Bernard (1994) cited by (Kawulich 2005: 142-143), identifies five reasons for including participant observation in cultural studies. These reasons are meant to improve the study's validity.

- a. It makes it possible to collect different types of data. Being on site over a period of time familiarizes the researcher to the community, thereby facilitating involvement in sensitive activities to which he/she generally would not be invited.
- b. It reduces the incidence of "reactivity" or people acting in a certain way when they are aware of being observed.
- c. It helps the researcher to develop questions that make sense in the native language or are culturally relevant.
- d. It gives the researcher a better understanding of what is happening in the culture and lends credence to one's interpretations of the observation.

e. It is sometimes the only way to collect the right data for one's study.

Participant observation also enables the researcher to collect both quantitative and qualitative data through surveys and interviews. Participant observation has its limitations as a method of data collection. It takes a longer time and tends to be very expensive, especially when the researcher finds him or herself in an unfamiliar environment. The process of building trust and rapport between the researcher and the research participants may take some time with associated cost implications. The process may take several days, weeks or even months, after which the research participants feel safe to relax in the presence of the researcher.

Observation Role

Participant observation offers researchers a possibility to freely choose a level of immersion for the study. Which level of immersion the observer chooses depends on the situation that is studied and the goal of the research. Gold's (1958) classical typology as cited by (Kawulich, 2005: 56) identifies four positional roles a researcher plays in the field when collecting data.

- I. Complete observer: The observation in this approach can occur without the subject in the setting knowing they are being observed. This is a more detached way of observing because the researcher is not seen or noticed and the participants under observation are more likely to relax and behave naturally in their environment.
- II. Observer-as-participant: In this approach, the researcher and the goals of the study are known and recognized by the participants. The emphasis is put on clear focus and gaining richer information by observing and participating when necessary.

III. Participant-as-observer: This role emphasizes participation and the researcher integrates participation with observation. The informants are fully aware of presence of the researcher and they know the purpose of his/her presence. In this approach it is difficult to find a balance between participation and observation.

IV. Complete participant: This is more of the researcher being a spy. The true identity and the purpose of the study is completely hidden from the observers even though they fully interact with the researcher. In performing indigenous fieldwork, this has sometimes been referred to as “going native.”

I opted for the observer-as-participant approach under participant observation for this study. I made the purpose of my study known to my respondents and my mode of data collection which included interviews, still pictures, audio and video recording.

In order to deepen the understanding of the activities of the two *Asafo* Companies (including their female *Adzewa* ensemble) from an indigenous perspective, I immersed myself into the activities (both social and ritual) of both *Asafo* Companies for three years. Though some rituals were performed indoors, being a native of Winneba, my ability to speak the language and making the objectives and the aim of the study known, helped me gain their confidence and opened doors for some interpretations of deeply coded information on the rituals of the *Asafo* in general, and meanings of activities that herald the *Adzewa* performance, both during performance and after.

Interview

A research interview involves an interviewer who coordinates the process of the conversation and asks questions, while the interviewee is one who responds to those questions. There are a wide range of interview styles, but they share a defining characteristic of using questions to understand thoughts, beliefs, feelings and behaviors of people in a community. This study employed both semi-structured and unstructured interviews to ascertain insightful knowledge relevant to the topic. In a semi-structured interview, the topics and issues to be covered are specified in advance, in outline form. The interviewer decides sequence and wording of questions in the course of the interview. (Burke and Larry, 2000: 141) state that

“the outline increases the comprehensiveness of the data and makes data collection somewhat systematical for each respondent. Logical gaps in data can be anticipated and closed. Interviews remain fairly conversational and situational”.

Though the interviewer sets the outline on the topic covered, the responses from the interviewees determine the way in which the interview is directed. Given (2008) explains the semi-structured interview as a framing, where a researcher simultaneously guides and sets the tone of the interview by constructing a list of questions with applicable probing to respondents individually. I used the following questions as my guide after creating a friendly atmosphere for the interview.

- a. Which Asafo Company do you belong to and your position in the company?
- b. What role do you play during the annual Aboakyer festival?

- c. What is the day-to-day activities of the Asafo Company during the annual Aboakyer festival?
- d. What is the role of the *Adzewa* ensemble during the annual Aboakyer festival?
- e. What are the performance structures in *Adzewa* dance?
- f. Why is libation performed before *Adzewa* performance?
- g. Do the dance movements have any symbolic significance?
- h. Why are the youth not involved in the *Adzewa* ensemble?
- i. What other musical instruments will you add to *Adzewa* ensemble if you have opportunity?

Unstructured interview was also employed in collecting data for this study. This form of interview provides room for the interviewee to express and share personal experiences on the research topic. It also enables the interviewer to probe or explore inconsistencies and to gather more in-depth information. I used this form of interview to gather more personal life stories and experiences from some of the members in both *Asafo* Companies, as well as with their female counterpart from the *Adzewa* ensemble.

Target Population

With regard to this study, the target population consisted of all members of both *Tuafo Asafo* No.1 Company and *Denstefo Asafo* No. 2 Company of Winneba, along with their female counterparts, the *Adzewa* ensembles.

Sample Size

The accessible population for the study was made up of selected members from both *Asafo* Companies of Winneba. From the *Tuafo Asafo* Company, the accessible population included: One (1) Supi, Two (2) elders,

Three (3) *Asafohen* (group leaders), Two (2) youth leaders, Two (2) elderly women, One (1) carrier of *Gyemsi* deity, One (1) traditional Priest and Six (6) *Adzewa* performers. The same category and number of people were accessed from the camp of *Dentsifo Asafo* Company with the exception of the carrier of the deity *sakama*. (names of people interviewed can be found in the appendix)

The table 1 below is the number of people interviewed from each Asafo Company of Winneba.

Table 1: The number of people interviewed from each Asafo company of Winneba.

Tuafo Asafo Company	Dentsifo Asafo Company
One Supi	One Supi
Two Elders	Two Elders
Three Asafohen (Group Leaders)	Three Asafohen (Group Leaders)
Two Youth Leaders	Two Youth Leaders
Two Elderly Women	Two Elderly Women
One Deity Carrier	
One Male Traditional Priest	One Male Traditional Priest
One Female Traditional Priest	One Female Traditional Priest
Six <i>Adzewa</i> performers	Six <i>Adzewa</i> performers

Mode of analysis

Collins (2009) argues that every researcher has an objective position, where he or she makes claims through their lenses of analysis. It is through this lens that a researcher makes sense of whatever data he or she has. The data collected for *Adzesaw* comprised audiovisual coverages of interviews had at the field, rehearsal sessions during my creative process, and the video coverage of the nights of performance. With regards to the interviews, I went back to listen to them frequently, to help me reflect, and rethink my initial thoughts, and in an attempt to recall from memory, what other questions or remarks were going through my head at certain points in the interview, as I may have made mental

notes. Returning to the video coverages aided my ability to speak to the patterns, and choreographic devises I employed in my creative process. Also, themes that emerged from my data during the coding process were verified from the video coverages. Documents, which were retrieved from various sources including the internet, and the library were used to support and discuss my creative process.

Another tool of analysis that aided my discussions in this thesis was coding. In qualitative analysis, coding is necessary to condense the entirety of collected data into themes, which help the researcher to identify patterns, readily available for analysis. According to (Miles & Huberman, 1994: 11), the justification in coding being a form of analysis lies in the sense that, the researcher is able to foresee verifiable conclusions at an early stage. Manual coding, just like coding software are sufficient in research. Color coding which I employed in my analysis for example, is manually done with highlighters. Here, I used different colors of the highlighters to mark out the different themes that kept coming up in my transcribed interviews.

My study objectives, and my research questions played a key role in my coding process. This was necessary for me to focus firstly on what objectives I was looking out for, and secondly on what other issues I had made objectives off, but still seemed relevant. In coding my data, I employed pre-coding where choreography ideas and thoughts that came to mind when I was in the field or engaged in interviews, were written down hastily. I rewrote these into more elaborate and notes as soon as I had a break from my previous engagements. This, I did to retain my original thoughts at the spur of those moments to be able to retrieve them even if the impressions of the moment faded away. I transcribed all recordings, both audio and visual and printed them out. With my

transcriptions, I employed the manual coding with highlighters as explained earlier, using different colors to identify my objectives. According to (Spradley, 2016), this initial process is referred to as the first cycle coding. I teased out the themes rooted in my highlighted transcription sheet to a more abstracted level. This step denotes the second cycle coding.

It must be noted that the interpretations of the study participants from the interviews and interactions amount to the first-order concepts, while further explications of the researcher with all its deep analysis, refers to the second-order concepts (Van Maanen, 1988). Thus, the onus lies on the researcher in this case, to explain and thoroughly discuss what he or she observes, or is told.

Significance of the Study

This research work was designed with the intent to add to the cultural and dance knowledge-base on traditional Ghanaian dances. It was a mandate in 1962, from the first President, post-Independence, Kwame Nkrumah, that the Ghana Dance Ensemble was charged to develop new artistic forms of expression (Adinku, 2000: 131-134) while carefully, “preserving the essence of these dances without destroying their cultural integrity”. (Nketia, 1993: 12), further noted that, the Ghana Dance Ensemble was also mandated to create new forms of expression through “dance-dramas” and creative dances, to combine indigenous and foreign dances. Mawere Opoku, a choreographer and dance educator, researched the various Ghanaian dance traditions and re-choreographed for artistic and educational purposes. He looked critically at the “Damba” dance, which is performed by the royals of the *Dagomba* land, mostly old men, with its graceful nature, and he crafted it with the *Takai*, which is very energetic and mostly performed by the youth to form an exciting dance known

as the *Dambatakai*. Ampofo Doudo, a pioneer and once a director of the Ghana Dance Ensemble, choreographed “Nsrabo” a dance piece which was a parody on military recruit drills. Doudo’s work revolved around the war-like gestures in the Agbekor traditional dance to tell his story.

On the side of music composition, many scholarly composers have explored traditional dance lilt and folk tunes as both melodic and rhythmic resources for their composition. Mireku (1995) composed “Sasabonsam,” which gyrates around the dance lilt of “Kpegisu” and “Adeou” of the Anlo and Kpedome traditional dances respectively. “Aziza” by (Ansah, 2009), used rhythmic resources of “Agbekor”, a war dance from the Volta Region, in his composition. (Adjahoe, 1995) used “la lem lo,” a folk lamentation tune from the Anlo, and composed a sonatina for piano. Adjahoe applied different rhythmic patterns, variations in melody and key modulations, but maintained the original folk tune. He did the same with “Nye Nuto Fe Dedevie Toboli” a lullaby from Togo, which he arranged for voice and piano.

It is hoped that *Adzesaw* will be incorporated into Fante dance and music repertoire and be taught in academic institutions that offer dance programs. It is my wish that this study serves as a solid foundation and a springboard to aid future scholars and choreographers who have interest in investigating similar arts or dance forms.

Works of Selected Ghanaian Choreographers

Since choreography is unique from one choreographer to the other, it will be appropriate to discuss in this project, the approach and style used by some selected Ghanaian choreographers.

Albert Mawere Opoku

Albert Mawere Opoku, a choreographer, dance educator and a co-founder of Ghana Dance Ensemble, is known for researching into the roots or origins of various Ghanaian dance traditions, and re-choreographing those dances for artistic stage and educational purposes in relation to the tenets of the “national theatre movement”. (Adinku, 1994: 24) explains that

the need to produce new dance work out of existing primary materials of traditional dances and ceremonies has been the concern of Opoku since the establishment of the dance section and the National Dance Company. His approach has been to create new dances as models of excellence which Ghanaian and other African choreographers will emulate. Opoku’s work is therefore, very significant for the discussion of the pure art form because he lays emphasis on the manipulation of the feeling and the structural forms of the community into new dance forms.

Opoku applied a combination of dance forms such as Canon, Rondo, Theme and variation in most of his works. Canon- A choreographic form that reflects the musical form of the same name in which individuals and groups perform the same movement phrase beginning at different times. An example is the *Siky* dance. Rondo- a choreographic form of three or more themes with an alternating return to the main theme (ABACADA). This is seen in Opoku’s arrangement of the *Gahu* dance from the Volta Region of Ghana. Theme and Variation- a choreographic form in which a dance phrase or section of a dance is followed by subsequent phrases or sections that are variations of the original, usually for the sake of variety. This is seen in the *Bawa* dance as performed by the people

of *Nandom* as pointed out earlier in the justification of Opoku's recreation of the *Dambatakai*. Opoku once again choreographed *The Nandom bawa* also into nine variations with some repeated movements, which is a hallmark of the dance. In the traditional settings, the dance music is played using xylophones. The movement variations are changed based on songs. The lead dancer using a horsetail or whistle, commands the change in movement variation. Opoku chose to use *Kroboto*, a drum in an *Agbekor* ensemble as a master drum, which gives cue for a change in the movement, instead of the lead dancer.

In *Husago-achia-husago*, which is "Lamentation of the Freedom Fighters", Opoku demonstrated the discomfort and anguish the ancestors encountered in an attempt to gain their freedom. (Adinku, 1994: 24) explained further that in developing the dance, Opoku borrowed the traditional idea of bereavement and movements of *Husago*, a ritual dance for a deceased member of the *Yeve cult* in the Volta Region of Ghana. According to Opoku, as quoted by (Nii-Yartey, 2006: 26-27),

at the sound of the drum, they fall on their knees except the priest. Responding to sign from the chief priest, all the priestesses run off stage, screaming and wringing their hands. The bells of the *Husago* music slowly, gravely, gradually diminish into a faint resonance but clearer and nearer as the priestesses return. The priestesses go into a lamentation; they respond with rocking body movements from side to side, contracting, and releasing the torso in prostrate posture. Finally, the figure leads into *Husago* male and female partnership,

ultimately taking on a symbolic expression of sorrow and deep emotion.

William Ofotsu Adinku

William Ofotsu Adinku was one of the thirteen (13) members who were recruited in 1962 to be trained to form the National Dance Company of Ghana. Adinku had a unique technique of choreographing mythical narratives into dance dramas incorporating numerous traditional dance movements. Among his fifteen (15) works is *Palm wine Drinkard*, a dance theatre that portrays the power of determination and perseverance in life. A tapster is employed to extract wine, but in the process, he falls from one of the trees and dies. The drinker sets out in search of the ghost of the tapster in the forest. Along the way he has an encounter with wild beasts, spirits and ghosts, until he meets the ghost of the tapster who gives him more palm-wine. *The Orphan* is another excellently choreographed dance drama that focuses on the maltreatment, neglect and torture, in addition to the overburdened household chores that most orphans are forced to go through. Adinku used the biblical story of the “Prodigal Son” in the Old Testament and with his knowledge in dance techniques and the meaning of the symbolic gestures in traditional dances, he Africanized the choreographed piece by employing African traditional dance movements, gestures, costumes and songs.

Francis Nii-Yartey

Another influential choreographer who is tied to the apron strings of Opoku is Francis Nii-Yartey. A choreographer, who was in the forefront and contributed immensely to the development of Dance-Theatre and ‘Contemporary’ African Dance in Ghana for many years. He was the Artistic

Director of the Ghana Dance Ensemble at the University of Ghana, Legon, from 1976-1993; and the National Dance Company of Ghana at the National Theatre of Ghana from 1993 to 2006. Nii- Yartey is credited with numerous amazing choreographic works, such as *The Last Warrior* (1978), *The King's Dilemma* (1979), *Bukom* (1986), *Akwankwa* (1985), *Atamga* (1989), *The Legend of Okoryoo* (1991), *Nkulunkuku* (1993), *Obaapa* (1995), *Solma* (1995), *Musu-Saga* (1996), *Fire of Koom* (1999), *Asipim* (2002) among many others.

In *the Lost Warrior*, Nii-Yartey narrated through the dance drama an invasion of a village called *Anlotovi*, disturbing the peace and tranquility enjoyed by the people. The village men take up arms to defend the village, but unfortunately one of the village warriors lost his life and as custom demands, the community mourns his death before victory is celebrated (Nii-Yartey 2016: 60). *The King's Dilemma* tells a story of a king in the state of indecision. An unassuming young stranger and the king's chief bodyguard were each claiming the honor due for having killed a wild beast that, for some time, had been terrorizing the people in the peaceful Northern Ghana town of *Nyindongo*. The young stranger was bestowed the honour of citizenship and given a higher position in the community. The chief bodyguard seeking vengeance, plants evil against the stranger, which results in him being banished from the community. A group of people not happy about the decision, plot a political coup, and remove the king from power. (Nii-Yartey (2016: 62-63).

Another fascinating production is *The Legend of Okoryoo*, which talks about how greedy and ungrateful man is. Okoryoo, the main character, represents a perfect woman and a messenger of peace who emerges from a giant egg. Her first mission after she is hatched is to help celestial messengers in other

eggs to hatch within a given period, so together they will bring peace, love and development to the human race. The eggs delay in hatching, therefore Okoryoo is set out alone to Earth to accomplish the task. Okoryoo is later condemned to death for her inability to continue giving to mankind an unfitting reward for her generosity. The other celestial messengers hatch from the other eggs, and later set out to earth to save Okoryoo from the gallows. (Nii-Yartey, 2016: 28-67).

As Adinku choreographed the biblical story of The Prodigal Son, Nii-Yartey came out with *Nkulunkuku*, the story of the power of Jesus Christ. The Choreographer believed the shroud of Christ might not necessarily be the only item that contains His powers. Through aesthetic imagination by the choreographer, Jesus might have manufactured few items in His father's shop on earth including a stool. The power of this stool is taken for granted until a prophet begins using the powers to cure various afflictions. Though the story of Christ is narrated in a western style, Nii-Yartey gave it an African touch by carefully selecting movements from Ghanaian Traditional dances. Aside from the theatre stage performance, he is credited with the choreographic work for the opening and closing ceremonies of the following football tournaments: African Under-20 Football finals held in Accra, dubbed GHANA 99, the finals of African Cup of Nations, CAN 2000, jointly hosted by Ghana and Nigeria (the performance brought together members from Ghana Dance Ensemble, National Dance Company of Ghana, several dancers, body builders, stilt walkers and masqueraders), and The Hockey African Cup of Nations, held in Ghana in the year 2009.

Asare Newman

Asare Newman, a former head of the Dance Department, School of Performing Arts, University of Ghana, and also a member of the World Christian Dance association, has been choreographing biblical stories using elements from traditional dance movements since the 1980's. Another protege of Opoku, Newman interprets Christian songs with his extensive knowledge in both traditional and modern dance techniques and presents them using everyday movements for easy understanding by his audience. Some of Newman's works are *Rite de passage*, *Hail the King*, *Mintama Yea*, *Odwira* and many more. One of his major productions is *Odwira*, which is based on the annual festival celebrated by the people of Akropong-Akuapem in the Eastern Region of Ghana. The *Akuapem Odwira* festival is celebrated to purify the *Akropong-Akuapem* traditional state.

Due to the nature of some of the rituals performed during the festival, some sections of the community, as well as some religious affiliated bodies stay away from their participation. Newman, having a Christian background, took *Odwira* to stage and demonstrated how Christians can celebrate the *Odwira* festival in their own way, alongside the traditional festivities. He used two groups, one representing the traditional group and the other representing the Christian group. The former group kept to the traditional ritual of the festival while the activities of the latter group were manipulated. For instance, on the first day of the festival, the *Asafo* Company of the *Akropong-Akuapem* commanded by the chief priest clears the path leading to their traditional royal mausoleum. The significance of this activity is to pave the way for the ancestors to have a safe journey from the spiritual world to join the festival. On the same day, the Christians also cleared the path leading to their cemetery. This was just

to tidy up the place. Newman, like Opoku, can today be credited with the initiation of gospel dance choreographies enhanced by the touch of traditional dance elements.

While Opoku takes Ghanaian traditional dances from source and manipulate them for stage performances, Adinku brings myth to reality using traditional dance movements for theatrical performances. Nii-Yartey, though more into contemporary dances, derives movement inspiration from traditional dances to tell a story. Newman, on his part, uses traditional dance movements to propagate Christian doctrine. It can be concluded that all the aforementioned Ghanaian choreographers discussed, employed and continue to employ traditional dance movements to create stage performance.

This study emulated Opoku's idea of segmenting traditional dance into themes and introduction of other musical instruments and rhythms. *Adzesaw* was segmented into three themes with the introduction of four different drums. By following Newman's traditional dance technique process, I was able to break down complicated dance movements for the performers during rehearsal. The mythical narratives of Adinku were also employed in this study. *Adzesaw* made use of storytelling pattern which is most often seen in the works of Nii-Yartey.

CHAPTER TWO

EFFUTU PEOPLE OF WINNEBA, ASAFO AND ADZEWA

Introduction

This chapter discusses the geographical location of the southern *Akans*, their economic activities, the organizational structure of the two *Asafo* companies in Winneba, and their assigned roles during the annual Aboakyer festival. The chapter will also discuss *Adzewa*, a female dominated music and dance group which emerged from coastal *Asafo* companies with particular attention to their mode of membership and recruitment, roles of leaders, instrumental setup and performance structure, as well as songs and costumes.

Geographical Location of the Akans

According to the Ghana Statistical Service (2012:34), the Akans occupy a very large area in the middle belt of Ghana located mostly in the Ashanti and the Brong Ahafo, Bono East, Ahafo regions, greater part of the Western and Eastern regions, Central Region and the eastern part of Volta region. The major Akan settlements in these regions include *Bono*, *Kwahu*, *Denkyira*, *Nzema*, *Twifu*, *Assin*, *Sefwi*, *Adanse*, *Asante*, *Akwapim*, *Akyem*, *Wassaw*, *Akwamu*, *Gwira* and *Fante*. These groups share similar political, social, religious and other cultural institutions and practice due to their common history. The main languages spoken are Twi and Fante.

The whole of Central region is made up of Akans and Guans of which includes the *Effutu* of Winneba. The economic activities of the Akans vary from location to location, depending on the contrasting ecology, rainfall pattern and vegetation (Anderson, 2013; Anderson, 2015; Appiah-Sekyere & Nyamekye, 2012; Nyamekye, 2009).

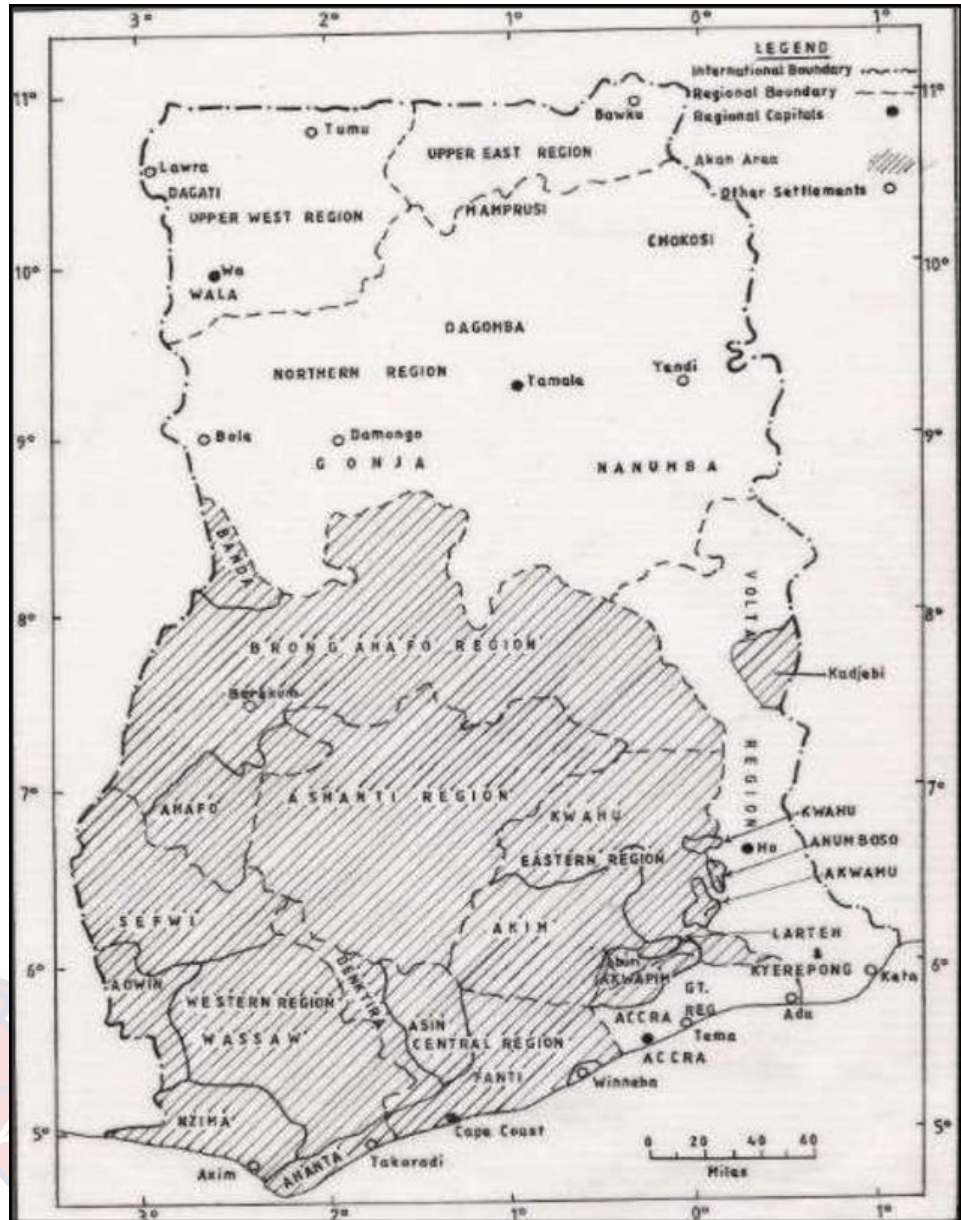


Figure 3: Ghana Map Showing the Geographical Settlements of the Akans by Anderson (2016)

Asafo Company

There are many scholarly works on *Asafo* in different contexts (Danquah 1928; Nkurmah 1995; all cited in Li, 1995, 330-331), *Asafo* in this study refer to the Akan traditional military group that existed before the colonialization. The actual date of the emergence Akan *Asafo* group is unknown. There are many schools of thought regarding the formation of *Asafo* companies in the Fante States. According to Li (1995)

Asafo among the Akan used to be a military force. In the precolonial period, wars between states were frequent. To obtain greater mobilization and to provide for an effective supervision in wartime, all the male members in the state, town, or village were organized into fighting groups. (Hanes, 1998: 2) added that,

apparently *Asafo* origins are to be found in the pre-colonial coastal towns which grew as a result of the Atlantic trade. The *Asafo* companies functioned as the town militia: each town was divided into wards; each ward had a company with officers.

(Aggrey, 1978: 1) who wrote extensively on *Asafo* in the local fante dialect which explains that the word or term “*Asafo*” means a group of people or any union that performs a task. He continues that,

Asafo has been given several interpretations by people. Some say it was gotten from ‘*asalfo*’ which means co-equals or people with resemblance. Others also say it was gotten from ‘*asawfo*’ which means dancers. Another meaning given to it is ‘*asafu*’ which means warriors.

(Geertz, 1973: 85) also posits that “a number of explanations for the origins of the *Asafo* have been put forward, not least that it developed for the purpose of common defense”.

Shumway (2019) also argues that an *Asafo* company is a community association made up of most, if not all, of the inhabitants of any given town in southern Ghana. They are particularly prevalent among the Fante population, who inhabit most of the area between the major coastal cities of Takoradi and Accra. De Graft (1932: 308) describes Asafo Company as:

De Graft Johnson describes the Asafo Company as:

“Asafo is primarily a warrior organization and is the name given to all male adults banded together for any purpose, especially war. In its wider sense, it is a socio-politico-military organization embracing both men and women, including stool-holders or persons holding positions. In its narrower sense the Asafo connotes the third estate, or common people, which socially goes by the nomenclature of Kwasafu, sometimes also described or referred to, politically, as „mbrantsie“, or “young men” to distinguish them from the „mpanyinfu“, or “chiefs and elders”,

From all the above cited works, none of the scholars mentioned the period of formation of *Asafo*, but one thing that is certain about their claim is the reason for their existence: to defend and protect the community’s territory from attack. The primary objective of *Asafo* companies in the past was to defend the society, the aged, infirm and property during inter-tribal war. Acquah (2002) postulate that

Asafo Company as a quasi-military organization, which is part of the socio-political set-up of almost all Akan societies to protect and defend their communities. Aside from the Akan Asafo Company protecting their own society, there were instances where they joined forces with other Akan Asafo companies in neighboring societies into an efficient military unit to repel attacks on neighboring communities (Aidoo, 2011; Doortmont & Smit, 2007).

Today, the functions and duties of *Asafo* companies in the various communities have changed immensely due to social change. Currently, with the establishment of a modern government standing army for defense purposes and the inception of the District Assembly concept, assembly leaders now mobilize people for communal labor on a community basis or in electoral areas (Turkson, 2014: 21). In some communities, the *Asafo* still take responsibility for communal activities such as clearing a footpath to the various shrines in the community, riverside, hospitals and path leading to community school. They also maintain public cleanliness; help construct social amenities and also compete against each other during annual festivals.

Furthermore, the *Asafo* also take other social duties such as search parties if a member of the community is missing in the forest or when someone drowns in the sea. The *Asafo* organizations practice patrilineal inheritance. Children belong to their father's *Asafo* Company and in most cases inherit the father's position in the *Asafo* Company, except the position of the general commander (Supi), whose position is filled through appointment by leadership of the Company. The female members of the Company whose duties were

singing of praises of the male counterpart, cooking and serving as nurse in terms of war, now occupy positions in the hierarchy of the Company. Some towns along the Fante coast have more than one Asafo Companies, depending on the size of the community.

Some Positions in Asafo Company

Under listed positions are likely to be found in almost all the *Asafo* Companies along the coast of the Central Region of Ghana, *Supi* the general, *Tufuhene* the military advisor to the paramount chief of the community, *Asafobaatan* next in line to Tufuhene (this position is normally occupied by a female), *Safohen* for male and *Safookyere* for female as divisional captain. Other positions include *Okyeame* the linguist or spokesperson, *Asafokonfo* the traditional priest, *Okyerema* the divine drummer, *Frankatunyi* the flag bearer and *Asafomba* the general members. Administratively, each Asafo company has its own leaders who occupy various offices to perform specific roles in the Asafo Company.

The *Omanhen* (paramount chief) of the traditional area is the supreme leader of each *asafo* group. He occupies the highest hierarchy and he is responsible for accompanying the people in his traditional area in times of tribal war. In the fighting line, he was the fighting general of the rear guard, and his duty was to wait there and send forward reserves, ammunition, and men as required. He only took part in the actual fighting when pressing home, the final charge in case of victory. The principal captain of each Asafo company is the *Supi*. He is the mouthpiece and next in command of the Asafo company and serve as a middle man between the *Omanhen* and the Asafo. He transmits orders from the *Omanhen* to his company's captain (the junior captains). He has the

knowledge of everything that is linked to the *Asafo* Company. He is responsible for the company's flags and other objects of the company, as well as the conduct of his company. *Asafosupi* corresponds to a non-commissioned officer.

Safohen or *Asafohen* is a title given to the male junior captains in each *Asafo* division. Females are also allowed to occupy this position but they are called *Asafo Akyere*. They are the leaders of the various sections as well as the Captains of that fighting force. This office is hereditary, a father may pass it on to the son or a mother to the daughter but it is subjected to the approval of the *Asafo*. A devoted *Asafohen* can be promoted to the office of *Asafo Supi* as well as *Asafo Akyere* to *Asafobaatan*. Another duty of this office is to collect tax or contributions/levies from its members to acquire musical instruments, make new flags and also for developmental projects within the community. All the companies in Cape Coast have *Asafobaatan*, who is next to *Asafosupi*. She is always with the *Asafosupi* and solves disputes amongst the *Asafo* members. As the mother of the group, she receives visitors as well as every gift that comes to the company. Another important officer in the *Asafo* is the *Kyerema* (the drummer) He interprets instructions given to him by the commander on his drum, and he is expected to possess a good knowledge of appellations, praise names and proverbs pertaining to *Omanhen*, ancestor kings and leaders of his various *Asafo* division as well as the other companies. (Turkson, 1982: 9) explained further that,

the drummer is considered the 'spokesman' of his company. When entering another company's territory, he would first announce his name which he associates with that of his company. He greets the *Omanhen* and his elders and then ask to be permitted to pass through; the spirit of

the whole *asafo* company is believed to be contained in the drum, and in consequence, the drummer is expected to behave in a serene manner. He must carefully observe all the taboos connected with this instrument and must not neglect the rituals during performance because he is considered sacred, and therefore accorded total immunity from any legal action. He may not carry his drums on his head; the belief here is that he will become insane if he did.

This position in the *Asafo* Company was held in high esteem because it is believed that the *Asafo* drum holds the soul of the *Asafo* group. If the *Asafo* drum was captured by enemies in times of war, it was considered a total defeat. The *frankaatunyi* or the flag bearer position is given to someone who is knowledgeable in the history and the artworks of his *Asafo* Company. He must also be skillful in the flag-dance, which involves somersaulting, spinning around, leaping in the air and twirling the flag. The dance movement is primarily choreographed to exhibit past battles and confrontations; it also ridicules rival companies. *Asafo* flags are considered sacred, therefore it is the sole responsibility of the bearer to keep it safe from public view, protect the flag from being captured by a rivalry group during performance or from being ceased at the battlefield. The *Supi* or other elders of the company only bring out the flag upon instruction. Additionally, Libation is offered to seek permission from deceased leadership of the company before they are brought out. (Aggrey, 1978; Aidoo, 2011; Edusei, 1981).

Effutu State (Winneba)

According to oral history, the name Winneba originated from sailors who plied along the Atlantic Coast and were frequently moved along the bay

by favorable winds. From their constant use of the word “windy bay”, the name Winneba was coined. Winneba is a linguistic enclave of Guan (Effutu) speaking people amidst Fante speaking. It is linked to the main Accra-Takoradi coastal highway road and bordered to the north by Agona Municipal, to the north-east, by the West Akim Municipal, to the south by the Gulf of Guinea, and to the east by the Gomoa District and Ga West Municipal. The people mostly engage in fishing, farming and petty trading as the economic activities. The Municipal area covers 417.3 square kilometers (163 square miles). According to the 2010 Population and Housing Census (PHC), the Municipality had a population of 68,597 which is made up of 32,795 males; representing 48% and 35,802 females; representing 52% and representing 3.1% of the total population of 2,201,863 in the Central Region. The Municipality has 168 settlements; the major settlements with population of 5000 or more are Winneba, Kasoa, Senya Bereku, Awutu, Bawjiase, Opeikuma, Gomoa Fete, Ofaakor, Akuffo Krodua, and Bontrase.

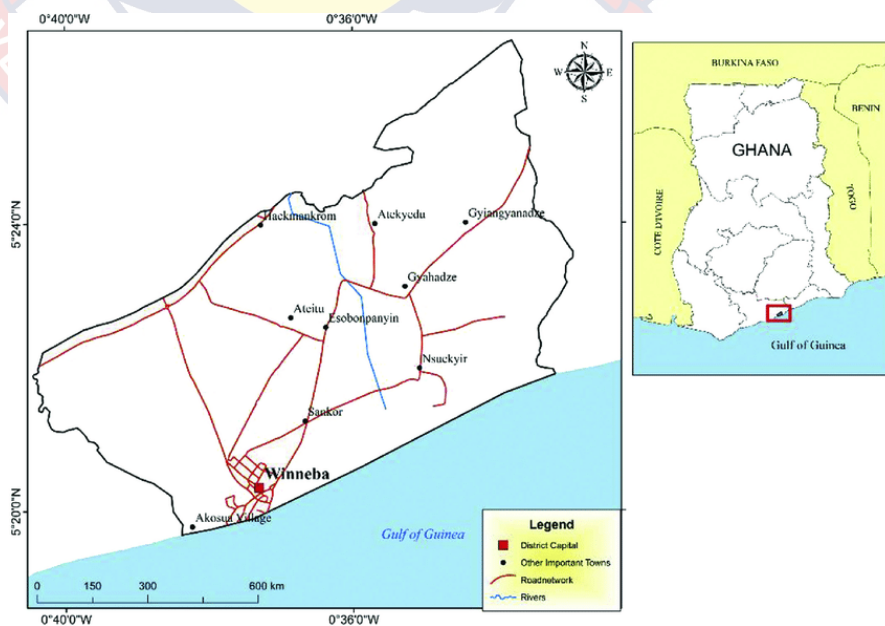


Figure 4: Ghana Map Showing the Habitat of Effutus (Source: Ankrah, 2018)

The exact date for the provenance of the *Effutu* State has been very controversial. Many scholars and researchers are of different views regarding the actual date it was established. According to (Kemevor, 2003: 22), *Efutu* state was founded about the year AD 1530 when their forefathers migrated from Timbuktu in ancient Western Sudan. Meyerowitz (1958) puts the establishment of the *Effutu* State at AD 1530 while Ephraim-Donkor (2000), claimed it was founded in AD 1515. The 2015 Aboakyer planning committee, branded the celebration “500 anniversary”, therefore confirming Ephraim-Donkor’s claim of the Effutu State being founded in AD 1515.

Figure 5 below is the emblem of Effutu State which is represented by a stool placed on the back of a prostrated deer, with two traditional state swords diagonally placed in front and behind the deer. The emblem signifies peace and stability of the royal household and the Effutu State, resulting from the sacrifices of the deer.



Figure 5: The Emblem of Effutu State (Source: Impraim-Swanzy and Donkor 2018)

Origin of Aboakyer Festival

The *Effutu's* came along with their deities including *Penkye Otu* who was regarded as the principal god, custodian and guardian of the *Effutu* State. As a common believe among most ethnic groups including the Akans, the *Kra*, (soul), the vital force of a deity, loses strength if it is not rejuvenated from time to time. In accordance with this belief, *Penkye Otu* has to receive a yearly sacrifice to perform its function as the custodian of the state and one who has magical powers to foretell future happenings. In the early stages human beings were sacrificed to *Penkye Otu*. In other parts of the country where human sacrifice was also practiced, war prisoners and convicts condemned to death were usually the victims. However, in the case of *Penkye Otu*, the deity insisted on a member of the royal family for the sacrifice. As a result, the period of the festival saw a wholesale exodus of the members of the royal family from Winneba.

The danger of extermination of the royal family led the elders to consult *Opanyin Kwesi Nyia*, the eldest hunter then living, who had the power to invoke and interpret the language of the gods to intercede on their behalf, and to inquire from the deity if it would accept a substitute. *Opanyin Kwesi Nyia* invoked the deity and he accepted a live leopard/lion caught with bare hands as a substitute for human sacrifice. The leopard hunt was carried out by the young and able men in the state, and was led by a general commander, *Supi*. This implied that there was only one state Asafo Company during the time of the leopard hunt. For many years of the hunt, this method resulted in deaths and seriously injuries, therefore *Penkye Otu* was consulted again for another minor substitute. After a series of propitiatory rites, *Penkye Otu* revealed an alternative animal, the deer (*wansan*). The meat of the deer and its blood, the deity revealed, was akin to

that of a human being. There is another school of thought which insists that the deity's demand for the annual human sacrifice, gradually evolved to the Aboakyer festival. Personal communication with Supi Kwesi Ghartey Tagoe and Supi Sam Odonsu of *Dentsifo* Asafo Company, on the 11th September 2018, revealed that although *Penkye Otu* is the guardian and the principal state deity who led the Effutus to their present settlement, they had come with a deity of war who helped them fight and conquer all the enemies they had encountered, called *Apa Sekum*. According to informants, *Apa Sekum* was offered the annual human sacrifice long before they got to their present settlement. Currently during the Aboakyer festival, any Asafo Company who captures a deer first is sent to the durbar grounds for the deer to be accepted by the paramount chief. The deer is then carried shoulder high by the victorious company amidst drumming and dancing to *Abosomba* (where it is believed to be the meeting place of all the seventy-seven deities of the state) to be tied to a bundle of canes by the state traditional priest. The deer is then taken to the shrine of *Apa Sekum* at *Alata Kokodo*, a suburb in Winneba, to be slaughtered for the rest of the ritual. Supi Kwesi Ghartey Tagoe and Supi Sam Odonsu argued further that if the sacrifice was demanded by *Penkye Otu*, why then is the deer not sent to *Otu* shrine but rather the shrine of *Apa Sekum*. During the rituals that foretell what is in store for the state in the coming year, upon a series of consultations, the state traditional priest finally comes out to announce the prediction by saying;

<i>Ewuo! Ewuo! Ewuo!</i>	Hey! Hey! Hey!
<i>Apa ye, mangya saa.</i>	“ <i>Apa (Sekum)</i> Says peace and prosperity to the land”
<i>Ayee e!</i>	“Yes”
<i>Nsu o, nsu a</i>	“Yes”
<i>Nam o, nam a</i>	“If water, then water”
<i>Omangye o, Omangye a</i>	“If Fish, then fish” “If peace and prosperity, peace and prosperity”

Winneba Asafo Companies

The *Asafo* in Winneba is comprised of two companies, namely *Tuafo Asafo* No.1, and *Dentsifo Asafo* No.2. There is some amount of ambiguity over which *Asafo* Company was organized first. One section claims that *Dentsifo*, which originated from the word *dom ne tsir*, literally means “the head of the crowd,” was the first to be established. According to Supi Kwesi Ghartey Tagoe, the *Effutus* had just one *Asafo* company until *Apa Sekum* demanded for the deer as an object for annual sacrifice. The Supi at that time asked all first-born in the group to step aside to form the second *Asafo* group called the *Twafo*, meaning “the scout” which was also later changed to *Tuafo*. This group was always seen proceeding leading processions; therefore, they had the tag number one. As a note, it is a common traditional practice in Ghanaian society to allow a child to walk ahead of an elder when going to the farm or when travelling as a protective measure, hence the term *Tuafo* the scout; those who are always seen preceding a procession were called number one. *Supi* made reference to one of

the songs sung by the *Tuafo Asafo* Company claiming their position as the youngsters. In the song they used a word *ndwedwemba* which means the youngsters in Effutu dialect.

Ndwedwemba yendzi ara yi oooo The youngest, this is yours

Tuafo ndwedwemba yendzi ara yi *Tuafo* the youngest this is ours

Ndwedwemba yendzi ara yi The youngest, this is *ours*

Other opinion leaders also believe that *Tuafo* is the first group formed by Bondzie Abe II. To buttress this claim Ghunney (2015:45) stated that;

the onus fell on King Bondzie-Abe II that the need to organize a volunteer group for communal services arose, hence the formation of the first militia (*Asafo*) group of *Simpa* (Winneba). Eventually, their primary responsibility of communal services grew to include fighting, as other Akan groups tried to infiltrate into the vicinity of *Simpa*. This newly formed group became known as *Tuawo* or *Tuafo Asafo*.

A judgment delivered by the Judicial Committee of the Central Regional House of Chiefs, Cape Coast in 1977, in the case between the king makers of *Otuano* royal stool house of Winneba and *Tufuhen* Akwandoh and others offer additional evidence pointing to the fact that *Dentsifo* is the second *Asafo* Company to be formed in Winneba. It was revealed that the No. 1 *Asafo* company was created by King Bondzi-Abe II, the third king of Winneba, for communal labour, and that the No. II was founded by King Bondzi Essiedu, the fourth king of Winneba. When King Bondzie –Abe II died, his successor and grandson, King Bondzi Essiedu (1619) formed the second *Asafo* group *Dentsifo* (Ghunney 2015: 45-46). Even though the above evidence points to the

fact that Tuafo Asafo is the first to be formed by King Bondzie-Abe II, the text of one song that is sung by *Tuafo Asafo* Company contradicts this verdict.

<i>Tuafo akeda ebow do</i>	Tuafo has slept under the dew
<i>Afe yi mu samanta na objba</i>	We will see a ghost this year
<i>Yen egya num Dentsifo</i>	Our fathers Dentsifo
<i>Afe yi mu samanta na objba</i>	Tuafo has slept under the dew

In this song, *Tuafo* acknowledged *Dentsiifo Asafo* Company as their fathers, therefore being the first group to be formed. This debate is still ongoing to the extent that it sometimes results in bloody confrontations anytime the two Asafo companies cross each other's path.

Each *Asafo* company in Winneba is recognized by its colours, emblem, musical instruments and dance. *Dentsifo* is associated with black, yellow, orange, red and pink colours, but yellow and red dominate. *Tuafo* uses white, blue, green and violet colours, however blue and white are normally used. A wooden horse represents the symbol of *Tuafo*. *Dentsifo* on the other hand has a wooden ship as their emblem. Each of the *Asafo* Companies has a headquarters each where they all gather to plan on the welfare of the company or before embarking on any other activity. The headquarters of the *Dentsifo* is known as *Kofi Ano*, while that of *Tuafo* is called *Ekua Ano*, named after their principal deity. The musical instruments used by the *Asafo* companies are also distinct. Even though they both have the same set of drums, the master drum of *Tuafo* is wrapped with white calico (often stained with blood) and raffia while that of *Dentsifo* is wrapped with only raffia.



Figure 6: A Bugle



Figure 7: Asafo drums and *kakradaa* (Source: Researcher's own collection)

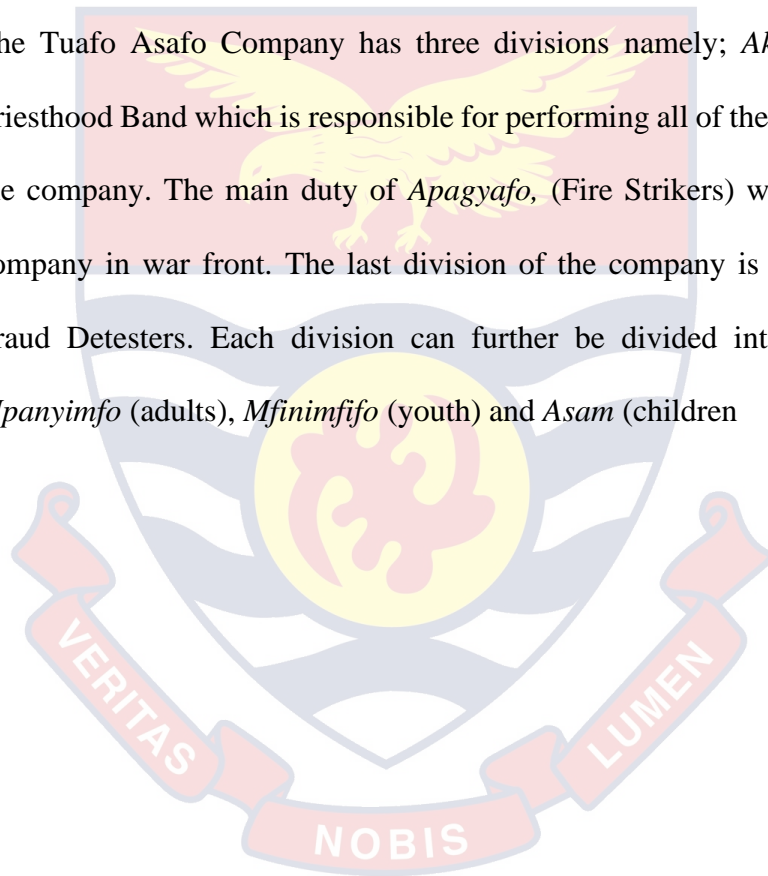
Table 2: The Musical Instruments used by both Dentsifo and Tuafo Asafo Company of Winneba

Dentsifo	Tuafo
<i>Adawur-ta</i> (Two-in-one bell)	<i>Adawur-sa</i> (Three-in-one bell)
<i>Adomba</i> (A bell)	<i>Kakradaa</i> (A Wooden Instrument which is rotated to produce sound)
<i>Awer Petia</i> (First Supporting Drum)	Bugle (a type of aerophone)
Twitwiritwi (Second Supporting drum)	<i>Ansaba</i> (First Supporting Drum)
<i>Twenebra</i> (Master Drum)	<i>Ayekyedo</i> (Second Supporting Drum)
	<i>Asafokyen</i> (Master Drum)

Another fascinating element about the two Asafo companies is the type of dance they perform. *Dentsifo Asafo* performs *Owombir* as their traditional dance while *Tuafo Asafo* Company performs *Akosuadontoba* dance. *Akosua* is an Akan name given to a female born on Sunday and *Dontoba* is a coined Effutu word meaning vagina. The meaning manifests in some of the movements and gestures in the dance, therefore it would not be considered a dissipated act for a male dancer to lie on a female in the course of the dance and act like copulating and touching any part of the body. It is not surprising the youth have nicknamed the dance “*opaho a, gyede afida*” literally meaning, meaning this opportunity happens once in a year.’ The basic movements in *Akosuadontoba* place emphasis on the contraction and release of the pelvic area, and a little foot shuffling accompanied with clapping. The organizational structure of *Akosuadontoba* dance is in linear form; the women stand in front with their backs turned towards the men, but sometimes they turn to face the men in the

course of the dance. It is obvious that *Akosuadontoba* dance movements have been exaggerated by many people over the years, especially the youth, making it very uncomfortable for lots of people to participate especially children of school going age. Some married men equally disallow their wives from participating in the dance with the fear that they may be mishandled by the aggressive youth.

Each Asafo company in Winneba can be divided into three sub-sections. The Tuafo Asafo Company has three divisions namely; *Akomfoadzefo*, the Priesthood Band which is responsible for performing all of the religious rites of the company. The main duty of *Apagyafu*, (Fire Strikers) was to protect the company in war front. The last division of the company is *Kyiramimfo*, the Fraud Detesters. Each division can further be divided into three namely; *Mpanyimfo* (adults), *Mfinimfiffo* (youth) and *Asam* (children



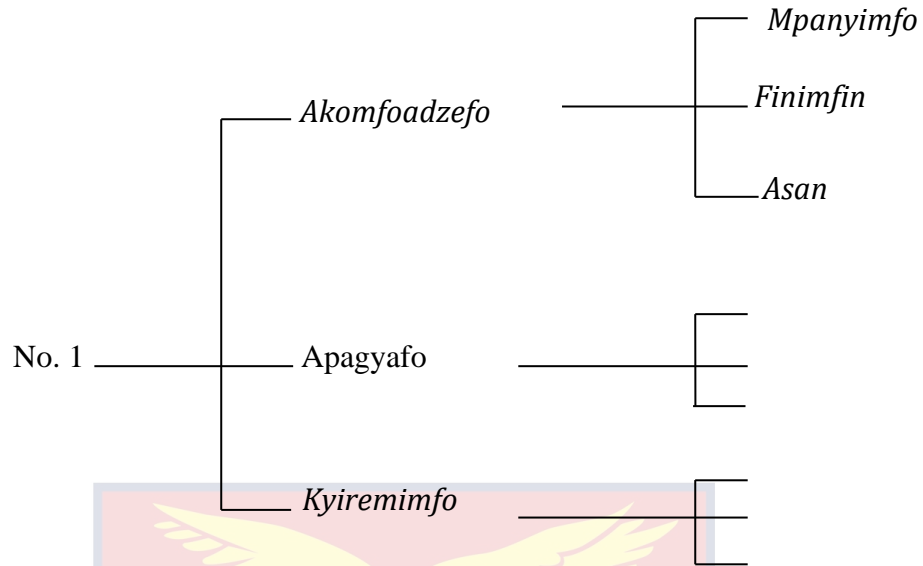


Figure 8: A Divisional Chart of *Tuafo Asafo* Company

Dentsifo Asafo Company can also be divided into three sub divisions namely; *Asomfo, Patufo* and *Etsibafo*.

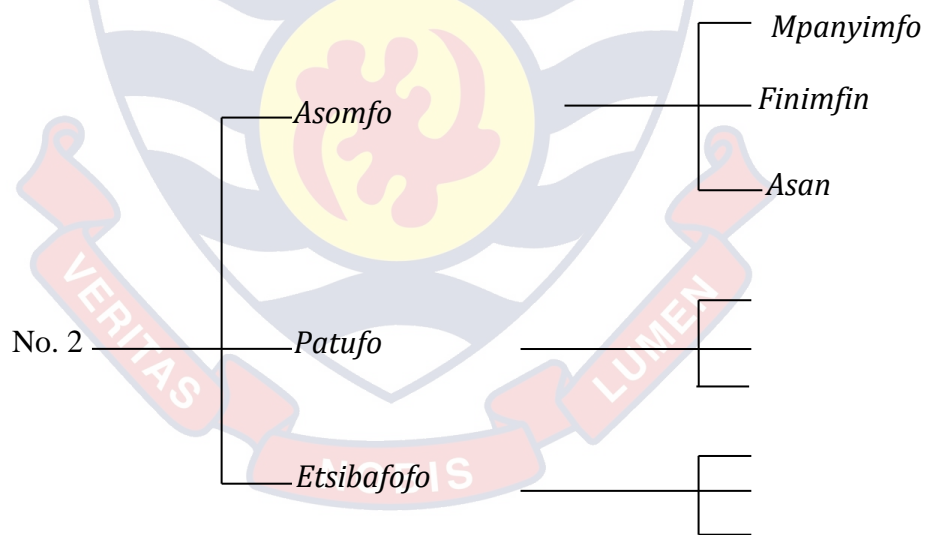


Figure 9: Divisional Chart of *Dentsifo Asafo* Company

Table 3: Divisions in both Asafo Companies of Winneba and the Corresponding Ages

DIVISION	TUAFO NO. 1	DENTSIFO	SUB-DIVISION	AGE
1 st	Akomfoazdefo	Asomfo	Mpanyimfo	90-100
2 nd			Finimfin	80-90
3 rd			Asan	70-80
1 st	Kyeremfo	Petufu	Mpanyimfo	60-70
2 nd			Finimfin	50-60
3 rd			Asan	40-50
1 st	Apagyrafo	Etsiwafo	Mpanyimfo	30-40
2 nd			Finimfin	20-30
3 rd			Asan	10-20

The Role of the Asafo Company during Aboakyer Festival

Typical indigenous festival celebration in Ghana lasts more than a day, with each day marking a specific activity. *Homowo*, the annual harvest festival celebrated by the La people from the Greater Accra Region of Ghana, lasts for twelve (12) days. The *Apoo* festival is celebrated within a period of thirteen (13) days by the people of Techiman and Wenchi. The Apoo festival is meant to resuscitate their unflinching loyalty to the spirit of their ancestors and pray for blessings and an abundant harvest for the coming year. The *Aboakyer* festival celebrated by the people of Winneba starts from Monday and ends on Sunday; each day marked with specific activities. Traditionally, the celebration of the annual Aboakyer festival starts a month before the actual day with numerous consultations and invocations of the gods and ancestors of the land to prepare the grounds for a successful event. Though this study is focused on the

exploration of the elements of *Adzewa* performance, I found it essential to discuss the daily roles played by the two *Asafo* Companies during the Aboakyer festival since the objects under exploration emerged from the *Asafo* Companies.

1st Day-Monday

No elaborate activity is carried out on the first day of the festival, both *Asafo* companies gather at their respective headquarters to invoke their various deities and make sacrifices to ask for directives towards the preparation of their daily activities. It is on this day that tactics for the deer hunting is discussed. It is considered a grave offense for an opposition *Asafo* member to be seen around the headquarters of the other *Asafo* Company during this period

2nd Day-Tuesday

At mid-night, all the elders (*Asafohenefo*) and the entire priesthood of the *Tuafo* *Asafo* Company meet at a point and silently march to the public cemetery where most of their ancestors are buried. They clear the path leading to the cemetery and around the tombs of their members. Prayers are said and libation poured on all the tombs of the members of the company asking for their protection and blessing and more importantly invite their souls and spirits home to participate and help then have a successful celebration. On returning from the cemetery, palm branches are used to sweep the principal street amidst chanting of war songs. This is believed to hail the spirits of the departed souls for a safe and joyful journey back to the community. Prayers and libation are once again offered at every junction of the principal street until they get to *Ekuanno* (the headquarters of *Tuafo* *Asafo* Company). On the other side, selected members from the *Dentifo* *Asafo* Company are sent to Mankesim, a town 30 kilometers west from Winneba, to fetch some particular leaves. The

name of the leaves was not disclosed. Upon return, the executioners amidst chanting of war songs send the leaves at night to the forest designated for hunting to purify the forest. A sheep is slaughtered for the river deity *Kweku Moyi* to seek permission to use the forest reserved. The purification is also meant to tame and drive away all wild animals that might attack the hunting party during the hunt.

3rd Day-Wednesday

The leadership of the *Tuafo* Asafo Company once again meets early in the morning at *Akuanno* to invoke the gods and the ancestral spirits. “*Ek*” (The principal god of *Tuafo*) is then carried indoors by the chief priest. The possessed priest then appoints ten members among the elders and sends them to a forest which is about 12 kilometers from *Winneba* town to pick leaves with their lips. During this process they are forbidden to talk or look back when returning. The rest of the *Asafo* members chant war songs while waiting for the return of the ten. Upon their return, prayer and libation is offered to thank the gods and the ancestors for the safe and peaceful return of the members. The leaves are put in a basin containing water, the chief priest sprinkles the water with a white horse tail on the members of the company to cleanse them from all evil. At the early hours on Wednesday, the *Dentsifo* executioners who return home from the previous day expedition march quietly (it is forbidden to play drums or make loud noise at *Winneba* on Wednesday) through the principal street to *Kofianu* (the abode of their principal deity). Invocation of the gods continues till late in the evening. The deity *Petu* is also invoked and carried indoors.

4th Day-Thursday

The activity for the previous day is intensified at the shrine of “*Kateweri*,” the next in command of the gods of the *Tuafo Asafo* Company. Another ten men are sent to a different forest to pluck leaves for the purification. *Dentsifo* on the other hand assemble at *Sakagyanu* to slaughter a sheep to invoke the gods and the spirits of the departed souls. The priests, elders and some members of the group march to the cemetery around 9:00 pm to consult their ancestors. After a series of intense incantations and libation, the souls and spirits of the ancestors are pleaded with to go occupy the forest designated for the hunting. The gods are also pacified and pleaded with to lead the ancestors to protect and prepare the forest. The members return early Friday morning to *Sakagyanu*.

5th Day-Friday

On Friday mid-morning, all the members of the *Tuafo Asafo* Company assemble at *Otooanu* to invoke *Gyemesi* the linguist among the *Tuafo* deity. The deity which is in a wooden box wrapped with a piece of white cloth with stains of chewed cola-nut, is tied to a wooden board and carried by two abled men. After numerous incantations coupled with prayer and libation and chanting of songs, the carriers of *Gyemesi* get possessed and rush out onto the street.



Figure 10: Gyemesi of Tuafo being paraded through the streets of Winneba
(Source: researcher's own collection)

Figure 10 above is the deity *Gyemesi* of the *Tuafo Asafo* company being carried on the head of two men wearing white clothes. The deity is being paraded through the street of Winneba amidst chanting of war songs. The deity is taken to the beach and dipped into the ocean three times. The ocean forms a big wave after the third dip, which is an indication that the deity has been purified and strengthened.



Figure 11: Gyemesi being Dipped into the Ocean (Source: Researcher's own collection)

The above picture is the deity *Gyemesi* being carried back to the street after being dipped into the ocean. Behind the followers was a big ocean wave indicating that the deity has been rejuvenated. The deity is then taken to *Ekuanu* to be cleansed by the chief priest with the water and the leaves prepared on Wednesday. *Gyemesi* is taken through the streets to visit residences that host one of the *Tuafo* deities. The parading of the god finally ends around two o'clock in the afternoon.

Members of *Dentsifo* Asafo Company converge at *Kofianu* in the morning, chanting and invoking the deity while waiting for their counterpart *Tuafo* Asafo Company to end their activities. *Asakama*, one of the deities which is in a form of a medium size pillow with a string attached to a receptacle to the ear, which enable the carrier to hear from the spiritual world and narrate to his followers to act. It is covered with white cloth but looks brownish as a result of blood stains and libation offered it. Unlike *Gyemesi* of the *Tuafo* Asafo Company which is carried by two men, *Asakama* is carried by one man.



Figure 12: Asakama being Carried by One Man. (Source: Researcher's own collection)

The figure above is *Asakama* of Dentsifo Asafo company which is in a form of pillow being carried through the streets of Winneba. With a spear in his left hand, he runs like a hare without being tired, to destinations directed by the deity, to spiritually uproot all evil spells planted by either the opposition group or an enemy of the community. In the afternoon on the same day, the *Finimfin* and *Asam* division of the *Dentsifo Etsiwafo* also parade the street amidst drumming, dancing and chanting of war songs with their deity *Nana Boamie*.

6th Day-Saturday

At the early hours on Saturday morning, both members of the Asafo Companies meet at the *Omanhen* (paramount chief) palace to exchange pleasantries, they receive drinks and other items from the chief and set off for the hunt. Members of the *Tuafo Asafo* Company are the first to set off. The *Dentsifo Asafo* members set off about two hours later since their designated forest for the hunt is not far compared to that of their counterpart. The two Asafo members compete for the first catch and the victorious Asafo group presents it to the *Omanhen* and the elders. After inspection by the *Omanhen*, the deer is carried on the shoulders of the hunter through the streets of Winneba to the grove of the deity, *Apa Sekum*, where it remains till the next day. In the afternoon on Saturday, the *Omanhen*, the sub-chiefs and both Asafo members gather at *Abasraba*, a suburb of Winneba amidst drumming and dancing through the streets to the palace. The procession is led by the *Asafohenfo* (divisional captains) in their colorful regalia followed by the sub-chiefs of Winneba. The successful *Asafo* group from the hunt is privileged to perform a dance preceding the *Omanhen* and the second *Asafo* group dances at the rear.

7th Day-Sunday (talk more on the day's activity)

Sunday, which is the last day of the festival, marks the final consultation called *Ebisastir* (predicting the future) to find out the future of the Winneba community in the year ahead. The Elders of both *Asafo* Companies converge at the shrine of *Penkye Otu* for the final rites and rituals. After the revelation has been declared by the chief priest, members of the opposing groups reconcile tension mounted from the mockery, jeering and the insult which sometimes result in physical violence. The jubilations continue till late evening on Sunday.

Adzewa Ensemble

Adzewa performance can be seen at traditional festivals, funerals, upon request by the paramount chief of the community or by the superior officer(s) of the *Asafo* that the *adzewa* group belongs to. Besides, *adzewa* group accepts invitations from the general public to perform for any occasion provided their corresponding demands are met. The composition of musical instruments in *Adzewa* ensembles may come in two forms. The first is made up of *mfoba* (gourd), *dawur* (the metal part of a garden hoe) and rhythmic hand clapping. The second is made up of *mfoba* (gourd) with beads woven around it, *dawur* (the metal part of garden hoe or a bell), rhythmic hand clapping and a drum (normally *apentima*). *Adzewa* has different names in various Fante communities; it is known as *adoba* at Senya Bereku, *adzeba* at Mankesim and *adzeba/adzewa* at Winneba. The number of *Adzewa* groups in a community differs from place to place. There are seven *Asafo* Companies in Cape Coast namely; *Nkum*, *Bentsir*, *Anafo*, *Nstin*, *Aborofomba*, *Akrampa* and *Amanfur*, (the order of my presentation of the *Asafo* companies is not necessarily their order of development), but only *Bentsir* *Asafo* Company is associated with the

Adzewa ensemble. (Ampomah, 2014:10), discussing the origins of the Adzewa in Cape Coast offered three possible explanations. The first one is accredited to a female ancestor called Kwaadua of the Benstir Asafo Company. The second account traces the origin of Adzewa to the exodus of the Israelites from Egypt under the leadership of Moses and the third account is traditionally credited to the Anafo Asafo Company. None of the three accounts stated gives any clue as to the date of origin (Amuah, Adum-Atta Arthur, 2013:64-65). Personal interview with Maame Esi Donkor (20th May, 2017), a member of Cape Coast Benstir *Adzewa* group and a leading cantor in an *adzewa* ensemble explained that though the exact date for the establishment of the *Adzewa* group is not known, it was formed by Obaapanyin Kwaadua. She further explained that after Benstir Asafo Company emerged victorious during the war at Samankraw, Nzema and Bakastir, Obaapanyin Kwaadua organized the women in the Asafo Company, gave them *mfoba* (gourds) with woven beads around to perform to welcome their male counterpart. Upon arrival, a drum was added to the performance by the Asafo Company and that became the Adzewa ensemble.

Winneba Adzewa Ensemble

There are two *Adzewa* groups in Winneba namely; *Tuafo Adzewa* ensemble and *Dentsifo Adzewa* ensemble. Each group was formed within the *Tuafo* and *Dentsifo* Asafo Company respectively. The two *Adzewa* groups in Winneba are all female ensembles. The actual date of its commencement at Winneba has not been documented and none of my informants were able to provide it. According to my informants Ekuia Aminsah and Ekuia Esaafa, *Adzewa* performers of Winneba, Winneba *Adzewa* was formed by Maame Oyam and Esi Dieba to compliment the activities of the *Asafo* Company.

Maame Akom was appointed to compose songs for the *Adzewa* but she was reluctant until she was visited by the gods and the ancestors while in church. She immediately started singing and marched straight away to the *Adzewa* group to take the position as a lead cantor. Unlike the Asafo Company whose membership is patrilineal, *Adzewa* membership is basically by succession. When a member passed on, a daughter of the deceased is brought in to replace the mother. The successor joins the department of her mother. If the mother was a singer, she joins the singing department and undergoes training by joining the ensemble for performances. There is no definite time for her training; she decides when to take part in the performance anytime she is ready. Like any other organizational structure, Winneba *Adzewa* ensemble is headed by a *Supi* (a female) who is the general commander of the group. She is consulted in all matters concerning the group and gives a final decision. She also serves as a patron and contributes financially to support the ensemble; therefore, she keeps all money generated from the activities of the *Adzewa* group. The next in command is the *Obaapanyin*, who sees to the day to day affairs of the group and keeps the money when the *Supi* is not around. She is also the point of contact and negotiates on behalf of the group whenever the services of the *Adzewa* ensemble is needed. The last in the hierarchy is the *Okyeame*, whose role is to convey messages from the *Supi* to the members of the group and from the members to the *Supi*. A token in the form of money, known as *nkaa nsa*, which literally means “a drink of reminder,” is paid to the ensemble to ask for their services. Part of that money is used to buy toffee which the *Okyeame* distributes to the rest of the members to inform them of the pending activity.

Instrumental Resources

Both *Adzewa* groups in Winneba has the same musical instruments. A piece of metal (in the shape of a drum stick) is struck against the metal part of a garden hoe to produce sound to serve as the timeline. Varied sizes of dried *mfoba* (gourds) served as the main instrument. The *Mfoba* is the most important instrument of the ensemble. It is a gourd with a wide bulbous bottom section, a short wide neck and a smaller upper bulb which is cut open. There is therefore a circular hole at the top. There is no opening at the bottom and several of these are used in performance.



Figure 13: A Metal Part of a Garden Hoe and a Piece of Metal Stick (Source: Researcher's own collection)



Figure 14: Different Sizes of gourds (Source: Researcher's own collection)

Adzewa Performance Ritual

There is always a ritual performed in the form of libation by the *Obaapanyin* (the elder) of the *Adzewa* ensemble to usher in an *Adzewa* performance. Rituals and ceremonies are a means by which advice, protections, guidance and favour is sought from the supernatural and other forces which are beyond their control, and which have in their belief tremendous influence on their wellbeing. The rites enable them to directly seek the blessings of the creator, God or do so indirectly by seeking the advice, guidance and protection of lesser gods through whom the Supreme deity is usually approached. Rites and ceremonies are also used by Africans to solicit the blessings and protection of their ancestors whose spirits they believe reside in the spirit world and capable of influencing for good or ill the lives of the living.

The essence of the libation is to seek permission from the gods and the ancestors of the *Asafo* group from which the *Adzewa* group emerged. It serves to plead with the gods to possess the instruments, and grant the leading singer a retentive memory to remember all the songs. The libation also serves to ask

for guidance and inspiration, and to also invite the presence of the spirits of the departed founding members to be part of the performance. To buttress this, (Sutherland-Addy, 1998:14) discussed the pre-performance libation pouring among the Cape Coast *Adzewa* groups, indicating that prayers were offered to the ancestors and founders associated with the *Asafo* and *Adzewa* groups, to possess the gourds and give guidance and inspiration in the performances.

(Ampomah, 2014: 50) explained further that, in the case of the *Mankoadze Adzewa* group, just before any performance, the group went to fetch the gourd rattles and the bell from the family head who kept the instruments at the *Twidan* (name for one of the seven Akan clans) royal palace, where the Whiteman's gin was always available for the pouring of libation. The hourglass drum was kept by the player. Just before a performance, the leader offered libation to the ancestors again for a good performance. After a performance, when the group sends the gourd rattles and the bell to the royal palace, libation was performed before members dispersed to their homes. The group sings a special song as they return the instruments to the *Twidan* royal palace.

Winneba *Adzewa* performance is seen during the annual traditional state festival, *Aboakyer* (Deer hunting festival), which customarily takes place in the first week of the month of May. The two *Adzewa* ensembles support their male *Asafo* Companies amidst singing and dancing to usher the paramount chief and his entourage to the durbar grounds and back to the state palace. *Adzewa* performances can also be seen during funeral rites and celebrations of important personalities such as the paramount chief, divisional chiefs, and a member of the royal family, a leader of the *Asafo* Company or upon request by a member from the general public. According to Ampomah (2014: 50), Winneba and

Mankesim *Adzewa* groups did not have an elaborate pre-performance ritual, but data collected and performances I observed proved otherwise. Both *Adzewa* groups in Winneba practice a common ritual that precedes their performances. It is believed among the members of both *Adzewa* ensembles that the spirits of the ancestors who were part of the group dwells in the instruments, therefore it is important to seek permission and blessings before the instruments are brought out from where it is kept. The *Obaapanyin* offers a prayer in the form of libation at the doorstep of where the instruments are kept with a bottle of dry gin, schnapps or *akpeteshie* (the locally brewed gin). After the instruments are brought out from the room and taken out from the sack, another libation is performed on every instrument at the performance arena asking permission from *Odomakoma* (the Supreme Being), *Asaase Yaa* (Mother Earth), *Abosom* (the various deities of the Asafo company) and *Nsamanfo* (the departed spirits of the Asafo and *adzewa* groups) and also to invite them to participate in the performance (Ampomah, 2014).

A silence libation is performed (no utterance of word) to plead with the spirits of the departed members, to possess the instruments, grant them guidance, inspiration in their performance and also to remind them of all the songs. The rest of the drink is poured on the ground to thank the gods and the ancestors for granting their request. Another libation is offered after a performance before the instruments are returned for safe keeping.



Figure 15: Libation being performed on the mfoba before performance
(Source: Researcher's own collection)

Adzewa songs

Folk music is a significant part of the social, cultural, and religious life of Africa. It is effectively employed as an agency for moral, social, religious and general education as well as for the negotiation of societal wellbeing (Onyeji, 2008: 22). Folk music represents the musical expression of the common group of people. Their joy and afflictions are expressed in the lyrics of the song which is usually colloquial in nature to reflect the speech pattern. Folk songs do not require a tutored musician to compose, it is transmitted orally from generation to generation. It is a song made by the people and for the people to tell a story. *Adzewa* songs do not discuss issues pertaining only to women, but they encompass all matters. *Adzewa* songs cut across singing of praises and appellations of the kings, leaders and founding members of the ensemble and the good deeds of departed souls as well as personal and social vices. The lyrics of the songs recount the struggle of the people who came before them and ensure that their struggles are not forgotten.

For this reason, creators of *Adzewa* songs are usually knowledgeable and deep-rooted in the historical activities of the people. In most cases, the creator of the song serves as the leading singer or one with good voice production is appointed as a lead singer. In order to be acclaimed a lead singer, one is expected to have good voice production, that is, the quality of their voice is recognized as pleasant to the society. A voice must be strong and heavy, but not thin; it must be heard clearly and must also reach far. A cantor must not suffer from 'sweet ear'; this referring to lack of concentration which might prevent a cantor from maintaining correct tempo, tune and cue. The lead singer should also be able to handle the texts of songs with confidence; song texts are her stock in trade. The ability to compose extempore and to remember the verses of songs are her greatest assets. A cantor must have a good knowledge of cuing and the ability to improvise songs spontaneously with texts, to ridicule a rival company. In order not to 'mix up words' she must have clarity of mind. According to (Turkson, 1982: 8). An *Adzewa* performance begins with *Osebc* (This is a type of song performed without instruments. It is in the form of chant). Singing is done in call and response or cantor and chorus form and in a horseshoe sitting arrangement. The lead singer begins by chanting appellations of the *Asafo* deities, their ancestors, past leaders of the *Asafo* Company and the *Adzewa* group, the rest of the members respond with the choruses in-between. This is done sitting and without instrumentation and hand clapping for a couple of minutes (Arthur, 2006). This song recognizes and honors the three powerful leaders *Oburumankoma*, *Odapagyan* and *Oson*, who led the Fantes and the coastal Guans to their present location. The strength and power of these three leaders are equated to *Oburumankoma* (The Eagle), which is believed to be the

strongest among all flying creatures in the air, *Odapagyan* (The Whale), the biggest fish in the sea and finally *Oson* (The Elephant), the biggest among all four-legged animals on land.

Call:

Oburumakoma! Oburumankoma!! Oburumankuma eee!!!

Response:

Oburumankoma eeee Oburumankoma Odapagyan eeee

Oburumankoma Odapagyan eeeee

Oson eeee Oson n'kyir nnye aboa

The second song sings the appellation of the deity *Ekú* by comparing it to *Onwam*. *Onwam* is a kind of bird with a very thin but piercing voice. The *Ekú* may not be a gregarious type of god, but when it speaks, all ears listen.

Call:

Onwam ee Onwam ee

Response:

yiee onwam ee

Yiee onwam ee

Onwam kasa brekue

Ekúadze bɔadze oo

After about five minutes of the prelude, the bell (the metal part of a garden hoe and a rod) introduce the timeline by repeating persistently at the same pitch throughout the performance. Figure 25 below is the rhythmic notation of the bell (asow) and the small gourds (tonto)



Figure 16: The Rhythmic Notation of the Bell (Asow) and the Small Gourds (Tonto)

This bell pattern remains the same throughout the adzewa performances along the coast. The *mfoba* (gourd) players play a unison pattern different from that of the bell.

The *Benstir Adzewa* ensemble of Cape Coast uses a drum as an auxiliary to create a variety of rhythms. This rhythmic arrangement is different with both the *Tuafo* and *Dentsifo Adzewa* ensembles of Winneba, except the bell pattern remains the same. The *mfoba* (gourds) used by both *Adzewa* ensembles of Winneba, come in different sizes and are grouped into three sets according to size. Small sizes are referred to as *tonto*, which form the first set. The medium sizes form the second set and the large ones, otherwise known as *etu*, are put together to form the last set. Each set play a distinctive rhythm to respond to the bell pattern.

Adzewa Dance Movements

The Adzewa dance can be segmented into three parts, namely; *Ntutue* (taking steps), *Ndaadahu* (turning) and *Efom* (the ground). *Ntutue* is performed with the dancer stepping into the performance arena with a majestic and stylish sliding of feet back and forth along the ground without lifting it completely off the ground. The dancers stand upright with the knees slightly bent, both arms swing forward alternatively from the side to the shoulder level and pace around the arena. This graceful movement is meant to announce the dancer's presence to the audience and the instrumental players as well. It also enables the dancer to conserve energy and gather momentum for the next phase of the dance. *Ndaadahu*, which literally means turning, is the second segment of the Adzewa dance. The dancer turns 360 degrees anti-clockwise several times with a slight swinging of the arms forward. The feet are shuffled with a little energy during the turns. This movement is reversed briefly with the upper torso bent slightly forward giving reverence to the earth. According to one of my informants, the clockwise and counter-clockwise turning symbolizes the union between the ancestral spirits and the living. He further explained that, the clockwise and the counter-clockwise turns can be connected to the relationship between the sun and the rain. The sun shines on earth to dry the moisture into the clouds and later falls back on earth as rain. Adinku (2009: 17), corroborates this information by asserting that,

the clockwise and counter-clockwise dance pattern saying that dancing counterclockwise symbolizes the shining of the sun and clockwise symbolizes the falling of rain. It is at this point that

the dancer invites the spirits of the departed members of the group to join her on the dance floor.

The last segment *efom* usually allows the dancer to creatively improvise movements. The movements are mostly improvised within the context of the lyrics of the song. The dancer mimics movements to tell a story or to tease members of the opposing *Asafo* group. With leaping and distinct footwork's, the performer finally moves sideways towards the instrumental player and vigorously swings either both arms or one arm to end the dance and the music. This set is repeated three times before another dancer takes over. Other Adzewa groups have a unique way of inviting participants into the dance arena; a piece of cloth is thrown on a member as a sign of invitation. There is usually one dancer at the performance arena at a time, but when there is more than one dancer, one of the dancers plays a lead role by communicating through body movements with the rest.

Costume

The style of costume for *Adzewa* performers along the Fante coast of Ghana is the same. The women put on a round neck *kaba* (a piece of cloth sewn into a blouse) exposing part of the upper chest with a head gear to match. A piece of cloth (normally two yards) wrapped at the waist to the level of the ankle, another piece of cloth is tied at the waist with its length beneath to the knee level.



Figure 17: is a female Adzewa dancer in her costume. Source: Choreographer's own collection

Conclusion

This chapter discussed the present geographical location of the Akans in Ghana. *Asafo*, the traditional military that existed before colonialization was also broadly touched on. Their duties then and now as well as the hierarchy of *Asafo* company have been entirely dealt with. The chapter further zoomed in to discuss the two *Asafo* Companies of Effutu State and their daily activities

during the annual *Aboakyer* festival. The performance ritual of *Adzewa* ensemble, a predominantly female music and dance type formed from the male counterpart *Asafo* was also touched on. The next chapter provides account on all the preparation towards the *Adzesaw* production and the theatrical elements employed.



CHAPTER THREE

ADZESAW: PREPARATION STAGE AND THEATRICAL AESTHETICS APPLIED

Overview

This chapter gives a detailed account of preparations towards the production of *Adzesaw*. The chapter further provides information on the production team and their corresponding responsibilities, audition and casting, budget for the production and rehearsal schedules. Blocking, challenges encountered during rehearsals as well as their solutions. It also gives account on a test performance and observations made. This chapter further looks at choreographic elements such as body, space, time, energy and form as well as theatrical aesthetics such as the stage, scenic design, costume and make up, as well as light and sound.

Pre-production Stage

The idea of theatricalizing *Adzewa* dance was conceived after taking into account how *Apatampa* dance from Central Region has gained popularity through theatrical performances. As discussed earlier in chapter one of this thesis, during television reality shows such as Miss Ghana, Ghana's Most Beautiful, Miss Malaika and Miss Commonwealth Ghana, where contestants were required to showcase a traditional dance from a region they represent, *Apatampa* was mostly performed by the Central Regional representatives, to the disadvantage of many other traditional dances from the region. I therefore decided to researched into how to choreographed the *Adzewa* dance by adding theatrical elements without distorting the basic elements and the associated performance rituals.

After assembling all the vital information and materials needed for the *Adzesaw* production, I formed a technical team of people with specific areas of specialization. Tasks were thus assigned taking this into consideration. The technical team was on hand for both the rehearsals and the main production. The selection of individuals was based on their experience in their various fields. On the 27th of July, 2017, I organized my first production conference with the technical crew to discuss a detailed plan of the production, assigned duties and responsibilities, and fixed date for auditioning of performers.

Adzesaw Production Team

Choreographer/Director

Choreographers create original dances and put together moves in sequence for a dance routine and develop new interpretations of existing dances. He or she chooses the music for the dance routine and auditions dancers for a role in a show. They may assist with the artistic aspects of a show such as lighting or costume design. They teach complex dance movements and sometimes work with performers who are untrained dancers. A choreographer also helps with the administrative duties of a dance company. (<https://www.yourfreecareertest.com/choreographer/>). As a director and a choreographer, I was responsible for organizing production meetings when necessary, to provide the dancers with some contextual information about the dance to be performed in order for them to embody the cultural or historical aspects of the choreography. According to Smith-Autard (1996), successful choreography depends on the choreographer's artistry and intuitive inspiration with vocabulary of movements as a means of expression, and knowledge of how to create the shape and structure of the dance. It was my duty as the

choreographer and director to demonstrate and teach dance movements to the performers at rehearsals and help them perfect the movements, technique and timing. Humphrey (1959) argued that the meaning and inspiration of the dance piece should be felt passionately by the choreographer or emerge from his or her personal experience. The choreographer provides a foundation for the artistic expression in the dance piece by describing the specific qualities of the movements to the dancers. With strong knowledge of a wide variety of dance movements that could be used to effectively present the meaning of the dance, it was the responsibility of the choreographer to experiment with different types of dancers, steps, dances, and placements; testing ideas informally to get feedback from dancers. It was my responsibility as a choreographer and director to create and select suitable rhythms and music for the production.

Stage Manager

Next to the choreographer or the director was the stage manager, Jason Otoo. Jason is a Dance Demonstrator at the Department of Music and Dance, University of Cape Coast and also the Chief Executive Officer and founder of *Odikiro* Cultural Troup based in Cape Coast. He was typically in charge of providing practical and organizational support to the choreographer/director, performers, designers, stage crew and technicians throughout the production process. He served as an intermediary between the choreographer and the production crew. It was the duty of the stage manager to take notes and records of the choreographer's decision and blocking during rehearsals. He was also in charge of scheduling all rehearsal, meetings and ensured that everyone was notified. He communicated the decision of the choreographer to the designers

and coordinated the work of the stage crew. The stage manager worked with an assistant who took care of the running of the rehearsal in his absence.

Production manager

Amos Asare Darkwa, a teaching associate of the department of Music and dance, University of Cape Coast and also a founder and director of The Central Vocal Ensemble (CeVEn). He collaborated regularly with different production department heads which included costume designer, set designer, and lighting and sound technicians to ensure they were meeting the production budget and schedule. He was also in charge of seeking sponsorship for the production and the welfare of the cast and crew during rehearsal and the final production.

Props, Make up and Costume Designers

They assisted the choreographer in designing the costumes and selecting the various fabrics for the production. It was also their responsibility to make sure that all the materials needed to decorate the performers, stage and hand props were ready. An important duty was to ensure that costumes that could not be sewn were rented and returned after the main production.

Light and Sound Technicians

The sound technician was in charge of providing all the electronic sound and sound effects needed such as sound of thunder, sound of sea waves etc. He worked hand in hand with the choreographer to select and develop recorded sound tracks. He additionally collaborated with the drummers to pick up cues. The light technician was basically in charge of illuminating the stage and giving special light effects when necessary.

Auditioning

A letter was sent to the director of the Centre for National Culture-Cape Coast to seek permission to engage the members of the folkloric group and the stage for auditioning and rehearsals. My choice of using the Centre for National Culture-Cape Coast was informed by the fact that, almost all of the university's events and that of the department of Theatre and Film Studies are held at the University's main auditorium, therefore making acquisition of space very competitive. Additionally, the choice of the centre was due to its accessibility to cast and crew who were commuting from the Cape Coast town and Elmina. After a deep thought, I reversed my decision of automatic membership of the folkloric group and made go through auditioning. I wrote another letter to the various cultural troupes in Cape Coast to inform them of *Adzesaw* stage production and details of the auditioning. The audition details served as a guideline for preparation before the audition.

At 9:30 am on the 24th of August, 2017, about thirty-nine (39) people were already seated for the auditioning. Upon arrival, the participants were made to write their names and sign on a vertically numbered sign-in sheet. This sheet was to set as initial sequence for appearing for the audition and later grouping of the participants. Aside this, each participant was asked to fill a form giving a detailed biographical information. Not all the participants who showed up could read and write therefore, personnel were put in charge to assist by explaining the information on the forms to the participants. This was the first part of the audition because the information on the form was to help the members of the audition panel to have initial knowledge about the candidates. The information also made it easy for the members of the panel which was made

of Reginald Sackey, the choreographer, John Kuubeterzie, a choreographer and the founder of African Music and Dance Foundation (AFRIMUDA) Cape Coast, *Okyerema* Kwamina Pra, a Divine Drummer and a Founder of *Twerampon* Traditionals Cape Coast, Richardson Commeyfio, Head of Performing Arts and Programs at Centre for National Culture, Cape Coast, Amos Asare Darkwa, a Teaching Associate and Jason Otto, a Dance Demonstrator both at the Department of Music and Dance, University of Cape Coast, to ask specific questions based on the participants' area of specialization.

I organized a pre-auditioning conference for all audition panelists to familiarize with one another and to create a comfortable and constructive atmosphere. The conference was primarily to discuss some expected qualities such as;

- a. Co-ordination of body movements to rhythm
- b. Readiness to go beyond one's limit
- c. Improvisation and sense of creativity
- d. Relating movements and theme
- e. Quality of voice
- f. Height, body shape and weight
- g. Acting (various facial expression)
- h. Dynamics in poetry recital
- i. Creating variety of rhythms (instrumentalist)

Participants were allowed to express themselves freely and to ask questions where they found difficulties in understanding things before the audition started. The audition was in four segments.

During the first segment, the choreographer introduced six different movements combination with specific count in a sequential order. Candidates were called

one after the other to rearrange the movements in their preferred sequence but maintaining the count. (Berkson, 1990: 126) argues that, in creating the audition combinations, try out steps to see how accurately and easily they can learn. You might have made up steps that you think are terrific, only to discover that the routine is not worth taking beyond this stage. Stick to steps which make sense when put together, so that each step flows logically into the next". This was to test how smart and fast a candidate could remember movements and creatively link up corresponding movements.

The second segment was geared towards group work. Participants were put in groups consisting of six members per group. Each group was given a theme to work with and present within three minutes. For (Berkson, 1990: 135), the most efficient way to ascertain proficiency is to see the dancers perform the materials in groups...Never have less than three or more than five or six in a group at one time: the more people you watch at once, the more spread out your focus must be, so that dancers will have to perform the routine more times for you to see them all. This segment focused on how various movements were selected to portray the theme, attitude, team work and exploration of space. (Berkson, 1990: 125-126) explains further that

attitude can not only make or break a dancer's individual performance, but also severely affect the work of others. Any production is truly a team effort, with everyone involved in the show striving towards a common goal; the only force propelling such an endeavor forward is the personal motivation of all concerned. Even small amount of negativity can be dangerous to motivation. Because the choreographer's task ahead will be rigorous, the choreographer should keep an eye out for the

slightest sign of bad attitude, be it arrogance, self-indulgence, argumentativeness, disruptive behavior, or even simple lack of attention.

The next segment was to examine improvisation and quality of voice. Music was provided for each participant to improvise body movements to. The aim of this was to test participants' confidence and creativity. When people are only comfortable in pre-determined steps and combination, they are likely to be insecure when it comes to improvisation. However, pushing through this fear and letting their bodies' guide them could often serve as a huge confidence-booster. Watching someone just dance without thinking about technique or what movement comes next does not only show what kind of dancer the person is but the areas the participant excels in and his or her befitting role in the production. This segment also gave the participants the opportunity to impress the audition panel by showing off their strong qualities and how creative they can be without even planning. Furthermore, the panel members used this segment to determine participants who were ready to stretch beyond the limit outside their comfort zone. In addition, participants were asked to either recite a short poem or sing any traditional song of their choice. This was to test projections, correct intonation of words and facial expression and emotions attached to it. Not only must the last person at the auditorium hear you sing but also hear the words in the song. Audience who may not understand the lyrics in the song should be able to follow the performer's expressions and emotions to making meaning of the song or the poem.

The final segment was to test the drumming skills of the instrumentalists. They were made to create variety of rhythms based on concepts. For example, a

drummer was asked to provide a sound “fear” and “anger”. A simple rhythm was also provided for individual drummers to fuse in with a solo.

Casting

On the 25th of August, 2017, the next day after the audition, a meeting was held with the audition crew for the casting. The cast needed for the production was not determined prior to the audition because I wanted to explore many talents as possible. With a list of casting preferences in order of desirability in mind, the graded results were put into further scrutiny based on participants

- a. Basic comprehension
- b. Technical ability (any previous dance training)
- c. Speed of learning
- d. Grasp of dynamics (the feel of how the speed should look)
- e. Ability to understand and apply correction and direction
- f. Attitude towards work and others

Congratulatory letters were sent to twenty-five (25) out of the thirty-nine (39) participants who were successful in the audition. An appreciation letter was sent to the fourteen (14) for their time and participation. The letter also gave the details of rehearsal date, time and venue and prescribed apparel for rehearsals (ladies were to put on a comfortable exercise top or jog bra, shorts and a wrap cloth. Gentlemen were to wear a t-shirt and a black jog pants or a knee length shorts).

The students of the University of Cape Coast were on vacation till the middle of September 2017; therefore, it was challenging getting them to partake in the audition. I discussed with the Head of the Department of Music and

Dance if students could be allowed to participate in the *Adzesaw* production to obtain grades for African Ensemble class. Fortunately, the discussion yielded positive results which mandated all music and dance students to be part of the *Adzesaw* production.

Sponsorship

Table 4: Estimated Production Budget For 60 Cast & Crew

ITEMS	NO. OF PEOPLE /ITEMS	NO. OF DAYS	UNIT PRICE (GH¢)	TOTAL GH¢
Costumes	60		40.00	2,400.00
Gourds(instruments)	20		35.00	700.00
Properties	15		25.00	375
Publicity (banners, flyers, radio announcements)				1,500.00
Hiring of stage lights	17		40.00	680.00
Stage construction			500.00	500.00
T&T and Feeding for Adzewa group from Winneba	16		60.00	960.00
T&T for cultural personnel	20	30	8.00	480.00
Accommodation for Adzewa group	16	1	70.00 (2 in a room)	560.00
Stipend for Adzewa group	16	1	50.00	800.00
Stipend for cultural personnel	20	1	30.00	600.00
Snacks	60	2	7.00	840.00
Refreshment (rehearsal)	60		1,000.00 0	1,000.00
T&T of items				500.00
Miscellaneous				1,000.00
GRAND TOTAL				12,895.00

After settling on the number of cast and materials needed for the production, a budget and a proposal were prepared to seek financial and material support from GCB Bank Ltd, Prudential Bank, Agriculture Development Bank and Barclays. Copies of the sponsorship letters were also sent to companies such as Fan Milk, Pen and Plastics Ghana Ltd, MTN Ghana, Vodafone, Tigo and Airtel. Some individuals were also contacted. Unfortunately, only MOSCO Phones, Cape Coast and few individuals responded.

The researcher had an initial plan of bringing fifteen (15) of the indigenous adzewa group members from both Asafo Companies of Winneba to be part of the production. This was to demonstrate for the audience to identify how adzewa is performed in the traditional set up and the choreographed Adzesaw, but due to financial constraints, it was impossible.

Rehearsal

Rehearsal began on the 28th of August, 2017 at 9:00am. The choreographer used the first day to discuss the concept of the *Adzesaw* project and also explained his expectations during rehearsals and the day of the performance. Rehearsals schedule and some rules and regulations governing rehearsals were also discussed. Some of the rehearsal rules and regulations included:

- a. **Attendance:** Rehearsals required the full participation of all individuals performing. It was expected that performers would be on time and ready to start the rehearsal as scheduled. Permission was to be obtained from either the choreographer or the stage manager if an emergency occurred. Performers were to remain on stage till rehearsals were over.

- b. **Visitors:** Friends and siblings of the performers who were not connected to the rehearsals were not allowed to the rehearsal space unless permission had been sought from the choreographer or the stage manager. Permission needed to be obtained for students or any individual who wanted to observe the rehearsal as a learning process.
- c. **No use of cell phones:** Making and receiving calls during rehearsal was prohibited. The stage manager was to be notified if any individual expected an important call or to make any emergency call.
- d. **Video recording and photography:** Under no circumstance was a performer or any individual permitted to record or take a photograph when the rehearsal is ongoing. Most rehearsals were recorded by a technician therefore anyone who needed a copy had to consult the technician but must first obtain permission.
- e. **No jewelry:** No jewelry in any form was to be worn by a performer during rehearsal.
- f. **No food or drink on stage:** The stage was to be kept clean all the time. Therefore, any individual who wished to drink water or take snacks during a short break was to do so off the stage. Drops of water on stage could cause accident and disrupt the rehearsal.
- g. **Rehearsal Props:** Rehearsal props were most often borrowed and were to be returned or replaced after the performance. They were to be used only for their intended purpose. No performer or any individual was to use it outside rehearsal hours.

- h. **Quiet:** No running or talking above whispering was allowed. Performers who were not part of a scene must remain seated. Unnecessary noise and walking on stage affect performance and individual concentration.
- i. **Directing:** It was the sole responsibility of the choreographer to give instructions during rehearsal. Individual performers were to desist from correcting a colleague on stage when he or she made a mistake.

The dancers pleaded with the choreographer and the stage manager if they could be allowed to put on a neat t-shirt of any colour for rehearsal instead of the prescribed apparel since it was expensive to maintain the white color. The choreographer considered the plea and revised the decision on the prescribed apparel for rehearsal.

Table 5: Rehearsal Schedule

DAYS/TIME	9:00-9:30am	9:40-10:40am	10:40-11:35am	11:40am-1:20pm
MONDAY	Individual warm up	Techniques	Break	Adzesaw
TUESDAY	Individual warm up	Techniques	Break	Adzesaw
THURSDAY	Individual warm up	Techniques	Break	Singing

Thirty minutes was allocated for performers to engage in intensive warm up to prepare the heart, lungs and muscles for the more strenuous phase. Warm ups help muscles to both contracts more forcefully and relax more quickly, reducing the risk of overstretching a muscle and causing injury.

Warming up before the main activity increased the overall body temperature which improved muscle elasticity. Russell (2006) explains that, warm ups unwrap the heart, fire up the muscles, quicken the senses, and stir the imagination. The warm-up was also a good aspect of the rehearsal schedule for the performers to mentally prepare for the day's event by clearing the mind, increasing focus, and reviewing skills and strategy. Though it was individual warm up sessions, the choreographer walked through to help where necessary.

Dance as a non-verbal language uses the dancer's body as a medium of communication. Wrong execution of dance movements could communicate a different meaning to the audience. Not only is proper dance technique important for injury prevention, it is also important for the arts of dance to be executed as intended. Therefore, it was prudent to spend an hour of the rehearsal schedule to practice the right way of communicating meaningfully to the audience. To achieve this, the choreographer broke down complicated movements into bits and thoroughly rehearsed with dancers, the good way of performing and how to properly activate and utilize set of muscles when executing dance movements. The dance technique session also gave dancers the opportunity to challenge their bodies by experimenting different dance styles outside their comfort zone. Individual dancers were given the task of creating a movement that could fit the production. Movements that pleased the choreographer were adapted and rehearsed during the technique session. Apart from the aforementioned activities during the technique session, resource persons were brought in by the choreographer when and where necessary to assist in the teaching of songs and rhythms.

Between 11:40am and 1:20pm on the rehearsal time table, movements rehearsed during the technique session were categorized into various themes according to the stages in the *Adzesaw* production. The themes were further choreographed into blocks of movement sequences that stood on their own. Each block had its own theme and movement ideas that related to the theme of the block that succeeded it. I divided the production into three stages namely *Akye nnta*, *Adi nsere* and *Apapranta*. The three names were in Effutu dialect which means prayer and purification, fun making and togetherness respectively. A comprehensive description of each stage is given in the fifth chapter. Stage one and three had five blocks that stood independently to make complete meaning while stage two had just a block packed with various activities. *Akye nnta* was blocked as follows;

1. Purification
2. Arrival of stools
3. Outdoor of *gyemesi* deity of Tũafo Asafo Company
4. Parading of *Osakama* deity of Dentsifo Asafo Company
5. Flag bearers

Adi nsere had just a block. Activities under the block included;

1. Arrival of Chief and Elders
2. Mbjnscn and Apatampa performance
3. *Soloku* (Youth dance)
4. Acrobatics display
5. Performance by the chief

Apapranta on the other hand was blocked as;

1. Cfrj (Invitation)

2. *Mfoba* (female)
3. *Kora* (male)
4. *Mfoba* and *Kora*
5. *Agor*

Rehearsal Challenges

Though we had a rehearsal time-table to follow, we could not stick to it all the time. The rehearsal space at Centre for National Culture-Cape Coast was sometimes rented out to churches, organizations and individuals for activities such as conferences, meetings, church programs, workshops, and wedding reception. We either had to postpone rehearsal for about two weeks or adjust a rehearsal time whenever the space was occupied. Almost all of the members of the folkloric group of the Center for National Culture were part of the *Adzesaw* production, therefore rehearsal had to be called off any time they were officially engaged in performances or other activities. Another challenge was the rate at which performers went into a state of trance when some Asafo songs were sung. The first stage of *Adzesaw* production had songs that could be linked to some of the deities in both Cape Coast and Winneba and any time those songs were sung, some of the dancers fell into a trance. The situation mostly brought the rehearsal to a standstill till the person regained consciousness. Upon consultation, I was informed to put two broken broom sticks in the hair of the affected to regain consciousness and also for dancers who exhibited signs of falling into trance, to prevent it. Majority of the students used for the production were first year students and almost all of them had no stage performance experience. To rectify this, additional technique rehearsal slot was organized

for the students which took them through the proper way of executing traditional movements.

A Test Performance

Per Webster's creative thinking process, a creative work needs to be pre-tested before putting it on stage. On the 24th of October 2017, the folkloric group of the Centre for National Culture, Cape Coast was engaged to perform at the forecourt of the Cape Coast castle. I took the opportunity to experiment the five blocks of the *Apapranta* stage of the *Adzesaw* production. Costume, make-up, scenery and prop was not the center of attention for the choreographer at the stage. My intention as a choreographer was to examine movement quality and its synchronization with rhythm and emotions. I was also particularly interested in the transitional flow of movements from the end of one block to the beginning of another block. Improvisation and timing of each block was also focused on.

Observation

After the test performance, the following were observed.

- a. I noticed that some movements performed were not accurate and also lacked expressions and dynamics. The beauty of the dance movement is entrenched in the emotional energies accorded it. Accents were not placed on movements where needed and body shapes and angles were not well executed. For instance, a movement that requires ninety degrees arm stretched sideways at shoulder level was done at forty-five degrees. Some movements were performed at low level with the knee completely bent to give reverence to mother earth but it was performed at middle level position losing the intended meaning of the movement.

- b. Sound of gourds not heard: The type of gourds used for *adzewa* performance in Cape Coast has a woven mesh of beads around it therefore, it sounds louder when played but the gourds used for the test performance had no such beads. This prevented the sounds from coming out loud and far when hit on a bare palm.
- c. Dragging of block: In an attempt to show off with individual solo and duet performances, block four (*mfoba and kora*) and five (*agor*) of *Apapranta* were extended beyond the stipulated time. Performers were advised to be mindful of time and not to exaggerate movements.
- d. Improvisation: Improvised movements articulated were not creative enough with no link to the production. These consisted of ordinary movements from existing traditional dances. I encouraged the dancers to creatively develop movements that will seamlessly link with the theme of the production.

Elements of Choreography

An interview with Duodu as cited by (Fabian, 1996:23) revealed that

It is not everybody who presents dance in a theater who is a choreographer. A difference, which can sometimes be hard to define, exists between a dance arranger, who simply studies traditional dances and reproduces them on stage, and a choreographer, who attempts to dig deeper, employing his or her own creativity in designing a work based on traditional movements, expanded and embellished to cater to a varied audience, without losing the original essence and vitality of the movement.

Opoku, during the same interview added that "The arranger may be speaking in very good prose," explains Professor Opoku, "but the choreographer is writing

good poetry in movement”. As verbal communication uses letters, words, sentences and phrases to communicate effectively, dance also communicates by effectively applying basic elements of dance. Specific exploration of body, action, space, time and energy is required for meaningful and communication.

Body

The human body is a medium through which a dancer creates impressions and emotions. According to Sakata (2004), people perceive emotional information from the body-mediated information, even without facial expressions and emotions. Those results suggest that the body does not only have an additional or secondary function, but also plays an important role as independent media in human communications. In communication, people need not to know each other’s verbal language but also have the skill to read nonverbal information that is reflected in people’s body posture and gestures. Dancers use their body parts such as head, shoulder, legs, elbow, arms, fingers, wrist, knees, ankle, toes, waist, hands, pelvis, spine, neck and torso. either in segregation or assimilation to create movements. Dance movements could be locomotive (such as running, jumping, walking, sliding, rolling, skipping, galloping, climbing and hopping) or non-locomotive (such as bending, stretching, twisting, swinging, melting, rocking, pulling, pushing, shaking and balancing).

Space

Space is one of the important elements of dance and it refers to the way the dancer moves the body through and interacts with the physical world. The body is used to create numerous shapes in a dancing space. Shape is an aspect of the element of space. Shape is perhaps the strongest visual component in

dance. The term shape may refer to individual body shapes (the way in which three-dimensional space is used by the body) and group shapes. According to (Pomer, 2009: 3-4), shapes have substance, and the dancer needs to connect with the energy of the shape to intensify the performance experience because shapes are more than physical. The dancers' movement patterns, shapes, lines and spatial relationship elicit emotional and intellectual responses in the viewers. It is the same experience as when we view visual art, whether it is painting or sculpture, fabric or ceramic, figurative, architectural or conceptual.

There are many types of body shapes such as:

1. Shapes with straight lines and angle(s)
2. Curving or organic shapes
3. Open and closed shapes
4. Symmetrical and asymmetrical shapes
5. Harmonious and contrasting shapes
6. Centered and off-center shapes

Space also refers to the different directions performed by the dancer such forward, backwards, sideways, up, down, left, right, diagonal and serpentine. Dancers generate patterns as they travel through space. Patterns are formed in the air, on the floor, straight, curved and zigzag. The focus of the dancer from the audience is as well considered a spatial element. Basically, dancers perform in three diverse levels; low, middle and high as classified by Rudolf Laban, a movement theorist, a choreographer and a pioneer of modern dance. Laban categorized human movement into three component parts: Low level occurs when a dancer reduces his/her normal height, being into the ground and having a strong feeling for gravity. According to (Blom and Chaplin, 1982: 32), low

level movements range from heaviness of dragging into the abandon of a wild but earthly folk dance. Low level movements include crawling, sitting, kneeling, crouching etc. A performer/dancer is said to be in the middle level when the performer/dancer stands on both feet with the knee straightened together with the upper torso vertically up. Example of middle level is standing upright with both arms either by your side, stretched forward or sideways to the shoulder level. The main emphasis of this level is that it facilitates “goingness” and a standing that is on the ground rather than of or into it. High level comes into play when a dancer lifts him/herself off the ground. This level is about elevation, flying and defying gravity. High level movement includes jumping, skipping, leaping and so on.

Time

Time is a measurable period during which an action or a process exists; a spatial continuum that is measured in terms of events which succeed one another. Time informs both the dancers and the audience the duration of one movement from the other. The length of a movement is determined by how long it takes a dancer to do it. Dance is not performed in isolation but generally set to music. Time measures the speed (tempo) at which a musical piece is played or sung. Time also determine a duration of a movement and the total length of a dance piece. Though a musical tempo may be slow, fast or steady, a dancer can accentuate or reject the music through his or her own movements. (Blom and Chaplin, 1982: 58-59) postulate further that,

the speed of the beat is the tempo. It can determine, or be determined by, the response and attitude of the dancer. A rapid tempo could cause her to rush, withdrawing in fear, or conflict, or be excited in a frenzy or

dazzle with quickness as in a multiple-beat jump or when spinning in full control. The slow beat could be indulged in with sensuous pleasure or gentle caring, or could underline fatigue, pain or sorrow.

Time aids in building musical accent and highlighting or emphasizing a particular movement to stand out more than others. Accenting a beat or highlighting a dance movement enhances it so it is more visible and stands out from the surrounding materials. Accent distinguishes between strong and weak beats.

Energy

Energy in reference to dance is how hard or soft a dancer executes a movement is determined by the amount of energy the dancer used. In dance, it is the energy that provides the “go” power. According to (Blom and Chaplin, 1982: 73) “underneath the airborne leap, the held arabesque, the fall-roll-suspension is the muscle flow of the dancer’s body...energy”. A movement can be heavy or light, sharp or smooth, tensed or relaxed and bound or flowing. Bound movements occur when the energy released is in a controlled or restrained manner whiles flowing movements happen when the energy is released freely. A beautifully choreographed piece makes use of both active and passive energetic movements. Opoku made use of both active and passive movements in his choreographed *Bawa* dance. The first two movements in this dance make use of running and kicking of legs with high energy but the third movement is in a relaxed form, allowing the dancers a bit of rest before other vigorous movements. A dance full of energetic movements makes the dancers tired in a short time, whiles weak movements dominating dance piece, makes

the dance boring. Therefore, proportionate use of both is required for an aesthetic production.

Form

Form is how a choreographer puts together the previously discussed elements such as body, space and time to create a meaningful action. Creating a dance requires an understanding of how to combine movements into a powerful form of self-expressions. (Hayes,1985: 5) infers that form is the gradual evolvement and expression of the motivating idea. Form is perceived to be the giving of 'flesh' or body to the intent, theme or the subject matter. It is that which translates the content into reality, the process of making the subject matter visible through the logical sequence of dance movements. There are various types of form such as Simple Binary Form (AB), Rounded Binary Form, Ternary Form, Abstract Form, Narrative Form, Broken Form etc.

Simple Binary Form describes the structure of a piece of choreographed dance which is divided into two large different sections, an opening theme and a contrasting theme. Material from the first section does not literally reappear in the second section. If the two sections are relatively different, the form may be represented as AB. Rounded Binary Form on the other hand is very similar to simple binary form except that materials from the beginning of the first section returns after a digression in the second section. In other words, section B is often longer than section A and part of section A is repeated at the end of section B representing A-BA. Ternary form refers to a piece of dance that could be divided into three sections of which each section is independent. The last section may be nearly identical to the first section.

Aesthetic Elements Applied

Theatre Spaces

This is a place where performers and audiences come together. Theatre occurs only when performers and audience are in the presence of each other. Theatre space can be indoors or outdoors, permanent or temporal, large or small. According to (Schanker and Ommanney, 1999: 1) the term ‘theatre’ was originally applied to the live professional stage, it is now used to distinguish on-stage acting from other media forms, such as motion pictures and television. Most theatrical performance are seen in a building called theatre, which were constructed permanently for dramatic presentations. In a school, this facility is usually the auditorium. Actually, to create positive experience in theatre, you do not need a building with a permanent seating or stage, or a script of a play, or special lighting equipment. All you really need are actors and an audience. The presence of both actors and audience differentiates theatre from dramatic arts of film and television. (Wilson, 1998: 303) identifies four fundamental theatre spaces namely; the proscenium or picture-frame, the thrust stage, the arena or theatre-in-a-round and created or found stage. *Adzesaw* production was performed on a proscenium stage; therefore, the discussion on theatre space is focused on proscenium stage.

Proscenium Stage

According to (Wilson and Goldfarb, 2002: 78-80), the term proscenium comes from the *proscenium arch*, the frame which separates the stage from the auditorium and forms an outline for the stage. Another term for the proscenium stage is *picture-frame stage*. The stage resembles a large picture frame through which the audience looks at the stage. *Fourth wall* is another name used to

describe the proscenium stage. Proscenium opening creates an invisible or transparent wall through which audience look at another three walls of the stage. The auditorium is slanted from the back as realized in most football fields. Proscenium stage has some of the following characteristics;

- A. All members of the audience are seated on one side of the arch, like in a movie theatre, and all actors and scenic spectacle are framed within the arch or just in front of it.
- B. The stage is raised several feet above the auditorium floor to increase visibility.
- C. Sometimes the front of the stage extends beyond the proscenium into the auditorium. This is known as an apron or forestage.
- D. Most proscenium stages often include an orchestra pit for live music and a fly tower for the movement of scenery and light.
- E. Above the stage is usually a *fly loft*, where more lights are placed and where scenery such as painted backdrops, can be suspended and then lowered to the stage floor or raised out of the sight of the audience.
- F. A variety of curtains called *teasers* are commonly used to hide all of these structures from the audience's view.

The main auditorium at the University of Cape Coast used for *Adzesaw* production is an example of a proscenium stage. It has a seating capacity of six hundred to seven hundred (600-700). The auditorium has all the above-mentioned characteristics except D, E and F. Figure 32 below is the view of the University of Cape Coast main auditorium.



Figure 18: Proscenium Stage at University of Cape Coast Main Auditorium
(Source: Researcher's own collection)

Every production in theater is the culmination of a collaboration of creative individuals who each have a very explicit role to play. Part of the success of a production depends on set designers, lighting coordinators, directors, producers, props masters, actors, and so on. The idea is to create a believable new world that relates to the audience. The aesthetic nature of a production is determined by the appropriate use of a stage design, costume and make-up, light, sound and properties (props). The various designers study the script and work hand in hand with the director, attend all dress and technical rehearsals. (Wilson and Goldfarb, 2002: 98) explain further that

as spectators sit in the theatre, watching what unfolds before them, they naturally focus most keenly on the performers. But audience also notice the visual images created by scenery, costumes, and lighting- and may also hear music underscoring the action, and sound effects such as rain, thunder, or traffic. These visual and aural elements, which add significant ingredients to the total mixture of theatre, are created and organized by designers.

Scenic Design

The stage setting is the first visual element that is captured by the audience when watching a production. A stage set creates a representational illusion of reality by providing doors, windows, steps, furniture needed by the director and the actor to stage the show. A stage set can range from a simple bare stage with just a minimal construction to the most elaborate large-scale production. Wilson and Goldfarb (2002) identify the following objectives that a set design must achieve; a stage must establish the size and shape of the acting area, establish the locale and period in which the play takes place, providing a central image or a metaphor and coordinating scenery with the whole. From the objectives of scenic design outlined above, *Adzesaw* scenic design was able to achieve the following;

Establish the size and shape of the acting area; the length of the University of Cape Coast main auditorium stage is sixty-seven feet, four inches (57feet 4inches) with the width of thirty-two feet, nine inches (32 feet 9inches). I instituted the actual physical layout by creating demarcations and boundaries for the performers. Three openings were created to ease entrances and exits. The openings were created on upstage right, upstage center and upstage left. I also allowed enough space to accommodate stage properties performers to interact naturally and convincingly with each other. **Figure..** is the scenic design for the *Adzesaw* production.



Figure 19: The scenic design for Adzesaw production. (Source: Researcher's own collection)

Costumes and Make up

Costumes can be referred to as everyday dress worn by the individuals for a specific reasons or occasions. Stage costumes are special clothen and accessories such as mask, walking stick, head gear, hairdo, bracelets and necklaces worn by actors or actresses in order to aid dramatic actions and interpretation. Costumes are the most paramount and personal among other visual elements in theatre because they are actually worn by the actor to unite into a character. Performers and costumes are perceived as a single image on stage by the audience. They are seen as a non-verbal element of the performance, therefore plays an important role in the actualization of the production by communicating hidden messages to the audience. (Wronska-Friend, 2010) explains that costume sends subliminal messages about its owner's gender, group membership, locality, marital status, wealth, and so on. Theatrical make-up on the other hand is the application of cosmetics, materials and other substances on the face, hair and body of the performer to enhance the

face and also to give the appearance an audience expects it to have according to the character portrayed. Make-up is used to enhance desired features, like wrinkles on the aged, rashes on the body, scars and tribal marks, wounds and key emotion elements like the eyes and lips. Costumes and make-up aid in establishing the following in a production; character, geographical location and time, personality and position, gender, meeting performer's needs and creating symbolic and non-human character. I was able to use costume and make-up to achieve the following during *Adzesaw* production.

Geographical Location and Time

Costumes and make-up help to indicate whether a production is modern or historical, depicting urban or rural setting. (Crist, 2014: 11) observes that geographical location is equally as important when creating the costumes for a play. Clothing styles are very different from country to country. For example, the costumes for the musical *Aladdin* are very different from those for *Oklahoma* no matter the interpretation. The costume designer must realize that the setting is just as important as the time period by perhaps even exaggerating the stereotypical nature of each country represented in order to obviate the nationality or location of each of the specific characters of a production.

To depict the geographical location of the production, a Ghanaian kente fabric was used to make costumes for section *Apapranta*. Kente is an Akan royal cloth worn only in times of extreme importance by kings and nobility. The female has two sets of costume. One set is on-shoulder sleeve top with a square neck, a fitted bust area and a loose waist to hip area. To match is a balloon shorts with elastic waist band and elastic hems at the knee level with a rectangular cut-out

flannel in front and semi-circle shape to the sides. Example is shown in figure 20 below.



Figure 20: The first set of female costume for Apapranta section (Source: Researcher's own collection)

The second type is a sleeveless round-neck top with satin bias trimmings around the neckline and armholes with a three-layer flare skirt to match. Below is a picture of the second female costume.



Figure 21: Second female costume for Apapranta section (Source: Researcher's own collection)

The male costume on the other hand was made with a V-shaped large facing with yellow trimmings around the neckline and edges with waist bands to aid fastening. A pair of togas with yellow pleat-trimmings at both knee levels.



Figure 22: Male costume for Apapranta section (Source: Researcher's own collection)

Drummers were equally costumed in a kente material. Their costume was made up of *jumper* and *togas*. A *jumper* is worn to cover the upper torso of

the performer. It is a loose top with short loose sleeves. It has a placket at the centre front which serves as an opening with buttons as fastener. A *toga* is a loose pair of shorts worn around the waistline to the knee of the performer. Unlike ordinary pair of shorts, a *toga* has extra fullness of fabric incorporated at the waistline and the hem. At the waistline, a casting is constructed and in it is a girdle. When the girdle is drawn, it enables the waistline of the *togas* fit the wearer. Below is a picture of drummers in their costume.



Figure 23: Drummers costume for the entire Adzesaw production (Source: Researcher's own collection)

Personality and Position

Costumes and make-up are used to outline various personalities and positions in a production. The audience should not have any difficulty identifying the Queen mother from her subjects by the costumes they put on. A Queen mother must be gorgeously and royally costumed with distinctive colours, with the body decorated with bright ornaments. To establish this in the

Adzesaw production, the Queen's costume was made up of two pieces of cloths. A kente cloth was wrapped on the body from the chest to the knee level. The second which is shiny violet and yellow in color was worn with one end of the cloth thrown over the left shoulder leaving the longer end of the cloth hanging behind her. She puts on *Tekuwa* on the head and her ankle joints decorated with beads and wore a native sandal.

Gender

Costume and make-up are used to identify male and female characters in a production. Though the individual name of characters gives details regarding their gender, some names are given to both male and female in some localities therefore it was appropriate for the costume designer to establish that. In a production where male characters are made to play a role of a female and female playing a role of a male, a correct style of costumes needs to be applied in other not to confuse the audience. Costume is used to establish a male and a female dance performer in the *Adzesaw* production.



Figure 24: Female and Male costume (Source: Researcher's own collection)

Light

In real life context, the main reason for using lights is to make it possible for people to see at night and also indoors. In theatre, the functions of stage light go beyond its basic use in real life. According to (Berkson, 1990: 105), light can be shaped, sharp, or given a fuzzy edge. Colours and shades literally run the spectrum from pure intense hues to muted and blended tones. The source of light, as well as the direction and angle of its beam, can be used for varied effect. In a theatre production, lights can be used to establish the following; visibility, mode, action and place of action. With regards to visibility, the primary purpose of theatrical light is to make sure that performers and area of the stage is seen by the audience when the lights are at full. Lights must make it possible for audience to see exactly what the choreographer intended to portray. During the *soloku* part of the *Adi Nsere* (Durbar) section, even though the stage was crowded, I lit up the stage by using flood light, making it possible for the audience to see the body movements of each performer. **Figure** is an example of how I used the light to create stage visibility.



Figure 25: Using flood light in creating visibility on stage (Source: Researcher's own collection)

Mood and Style

Lighting together with other aesthetic theatrical elements help in establishing mood, however different colours and shades can determine the mood of a performance or a mood of a particular scene. Red light can depict aggressiveness, anger, tension, violence or even love. Blue light may create romantic mood, also represent cold. Berekson (1990) confirming this explains that, lighting can convey physical feelings, such as impressions of heat, warmth, cold, open space, or a cramped area. Berkson (1920) further added that, the frequency and intensity of mood-provoking elements will determine the stylistic framework of the production (dance) whether natural, abstract setting, stylized reality, or total stage fantasy.

In a stage production of *Eglodom*, choreographed and directed by Jason Otoo and performed at the University of Cape Coast main auditorium on the 27th and 28th April, 2018, the choreographer used light to established tension at a shrine. The figure 26 is an example of how light was used to create tension in the *Eglodom* performance.



*Figure 26: Light Being Used to Create Tension at One Side of The Stage in The Production *Eglodom*, Choreographed and Directed by Jason Otoo (Source: Researcher's own collection)*

Similarly, light was used to create tension on stage to herald the first purification ritual during *Akye Nnta* section of the production. **Figure** is an example of how light was used.



Figure 27: Using light to create tension on stage (Source: Researcher's own collection)

Sound

Sound is one of the aural elements which plays a very critical role in the aesthetics of a theatre production. Sound works synergistically with the other elements of theatre to help enchant the audience and bring them into another realm. Aside, sound can also be used independently to communicate to audience. Theatrical sound could be generated both manually and electronically. Manual sounds may include hand clapping, playing of drums, sound made with human voice (excluding speech) and dropping of objects on stage to create sound. Sound provides all aural effects needed for a production and also may cater for the spoken and background music. Some of the basic functions of theatrical sound are; establishing the time, location, and cultural context, setting the atmosphere and serving as exposition.

Establishing the time, location, and cultural context

Lots of different sounds are heard anytime one visits a theatre for a production. These sounds are called soundscapes and it can be effectively utilized in recreating a location, time, and cultural context. In our daily life, lots of sounds are made at different times of the day and at different locations. To portray an afternoon on a Ghanaian street on stage, the audience must hear environmental sound such as sound of car honking, hawkers shouting to advertise their goods, loud music from drinking spots and sound of moving vehicles. The type of sound produced at a performance can determine the cultural context of the production. For instance, in Ghana, *agbadza* rhythm is linked to the Anlo Ewes in the Volta Region, *adowa* to the Akans and *adzewa* to the fantes and the guans along the coast of the central region. Ninety-eight percent (98%) of the songs sung in the *Adzesaw* production were in fante

dialects, therefore establishing the location and cultural context that can be linked to the Central Region of Ghana.

Serving as Exposition

In theatrical performance, not all action takes place in front of audience. Though some actions such as firing of gun, quarrelling, moving of vehicle may take place off-stage, the audience must be carried along to prepare them for the new or upcoming scene or action. This is achieved by the use of sound. This was applied in the *Adzesaw* production during the *Akye Nnta* section. All chant songs in this section started from backstage for few seconds before the action appeared on stage. Sound of thunder was also used to usher *Ekua*, the principal deity of the Effutu state on stage.

Conclusion

The chapter focused on all elements used in the preparation towards the stage production *Adzesaw*. Detailed description of the duties of the production team such as the Choreographer, Stage Manager, Production Manager, Props, Make-up, Costume, Light and Sound Technician were touched on. Auditioning and casting was not left untreated as well as rehearsal and its related challenges. The chapter broadly discussed the various theatre spaces and elements such as stage, scenic design, lights and sound. The next chapter offers analysis on the contemporary choreographed dance piece *Adzesaw*.

CHAPTER FOUR

THE STAGE PRODUCTION: *ADZESAW*

Overview

This chapter is a total and detailed account of the production of *Adzesaw*. The three stages and the blocks that come under each stage are vividly discussed. The song text, its meaning and significance in daily lives of the people is also touched on. The various theatrical aesthetics that enhanced the production are also discussed. The chapter is also interjected with important pictures and tables to demonstrate every facet of the project.

Analysis and Interpretation of *Adzesaw* Production

Adzesaw, a choreographed dance performance which creatively and aesthetically fused with contemporary dance movements, drew inspiration from *Adzewa* dance as performed by the two *Asafo* Companies of Winneba. The production staged on the 16th and 17th of November 2017, at 7:30 pm each night at the Main Auditorium, University of Cape Coast. *Adzesaw* had three stages namely *Akye Nnta* (prayer and purification), *Adi Nsere* (fun making) and *Apapranta* (togetherness). Though each stage was independent, they also linked to complement each other. Stages one and three were blocked into five segments while stage two had a one block with five linked up activities.

Stage One-Akye Nnta (prayer and purification)

Most cultures believe in the existence of some kind of superior force in the spiritual realm to whom prayers and sacrifices are offered. The “force” is believed to exist in different forms and shapes and it is represented in many objects in different cultures. Periodic prayers are offered to these objects either

to seek for blessing, for bumper harvest, protection to embark on a journey, a successful year or purification of the society. Generally, purification rituals are essential whenever there is spiritual or physical pollution or contamination. Because pollution occur all the time, some cultures may institutionalize regular or periodic purification in an attempt to reestablish lost purity or to create a higher degree of purity in relation to the sacred in the cultural realm. According to Ortner (2018), purification takes many different forms in the various contemporary and historical cultures for which information is available. Some purification rituals involve one or two simple gestures, such as washing the hands or body, changing the clothes, fumigating the person or object with incense, reciting a prayer or an incantation, anointing the person or object with some ritually pure substance. Some involve ordeals, including blood-letting, vomiting, and beating, which have a purgative effect. Some work with the scapegoat principle, in which the impurities are ritually transferred onto an animal, or even in some cases (as among the ancient Greeks) onto another human being; the animal or human scapegoat is then run out of town and/or killed, or at least killed symbolically. Many purification rites are very complex and incorporate several different types of purifying actions.

Adzesaw production begun with pure substance purification rituals. The intention of the purification stage was to exorcize all evil charm, spell or any negative energy from the community. Furthermore, to plead with the community deities and the ancestral spirits for their protection and presence.

Block one (Knocking)

The production opened with red flood light creating tension and a sacred mood on stage. A male gong-gong beater preceded a procession with seven traditional priestesses, all dressed in white cloth, and following from upstage left. One of the priestesses who was in a state of trance, carried a calabash with a horsetail as her hand prop. They were all dressed in white cloth. The calabash is believed to contain some substance which she dips the horsetail into and sprinkles on stage as a means of purification. The six priestesses walked solemnly behind her as they moved around the stage and finally exited through upstage right. This symbolizes cleansing the society of every pollution, driving away bad spirits and charms that might have been planted by the evil one. It is also meant to invite the gods and all ancestral spirits to the celebration. My choice of the seven priestesses was informed by the fact that Effutu State has seventy-seven deities. According to (Wyllie, 1966: 477) “the deer sacrificed during the Aboakyer ritual is cut into seven portions, each of which is cut into seven pieces”. By applying the divergent aspect of Webster’s creative thinking theory, I personified the seven portions of Winneba by representing each of them by a priestess. The male gong beater represented the priest (caretaker) of the seven priestesses. Shrines found along the coast of the central region of Ghana is normally painted white with a piece of white cloth hanging at its entrance. I therefore used white cloth as costume for the seven priestesses to symbolize their individual shrines.

Block two (Arrival of Stools)

This block opened with a poem I composed purposely for this production. The poem communicated how the creation of the two *Asafo* companies has fragmented the unity once experienced by the citizenry of Winneba. With a bright light on stage, a poet dressed in cloth tied to the chest level with dried leaves wrapped on his head emerged from upstage center, walked straight to downstage centre. He paced to downstage right while delivering his lines. He later moved to downstage left where he ended his lines. The poet introduced on stage three deities from each *Asafo* Company. He walked backstage through upstage centre.

Poem

Under the shade of the coconut tree
On the shores of the sea
Lies a land undisturbed
A rich land under the golden sun
Filled with goodness
Created by *Odomankoma*
Odomankoma's own hand
Out of this land the spirits are born
Taking on many shapes and forms
The spirits grow to become great people
Strong, Proud and United *Simpa. Simpa Adobikese!!!*
They speak one language; they have one god, *Penkye Otu*
Their faith keeps them bold with authentic culture and tradition

The spirit of oneness embraces their land

But not for long, oh!!!! the oneness of the spirits

Fragment into the spirit of *Tuafo* and *Dentsifo*

Ekú, the principal god of *Tuafo*

Kateweri

Gyemesi

Esikama the principal god of *Dentsifo*

Abrum

Kofi Sakama

With a song heard from backstage and supported by the drummers who were seated at centre stage left, *Ekú*, the principal deity of *Tuafo Asafo* Company, being represented by a white traditional stool, was carried by a priestess dressed in white cloth. In a state of trance, she walked diagonally from upstage left to downstage right and placed the stool on the stage and stood behind the stool still in trance.

Song text 1

Call: *Ekú ee eei!!! Ekú eei!!!*

Response: *Yie ee Ekú ee 2x*

Ekú oo ayie

Kateweri, the second deity of *Tuafo Asafo* Company, represented by a white stool was brought on stage amidst drumming and singing. She placed the stool at the right side of *Ekú*.

Song text 2

Fante

English

Call:

Ayiee m'asem nyi ee

This is my story

Meka m'etsifi dadze kor ee

I swear by the iron on my head

M'asem nyi oo ayi ee

This is my story

Response:

Eeii m'asem nyi ee

This is my story

Meka m'etsifi dadze kor ee

I swear by the iron on my head

M'asem nyi oo

This is my story

The song above expresses the readiness and the willingness of the deity to serve whenever it is called upon. It gives an account on the vow made by the deity to the community therefore it is sung anytime the deity is consulted. *Gyemesi*, the last deity of the *Tuafo Asafo* Company is brought on stage amidst the song below.

Song text 3

Fante

English

Call:

Cyj a wombra 2x

Be coming around

Edur wura mba yeretwa nsu

Children of the Priest we are crossing the

river

Response:

Cyj a wombra oo

Be coming around

Call:

Nsu Yaa mba yeretwa nsu Children of the water deity we are crossing the river

Response:

Cyj a wombra oo Be coming around

Yeretwa nsu oo We are crossing the river

mba yeretwa nsu oo Children of the water deity we are crossing the river

Cyj a wombra oo Be coming around

As the earth is referred to by the Akans in Ghana as *Asaase Yaa*, the water bodies are also generally referred to as *Nsu Yaa*. *Yaa* is an Akan name given to a female born on Thursday. The above song therefore pleads with all the deities that dwell in the various water bodies for guidance and protection as their children crossed the water.

The poet introduced the three deities, *Esikama*, *Abrum* and *Kofi Sakama* belonging to *Denstifo* Asafo Company one after the other. A priestess dressed in white carrying *Esikama*, walked diagonally from upstage right to downstage left amidst chatting and drumming.

Song text 4

Fante

English

Call:

Sue! Sue!! Sue!!!

Hey! Hey!! Hey!!!

Dadze bjj ndam a wcmfrj hjn ooo

Call us when the iron is sharp

Response:

Sue ee dadze bjj ndam a

Hey! When the iron is sharp

Wɔnfrɛ hɛn oo sue Call us hey!
 Akatakyi mbarimba wonfrj hjn oo Call the mighty men
 Sue dadze bjjj ndam oo Hey ! the iron will be sharp

Just as the deity *kateweri* of *Tuafo Asafo* Company expressed its readiness and willingness to serve its community when called upon, the song changes to narrate the powerful ironic nature of *Esikama*. It expresses the readiness of *Esikama* to serve the Effutu State in times of difficult situations. *Abrum*, the second deity is carried onto the stage with a different chant.

Song text 5

Fante

English

Call:

Gyengyen w'enyiwa ee	Be watchful
Edur wc pcm mu gyengyen w'enyiwa	There are herbs in the forest
Edur kcmfo edur wc pcw mu ayi ee	Herbal Priest, there are herbs in the forest

Response:

Gyengyen w'enyiwa ee	Be watchful
Edur wc pcw mu oo.... oo ayiee	There are herbs in the forest

Unlike previous songs that talked about the readiness of the deities when called upon to direction and guidance, the deity *Abrum* advises the *Akcmfo* (Traditional Priest and Priestess) to be vigilant in the forest. It states that the forest is full of protective herbs and therefore encourages the *Akcmfo* to rely on herbs for cure and protection. *Kofi Sakama*, the linguist among the *Dentsifo* deities was also brought onto the stage amidst chanting of songs.

Song text 6

Fante

English

Call:

Ee ee ee bisa Ehun 2x Ask Ehun

Edur kcmfo a bisa Ehun a Herbal Priest, ask Ehun

Response:

Hom ma hjn bisa Ehun a Let's ask Ehun

Hon ma hjn kchwj Ehun a Let's go look for Ehun

Akcm no wura awo oooo The owner of fetish

Ayiee ee ee bisa Ehun a 2x Hey ask Ehun

Akcm bjjj yie a cnnkjj yie a Whether the fetish will be well or not

Bisa Ehun aa aa Ask Ehun

The song establishes the fact that the spiritual realm foresees the unseen. Therefore, it is important to consult the deities or the gods before embarking on any mission. The six white stools formed a horse shoe or semi-circle on stage. A priestess stood behind each stool. The first three stools from downstage left represents three deities from *Tuafo* Asafo company while three stools from downstage right represent deities from *Dentsifo* Asafo company. Behind each stool is a possessed priestess customed in a white cloth.



Figure 28: Six Traditional Priestesses Behind their White Stools (Source: Researcher's own collection)

They moved together and formed a circle at the center stage. The circle moved in an anti-clockwise direction with the arms of the dancers slightly stretched sideways. The upper torso bends forward in a bowing position while both palms face down and come up with both palms facing up. These movements were performed throughout the formation of the circle. The Priestesses belong to their various *Asafo* Companies and on most occasions cast spells against one another during the annual Aboakyer festival. Therefore, the forming of the circle by the priestesses indicates unity, selflessness, readiness and commitment by the deities and the priestesses in purifying and protecting the *Efutu* State. After dancing in the circle for a couple of minutes, they formed two vertical lines with three Priestess on each side. One vertical line turns their back to the audience while the other line faces the audience indicating vigilance. The *Tuafo Asafo* Priestesses moved to stand behind the stool representing *Denstifo* deities while *Dentsifo Asafo* Priestesses stood behind stools representing *Tuafo* deities. They touched the stool and then touched their chests.

This gesture was repeated three times. This is another establishment of unity among the deities in terms of purifying the State. They returned and stood behind their respective stools and pleaded with the deities to descend and listen to their requests. Together, the priestesses sang to remind the deities of how selfless and committed they have obeyed and served them and that the deities should not deny them of their request.

Song text 7

Fante

English

Call:

Kae dabi mara

Remember the past, it was me

Ma wowerj mfirmfir me o

Do not forget about me

Kae debi mara

Remember the past, it was me

Edur kcmfo ma wowerj

mfirmfir me o ayie ee

Herbal Priest, do not forget about me

Response:

Kae dabi mara e e

Remember the past, it was me

Ma wowerj mfirmfir me oo ayi ee

Do not forget about me

From upstage left, the poet walked downstage right to introduced the principal deity of the Effutu stage by saying:

Hyeeeeeeeeeeee!!! *Kom ye*

Agooo!!! Amanmba Agoooo!!!

With a rounded hand clap,

We welcome *Penkyi Otu*

The Custodian and guardian of Effutu State

He exited through upstage right. A heavy and a loud sound coupled with thunder and lightning filled the stage indicating the presence of the supreme deity of the Efutu State, *Penkye Otu*. The priestesses went on their knees with both hands touching the floor in a prostrating position. A brown stool representing *Penkye Otu* was introduced on stage by a male traditional priest. He placed the stool downstage center.

Upon arrival of the stool, the six priestesses knelt upright and clapped their hands. A male priest costumed in raffia skirt with a white horse tail in left hand, aided by assistant priest in white pair of shorts, holding two metal shakers (nkodwo) appeared on stage from backstage left amidst chanting of war songs. The main priest exchanged pleasantries with the priestesses by tapping each on the back three times with the white horse tail. He then touched the brown stool three times with the horse tail and moved anti-clockwise around the stool. He executed spinning, turning, brisk throwing of arms and running dance movements. He intermittently stopped the drumming and singing brusquely and raised a song. He danced around the arena and sat on the stool, the priestesses got up and carried their stools. They formed two vertical lines facing the audience with the main priest at the middle and his assistant standing directly behind him. Without getting up from the stool, the priest dragged the stool and exited together with the six priestesses through upstage right.



Figure 29: The Main Traditional Priest and Priestesses Exiting the Stage.

(Source: Researcher's own collection)

In the picture above, a chief priest customized in a raffia skirt representing *Penkye Otu*, the principal deity of Winneba was sitting on a brown stool. In his right hand was a short white horsetail. Directing behind him was his assistant who directed him by shaking of *Nkodwo*. Beside him was the six-priestess carrying their white stools.

Costume for block one and two

White fabric was the main material used as costume for these two blocks. The color white has numerous meanings and interpretations within the various cultures of the world. In some part of the western world, white signifies, purity, elegance, peace and cleanliness but in Korea, China and some other Asian and African countries white is regarded as bad luck, mourning and death. In most African traditional religions, the color white symbolizes purity, goodness, light, innocence, new beginning and perfection. The choreographer used the color white to portray purity and connection to the various Efutu deities. The costume for the females was made up of two pieces of white cloth.

One piece is wrapped around the body from the waist and hangs beneath the knee level. The other piece is wrapped around the body from the chest to the knee level. The males put on a white toga (a loose pair of pants).

Block Three (Flag Dance)

A flag plays a very important role in the activities of every *Asafo* company. It identifies a particular *Asafo* company, exhibits its colors and also communicates to the masses through the writings, designs and the drawing in the flags. *Asafo* flags are said to be the soul of the company and members swear to protect it. The choreographer made use of four *Asafo* flags; red and yellow flag and yellow and black flag representing *Dentsifo Asafo* Company. Black and violet flag and white and blue flag representing *Tuafo Asafo* Company. Four male flag bearers appeared on stage with chanting of songs, two from upstage right and the others from upstage left. They formed a horizontal line at centre stage facing the audience. The formation of the line by the flag bearers from the two rival *Asafo* companies preaches peace and oneness. They sang to acknowledge Almighty God as the creator of the universe and the master and giver of all. The songs recognize God as the one who wets the land with rain in order to provide water for the eagle. The song explains the impartial nature of God.

Song Text 1

Fante	English
Ayie Nana Nyame ee	Almighty God
Hjn nyinara hjn wura ee	The master of all
Response:	
Yie Yee yie ee Onyame o!	Hail God
Otweden-Nyakopon 2x	The dependable God
Atc nsu ama asaase	The giver of rain to the earth
Ma asaase enya bi ama akorcma	For earth to give to the hawk
Otweden-Nyakopon 2x	The dependable God
Atc nsu ama asase	The giver of rain to the earth
Ma asaase anya bi ama akorcma	For earth to give to the hawk
Call:	
Ayee Nana Nyame ee	Hail God
Hjn nyina hjn wura ee	The master of all
Response:	
Yie ee yie ee Onyame oo	Hail God

With the flag in the left hand, the dancers raised the right hand above the shoulder level and kick off the left leg simultaneously. A jump is executed with both legs and arms stretched apart. This was repeated four times. The flag was now held with both hands and with the body slightly bent forward in low level position, the flag is swayed to the left, right and left again. The dancers took three shuffling steps backwards in a middle level position and from a squatting position. They jumped and turned three hundred and sixty degrees

anti-clockwise. The above-described set of dance movement is called *ntutue* which forms part of the introductory movements of *Asafo* dance. The two Tuafo *Asafo* flag bearers then took three steps backwards and faced right while their other counterparts remained on the spot but turned to face right. Together they sang to acknowledge the three warrior priests *Oburumankoma*, *Cdapagyan* and *Cson* who led the Fantes from Techiman to their present location. According to oral tradition, around 1250 AD, the Fantes broke off from the *Bono* people at *Krako* in the Brong Ahafo region of Ghana. Aided by *Oburumankoma* the whale, *Cdapagyan*, the eagle and *Cson* the elephant, they conquered all enemies they encountered.

Song Text 2

Call:

Oburumankoma Oburumankoma Oburumankoma ee!!!

Response:

Obrumankoma ee!!

Obrumankoma Odapagyan ee 2x

Cson ee Cson n'kyir nnyi aboa

The bearers waved their flags concurrently in the same direction by alternating the hands. They formed a circle at centre stage with each flag raised high. They walked clockwise and finally pointed the tip of the flags together. The choreographer once again used the act to bring the various *Asafo* flags, which are considered the soul of every *Asafo* company, together; establishing unity and peace among the two *Asafo* companies. Figure below illustrates how I used the four *Asafo* flags to demonstrate unity on stage.



Figure 30: Flag Bearers Exhibiting Symbol of Unity with their Flag
(Source: Researcher's own collection)

The bearers stood still at middle level position with their focus fixed on the flag, a peace song was sung to educate the two Asafo companies and the entire Efutu state on the importance of unity like the saying goes “united we stand, divided we fall”.

Song Text 3

Fante

English

Call:

Wcmmma yjnnka mbom oo 2x

Lets come together

Munuanom Dentsifo ee!

My brothers Dentsefo

Response:

Wcmmma yjnnka mbom oo 2x

Lets come together

Call:

Munuanom Tuafo ee!

My brother Tuafo

Response:

Wcmma yjnnka mbom oo 2x Lets come togetherer

Call:

Sjyjka bom a When we unite

Response:

Yegyina pinstinn We stand firm

Call:

Yj paa paa mu a When we disunite

Response:

Yj hwe ase oo We fall apart

Call:

Munuanom Simpafo ee! People of Winneba

Response:

Wcmma yjnnka mbom oo 2x Lets come together

They waved the flag for a while and exited the stage through backstage right. The Dentsifo flag bearers returned shortly one after the other to exhibit individual solos. They performed to soft Asafo rhythms (*efom*) and squatted downstage left. The *Tuafo* flag bearers performed their solo to a fast Asafo rhythm (*esor*) and joined the squatting at downstage right. They got up to their feet, moved to the centre stage to form a horizontal line facing the audience. The initial *ntutue Asafo* dance movement was repeated. They waved the flag and exited in turns through upstage left.

Costume for Block Three

The costume was made up of four raffia skirts. Aside the traditional colours of the flags that identify the members from the two Asafo companies, the choreographer laid more emphasis by costuming the *Tuafo* flag bearers with a raffia skirt made up of red, yellow and green colours while plain raffia skirt was for *Dentsifo* flag bearers.

Table 6: Props Used for Block One, Two and Three.

Items	Quantity	Description
Big Calabash	1	Natural colour
Horsetail	1	White Colour
Traditional Stool	7	6-Painted White 1-Brown Colour
Bell	1 pair	
Flag	4	Red and Yellow Yellow and Black White and Blue Violet and Black

Block four (Parading of Gyemesi)

The deity *Gyemesi* of the *Tuafo Asafo* Company was represented on stage in the form of a box covered with white cloth and tied with a blue rope to a wooden board. It was carried by two male assistants who were in a state of trance and accompanied by eight dancers, four males and four females. From upstage left, they moved clockwise to parade the stage. With the upper torso slightly bent forward, the accompanying dancers performed rhythmic clapping with synchronized leaping movements from side to side as they followed the two assistants. The *Gyemesi* carriers intermittently went on their knees bringing the procession to a standstill. The dancers stopped clapping rhythmically but touched the chest with both palms and swung both arms backwards as they

maintained the previous leaping movements. The clapping continued as soon as the carriers got back on their feet. They exited the stage through the same way they came in.

Costume for Block Four

The costume for the female was made up of two pieces of white and blue cloth. The blue cloth is wrapped around the chest to the waist level while the white cloth is wrapped around the waist to the knee level. The male costume was made up of blue and white quarter or cap-sleeve top and a blue and white pair of shorts to match while the deity carrier's costume was made up of a pair of white pants with braces.

Block five (Parading of Esikama)

Esikama, the deity of *Denstifo Asafo* Company was represented in the form of pillow covered with red and white cloth and carried by one person. With a dim light on stage, *Esikama* is brought on stage aided by a male assistant who shook two metal bells and six male dancers from backstage right. The carrier of *Esikama* crawled on his back on the floor from backstage to center stage. The dancers went on their knees to form a semi-circle with the carrier in the middle. He performed several coil and release movements in place, rolled downstage right and left and got up on his feet at center stage. The dancers formed a circle around him and moved the circle in an anti-clockwise direction while he turned clockwise. The circle formation dissolved into two horizontal lines with the assistant and the carrier in front. They danced round the stage and exited through upstage left.

Costume for block five

Traditional colours red and yellow of the *Dentsifo* Asafo Company were used as costume for the block. The design was the same as that of the male *Tuafo* dancers in block four. The costume was made up of yellow and red quarter or cup-sleeve top and a matching pair of yellow and red shorts. The *Esikama* carrier and his assistant had a pair of white shorts each.

Table 7: Props Used for Block Four and Five

Item	Quantity	Description
Wooden Board, Box and a rope	1 each	The box on the wooden board covered with white cloth and tied together with a blue rope.
Pillow	1	Pillow wrapped with red and white cloth

Stage two - *Adi Nsere* (Durbar)

Though *Adi Nsere* in Efutu language means fun making, the choreographer thought it prudent to have the fun at a durbar. In Ghana, durbars are organized periodically for specific reasons which may differ from community to community. Durbar is one of the community's events that brings together kings and queens, chiefs, elders and the members of the community. It also attracts opinion leaders, government officials, dignitaries, investors and visitors from all walks of life. According to Ofori-Ansa and (Pipim, 1997) beautifully adorned kings, queens, chiefs, and their elders appear in public procession amidst intensive drumming, singing, and dancing. At their

destination king and queen sit in state flanked by chiefs and elders, as sound and motion continue around them: drum languages articulate praises; special guests extend greetings and pay homage; gifts are presented.

Durbars are held for diverse reasons;

1. To offer prayers to God almighty, community deities and the ancestral spirits for the care and protection during the previous year(s)
2. To perform purification rites to cleanse the land and the people and also to seek spiritual strength to overcome all obstacles in the coming year.
3. To mourn and celebrate the dead during the past year
4. To honor outstanding individuals in the community, renew their loyalty to the chief as well as pay him homage. Chiefs also use the occasion to rekindle their bond to the people and revive unity.
5. To discuss and plan developmental activities for the coming year.

Block

The block opened with a procession of a chief, queen mother and their entourage through the audience to the stage amidst drumming and singing. Leading the procession were seven female *mbjnscn* (horn blowers) players. The procession moved round the stage while the chief and the queen mother exchanged pleasantries with the audience. The queen mother sat at the left side of the chief at downstage centre with the entourage forming a semi-circle around them. *Apatampa*, a predominantly female ensemble found along the central coast of Ghana was performed to welcome and seek the welfare of the chief and the elders

Song Text 1

Fante

English

Call:

Mpanyimfo ee yjma hom atenase oo

You are welcome our elders

Mpanyimfo ee yjma hom atenase atenase oo

You are welcome our elders

Nananom ee yjma hom atenase oo

You are welcome our chiefs

Na hom nyinaa na hom mpcw mu ee?

How are you all doing?

Response: (Same as the call)

The rest of the women responded by dramatizing the meaning with gestures.

Two women, one from each line moved to center stage, executed the *apatampa* movement for a while and then exchanged places. A soloist took the centre stage to introduce another song that invited participants and audience to the worship and love of God as the sun is setting.

Song Text 2

Fante

English

Call:

Hom bra ma yenson Onyame ee

Come and let's worship God

Hom bra ma yensom Onyame oo

Come and let's worship God

Ewie rɛkɔ oo hom bra

The sun is setting

Hom bra ma yensom Onyame ee

Come and let's worship God

Na Onyame ye ɔɔɔ

For God is love

Response: (Same as the call)

The rhythm at this point changed from *Apatampa* to *Osoode*, one of the traditional dances mostly performs by the coastal Fantes in the Central Region

of Ghana. The change of rhythm from *Apatampa* to *Osoode* was to incorporate other Fante dances into the production. *Osoode* dance movements are close to *Apatampa* but with sideways shuffling of feet and there is no hand tapping of the thigh or the chest. A soloist once again introduced the dance with a song that talks about the beauty of *takuwa*.

Song Text 3

Fante	English
Call:	
Tekuwa ee wommbo no gyan ee	Tekuwa is not worn for nothing
Tekuwa akese wommbo no gyan ee	Big Tekuwa is not worn for nothing
Se wo ammba yere ba oo	If you do not come, we are coming
Tekuwa ee wommbo no gyan ee	Tekuwa is not worn for nothing
Wo mbo no tsetse akondo	Wear it for the beauty of the past
Response:	(same as the call)

With majestic and graceful steps through center stage, the queen mother joined the dance upstage. She performed soft clockwise and anti-clockwise turns and touching her *tekuwa*, she danced back to her seat. *Tekuwa* is a traditional handmade wig mostly accentuated with glittering gold plates and badges. It is normally worn by queen mothers, traditional brides, or during girl initiation rites.

A group of youth made up of male and female from in-house right, mounted the stage with *Soloku*, a kind of procession mostly seen at a carnival. The group performed a choreographed dance piece to three hip-life songs; ‘Taking Over’ by Shatta Wale featuring Joint 77, Addi Self and Captan under

the record label SM4LYF, ‘Bronya’ by Wutah under NKZ record and finally ‘Ladder’ by Lil Wayne featuring Odehyie-Ba under Boss record label. Most towns and villages around the central coast of Ghana are gradually introducing a new activity into the organization of their festival. A day is set aside for the youth to wear a particular color(s) or fabric to parade through the principal streets amidst brass band and sound systems fixed on vans. Cape Coast observes the color orange on Friday during their annual *Fetu* festival, Elmina uses all colours on Friday of the *Bakatue* festival. Winneba and Apam observe “Lemon Green Thursday and Friday” during Aboakyer and Akwambc festival respectively while Saltpond uses “Dasheki” fabric on Friday. With the above motif, the choreographer introduced a section on stage to demonstrate the involvement of the youth in their own unique way during traditional festivities. They exit the stage through upstage left.



Figure 31: Youth Performing a Choreographed Dance Piece to Hip-Life Music. (Source: Researcher’s own collection)

In the picture above, I once again introduced an element of unity among the youth by the use of colors. Though each Asafo group has its distinctive colors, I combined red, yellow, blue, white, orange and green which were the dominating colors of both Asafo companies. This was to create awareness of unity among the youth. On stage next to entertain the gathering was an acrobatic display by three male gymnasts. They thrilled the audiences with jumps, flip-flops, summersaults and some fire display. They went off-stage through upstage right. The chief who had been sitting all this moment finally got on his feet and danced to *fcntcmfrcm* rhythm. *Fcntcmfrcm* is one of the *akan* rhythms reserved for the royals. The chief exhibited some of the royal symbolic gestures discussed in chapter one. Led by the *mbjnscn* players, the chief, queen mother and the entourage left the stage through upstage left bringing the durbar to an end.

Costume for stage two

Though durbar attracts people from various destinations, the natives often dress in their best traditional outfit to grace the occasion. In this section on stage, the chief was dressed in a rich kente cloth wrapped around his chest to the feet, leaving one shoulder bare. He wore a gold-plated crown on his head and gold chain and beads around his neck and elbow with native sandals to match. The queen's costume was made up of two pieces of cloths. A kente cloth was wrapped on the body from the chest to the knee level. The second which is shiny violet and yellow in colour was worn with one end of the cloth thrown over the left shoulder leaving the longer end of the cloth hanging behind her. She puts on *Tekuwa* on the head and her ankle joints decorated with beads and wore a native sandal. The *mmjnscn* player had a piece of cloth wrapped around

his body from the chest to beneath the knee level. A head scarf was folded into a smaller width and tied around the midriff with a number of handkerchiefs hanging on it. The upper part of the body was exposed but decorated with beads and clay design. They had on their heads a scarf known as “*wc daso bc*”. The only difference in costume between the *mmjnscn* players and the *apatampa* performance was that the *apatampa* dancers had another piece of cloth wrapped on the body from the waist to the knee level with no scarf tied around their midriff. Both groups performed barefooted. The “Soloku” group had multi-colored outfits made up of jeans trousers, pair of short made with *dashiki* fabric, sleeveless tops, long sleeves and t-shirt.

Stage three Agor (Apapranta)

Apapranta the final stage of the choreography is named after the deity *Apapranta* of Winneba who resides in a big rock found around African Methodist Episcopal Zion Church of Winneba. Some portions of the rock have a similar shape of a slide found at children playing gardens. *Apapranta* welcomes children, the youth, as well as the elderly from Winneba township and beyond to slide on it. The choice of the name for this section was inspired by the welcoming nature of the deity *Apapranta* irrespective of religious affiliation, *Asafo* Company or one’s town of residence. Though *Adzewa* is an indigenous dance found along the coast of the central region of Ghana, the main objective of the choreographer is to witness *Adzesaw* performed not only by the various dance companies and schools in the Central Region but throughout the country and beyond hence, the name *Apapranta*.

Block one: Cfrj (Invitation)

The section opened with three rhythmic bell patterns. With soft and slow tempo movements, seven female dancers came on stage through backstage left. Smooth shuffling of feet accompanying rising of both elbows alternately to the shoulder level, they formed a semi-circle at center stage. With a cue from the bell players, the dancers stopped moving and pointed both arms towards the sky. They stood still with no fidgeting. This symbolizes the acknowledgement of the supremacy of God and therefore obtains his presence and protection. From upstage right came a traditional priestess holding a calabash. She performed both clockwise and anti-clockwise turns at center-stage and moved diagonally downstage left, pointed the calabash to the sky to acknowledge the supremacy of God and sought his presence and protection. In order not to do away with the performance ritual that precedes Adzewa performance in the traditional setting, I introduced stillness and miming which fall under the divergent aspect of my conceptual framework. I made the seven female dancers stood still on stage while the priestess mimed libation ritual on stage. The picture below shows seven female dancers in a still position on stage with both arms raised towards the sky. A priestess customed in white, holding a calabash with both hands at downstage centre performing libation.



Figure 32: Dancers and a Priestess Acknowledging the Supremacy of God
(Source: Researcher's own collection)

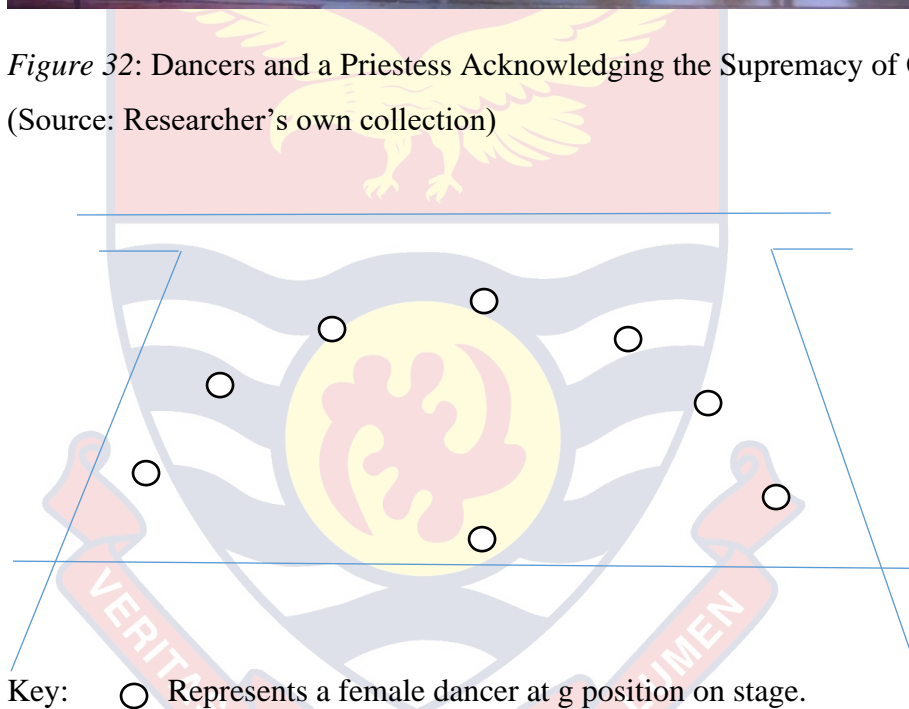


Figure 33: Floor Diagram of Figure (54)

She mimed, pouring out the contents of the calabash on the floor three times to communicate with *Asaase Yaa* (Mother Earth), the various deities of the community and the ancestral spirits to grant them permission to perform and also partake in the performance. The same gesture was repeated downstage center and downstage right and exited the stage through upstage left. As discussed already in chapter two of this work, Webster's creative thinking

model which served as a conceptual framework for my work, outlined four different perspectives through which creativity could be examined. With the third perspective of the model, Webster argued that, a product becomes creative when it is not a direct replica of an existing structure. I therefore introduced three different bell patterns using one banana bell, one double bell and one big Asafo bell. I also introduced four different drum patterns using *ansaba*, *ampae*, *Asafo kyen* and *fɔntɔmfɔm*. The tempo of the rhythm was also increased. Below is the rhythmic notation of the three bells and the four drums.

Rhythmic Patterns for Block One

Bells

The figure shows three staves of musical notation for bells in 6/8 time. Each staff begins with a treble clef and a 6/8 time signature. The notation consists of diamond-shaped notes on a five-line staff. Bell 1 has a steady eighth-note pattern. Bell 2 has a dotted quarter note followed by eighth notes. Bell 3 has a dotted quarter note followed by eighth notes with a copyright symbol at the end.

Figure 34: Three Bell Patterns

The third aspect of Webster's creative thinking model indicate that a product becomes creative when it is not a direct replica of an existing structure. I therefore introduced the above bell patterns to enrich the musical component. I can therefore confidently claim that this work is a true creative piece based on existing tradition.

The Drums

The first system of musical notation for the drums consists of five staves. Each staff begins with a treble clef and a 6/8 time signature. The staves are labeled as follows: Ansaba, Ampae, Asafo kyen, Fontomfrom, and Bell. The Ansaba staff shows a rhythmic pattern of eighth notes with accents in the final three measures. The Ampae, Asafo kyen, and Fontomfrom staves are mostly empty, with small horizontal lines indicating rests. The Bell staff features a continuous rhythmic pattern of eighth notes throughout the six measures.

The second system of musical notation continues the drum patterns from the first system. It consists of five staves. The top staff (Ansaba) continues with the same eighth-note pattern. The second staff (Ampae) shows a series of eighth notes starting in the second measure. The third staff (Asafo kyen) shows eighth notes starting in the fourth measure. The fourth staff (Fontomfrom) is empty. The fifth staff (Bell) continues with the same eighth-note pattern. A small number '7' is written above the first measure of the top staff and below the first measure of the fifth staff.

©

2
13

Musical score for measures 13-18. The score consists of five staves. The top staff contains a melody of eighth notes with a repeat sign. The second staff has a continuous eighth-note accompaniment. The third staff has a similar eighth-note accompaniment with some rests. The fourth staff has a bass line with rests and eighth notes. The fifth staff continues the melody from the top staff.

19

Musical score for measures 19-24. The score consists of five staves. The top staff contains a melody of eighth notes with a repeat sign. The second staff has a continuous eighth-note accompaniment. The third staff has a similar eighth-note accompaniment with some rests. The fourth staff has a bass line with rests and eighth notes. The fifth staff continues the melody from the top staff.



Figure 35: Four Different Drum Patterns

At this stage, the seven female dancers formed a circle at centre stage and moved anti-clockwise while pointing both arms towards the middle of the circle and to the skies. They formed a horizontal line upstage facing the audiences. They exited backwards through upstage left.



Figure 36: Dancers inviting the gods and the ancestral spirits to partake in the performance. (Source: Researcher's own collection)

In figure 35 above, seven female dancers formed a circle at centre stage with both arms pointing to the middle of stage. This was done after the priestess has finished miming the libation and exited. The seven dancers also sought protection and blessing unto the stage.

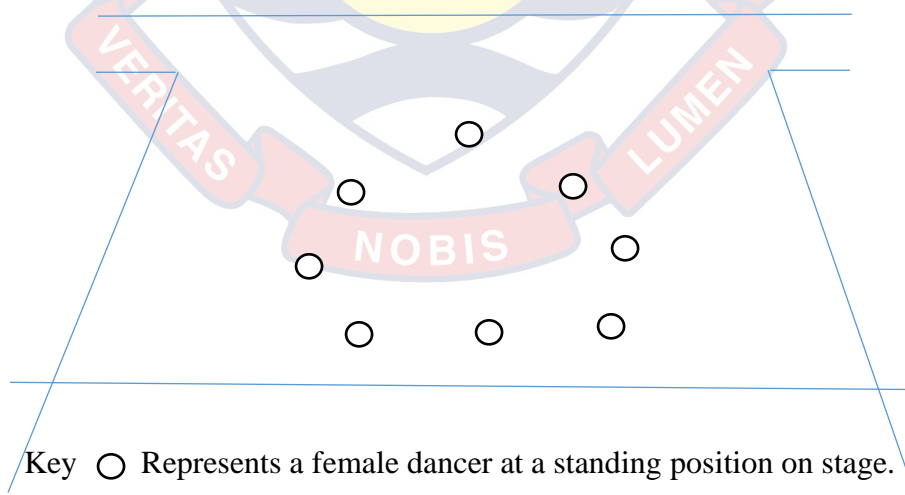


Figure 37: Floor Diagram of Figure (62)

Six male dancers running in a straight line from upstage right formed a circle centre stage. The Asafo companies in Winneba are always seen either

running or walking briskly whenever there was an important call to be attended to. That informed my decision of incorporating the running into this section since the purpose of the male dancers on stage was to seek the presence of the ancestral spirits. The circle moved anti-clockwise while the dancers stretched both arms upwards to the right and pointed to the center of the circle at low level. The circle later dissolved into a semicircle. The *ntutue* dance movements as described in block three by the flag bearers is repeated by the six male dancers but without the flags. The dancers at this point improvised individual dance movements to exit the stage one after the other through upstage left.

Block two: Mfcba

Song Text 4

Fante	English
Call:	
Okun nkonu abj a moso m'akatakyiwa oo 2x	I carried the pot when harvesting the palm fruits
Abj bjjjj nsa a w'oyi me mu ee	I was neglected when the Fruits became wine
Abj bjjjj nsa a w'oyi me mu oo twafo ee	I was neglected by the taper when the fruits became wine
Abj bjjjj nsa a w'oyi me scnn	I was neglected when the fruits became wine

Response:

The same as the call.

Below is the staff notation of the above song, "Okun nkonu abj"

2 KUN KO NU

wa oo A-be be-yee nsa w'o-yi me muce — A-be be-

yee nsa a w'o-yi me mu oo — twa-foee A-be be-yee nsa w'o-

Figure 38: Staff Notation 1 KUN KO NU

Call O-kun nko - nu abe'a mo-

Response

Bell

so m;a-ka-ta - kyi - wa oo O-kun nko - nu abe'a mo - so m;a-ka-ta - kyi-

Figure 39: Staff Notation 2

KUN KO NU 3

23
yi me sɔnn _____ O-kun nko - nu abe'a mo - so m;a-ka-ta - kyi-
O-kun nko - nu abe'a mo - so m;a-ka-ta - kyi-
23

28
wa oo O-kun nko - nu abe'a mo - so m;a-ka-ta - kyi - wa oo
wa oo O-kun nko - nu abe'a mo - so m;a-ka-ta - kyi - wa oo
28

Figure 40: Staff Notation 3

KUN KO NU 4

33
A - be be - yeɛ nsa w'o - yi me muee _____ A - be be - yeɛ nsa a w'o - yi me mu oo _____ twa - foe A - be be - yeɛ nsa w'o-
A - be be - yeɛ nsa w'o - yi me muee _____ A - be be - yeɛ nsa w'o-
33

38
yeɛ nsa a w'o - yi me mu oo _____ twa - foe A - be be - yeɛ nsa w'o-
yeɛ nsa a w'o - yi me mu oo _____ twa - foe A - be be - yeɛ nsa w'o-
38

Figure 41: Staff Notation 4

The image displays a musical score for the song 'KUN KO NU'. It consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics 'yi me sonn' are written below the notes. The middle staff is a piano accompaniment in treble clef, showing chords and melodic lines corresponding to the vocal line. The bottom staff is a bass line in bass clef, showing a rhythmic pattern of eighth and sixteenth notes. The number '43' is written above the first measure of the vocal and piano staves, and below the first measure of the bass line.

Figure 42: Staff Notation 5

The song generally talks about how people sometimes forget those whose efforts elevated them to their position in life. The song tells the agony of a palm wine tapper's wife who assisted the husband in the tapping of the wine but did not enjoy the proceeds. From upstage centre, eight female dancers holding *mfcba* (gourd) each in their right hand pointing to the floor, with both knees slightly bent forward, moved round the stage to form a semi-circle. Upon a cue from the instrumentalists, they played a unison rhythmic pattern with the gourds accompanied by the bells.

The figure displays three systems of musical notation for a performance involving three bells and a gourd. Each system consists of four staves. The first system (measures 1-5) shows Bell 1 with a steady eighth-note pattern, Bell 2 with dotted notes, Bell 3 with eighth-note patterns, and the Gourd with a simple two-note rhythm. The second system (measures 6-10) continues these patterns with some variations in the gourd's rhythm. The third system (measures 11-15) concludes the piece with similar rhythmic motifs. The notation uses standard musical symbols for notes, rests, and stems.

Figure 43: Three Different Bell Patterns and a Unison Gourd Rhythm

They moved in four pairs upstage center to perform duet in turns. After a skillful display at upstage center, they danced backwards to upstage centre stage, performed sharp anti-clockwise turns before moving back to their position.

The musical score for Figure 44 consists of two systems of staves. The first system includes staves for Bells 1, 2, and 3, and Gourds 1, 2, 3, and 4. The second system includes staves for Bells 1, 2, and 3, and Gourds 1, 2, 3, and 4. The notation shows rhythmic patterns for each instrument across six measures.

Figure 44: Four Rhythmic Gourd Patterns

They formed a circle at center stage and performed the unison rhythm played earlier thrice. The gourds were directed to the center of the circle, then to the audience and back to the center alternatively when a set of the figure (42) is played. Figure (43) is repeated while the dancers formed two vertical line

facing each other. I introduced duet performance where partners moved to downstage center in turns to exhibited their skills. Each partner performed a distinctive rhythm from others. The picture below demonstrates two dancers performing duet at downstage centre while the rest of the dancers maintained their positions. They exited the stage one after the other through upstage left.



Figure 45: Duet performance by partners at Downstage Center (Source: Researcher's own collection)

Block Three (Kora male)

I decided to step beyond the boundaries of Central region by introducing *kora* (calabash) which is mostly used as musical instruments in the Northern part of Ghana. It is also seen in Densuomu ensemble as performed by the people of Nerebihe, Twedie and Trubuom in the Twima Kwanwoma District in the Ashanti Region. In addition to the *kora* was a round shaped piece of foam covered with kente cloth. The motive behind the introduction of the *kora* was to serve as a hand prop and at the same time musical instruments to complement

mfcha used by the female dances. I used six male dancers holding *kora* (big calabash) with the foam covered with cloth in it. They run to the stage from upstage right performing a dance movement that can be equated to the scooping of water from a canon with the *kora* coupled with several clockwise turns. In a circular shape, they moved around the stage twice in an anti-clockwise direction and scattered to take individual positions at center stage. With a cue from the instrumentalists, the *kora* is pointed towards the sky to seek permission and protection from the Supreme Being.



Figure 46: Dancers Seeking Permission and Protection from the Supreme Being (Source: Researcher's own collection)




Key:  Represents a male dancer at a standing position on stage.

Figure 47: Floor Diagram of Figure (46)

The *kora* is then placed upside down on the piece of foam covered with cloth on the stage floor. Few dance movements were performed to a faster rhythmic tempo for a while. The dancers later sat behind the *kora*. A unison rhythmic pattern was produced on the *kora*. Below is the musical score of the bell and the unison pattern produced by the *kora*.

Figure 48: Unison Rhythmic Pattern with Bell and *Kora*

The players in turn introduced individual solo rhythmic patterns. Both the unison and the individual rhythms were repeated.

The figure displays three systems of musical notation for six instruments: Calabash 1-6 and Cl. 1-6. Each system consists of six staves. The first system shows Calabash 1 with a rhythmic pattern of eighth notes, while Calabashes 2-6 are silent. The second system shows Cl. 1 with a rhythmic pattern of eighth notes, while Cl. 2-6 have various patterns including eighth notes, quarter notes, and rests. The third system shows Cl. 5 and Cl. 6 with rhythmic patterns. A red and blue curved graphic is positioned between the second and third systems.

Figure 49: Six Individual Solo Rhythmic Patterns on *Kora*

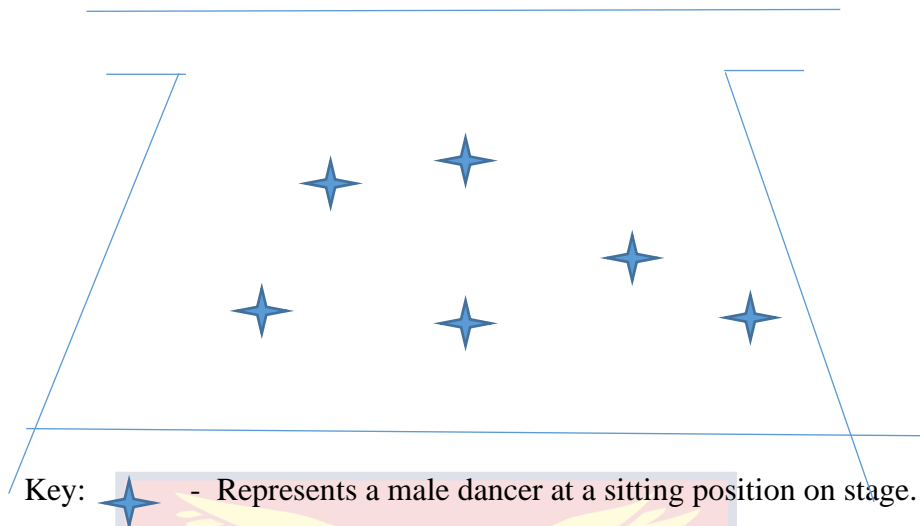


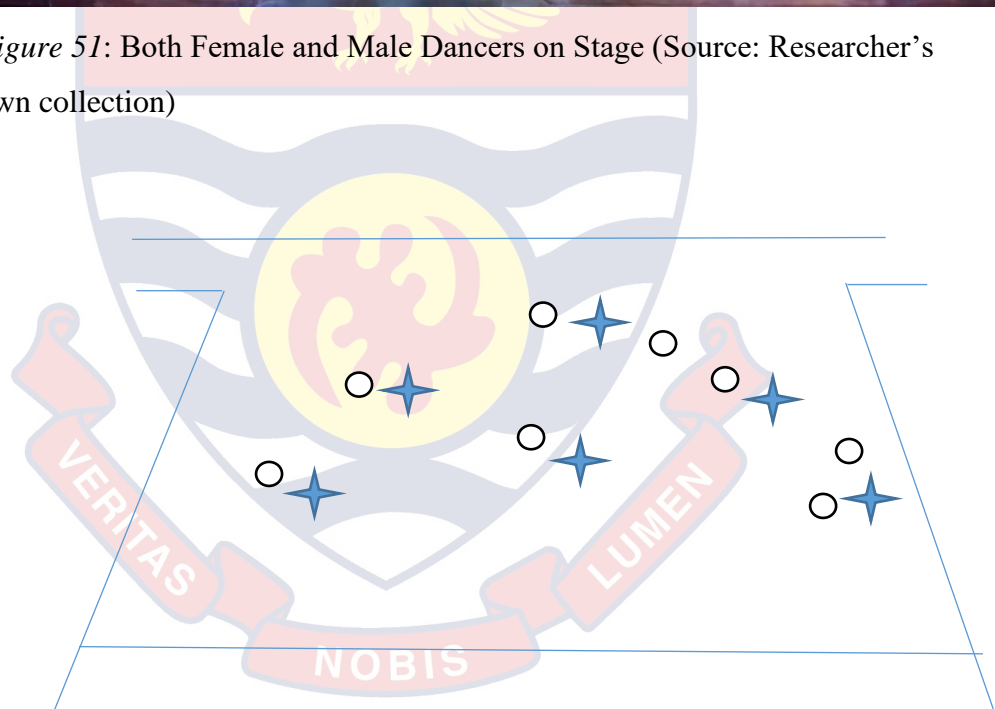
Figure 50: Floor Diagram of Figure (46)

Block Four (*Mfcha and Kora*)

With the male dancers already seated on the stage, eight female *mfcha* dancers joined them with joyful dance movements and took their positions at the right side of each of the male dancers. Duet performance was once again introduced in the form of call and response. The female played their unison rhythm as a call and was responded by their male counterpart with their unison rhythm. I again introduced duet by paring rhythm from *kora* and that of *mfcha*. In figure (50) below, the female dances stood at the right side of the male dancer who were sitting on the stage. The female dancers played a unison rhythm while the male dancers alternatively wave their arms from left to right.



Figure 51: Both Female and Male Dancers on Stage (Source: Researcher's own collection)



Key: ★ - Represents a male dancer at a sitting position on stage.

○ Represents a female dancer at a standing position on stage.

Figure 52: Floor Diagram of Figure (50)

The females performed figure (42) twice while the men stopped drumming on the *kora* and swung their hands from side to side. The men responded by repeating figure (47). Figure (43) and (48) are then played

concurrently starting with the *kora*. The female dancers moved forward to the apron of the stage to form a horizontal line facing the audience. A female soloist raised a song that commented on the woes of a stranger in times of sickness and death. The male dancers raised their hands alternatively and rhythmically, slapped both hands on the gourds providing rhythm to support the song.

Song Text 1

Fante	English
Call:	
Me yieyiefo nye woana	Who will wail for me
Me dandanfo nye woana	Who will take care of me
Me yieyiefo nye woana	Who will wail for me
Cmanfrjnyi baako muwu a me yieyiefo oo	A stranger, who will wail for me when I die
Cbaako ye mbcbr meyj	It is a pity to be alone
Response:	The same as the call
Below are the staff notations of the above song “Me Yie Yiefo”	

Me yie yiefo

The musical score is divided into two systems. The first system includes a 'Call' staff with lyrics 'Me yie - yie - fo nye woa-na Me dan - dan - fo', a 'Response' staff with whole rests, and a 'Bell' staff with a rhythmic pattern of eighth and sixteenth notes. The second system includes a vocal staff with lyrics 'nye woa-na me yie-yie - fo nye woa-na Oɔman-frɛ - nyi baa - ko mu wu'a', a 'Response' staff with whole rests, and a 'Bell' staff with a rhythmic pattern. A measure number '6' is indicated at the start of the second system.

Figure 50: Staff Notation 1



2 Me yie yiefo

11
me yie - yie - fo oo əɔbaa - ko ye mbɔ-bɔr — Me yie — Me yie - yie - fo
Me yie - yie - fo

16
nye woa-na — mbɔ-bɔr ee Me dan - dan - fo nye woa-na
nye woa-na — mbɔ-bɔr ee Me dan - dan - fo nye woa-na

21
Ɖɔman - frɛ - nyi baa - ko mu wu'a me yie - yie - fo oo əɔbaa - ko ye mbɔ-bɔr
Ɖɔman - frɛ - nyi baa - ko mu wu'a me yie - yie - fo oo əɔbaa - ko ye mbɔ-bɔr

Figure 51: Staff Notation 2

Me yie yiefo

3

The musical score consists of three systems, each with three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The lyrics are written below the vocal line.

System 1 (Measures 26-30):
 26 oo Ɔɔbaa - ko ye mbɔ-bɔro — Ɔɔbaa-

System 2 (Measures 31-35):
 31 - ko ye mbɔ bɔr — Me yie — Me yie - yie - fo nye woa - na — mbɔ-bɔr

System 3 (Measures 36-40):
 36 ee Me dan - dan - fo nye woa-na Ɔɔman - frɛ - nyi baa - ko mu wu'a

Figure 52: Staff Notation 3

4 Me yie yiefo

41
me yie - yie - fo oo əbbaa - ko ye mbə-bər oo Əbbaa - ko ye mbə-bəro

41
me yie - yie - fo oo əbbaa - ko ye mbə-bər oo

46
— Əbbaa - ko ye mbə bər — Me yie —

46
Əbbaa - ko ye mbə-bəro — Əbbaa - ko ye mbə bər

51
Me yie - yie - fo nye woa-na — mbə-bər ee Me dan - dan - fo

51
Me yie - yie - fo nye woa-na — mbə-bər ee Me dan - dan - fo

Figure 53: Staff Notation 4

Me yie yiefo

5

The musical score consists of two systems. The first system starts at measure 56 and includes a vocal line, a piano accompaniment line, and a drum line. The lyrics for the first system are: nye woa-na ɔ̃man - frɛ - nyi baa - ko mu wu'a me yie - yie - fo oo ɔ̃baa-. The second system starts at measure 61 and includes a vocal line, a piano accompaniment line, and a drum line. The lyrics for the second system are: - ko ye mbɔ - bɔr oo.

Figure 57: Staff Notation 5

The song was repeated and upon the second response, the women returned to their previous positions. By a cue from the drummers, the male dancers lifted their right legs over the *kora* and position it at the side of the left leg to make it easier for them to lift their bodies off the floor. In a squatting

position, the male dancers put the piece of foam in the kora and simultaneously handed them over to the female dancers who placed *mfcha* on top of the foam. The male dancers formed two vertical lines with three persons on each side at left and right side of the stage facing each other while the females formed a circle at centre stage. The circle was moved in an anti-clockwise direction while executing clockwise turning recurrently and exited through upstage left.

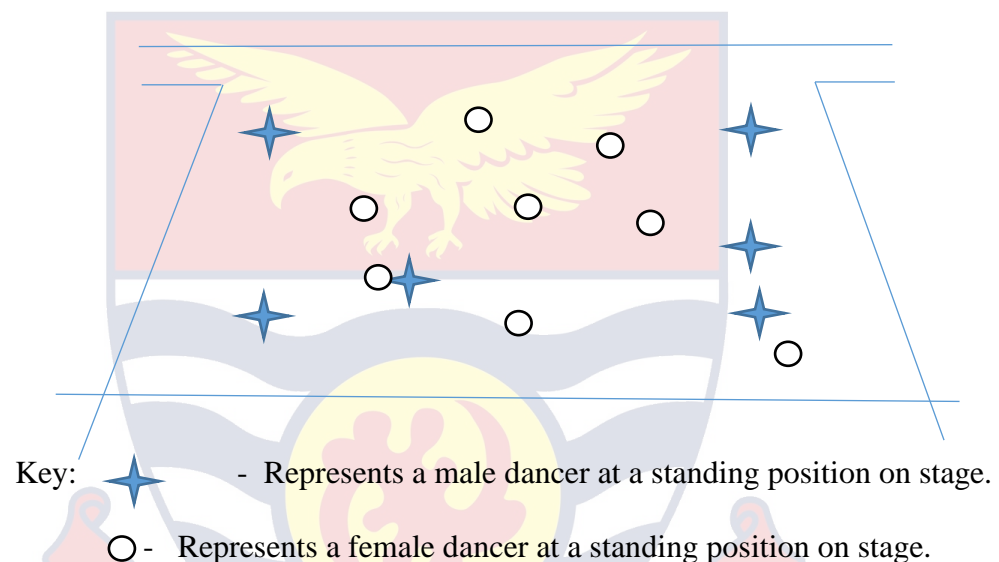


Figure 58: Floor Diagram of Eight Female Dancers Forming a Circle at Center Stage. Three Male Dancers Forming Vertical Lines at Each Side Facing Each Other

Block Five (Agor-play)

This block demonstrates the youthful relationship under the moon light down memory lane. The youth in the olden days gathered around fire at night to listen to stories, play the characters in the story, sing and dance. The occasion granted the youth the opportunity to choose and assess their partners. I created a replica moonlit activity on stage. Six female dancers from upstage right joined the male dancers who were already on stage. They moved round the stage twice

in an anti-clockwise direction and took various positions. The females stood to the right side of their male counterparts. The male dancers squatted and clapped rhythmically, admiring the female dancers. This section was alternated four times.

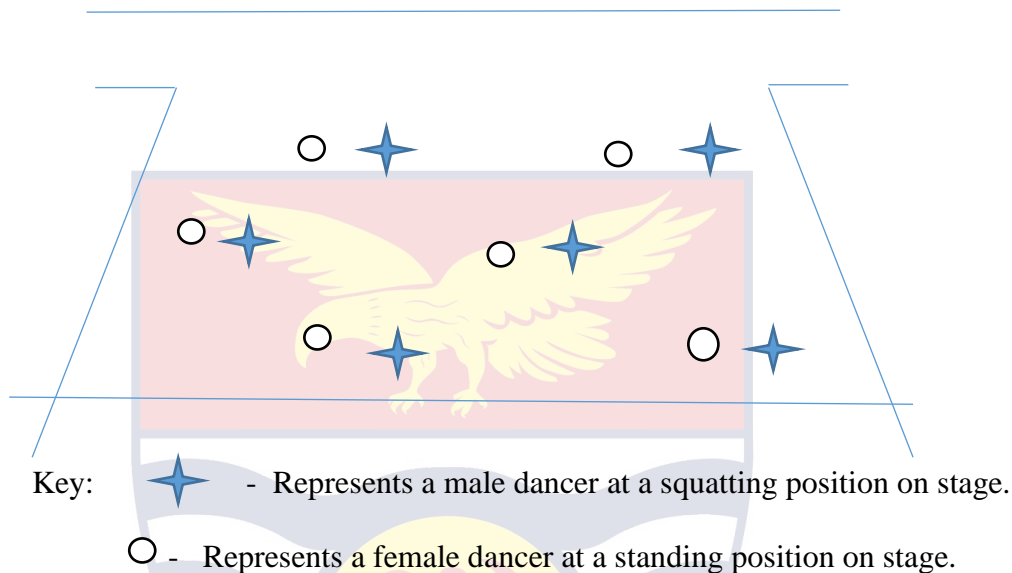


Figure 54: Floor Diagram of Six Female and Six Male Dancers Paired on Stage

Contemporary dance movements were introduced with accompanied djembe rhythms. From downstage, they moved center stage in pairs to perform duet to exit the stage.

Costumes for Block Four and Five

The females had two sets of costume. One set is on-shoulder sleeve top with a square neck, a fitted bust area and a loose waist to hip area. To match is a balloon shorts with elastic waist band and elastic hems at the knee level with a rectangular cut-out flannel in front and semi-circle shape to the sides. The second type is a sleeveless round-neck top with satin bias trimmings around the neckline and armholes with a three-layer flare skirt to match. The male costume

was made with a v-shaped large facing with yellow trimmings around the neckline and edges with waist bands to aid fastening. A pair of togas with yellow pleat-trimmings at both knee levels.

Musical Instrumental Resources

The following were the musical instruments used for the entire production. Three different bells, four drums, six big calabashes and eight gourds of different sizes. Below are pictures of the musical instruments:



Figure 60: Ndawa (Banana bell)



Figure 61: Dawur amponsa



Figure 62: Dawur-nta (Twin bell)



Figure 63: Ansaba



Figure 64: Ampae



Figure 65: Asafo kyen (Master drum)



Figure66: Kora (Calabash)



Figure 67: Fcntcmfrcm



Figure68:Gourds (mfcb)

Post-Production Feedbacks

As the popular African adage goes “the one who constructs a path does not notice his or her back is crooked”, meaning, to successfully accomplish a task, consultation must play a key role. On the 30th of November, 2017, a post-production conference was organized to solicit feedback for further implementation. In attendance were Safohen Amponsah, a member of *Tuafo Asafo* Company, Neenyi Supi Sam, a member of *Denstifo Asafo* Company, Obaapanyin Aba Enstibah, a member of *Tuafo adzewa* ensemble, Maame Akuaba Mensima, a member of *Dentsifo adzewa* ensemble all of Winneba. Also in attendance were, John Kuubeterzie, a choreographer and the founder of African Music and Dance Foundation (AFRIMUDA) Cape Coast, Amos Asare Darkwa, a music composer and a Teaching Associate at the Department of Music and Dance, University of Cape Coast, Richardson Commeyfio, Head of Performing Arts and Programs at Centre for National Culture (CNC), Cape Coast (who is currently the Head of Research, Education and Information at the National Commission on Culture) and finally Mr Hooper, a divine drummer and a teacher at the Special School for Deaf and Blind, Cape Coast. The prime focus of the conference was to assess the weaknesses and strengths of the entire performance. The following were some of the vital concerns brought forth.

- a. The metal part of the garden hoe which is used as bell in the traditional ensemble setup of *adzewa* must not be exempted in the *Adzesaw* instrumental setup. As discussed earlier in chapter two, there are two types of *Adzewa* instrumental ensemble. The first ensemble is made up of *mfcba* (gourd), *dawur* (the mental part of a garden hoe) and rhythmic hand

clapping. The second type is made up of *mfcha* (gourd) with beads woven around it, *dawur* (the metal part of garden hoe or a bell), rhythmic hand clapping and a drum (normally *apentima*). It is therefore obvious that the metal part of the garden hoe plays a significant role in the ensemble and must be included in the Adzesaw instrumental setup. It was also suggested that the *Fentcmfrcm* drum which I introduced as a bass line rhythm, be replaced with any little drum that can produce the same base line. The *Fentcmfrcm* is too heavy to be carried around and moreover not all cultural groups or schools have it therefore replacing it with a smaller bass drum will be highly recommended.

- b. The second concern raised was the songs performed in *Apapranta*, block two and four. I was advised to use more songs that lyrically educate the youth on social vices and good morals instead of song text 13 and 14.
- c. The costumes used by the male dancers for *Apapranta* section was also touched on. The top apparel of the male dancers has the back almost bare therefore it was proposed that a standard one is design to fit all occasions regardless of the social class or the religious affiliation of the audience.
- d. The panel highly endorsed the entire section of *Apapranta* and challenged the choreographer to teach professional and amateur cultural groups in the central region and beyond, schools and institutions to ensure its continuity and sustainability.

Continuity and Sustainability of *Apapranta*

To ensure the continuity and sustainability of *Apatranta* as recommended at the post-production conference, I booked a rehearsal schedule

with some cultural troupes and second cycle schools in the environs of Cape Coast, Elmina and Winneba to teach the dance to be added to their repertoire. It was very challenging initially as about eighty percent (80%) of the places visited did not have the musical instruments (gourd and kora) to perform with. I moved around with my musical instruments during rehearsals with the various groups until I was able to raise some funds to purchase the musical instruments for some of the cultural troupes. Some second cycle schools have bought the gourds while others still borrow my instruments for their performances. *Apapranta* of *Adzesaw* has so far been adopted by the folkloric group of the Centre for National Culture, Cape Coast, African Music and Dance Foundation (AFRIMUDA), Cape Coast, African Footprint International, Cape Coast, African Foundation Dance Theatre (AFODAT), Cape Coast, StreetMic Foundation, Cape Coast, *Tsir Kor Mpam* Dance Company, Elmina and Trinity Cultural Group of Winneba. At a performing arts forum organized by the Centre for National Culture-Cape Coast on the 18th of May 2018, under the theme “The Role of Music in the Preservation and Promotion of the Socio-Cultural Values and Norms of Ghana”, the folkloric group of the centre spectacularly performed excerpts of *Apapranta* instead of the original traditional *Adzewa*. The folkloric group once again showcased *Apapranta* during the Regional Festival for Arts and Culture (Pre-NAFAC) organized at Kasoa in the Central Region, on the 21st and 22nd September, 2018, under the theme “Empowering the Youth through Culture, Tourism and Creative Arts for Employment and Wealth Creation”. *Apapranta* has also been performed on stage by few second cycle schools in the Central Region such as Wesley Girls Senior High School, Swedru Senior High

School and Oguaa Senior Technical School during the Arts and Cultural Festival competition organized by Ghana Education Service in July, 2018.

During the 16th National Festival of Arts and Culture for basic schools organized by Ghana Education Service on the 26th -30th August, 2019. Hosted in Cape Coast, under the theme; Cultural education, a tool for promoting patriotism and socio-economic transformation, it was mandatory for each region to perform two traditional dances from its locality. Central region presented *Adzewa* as seen in *Adzesaw* production.

Conclusion

In this chapter, I have analyzed the three stages of the production namely; *Akye Nnta* (purification), *Adi Nsere* (Lets play) and *Apapranta* (togetherness). I have also discussed the song text, notation of the songs and rhythmic patterns introduced on both the gourds and the calabashes. Having discussed the outcome of the pre-production stage, I will proceed with summary, the major findings, conclusion and recommendations.

CHAPTER FIVE

SUMMARY, MAJOR FINDINGS, CONCLUSION AND RECOMMENDATIONS

Introduction

This chapter provides a summary of the thesis. The summary covers a review of the background and objectives of the study, the artistic questions administered, brief discussion literature reviewed and a type of research method employed. The chapter also gives a brief account of the process of *Adzesaw* production. Major findings based on the field trip are also highlighted in the summary. Conclusions as well as recommendations are presented. The chapter is finally closed with suggestions for further research.

Summary

The intent of the study has been to choreograph a dance piece that explores the basic movements in *Adzewa* dance, as performed by the two *Asafo* companies in Winneba. The study was steered by three specific objectives. First, to choreograph and perform an artistic dance piece (called *Adzesaw*) which is built on the dance structures and associated performance rituals of Winneba *Adzewa*. After coding, developing of themes and interpreting the data collected from the field trips, a production team was formed. Through the expertise of the choreographer and the members of the production team, *Adzesaw* was performed at the main Auditorium, University of Cape Coast, on the 16th and 17th November, 2017 at 7:30 each night. The second objective was to engage in a critical analysis on the creative process. I have vividly accounted for from the pre-production stage in chapter three of this thesis. In chapter four,

I did an in-depth analysis of the various three stages of the production. This included explanation of song texts, staff notation of some of the songs including rhythmic patterns introduced on the gourds and the calabashes. The final objective was to report on the activities of the two *Asafo* Companies of Winneba within their annual *Aboakyer* festival. The people of Winneba celebrate their annual festival in the first week in the month of May. The festival rests mostly on the shoulders of two *Asafo* companies; *Dentsifo* and *Tuafo*. Though there were some activities that begin earlier, the main festival lasts for seven days with different activities carried out by the *Asafo* companies on each day. I have vividly reported on such activities in chapter two of this study.

Three (3) artistic questions were set up to help acquire in-depth knowledge and understanding of the structures of *Adzewa* dance, the motivational factor(s) of the conception of the dance and also ascertain information on the possibility of the youth developing interest in *Adzewa* performance. What are the structures of Winneba *Adzewa* dance? This question aided me to gain knowledge in how members are recruited, the various positions in the ensemble and the structures in the dance performance. The second question, what is the significance of the *Adzewa* performance rituals? Responses to this question revealed the meaning of the four libation which precedes *Adzewa* performance and why the instruments were kept in a separate room. The final question was to seek creative models/theories that can be used in creating *Adzesaw*. This exploration led me to conceptualized theories from ethnography, gender and Webster's creative theory.

I adopted Creative Thinking Theory in music composition as propounded by Webster (1990) as a framework for my dance choreography, “*Adzesaw*”. In order for a music composer and for that matter a choreographer to be creative in his or her work, Webster proposed that the choreographer must apply both divergent and convergent thinking. Convergent thinking, according to Webster, is the ability to use logical and evaluative analysis to critique an already existing structure and drawing conclusion or making meaning out of it while Divergent thinking on the other hand is the ability to solve a problem or deal with a situation by applying all sorts of creative possibilities. Four different perspectives were outlined by Webster; person (referring to the choreographer), process (the methods the choreographer engages in to arrive at a solution to a problem), product (the final outcome as a result of the methods applied at the process stage) and place (being a specific location or gap the creative product intends to fill). *Adzesaw*, a choreographed dance performance which creatively and aesthetically fused with contemporary dance movements, went through several processes to become a final product. Series of rehearsals were conducted after the casts have been selected through an auditioning. The production had three stages that complemented each other namely: *Akye Nnta* (prayer and purification), *Adi Nsere* (Durbar and fun making) and *Apapranta* (togetherness).

The study adopted qualitative research design, population for the study was Winneba *Adzewa* ensemble and other relevant informants. I employed purposive sampling and snowball sampling as sampling procedure and size. My research instruments were participant observation and interviews. Interviews

took a form of semi-structured and unstructured to obtain insights and knowledge relevant to the topic. With predetermined questions based on the topic, the respondents were made to express themselves in their own words; creating a rapport between the researcher and the interviewee. I used the unstructured interview in interacting with participants to freely express themselves and share personal experiences on the topic. People interviewed included; One (1) Supi, Two (2) elders, Three (3) *Asafohen* (group leaders), Two (2) youth leaders, Two (2) elderly women, One (1) carrier of *Gyemsi* deity, One (1) traditional Priest and Six (6) *adzewa* performers. The same category and number of people were accessed from the camp of *Dentsifo Asafo* Company with the exception of the carrier of their deity *Sakama*. In data analysis approach, I used transcription, coding, developments of themes and interpretation of data.

Major Finding

The following were the major findings that emerged from the study conducted. According to Ampomah (2014), Winneba and Mankoadze *Adzewa* ensemble did not have elaborate pre-performance ritual. My research resulted that, both *Adzewa* ensemble of Winneba practice a detailed pre-performance ritual. Before the *Adzewa* instruments which is kept in a separate room is brought out, libation is performed at the doorstep of the room. This was to seek permission from the gods and the ancestral members of the group to use the instruments. A second libation is performed at the entrance of the main house. This I was told the purpose was to pave way for the gods and the ancestors to join the performance. After the instruments are brought out from where it was

kept, a third libation is offered on every instruments. This was to plead with the spirit and soul of the departed members to occupy the instruments, lead the performance and remind them of all the rhythmic patterns and the songs. The final libation is offered to the deities of the land and *Asase Yaa* (Mother Earth) for a successful performance.

Another major finding was the strict regulation governing the playing of the *Adzewa* instruments. Members are assigned to different sizes of the instruments (gourds) and there are to strictly stick to it. Though a member may be familiar with the rhythm pattern played on all the sizes of the gourds, she is not permitted to take any other role than what has been assigned her, even when a member is absent. When a member passed on, a female from her family is allowed to join the ensemble and take up the role of the deceased. Another finding was the readiness of cultural groups around Cape Coast and its environs for choreographic works. In order to sustain the performance of *Apapranta*, the last stage of *Adzesaw* production, I moved round training grounds of some cultural grounds in Cape Coast, Elmina and Winneba to rehearse with them. *Apapranta*, so far has been adapted by groups such as the Folkloric group of Centre for National Culture, Cape Coast, African Music and Dance Foundation (AFRIMUDA), Cape Coast, African Footprint International, Cape Coast, StreetMic Foundation, Cape Coast, African Foundation Dance Theatre (AFODAT), Cape Coast, *Tsir Kor Mpam*, Elmina and Trinity Cultural Dance Foundation, Winneba. Though some of these groups performed *Adzewa* upon request, especially the Folkloric group from Centre for National Culture, *Apapranta*, is performed anytime they are requested to perform *Adzewa*.

I also discovered that most people especially the youth in some towns in Central Region such as Winneba, Apam, Saltpond, Mankesim, Elmina and Cape Coast have heard and seen *adowa* dance performance and can demonstrate few movements but do not know of *adzewa* dance. Some cross section also said *Adzewa* is the fante version of *Adowa*. The study revealed that the popularity of *Adowa* dance was due to the attention and space given the dance at social events, academic dance institutions, some religious bodies and the social media. One of the major driving factors that has contributed to the limited participation by youth and some folks in the central coastal of Ghana in *Adzewa* performance is religion, precisely Christianity. Christian doctrine frowns on libation as a form of prayers and therefore restricts its members from any activity linked to libation. In some churches in Winneba and Apam, members found engaging in any traditional activities in the community were made to sit at the back of the church during service.

Conclusion

One of the mandates for the establishment of the Ghana Dance Ensemble was the transformation of dances from the traditional Ghanaian society to the modern stage for educational purposes. Ghana Dance Ensemble was also mandated to create new dance forms by arranging the existing traditional dance form for aesthetic appreciation. Many people since then have put in conscious creative efforts to enhance the artistic presentation of traditional dances as new art form not only as entertainment for the traditional people but other nationals as well. According to Hawkins (1964) creative effort of a choreographer should be supported by society in order to encourage the

choreographer to continue creating. The question is, must the society accept any choreographic work? The distinguishing characteristic, however, lies in the movements' vocabulary of a particular tradition. Because tradition interlocks with culture, the movement vocabulary must reflect the values of the culture it represents. Through a levying of social parameters, the culture of the community dictates the dancer's creative expressions as (Kwakwa, 1994: 10-15) defines these parameters when she states:

...Of the wide range of movements and dance and dance patterns, only a limited number are featured in the dance form of a particular culture. This means that the use of body movements in African dance form is culturally defined. Dance movements and gestures are associated with the cultural or aesthetic values of the society. Thus, from a vast possibility of movements available to the human body, a dancer can make use of only a narrow range of gestures or symbols on what are considered accepted form in her/ his society”.

Hence, the innovative interplay occurs within a pre-established set of movements that not only identify the performance tradition, but also identify the particular culture. (Harper, 1967: 56) buttresses it by saying “The basic pattern of movements of the traditional dance is established over a period of time as a communal act to which creative individual contribute elements that are socially acceptable”. This statement provides the basic outline of the constraints that exist within the creative process of traditional dance. With the tradition of the people in mind, movements' vocabulary for *Adzesaw* production was carefully crafted around the performance structures of *Adzewa* dance. The

bell pattern of adzewa served as the basic timeline rhythm in addition to other traditional instruments found in the Fanti communities.

Post-performance feedback gathered revealed that more endangered traditional dances in the central region of Ghana and beyond can be creatively manipulated for stage and theatre performances.

Recommendations

There is the need for academic dance institutions that run performing arts programs in Ghana, namely; School of Performing Arts at the University of Ghana, Centre for Cultural and African Studies at the Kwame Nkrumah University of Science and Technology, Kumasi, Department of Music and Dance and the Department of Film and Theatre Studies at the University of Cape Coast, as well as the Department of Theatre Arts and the Department of Music at the University of Education, Winneba, to direct more attention and resources on reviving Ghanaian traditional dances that are unpopular and fading out. This can be achieved when the aforementioned institutions study those dances from the traditional practitioners and add them to their dance repertoire to ensure sustainability and continuity of endangered Ghanaian traditional dance. Though there is collaboration between the Department of Music and Dance in the University of Cape Coast and the Centre for National Culture (CNC) in Cape Coast, for years CNC has been involving the Department of Music and Dance in their programs but not otherwise. I strongly recommend that the connection is strengthened and collaboration intensified on the part of the department of Music and Dance by inviting members of the Folkloric group of CNC to assist with the teaching of some traditional songs, drumming and

dances from the central Region. This collaboration can equally be extended to some of the amateur cultural troupes in the environs of Cape Coast. From the challenges faced during *Adzesaw* rehearsal. I recommend dance techniques is made a core subject not only for level 100 students offering dance and the department of Music and Dance at the University of Cape Coast but throughout the other levels. This will go a long way not only to help students build a strong dance vocabulary but also for articulation of meaningful dance movements since dance is a means of communication.

Suggestions for further Research

Ghana is endowed with lots of traditional dances which are in danger of getting lost. Some of these dance forms are seen only within the confines of the communities that performs the dance while others are performed once in a traditional calendar. It is hoped that future researchers in dance will not compare, contrast and analyze movements in only the popular traditional dances but fish out less popular but relevant dance forms and unearth them by artistically and creatively massaging the dance movements coupled with theatrical elements for stage and theatre performances. I suggest that dance lecturers and instructors in various universities that run dance programs will view this project as an exploratory study to encourage students to undertake similar research projects. This I believe will go a long way to maximize the interest of the youth in Ghanaian traditional dances. I also suggest an in-depth research on the two *Asafo* companies of Winneba to ascertain the facts on which one was first organized to clear the ambiguity which sometimes spark riot among the members.

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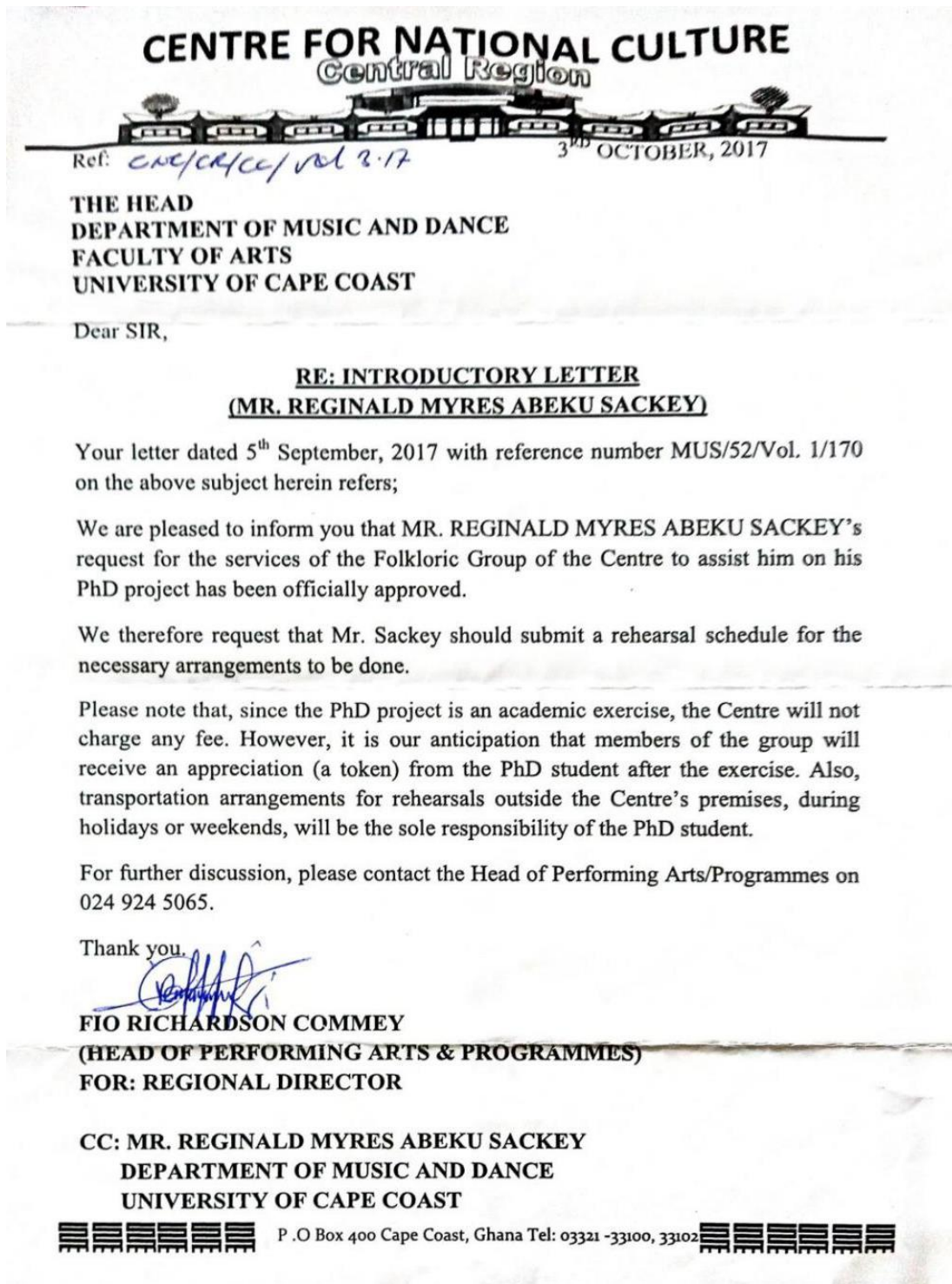
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APPENDICES

APPENDIX A

RESPONSE LETTER FROM THE CENTRE FOR NATIONAL
CULTURE, CAPE COAST



CENTRE FOR NATIONAL CULTURE
Central Region

Ref: CMC/CR/CC/Vol 3.17

3rd OCTOBER, 2017

**THE HEAD
DEPARTMENT OF MUSIC AND DANCE
FACULTY OF ARTS
UNIVERSITY OF CAPE COAST**

Dear SIR,

RE: INTRODUCTORY LETTER
(MR. REGINALD MYRES ABEKU SACKEY)

Your letter dated 5th September, 2017 with reference number MUS/52/Vol. 1/170 on the above subject herein refers;


We are pleased to inform you that MR. REGINALD MYRES ABEKU SACKEY's request for the services of the Folkloric Group of the Centre to assist him on his PhD project has been officially approved.

We therefore request that Mr. Sackey should submit a rehearsal schedule for the necessary arrangements to be done.



Please note that, since the PhD project is an academic exercise, the Centre will not charge any fee. However, it is our anticipation that members of the group will receive an appreciation (a token) from the PhD student after the exercise. Also, transportation arrangements for rehearsals outside the Centre's premises, during holidays or weekends, will be the sole responsibility of the PhD student.

For further discussion, please contact the Head of Performing Arts/Programmes on 024 924 5065.

Thank you.


FIO RICHARDSON COMMEY
(HEAD OF PERFORMING ARTS & PROGRAMMES)
FOR: REGIONAL DIRECTOR

CC: MR. REGINALD MYRES ABEKU SACKEY
DEPARTMENT OF MUSIC AND DANCE
UNIVERSITY OF CAPE COAST

 P.O Box 400 Cape Coast, Ghana Tel: 03321 -33100, 33102 

Appendix B
AUDITION LETTER TO THE VARIOUS CULTURAL GROUPS IN
CAPE COAST

Department of Music and Dance
University of Cape Coast
Cape Coast
14th August, 2017.

.....
.....
.....
.....

Dear Sir/Madam,

INVITATION TO AUDITION

I wish to invite members of your cultural troupe to audition for an upcoming stage performance "ADZESAW". Contemporary dance choreography based on Adzewa dance movements.

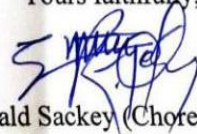
Venue: Centre for National Culture (Main Auditorium)

Time: 10:00am

Dress Code: T-shirt and a pair of Running Pants

Counting on your usual co-operation. Thank you

Yours faithfully,



Reginald Sackey (Choreographer)

0244671428

Appendix C

AUDITIONING FORM

AUDITION FORM

SHOW: **ADZESAW** Date:

First Name: Last:

Age: Sex:

Contact Address:

Town:

Phone Number(s):

Cultural Troupe:

Area of Specialization (Dance, Singing, Drumming)

Part(s) Auditioning for:

Previous Experience (name of performance, part played, where, when)
.....
.....

Will you take another role if offered?

Which days of the week will you be ready for rehearsals?
.....

CHOREOGRAPHER'S COMMENTS (Do not write below this line)

General comments:
.....

Voice:

Movements:

Drumming:

Appendix D

LIST OF PEOPLE INTERVIEWED

ASAFO SUPI

Supi Ebenezer Akumbea-Sam

Neenyi Supi Sam Odonu

ASAFO ELDERS (MEN)

Samuel Kojo Lawson

Ebenezer Nstiful

Nana Ekow Sam

Ebusua Ebo Ghartey

ADZEWA PERFORMERS

Maame Esi Donkor

Auntie Esi Asemenyiwa

Ekua Aminsah

Aba Dondzie

Ekua Esaafa

Efuba Dadzie

Abena Ninsi

Rose Entsibah

ASAFOHEN

Samuel Bentum Turkson

Safohen Amponsah

Safohen Ntadu

Archibold Kweku Bortsie

YOUTH

Kojo Halm

Justice Dadson

Nenyi Kofi Esibu

Charles Sam

DEITY CARRIERS

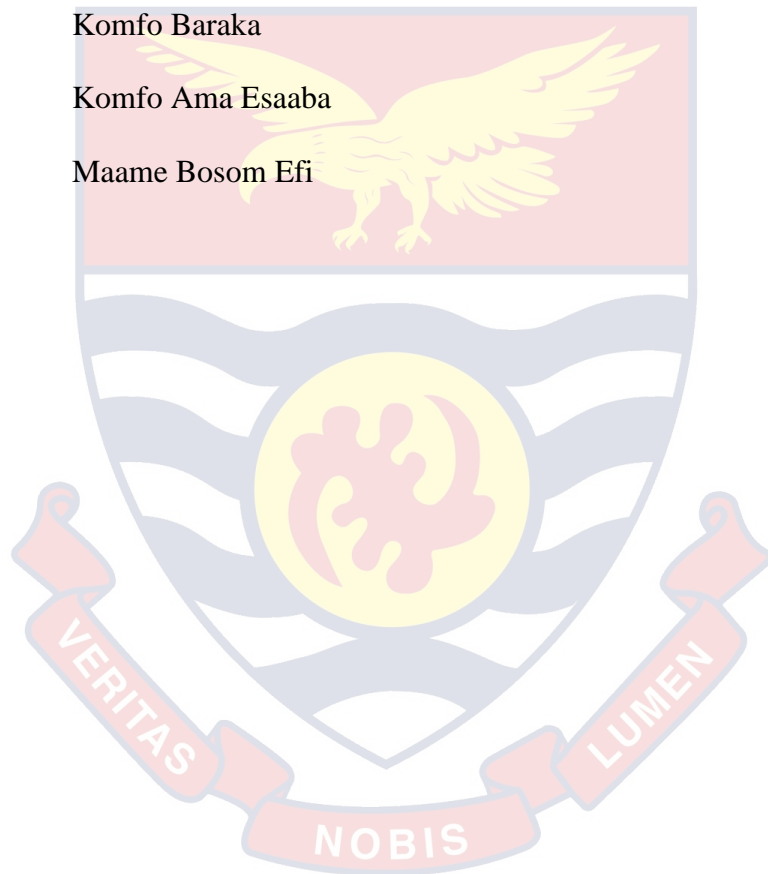
Kwame Aseikwe

TRADITIONAL PRIEST

Komfo Baraka

Komfo Ama Esaaba

Maame Bosom Efi



Appendix D

LIST OF PRODUCTION CAST AND CREW

Dancers

Juliet Acquah	Reginald Myres Abeku Sackey
Agnes Bosomtwe	Nana Kow Prah
Charlotte Impraim	Joel Nii Amon Aryeetey
Patience Quansah	Kwesi Kongo
Monica Araba Davis	Kofi Dan
Mercy Brown	Richard N. Quartey
Philomina Cobbold	Kobina Annan Brown
Ruth Ntsiful	Jonathan Anfoh
Zeinabu Abubakar Khalid	Alfred Kwofie
Rossette Nyarkoh	

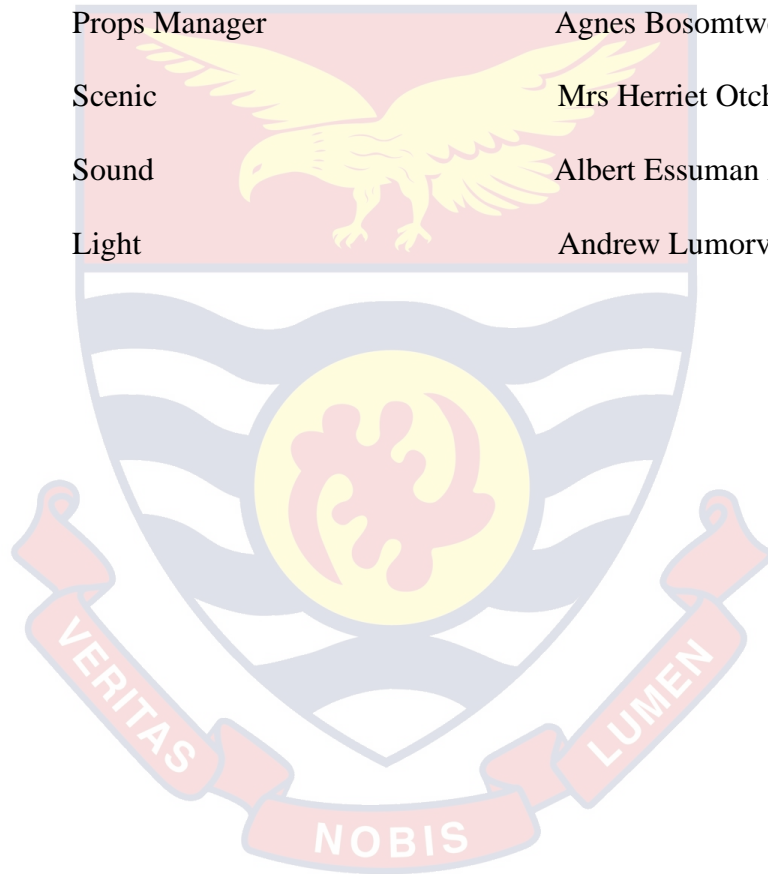
All students from the Department of Music and Dance
(2016/2017) were part of the dancers.

DRUMMERS

Kobina Annan Brown	Maxwell Sackey
Elvis Amoah	Moses Okyir
Philip Arthur	Kojo Krampah
Kobina Prah	

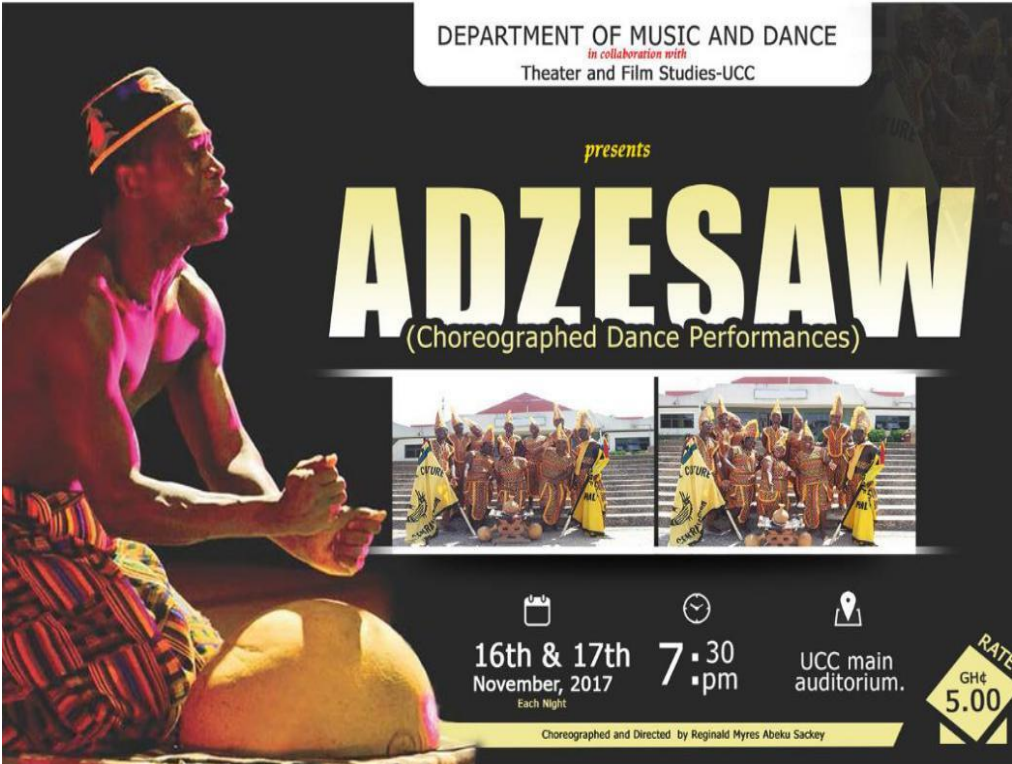
CREW

Stage Manager	Jason Otoo
Production Manager	Amos Asare Darkwa
Costume	Fuastina Adu
Make up	Rosemond Kutsidzo
Props Manager	Agnes Bosomtwe
Scenic	Mrs Herriet Otchere
Sound	Albert Essuman Arthur
Light	Andrew Lumorvi



Appendix E

PERFORMANCE TICKET



DEPARTMENT OF MUSIC AND DANCE
in collaboration with
Theater and Film Studies-UCC

presents

ADZESAW

(Choreographed Dance Performances)

16th & 17th
November, 2017
Each Night

7:30
pm

UCC main
auditorium.

Choreographed and Directed by Reginald Myres Abeku Sackey

RATE
GH¢
5.00

The ticket features a large image of a male dancer in traditional attire on the left. In the center, there are two smaller photographs showing a group of dancers in traditional costumes. The background is dark with yellow and white text.

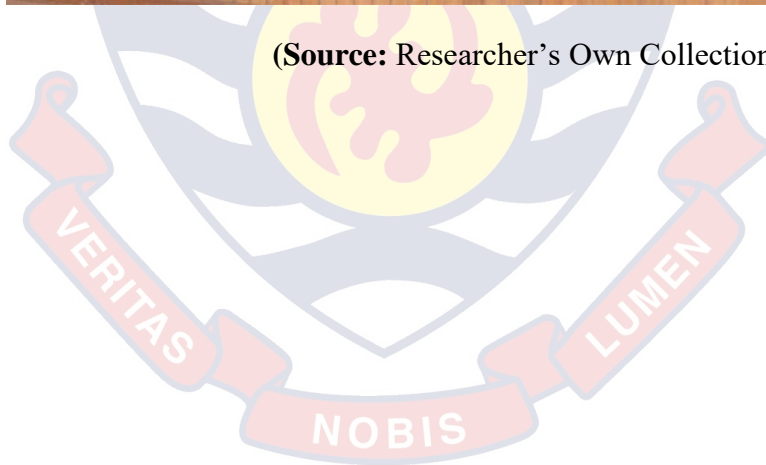
(Source: Researcher's Own Collection)

Appendix F

RESEARCHER HAVING REHEARSAL MEETING WITH CAST AND CREW



(Source: Researcher's Own Collection)



Appendix G

RESEARCHER WITH SOME OF HIS INFORMANTS



(Source: Researcher's Own Collection)

Appendix H
A SECTION OF BENTSIR ADZEWA PERFORMERS OF CAPE
COAST



(Source: Researcher's Own Collection)

Appendix I

SECTION OF WINNEBA ASAFO GROUPS IN THEIR TRADITIONAL COLORS



**Dentsifo Asafo Company in their Traditional Red and Yellow
Colors**

(Source: Researcher's own collection)



Tuafo Asafo Company in their Traditional Blue and White Colors

(Source: Researchers own collection)

Appendix J

WINNEBA ASAFO COMPANIES AND THEIR EMBLEM



Dentsifo Asafo Company and their Wooden Steamer

(Source: Impraim-Swanzy and Arthur 2016)



Tuafo Asafo Company and their Wooden Horse

(Source: Researcher's Own Collection)

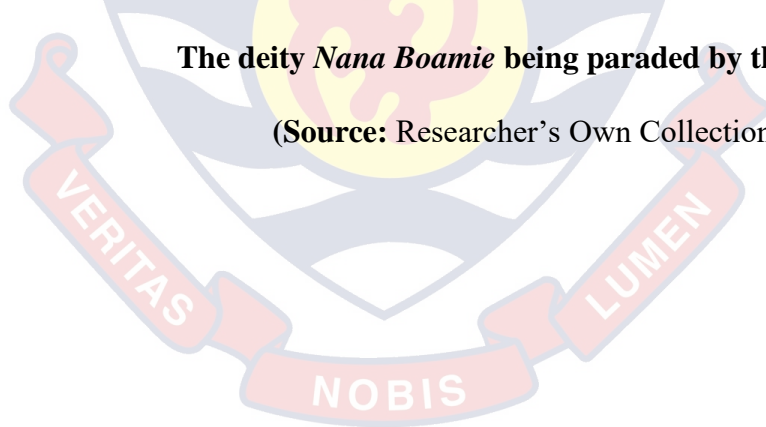
Appendix K

CROSS SECTION OF YOUTH PARADING THEIR DEITY



The deity *Nana Boamie* being paraded by the youth

(Source: Researcher's Own Collection)

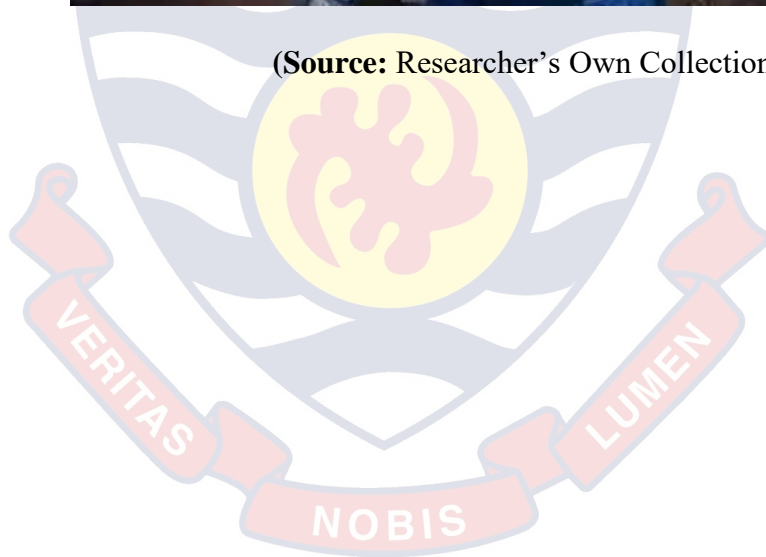


Appendix L

A DEER BEING CARRIED AFTER THE HUNT



(Source: Researcher's Own Collection)



Appendix M
THE PARAMOUNT CHIEF OF WIINEBA, NEENYI GHARTEY VII
IN A PALANQUIN



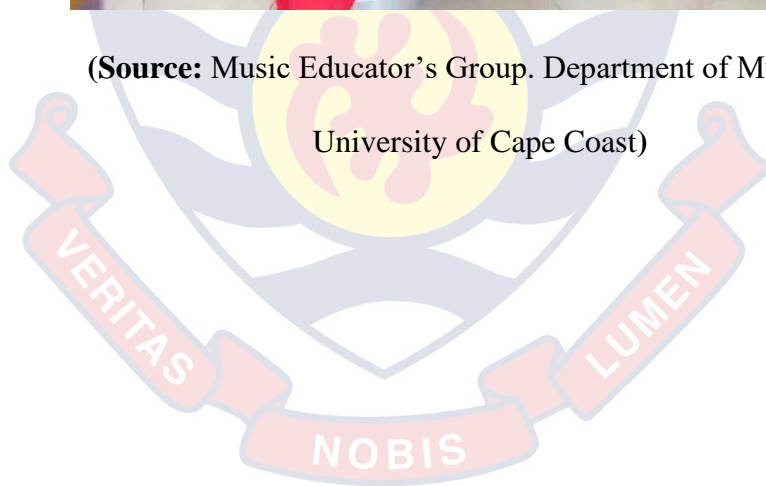
(Source: Researcher's Own Collection)

Appendix N

ADZEWA ENSEMBLE WITH APENTIMA DRUM AS A SUPPORTING INSTRUMENT



(Source: Music Educator's Group. Department of Music and Dance.
University of Cape Coast)



Appendix O

FOLKLORIC GROUP OF CENTRE FOR NATIONAL CULTURE, CAPE COAST. PERFORMING *APAPRANTA* AT PERFORMING ART FORUM



(Source: Richardson Commeyfio's Collection)

Appendix P

A BASIC SCHOOL STUDENT PERFORMING *APAPRANTA* NATIONAL FESTIVAL OF ARTS AND CULTURE.



(Source: Researcher's Own Collection)

