

Revised Selected Papers

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Michele Della Ventura, *editor*

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Accademia Musicale Studio Musica
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Editor

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Preface

This volume of proceedings from the conference provides an opportunity for readers to engage with a selection of refereed papers that were presented during the International Conference on New Music Concepts and Inspired Education. The reader will sample here reports of research on topics ranging from mathematical models in music to pattern recognition in music; symbolic music processing; music synthesis and transformation; learning and conceptual change; teaching strategies; e-learning and innovative learning. This book is meant to be a *textbook* that is suitable for courses at the advanced undergraduate and beginning master level. By mixing theory and practice, the book provides both profound technological knowledge as well as a comprehensive treatment of music processing applications.

The goals of the Conference are to foster international research collaborations in the fields of Music Studies and Education as well as to provide a forum to present current research results in the forms of technical sessions, round table discussions during the conference period in a relax and enjoyable atmosphere.

36 papers from 16 countries were received. All the submissions were reviewed on the basis of their significance, novelty, technical quality, and practical impact. After careful reviews by at least three experts in the relevant areas for each paper, 12 papers from 10 countries were accepted for presentation or poster display at the conference.

I want to take this opportunity to thank all participants who have worked hard to make this conference a success. Thanks are also due to the staff of “Studio Musica” for their help with producing the proceedings. I am also grateful to all members of Organizing Committee, Local Arrangement Committee and Program Committee as well as all participants who have worked hard to make this conference a success.

Finally I want to appreciate all authors for their excellent papers to this conference.

April 2019

Michele Della Ventura

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The Dagbon Hiplife Zone in Northern Ghana

Contemporary Idioms of Music Making in Tamale

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Abstract. In this paper we discuss the results of a survey study we conducted in the cosmopolitan city of Tamale on the local urban informal popular music industries we called the Dagbon Hiplife Zone in Northern Ghana. By means of music examples, we show how traditional African idioms of music-making creatively blend with cross-cultural and cross-musical components that stem from Africa, Afro-American, Bollywoodish and Western inspired idioms of music making. The aim of the survey study was to map the radius, location, and organization of the local informal popular urban music industries in and around Tamale, including its artists, stakeholders and various distribution channels. We conducted a survey research on the consumption of music in this city in both the digital idioms and the traditional idioms of music making and a survey on transformational processes, continuity and change in the traditional and contemporary idioms of music making in several Senior High Schools in and around Tamale.

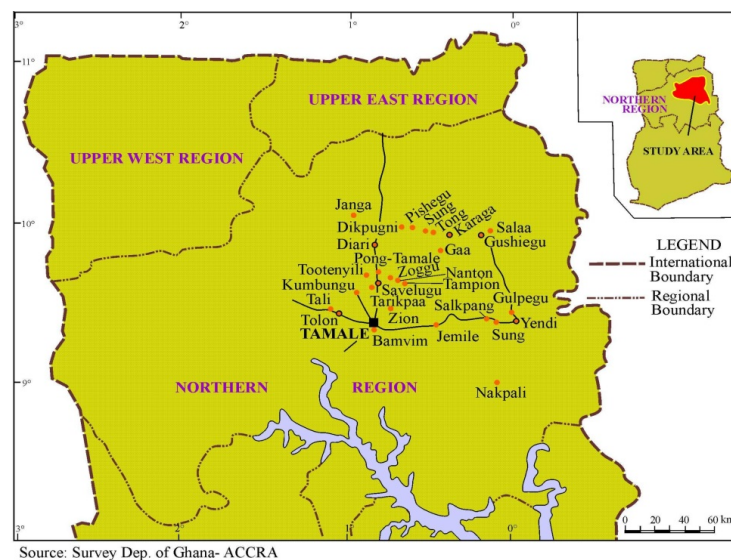
The paper starts with a small introduction on the dynamics of music making in the traditional and contemporary idioms in *Dagbon* society with the emphasis on the *Dagbon* Hiplife Zone in Tamale. The Hiplife Zone is an intangible cultural in-betweenness where transformational processes are taking place. It is a mindset where new forms of idioms of music making are developed. Traditional idioms of music making are blended and merged new idioms of music making. The contemporary idioms of music making in *Dagbon* are represented in “The Hiplife Zone”, an intangible liminal imaginary creative time space zone where music components coming from the traditional idiom of music making interact with components coming from the local, regional and global contemporary idioms of music making. It is a mindset of the young talented creative artists working and exploring new ways, methods and ideas of making and creating music by interacting with each other on the level of the local informal music industry in Tamale.

The concept of the “*Northern Ghanaian Artists*” as a cultural cosmopolitan identity by artists in Tamale is a very interesting phenomenon and a good example how cultural identities are blended, created and represented in the city and in cyberspace.

Keywords. Hiplife Zone, The Intensity Factor, The Sahelian Factor, Transformational processes in African music-dance, The traditional and contemporary idioms of music making, Embodied music interaction, Cultural ambivalence.

Background of the project in *Dagbon*

This project started as an archiving and documentation project (1999 – 2010) and aimed at documenting an endangered traditional music-dance culture of *Dagbon*. However, this project resulted in a comparative study on how key elements coming from the traditional African idioms of music making transforms, reflects, merges and continue to exist in the *Dagbon* Hiplife Zone in Ghana, a hybrid and local Ghanaian techno – pop and contemporary urban music culture in Tamale. The music and dance culture was studied throughout the Northern Regions. We limited the documentation and archiving fieldwork to the traditional music-dance idioms of *Dagbon* and compared it with the contemporary urban idioms of music making in *Dagbon* culture. Knowledge on *Dagbon* musical culture and how key elements of embodied music interaction in the African idioms of music making can be understood true the study of cultural ambivalence, movement and expressive components. The bulk of the research comes from compared analyses we extracted from our field data in dialogue with the local informants, court musicians and key figure of the local music industry in *Dagbon* for feedback. The field data is archived at the Royal Museum for Central Africa, Tervuren and at the Institute of African Studies at the University of Ghana, Legon.



Map 1. Map of Northern Ghana showing *Dagbon* and the geographical scope the research area.

This research works in a bottom up longitudinal research model with a top down working hypothesis we extracted from our field data. In short called “the Grounded Theory”. Important in such a research setup is to uncover the underlying premises of the research design. The research is focused on transformational processes in musical idioms. Its aim

is to contribute with important key factors and structural and cultural key components to the understanding of the dynamics of music making in *Dagbon* society and the cosmopolitan city of Tamale. In the past months we received various responses and feedback concerning my writings from local musicians and stake holders *e.g.* Sheriff Ghale, Latief Alhassan, and different colleagues in the fields of systematical musicology, ethnomusicology and cultural anthropology that we incorporated in our research design. Special thanks goes to Kofi Agawu, John Collins, David Locke and Karl Haas, to advise and enlighten me in this interesting discussion on fieldwork and methodology.

Basically, the outcome of this research contributes with valuable knowledge about the understanding on how "man" as an individual, active member of a society and culture, as a creative artist, producer and consumer of arts, parent and fellow man, lives, participates, influences, adapt and deals with cultural transformational processes in an African urban context. Are cultural phenomena *e.g.* music-dance in fast-growing and changing African societies - as it currently occurs in the *Dagbon* Hiplife Zone-, similar to other fast-growing music- dance cultures in other parts of Africa. Do we see similarities, are there local differences and variations etc. We approach these research questions by placing various imaginary filters on the dynamic and thriving cosmopolitan urban music-dance culture in the Northern parts of Ghana, so we can look at it and approach it from different angles.

The main filter we use to work with is the theoretical paradigm of "embodied music interaction"³⁰. It is an imaginary theoretical concept and mindset assuming that *Dagbon* music-dance contains *e.g.* an oneness in combination with a movable one, contains both homeostasis and transitional states in its structural components, simultaneous superposition of both simple and duple meter structures in a grid, has an elementary and double elementary pulse-lines interlocking with each other on the level of the grid. The theory assumes also that both metrical structures can be simultaneously perceived by its performers.

The second filter we work with is the phenomenon "cultural ambivalence" and simultaneous presence of duality in the perception of opposing cultural dimensions and socio-economical spaces in *Dagbon*. Another filter is the interaction between the traditional and the urban idioms of music making, its representation, production, reproduction and distribution of digital music as digital media in the Hiplife Zone and the creation and representation of the cosmopolitan hybrid identity the "*Northern Ghanaian Artist*" in the Hiplife Zone. The concept of the Hiplife Zone derives directly and organically out of the fieldwork done in Tamale and is used by the Northern Artists to describe their own music-dance hybrid identities relating music-dance productions.

³⁰ For more information about the Embodied Music Interaction paradigm, please see the work of Marc Leman, of IPEM, Institute for Psychoacoustics and Electronic Music, a research group focused on "Embodied Music Interaction" at the University of Ghent, Belgium [1], [2].

The creation of the “Hiplife Zone” in Northern Ghana had to be done to distinguish the urban contemporary idioms of music making in the Northern Regions of Ghana from the Southern music- dance idioms of music making. The *Dagbon* Hiplife Zone contain the urban popular idioms of music making including the traditional idioms who creatively blended and transformed into these new idioms of music making. The term " The Hiplife Zone" stands on its own and has little connection with the local hip-hop variant called Hiplife music. The *Dagbon* Hiplife Zone is an imaginary filter, a liminal time-space, a cultural in-betweenness in which the traditional idioms of music making interact, transform and blend with new hybrid urban Afro- American, Western into a local urban Afro-pop idiom of music making. In short that is what we mean with the phenomenon “Hiplife Zone”. It is a time – space liminal transitional imaginary zone of cultural interaction, an intangible transitional zone of cultural in-betweenness. We look forward what the *Dagbon* Hiplife Zone the next decade will produce on new music materials and how musicians will deal with these new challenges. In this article we discuss some of our result coming directly out of our data.

1 Introduction to the dynamics of music making in *Dagbon* society

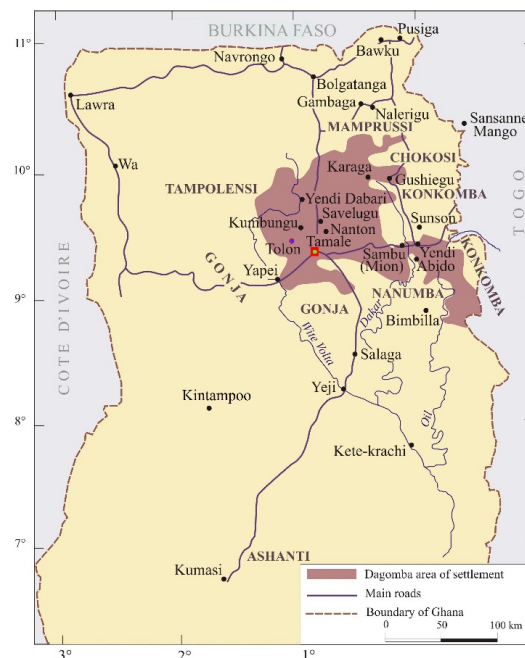
1.0 Dagbon music and dance culture

Dagbon, is the land and the traditional state of the Dagomba people in contemporary Ghana, and is situated in the Sudan Savannah Belt of the Northern Region of Ghana. Its traditional culture and way of living is in symbioses with social, religious and traditional political structures of each *Dagbon* community, strictly controlled by an institution of traditional customs towards cultural production and music and dance performances enforced, promoted by the king the *Ya Na* and the various local chiefs, and a huge council of elders at the different local courts. It is a complex and well organized dynamic -mainly agricultural- traditional society in economic expansion and in a mode of a great transition towards urbanization, globalization and more individualism.

The administrative and commercial Centre of the Northern Region is Tamale, whereas the traditional cultural capital is Yendi, the city where the king, (or *Ya Na*) reigns over *Dagbon*. The language spoken is *Dagbani*, which is a Gur - language. *Dagbon* was a feudal state and the society is still subdivided into “The Royals” (the aristocracy or chiefs with their offspring, the *nabihi*; “The Commoners” (or local people, called *tarimba* or *Dagbanbabba*), and “The *Tindana*” (the original inhabitants of the Northern territory and the custodians of the land) and “*Tindana bihi*” (the offspring of the *tindana*) [3]. Due to urbanization and associated developments in Tamale, we identified settlements of new groups of people that we call “the *urban class*” who are the newcomers in the city or urban townspeople [4].

In the *Dagbani* lexicon [5] there is now word for the phenomenon music-making. Dagombas divide music-making in (*yila*), singing, songs; (*waa*) dance, and (*baanga*) a poet and story-teller, a traditional singers and musicians, as well as the musical instruments or musicians who play these musical instruments *e.g.* a *lunga*, (a closed double skinned hourglass-shaped drums) or a tom-tom beater; a *gonje*, (a one string fiddle) or a traditional fiddler. *Dagbon* has a rich cultural heritage of music-dance performances in the traditional idiom of music making. Music-making in *Dagbon* is subdivided into four main categories *e.g.*: The traditional idioms of music-making, the contemporary urban idioms of music-making, the ritual- sacral idioms of music-making and the idioms of festival music-dance.

The traditional idiom of music-making is very prominent at the court of the *Ya Na* and promoted by the local chiefs at the various local courts in the urbanised towns and villages. There are ritual idioms of music and dance-making linked to the shrines of *tindana* (the local earth priest and their offspring) and the different intracultural musical family clans in *Dagbon*. The urban popular idioms of music-making are represented in the “*Dagbon Hiplife Zone*” an imaginary zone in the contemporary urban idiom and the *Dagbon* entertainment industries. Annual festival music-dance *e.g.* Damba festival, *Kunyuri Chugu* and the *Chimshi Chugu* festivals are public performances which are linked to both traditional and ritual idioms of music-making.



Map 2. Map of Ghana showing *Dagbon* and the geographical scope the research area.

Dagbon is a good example of a place that is in full expansion and involved in a large transition of cultural transformation in the Sudan Savannah Belt. *Dagbon* is a place which is in a state of a great transition towards cultural globalization through the introduction and implementation of new applied technologies concerning the digital production, reproduction, distribution and consumption of local popular music forms, as well as the rise of new African techno-pop genres and cyber based audiences.

Tamale is a multicultural cosmopolitan city and has a mixed population, due to urbanization and associated cultural and economic developments [6], [7]. The main ethnicity that is represented in Tamale are the Dagbomba but there are also settlements of Hausa, Zambarma, Akan, Bono, Mamprusi, Frafra and Kassena. Each community has its own local chief with elders including traditional musicians practices. The Hausa Zongo bands are ensembles of traditional Hausa musicians. Tamale has a population of 360.000 people³¹ [8].



Map 3. Map of Tamale Central showing the main roads to the local towns, quarters, divisions and sections of the city. Tamale is a conglomerate of small villages and urbanised towns located on a cross-road. Google 2018.

Tamale is one of the fastest growing African Metropolitan cities located at a crossroad in the heart of the Sudan Savanna Belt and functions as a central gateway for regional, national and international transport systems to Burkina Faso, Niger, Togo, Ivory Coast, Southern Ghana (e.g. Kumasi and Accra), and the major towns and local villages in the Northern Region such as Tolon, Savelugu, Karaga, WaleWale, Navrongo and Bolgatanga.

³¹ Population census 2019. Source: <http://worldpopulationreview.com/countries/ghana-population/>

Tamale has an international airport and a multi-purpose stadium [9],[10] where regional and international music concerts are taking place and youth entertainment is performed [11]. In addition to its socio-economic aspects, Tamale is also the seat of UDS, the University of Development Studies Campus Tamale [12].



Photo 1. The above selection photos shows a variety of cultural aspects concerning glocalization and cultural ambivalence in the metropolitan city of Tamale. Tamale October 2018.

The city functions as the cradle for cultural transformational processes and hybridization processes in music-dance *e.g.* Hiplife, a local Ghanaian techno-pop [13]. Tamale functions as a distribution gate for the urban popular culture industry in *Dagbon* [14], [15]. It is the place where the local traditional culture meets and merges with the global digital culture industry. Consequently, the traditional idioms of music making merges and mixes with other types of music coming from the contemporary idioms of music making in an imaginary zone we described as “The Hiplife Zone” [7], [9], [14], [15].

On the one hand, we have the traditional idioms of music making that clashes, interact and transform with the contemporary cultural idioms. These cultural transformational processes of preemption create a local dynamic in the city that is quite unique for this region. In the middle of the above photo selection we see two young *lunsi* market drummers alongside a local Hiplife artists within the same experienced urban space but in a different experienced time-space. It is an intangible cultural in-betweenness in a liminal transitional state of a transforming cultural merging into new glocal cosmopolitan hybrid identities of music making.

The basic transformation is that from an earlier agrarian society where the extended families unit was used as the basis model, to an Afro American - Western urbanized nucleus society model. The different cultural transformation processes that are currently going on are related to globalization, urbanization, and digitalization its arts and information. This creates new expansions, challenges and dynamics within these “New

Hidden Cities”, like Tamale in the Northern Region, Bolgatanga in the Upper East Region of Ghana. The younger generations prefer a Western society nucleus model over the traditional African model of the extended family unit; or better stated: the new model is a reflection of the Western family nucleus model, in practice there are all kinds of variation within the nucleus.

In these new environments, an individual’s behavior will be partly determined by the cultural conditioning that took place in his youth. However, human beings have abilities to deviate from this and respond in ways that are new, creative, destructive or unexpected. The essence here is that culture is a dynamic learned system that is in a constant state of resonance and flux.

We describe phenomenon like liminal space/subaltern position of some of the musicians and the performers within the dominant cultural sphere of the *Dagbon* communities and the consciousness of an emerging hybrid cosmopolitan identity among its performers and audience. This new urban music scene is influenced by various interactions of the surrounding traditional and modern music cultures. We describe how these transformation processes took place and how they establish a new urban music scene linked with a “pop identity”.

The new “hybrid cosmopolitan identity” is linked with the different music styles found in the city. It’s subculture appearance can be described as “*Neo tribes*”, which is in a mode of a great transition, a liminal space and can be described as an emerging identity. This hybrid identity is located within a liminal space of transition which is on the one hand bound on traditional Dagomba customs within the tolerance values of this traditional *Dagbon* culture and Afro-American Western influents identity. The tolerance of the dominant Dagomba culture and the demarche of the globalization discourse lies at the basis of this new hybrid cosmopolitan identity as an in-betweenness of two liminal zones, the traditional - and the contemporary identity.

The demarche of cultural hybridism and its globalization discourse in Tamale is linked to a young dynamic music business and its artists. It is interesting to note that the dichotomies and cultural ambivalence *e.g.* “traditional and contemporary” and “continuity and change” in this part of Africa has its own creative interpretation.

The production, reproduction and distribution of music-dance in this multicultural urban space is characterized by applied digital technologies *e.g.* the mobile phone industries and mobile internet providers, online music providers, applied multimedia productions *e.g.* The Northern Ghana Entertainment Awards in cooperation with Smile Multimedia Agency etc., [16] and intercultural transformational processes coming from the traditional African idioms of music making merged and mixed with elements coming from the contemporary urban digital idioms of music making into a digital art from they describe as the “New School of Contemporary Hiplife in Northern Ghana” represented and embodied in the cosmopolitan identity of the “*Northern Ghanaian Artist*” in Ghana *e.g.*

Maccasio, Fancy Gadam, Sherifa Gunu, Deensi, Mohammed Alidu, Umar Janda and Abu Sadiq as Northern Ghanaian Artists³².

1.1 Culture as a mental program

In this study we approach “culture” as a dynamic phenomenon and a “collective mental programming” and a learned system of behavior. “It is the collective mental programming that distinguishes the members of one group or category of people apart from those of others” [17]. Human beings are social individuals that live in communities that may be part of larger social groups called societies. A society is a group of people who conceive of themselves as distinct from other groups. All human groups develop complex systems of ideas, feelings and survival strategies, cultural and subcultural identities. There are approximately 4000 cultures on earth with their diversity of cultural production and expressive forms of arts, including music and dance of a group of people. According to the anthropologists Clifford Geertz, culture is not a set of abstract ideas in people’s minds. It is the sum of social interaction that has already taken place. Yet the traditional definition is quite different. Culture is “whatever it is one has to know or believe in order to operate in a manner acceptable to its members” [18]. Culture can be defined as a learned system of symbols, beliefs, concepts of time, feelings, language, values, norms, division of labor and rules of living. It is a way of organizing live of a particular group. Cultural programming of an individual is done during the early childhood years by the parents and the family and later on by the neighborhood, the street, friends, the youth association, jobs and labor, the residential community where a person grows up.

1.2 Idioms of music making in Dagbon society

West Africa, where cultural change is prominent and manifested in a transformation that affects a traditional idioms of music making in the context of rapid globalisation and urban development. We thereby identify key elements related to embodied interaction with music, and the cultural change that affects this interaction, showing that several elements of the traditional music-dance idioms are playing an important role in the ongoing cultural transformational processes.

³² The term The “*Northern Ghanaian Artist*” derives from an interview we conducted in Savelugu in 2010 and a series of online conversations we had during the period 2010 – 2018 with the music journalist Abdul- Latif Alhassan from Tamale on the representation and music identity of the local artists as “*The Northern Ghanaian Artist*”. The term covers both traditional and contemporary idioms. The concept of the *Northern Ghanaian Artist* derived from these conversations and is in use in Tamale. The creation of the music identity the “*Northern Ghanaian Artist*” by the contemporary artists in Tamale is a very interesting cosmopolitan phenomenon and a good example how cultural identities are blended, created and represented in cyberspace *e.g.* digital online radio stations, social network platforms, social media and local advertisements.

Music making in *Dagbon* consist of different music-dance idioms. The traditional idiom of music-dance making and the contemporary popular urban idiom of music making [4]. Both idioms interact with each other in the *Dagbon* Hiplife Zone. A music-dance idiom itself is a characteristic mode of expression of a particular culture [19],[20] and are characterized by key elements that contributes to the development and sustenance of a particular music-dance culture. A music-dance idiom can be imagined as a basket filled with accepted music-cultural aspects that meet the expectations of a group of musicians, dancers, performers working within a specific music-dance idiom.

Among these accepted music- cultural components are *e.g.* aesthetic aspects that musicians can select when performing music-dance, the use of an idiomatic music vocabulary, the particular language used, the lyrical use of proverbs, the performance practice, the selection of musical instruments and timbres and the creation of music identities *e.g.* *Northern Ghanaian Artist*. *Dagbon* is a place which is in a state of a great transition towards cultural globalization through the implementations of new technologies concerning the digital production, reproduction, distribution and consumption of local popular music, as well as the rise of new African techno-pop genres and cyber based audiences. The music-dance selected for this study comes from the traditional idiom of music making and not from the contemporary idioms we named the *Dagbon* Hiplife Zone in Ghana.

Elements of the traditional musical culture of *Dagbon* are changing and which cultural and musical aspects continue to exist in the urban space is one of the main questions in this research. The latter is well-represented in the city of Tamale. We focus on the local music industry, the informal and local music markets, music identity and identifies in music, the existing of club cultures and subcultures, “Neo tribes” and neo-tribalism in *Dagbon*, from the viewpoint of a postcolonial discourse.

A cultural transformational process implies a change in cultural production and expressive forms of art, including music and dance, of a group of people. A culture can thereby be defined as a system of symbols, beliefs, concept of time, feelings, language, values, norms, labor and rules; in short it is a way of organizing live of a particular group of people.

Inside a culture, the formation of an individual is mostly done during the early childhood years by the parents and family, and later on by the neighborhood, the street, friends, the youth association, job and labor, the residential community where a person grows up. Accordingly, growing up in the *Dagbon* society, a rural space, with traditional institutions and an agricultural way of living, will be rather different than growing up in a cosmopolitan urbanized space.

Nevertheless, individuals who are culturally formed in this society can still function and flourish in a society whose cultural environment is rapidly changing. Individuals are adaptive to other individuals that have been culturally formed in different ways, perhaps in another culture, or in a transformed culture. Therefore, an urban place that evolved from the traditional rural place would be a place where individuals have to adapt their traditional cultural codes and habits to the new cultural codes and habits.

The demarche of cultural hybridism and its globalization discourse in Tamale is linked to a young dynamic music business and its artists. It is interesting to note that the dichotomies and cultural ambivalence *e.g.* “traditional and contemporary” and “continuity and change” in this part of Africa has its own creative interpretation.

1.3 Traditional idioms of music making

The traditional idiom of music making in *Dagbon* is institutionalized by the *Ya Na* at the moment *Ya Na* Abukari II at the court in Yendi and by several provincial chiefs in the urbanized towns and local chiefs in the villages. According to traditional customs in *Dagbon*, the traditional idiom of music making forms part of a cultural system embodied by an institution of traditional chiefs and elders which are the main sponsors, organisers and promoters of that music-dance idiom.



Photo 2. A representation of the *Northern Ghanaian Artist* as cultural identity in the traditional idioms of music making in *Dagbon*.

The traditional idiom of music making in *Dagbon* is institutionalized. It is an aggregate of mutually related common features shared by this particular musical culture and has been characterized by the following key components: Cultural agreements on the place and time of performance practice, the function of music-dance in society, the call and response singing style and choral organization, the use of particular drum rhythms and drum riddles, solo performances and ensembles, the lyrical use of proverbs and the use of traditional musical instruments.

Some other common features of *Dagbon* music are the African hemiola style [21], “The Intensity Factor” [22], homeostasis and transitional states in the drum accompaniment and the ability to embody rhythmic complexity in dance movements. Indeed, bodily movement in *Dagbon* music is a key component to “hearing” the music [23], [24]. The

traditional idiom of music-dance in *Dagbon* also allows variations, transformations and changes over time [4]. The institutionalisation of traditional music-dance in *Dagbon* is not further explained here in this paper. In short, that is material for another paper and has been extensively discussed and published by other scholars please see: [25][26][27][28][29][30][31][32][33]. Each of these works describes in depth particular key components of the traditional idioms of music making in *Dagbon* society.

1.4 Contemporary idioms of music making

A very good example of such a Post - Colonial hybrid cultural transformation, - which is used as a cultural programming of the youth-, is the phenomenon “hip-hop music”. The introduction and the promoting of the Hip-Hop culture by the music industry is a fact. Hip-hop is an urban musical culture that emerged as a world wide cultural phenomenon. It is sung in the local languages and has an especially the lyrical use of words has a direct impact on the cultural and social behavior and the formations of a cultural identity of the youth culture. It has such an impact that we can speak of a mental programming of a global youth culture through the use of hip-hop music that is transformed into a local hip-hop music.



Photo 3. Life concerts in the Tamale metropolitan city: Tamale October 2018.

Local Hip-hop in Ghana is called Hiplife. It is a term that we use to identify an intangible liminal zone where these new transformations of the urban idioms take place. “The Hiplife Zone” that we here propose is much larger than just the local hip-hop music and dance scene in Tamale, this includes aspects of cultural transformation of local culture in the community into a more individualized urban society. This includes the promoting of

urban fashion, the use of urban propaganda and media, the creation of urban hybrid identities such as the local Hiplife music styles which are linked to the phenomenon of DJ's. The urban music and local dance clubs setup and sponsored by the music industry coming from the southern parts of Ghana etc.

Contemporary idioms of music making in *Dagbon* are represented in "The Hiplife Zone", an intangible liminal imaginary creative zone where music components coming from the traditional idiom of music making interact with components coming from the local, regional and global contemporary idioms of music making. It is a mindset of the young talented creative artists working and exploring new ways, methods and ideas of making and creating music by interacting with each other on the level of the local informal music industry in Tamale. By so doing creating and adding new electronic timbres and transforming musical and cultural components and materials coming from the traditional idiom with *e.g.* samples, voice vocoders, filters etc. into the local music-dance culture and club cultures in *Dagbon*.

This transformation zone - where all these creative cultural transformational processes are taking place in the local informal music business -, is liminal and temporal in character, but forms the heart beat and core of the informal music industry in Tamale. It is located in the local home studio's setup by the local artists, the various compact bedroom recordings, the help of the local radio stations and radio presenters, in and around the metropolitan city of Tamale. The music-dance which comes out of these unique Hiplife Zone is digital, hybrid in its origin and mainly found in cyberspace. This zone is imaginary in the sense that it is defined by a mindset and by activities of musicians, such as ways of performing, of organizing the local informal music industry, and the markets. It is not a specific locality, although Tamale is a center. In this "Hiplife Zone," the composition of new urban popular songs often happens at home, and recordings are mostly realized in music studios in the southern parts of Ghana.

2 The organisation of the music industry in Tamale

2.1 The music industry in Tamale

Tamale functions as an economic driving force in Northern Ghana where economic and cultural transformational processes are taking place. It is the location where the 'traditional economic institutions' *e.g.* the local informal small scale markets and uncontrolled market systems meet and clash with the formal global institutionalised economy of banking systems. The local informal way of life meets – clashes and merges with the world of the global institutionalised commodities, taxes and wages. Local informal markets are based on small scale business, self-regulated systems, different forms of reciprocity and the redistribution of goods [6], [14]. For the study on transformational pro-

cesses in music-dance we made a distinction between local, regional and global transformational processes [7]. We approach cultural transformational processes as multidimensional dynamic processes in time, place and space.

The music industry in Tamale is undergoing a huge transformation [7] in the way of production, digital distributed and consumption by streaming music *e.g.* online radio stations [34], [35]. Music as a streaming digital commodity has become mobile in Tamale and *Dagbon* in general. The self-regulated informal music business, small video and music shops, street markets and road vendors, roaming in Tamale with audio music cassettes and CD, which was during the period 2010-2013 at its pick. This informal local music industry has actually completely vanished and disappeared for the naked eye, but is not vanished for the insiders. The local informal street markets and street vendors are still there but there goods and commodities are transformed into a new industry. It has given new way and road to new entertainment industries linked to the introduction of new advanced multimedia technologies we call the mobile phone industries *e.g.* streaming of music via Facebook, YouTube, iTunes and the several online radio stations *e.g.* Zaa Radio and Radio Tamale.

Tamale is since the introduction of electricity during the late 80's and the introduction and application of multimedia technologies during the last 20 years in a technological and economic expansion, a great socio-cultural transition towards urbanization, globalization and individualism. These cultural transformational processes are nowadays not only present in the socio- cultural space in Tamale but also in the production and reproduction of digital music/dance. Elements coming from the traditional idiom of music making are transformed, and digitally processed with new elements of local and foreign music into contemporary art forms such as contemporary Highlife and local Hiplife music. The Tamale artistes faces a number of challenges in the area of marketing and promotion. They lack prudent access to television stations. There are copyright violations and piracy. There are widespread demands for payola. There is a lack of auxiliary human resource, in the form of managers, public relations officers, legal support, promoters, and lobbyists, for the young by dynamic music industry in Tamale [15].

2.2 The Hiplife Zone: Developing contemporary idioms of music making³³

Tamale functions as an urban platform and distribution gate for the popular culture industry in the Northern Region of Ghana [4], [6]. It is the cradle of the contemporary urban popular idioms of music making in *Dagbon*. It is the place where the local

³³ In annex one of this article there is a table included, showing structural and cultural key components of cultural transformational processes contributing to the development of new musical idioms and the dynamics of music making in the *Dagbon* Hiplife Zone in Tamale.

traditional culture meets and merges with the global digital culture industries, and where the traditional form of music making fuses and mixes with the contemporary idioms of music making in an imaginary zone we called “The Hiplife Zone”[7].



Photo 4. A representation of the traditional cultural idioms of the *Northern Ghanaian Artist* in the contemporary idioms of music making.

The Hiplife Zone is a dynamic liminal zone of cultural in-betweenness, a transitional dimension that symbolizes an imaginary third space between the traditional and the contemporary resulting from the emergence of a popular culture industry. This is where the different forms of fast moving cultural transitions are taking place and where tensions tend to dissolve towards a stable state which generates new styles. Some of the features of the Highlife Zone in Tamale include cultural ambivalence, and the formation of a cosmopolitan identity.

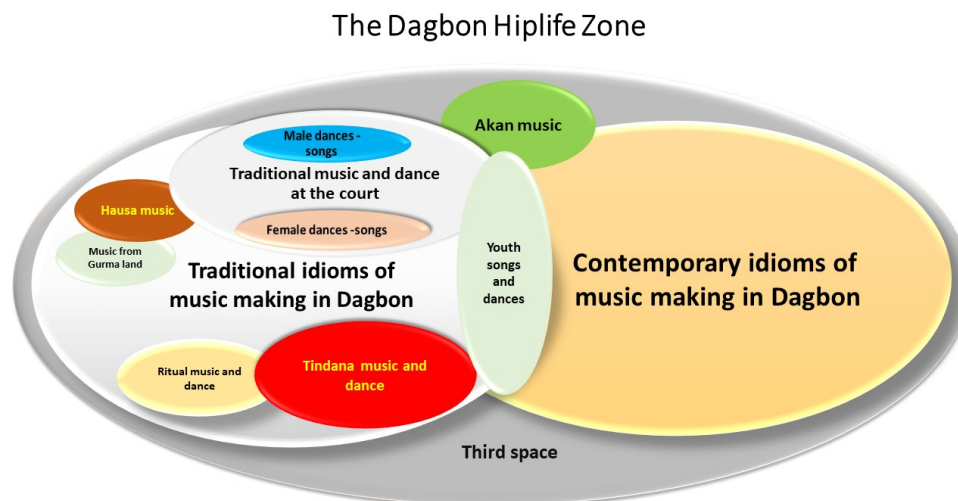


Fig. 1. A representation of the “The Hiplife Zone” in Tamale.

2.3 Hybridity and Postcolonial Studies

The emphasis on hybridity in postcolonial studies is much indebted to the arguments of Homi Bhabha and demands that musical traditions be examined as mixtures and fusions of styles rather than being analyzed in search of 'authentic' features, unadulterated by the impact of globalization or a former colonizing presence [36].

In 'The Location of Culture', Homi Bhabha points out that cultural hybridity and the formation of a post-colonial identity lies in a liminal zone, a transitional zone of cultural in-betweenness [37]. Edward Said, describes in his work "Orientalism" that the world has become readily accessible in the electronic age. One aspect of the electronic post-modern world is that there has been a reinforcement of the stereotypes by which the orient is viewed. Television, movies and all the new media's resources have forced information into tired and more a standardized molds [38].

The "Hiplife zone" lies in the interstices of these new cultural transformations and goes hand in hand with the construction of new cultural identities our, '*neo-tribes*' and could be defined as the intangible in-betweenness of music making ,as something which interest, which lies between different idioms of music making, - musician, dancers, actors, performers and there cultural backgrounds-, and therefore can relate and bind them together in an imaginary common ground and time and space of music making. The third space or in-between 'inter - est' is an intangible time - space zone, because it is open to all cultural interpretation and cultural interaction between musical performers. It is unpredictable as to " who" the ' the musicians, actors, performers ' may be, what subject of transformations will take place and position he or she may take up, and how and when these musical transformation might emerge to make a claim of recognition in the new idiom of music making that may be individual or collective.

The liminal space of cultural in-betweenness were all these transformations are taken place, is a tolerance zone of cultural and musical interactions. It is an imaginary space, based on a mix of cultural values, customs an habits of the music and dance performances in that culture including musical agreements, aesthetical values of the music and dance performances and the cultural expectations of the local people.

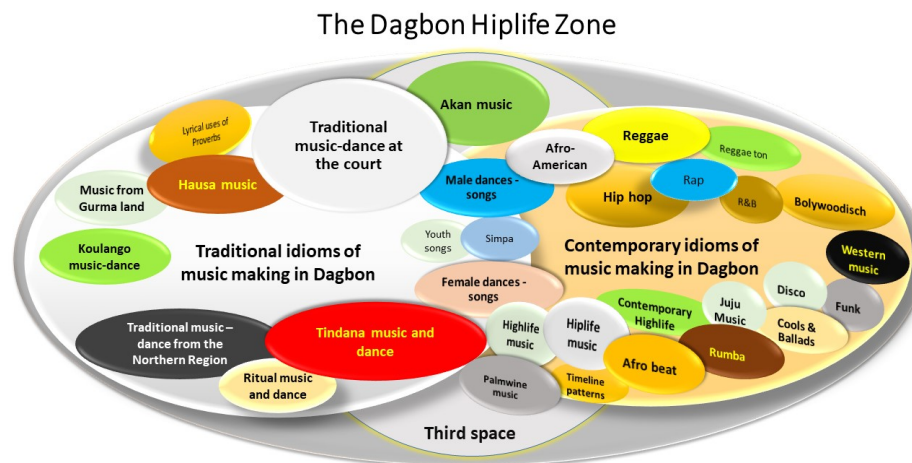


Fig. 2. A representation of the “The Hiplife Zone” as a transitional space in Tamale.

The intersection in the above figure two is the in-betweenness of which Bhabha speaks and the liminal zone in which the cultural transfer is performed. However, this is a theoretical example. In reality, cultural interactions between cultures are much more complex. In a cosmopolitan city like Tamale, the Dagomba music and dance culture is the dominant musical culture, but the different other cultures that are present in the city contribute to the richness of the city and the cultural exchange of music and dance in the Hiplife Zone. With the traditional idiom we assume the passing on of values and norms. These surviving values and norms of a group or society have been transferred from one generation to another within a certain liminal zone (liminal praxis) of tolerance values: the transfer of person to person, from generation to generation, first orally and then also in representation or writing form, of cultural goods. Norms and values that sustain a certain constant tradition across different generations and which are maintained by the current generation and accepted as standard within this dynamic culture are considered to be a traditionally inspired society. Bhabha developed his concept of hybridity from literary and cultural theory to describe the construction of culture and identity within the conditions of colonial antagonism and unfairness [37], [39].

The third space that we have described with the term "The Hiplife Zone" in Tamale is a way to connect the different cultural spheres. It is a way to describe productive processes of change between cultures. This Hiplife Zone is an ambivalent dynamical time space where the cultural meaning and representation does not have a fundamental unity or stability [37]. This Hiplife Zone is an unstable transitional zone. In reality, the space creates an imaginary mindset for the transformational place that can be seen as a lubricant between different cultures. Important for this research is not to identify the authenticity of the different key components that contributes to the fusion and cultural mix in the Hiplife Zone in Tamale, but which rich mix of music styles- as a result of transformational processes are created from the different cultural interactions.

In this study we are not only interested in the cultural authenticity of *Dagbon* music – dance and the different traditional elements and aspects that contributes to the creation and further development of the *Dagbon* Hiplife Zone, but we are particularly interested in the development of new idioms of music making. Which key elements and factors contribute to the development of new music genres, music styles. Which music identities are generated from this intracultural interaction of fusion and cultural in-betweenness, cultural temporality and exchange between the different music idioms present in Tamale.

2.4 The “*Northern Ghanaian Artist*” as cultural identity

The creation of the identity that we call the “*Northern Ghanaian Artist*” which is part of a cosmopolitan youth ³⁴ sub-culture. The emergence of new musical club-cultures in many parts of the world that are related to popular music have been noted by other researchers. Some researchers call these sub-cultures “*Neo-Tribes*” ³⁵ [41], [42],[4].

The concept of the “*Northern Ghanaian Artists*” as a cultural cosmopolitan identity by artists in Tamale is a very interesting phenomenon and a good example how cultural identities are blended, created and represented in cyberspace *e.g.* digital online radio stations, social network platforms, social media and local advertisements. The conceptualization of the *Northern Ghanaian Artist* as a cosmopolitan figure and *Neo-tribes* as sub-cultures in Tamale is a theoretical direction and position and an important intervention in the understanding of African popular music circulation and Ghanaian popular culture in the Northern Region of Ghana.

The term “*The Northern Ghanaian Artist*” derives from an interview we conducted in Savelugu in 2010 and a series of online conversations we had during the period 2010 – 2018 with the music journalist Abdul-Latif Alhassan from Tamale [43] on the representation and music identity of the local artists as “*The Northern Artist*”. The term covers both traditional and contemporary idioms. The concept of the *Northern Ghanaian Artist* derived from these conversations and is accepted and in use in Tamale. The creation of the music identity the “*Northern Ghanaian Artists*” by the contemporary artists in Tamale is a very interesting cosmopolitan phenomenon and a good example how cultural identities are blended, created and represented in cyberspace *e.g.* digital online radio stations, social network platforms, social media and local advertisements.

³⁴ The “*Northern Ghanaian Artist*” is a name given by the local artists from the Northern Region of Ghana to identify the artists in the Hiplife Zone.

³⁵ The concept of “*Neo-Tribes*” is related to the new bonds and groupings accompanying fashions, ideals, slang and musical tastes that occur in western urban societies despite their increasingly individualistic ethos [19], [20].



Photo 5. A representation of the *Northern Ghanaian Artist* as an cosmopolitan cultural identity in the Hiplife Zone.

2.5 Distribution of Dagbon music in Cyberspace

The distribution of music in the Dagbon Hiplife Zone is now in the digital public domain and digital controlled domain. One can thus speak about the phenomenon of “the mobile digital music library” provided and controlled by regional and international institutions of telecommunication and internet providers e.g. Vodafone, MTN, Airtel-Tigo, and Globacom, a Nigerian multinational telecommunication company”. This “controlled” digital domain is part of new problems and new challenges for the “*Northern Artists*” which will be in detailed explain in full publication on the “*Dagbon Hiplife Zone in Ghana*”, the representation of the traditional idiom of music making in the contemporary idiom of the music making, the cultural industries in Tamale *anno* 2018.

These are some of the key components that contribute to the creation and development of the different postcolonial music identities in *Dagbon*. Mobile communication is all over the place. The digital music platforms that contribute to urban pop identities are ubiquitous: such as. Spotify, YouTube, iTunes, Myspace etc. The local artists respond to this new digital phenomenon of virtual communities by providing their own local popular music online and in so doing provides a cyber space that helps foster the identity of the “*Northern Ghanaian Artist*”. These cyberspace music artists create virtual music fan

clubs, followers and indeed ‘cyber tribes’ that forms part of the rapid ongoing cultural and digital transition in *Dagbon*.

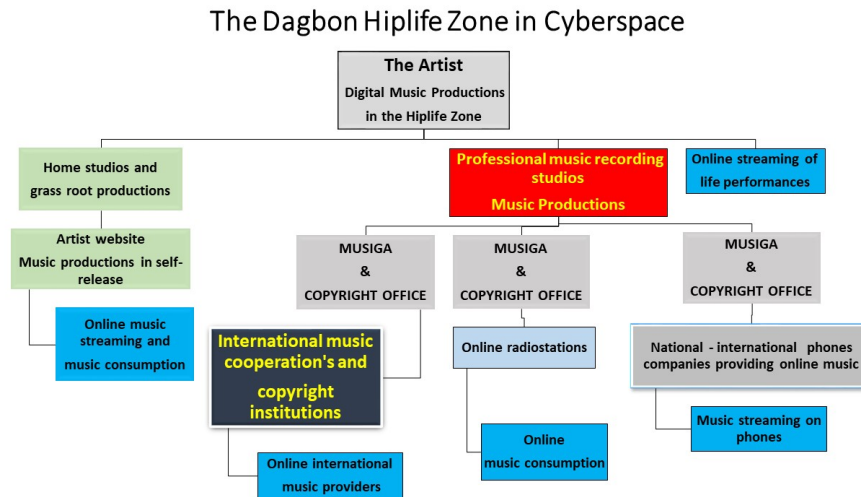


Fig. 3. Digital distribution channels and online music streaming in cyberspace.

The above figure shows a representation and the different distribution channels of digital music in the *Dagbon* Hiplife Zone in cyberspace.

2.6 MUSIGA Tamale

MUSIGA is the national Union of Musicians in Ghana [44]. MUSIGA in Tamale is located at the back of the cultural center and where artists and musicians and performers come together to discuss different topics with each other. Every Saturday morning there is a weekly meeting from 10.00 to 12.00. The meetings are organized and coordinated by The Chair at the moment represented by the artists Abu Sadiq. He told me that MUSIGA is actually trying to be an open platform for and it is run by the local artists such as himself and Abu Sadiq, Ahmed Adam, Samini etc. It offers administrative support and fulfills various functions within the local formal and informal music industry in Tamale and in Northern Ghana. Some of its function is the challenge of distributing royalties to the local musicians. The payment of royalties is a big challenge and discussion point at the moment in Tamale among the active musicians [45].

The indigenous people are extremely adept and conversant with the use of music streaming and cyber space identities in social media because mobile phones, iPhones and smartphones are part of their urban post-colonial new cultural identity. The virtual world has been connected to the world of social media and has become part of the daily life in *Dagbon*. Social platforms e.g. WhatsApp, Facebook, Twitter, and YouTube, are providing a roadmap, a digital channel to the often ignored minority groups of the indigenous people and offers a voice to speak and share their ideas and opinion among the social

network there are attached to. Can the subaltern speak? [46] is very good example of a theoretical discourse on the right to speak and be heard. In her study Spivak concludes that minority and subaltern groups in India do not have the opportunity to speak for themselves because of the controlled top-down feudal cast systems. Cyberspace has now become a new phenomenon that fosters new communities and cyber tribalism. Northern Ghanaian techno-pop culture of contemporary music making lies in an imaginary space, a liminal transitional zone of cultural in-betweenness, where cultural transformational processes and artistic processes are taken place. As long the digital domain of music making in *Dagbon* is linked with local social media platforms, local social networks and online music fan clubs and cyber tribalism, local online music radio stations, their voices, freedom of speech and online self-releases of music productions, writings and cultural identities will be embodied in the digital domain. That is when the local self-release digital music productions stays under the radar of international copyright laws, international music ownership and online international music distribution channels and music censorship towards online music distribution.

What will bring the future for the “*Northern Ghanaian Artists*” and what impact will this music consumption in cyberspace and cyber tribalism have on the local consumption of music when the digital local grassroots music productions are implemented and absorbed by large multinational cooperation’s owning music networks and music distribution channels. What will bring the future when also these unique small sale grassroots cultural productions falls into the hand of the controlled private institutions and governments? What will happen with the local informal music industry in Tamale when online music streaming was taxed by private international cooperation’s and the freedom of speech in cyberspace and cyber tribalism was controlled by super computers? Who are the new captains, stakeholders and investors in the new digital cultural industries in Tamale?

2.6 Attitude of Dagbon chiefs to popular music

Nowadays *anno* 2018, there is a change towards the production, organisation and promotion of the contemporary popular urban idiom of music making in *Dagbon*.

As part of their traditional customs and obligations, traditional chiefs in *Dagbon* are more concerned about land issues and the development of their community, and the promotion and sponsoring of the traditional music and dance. The *Dagbon* aristocracy of chiefs have given the organisation and promotion of the popular entertainment music industry in *Dagbon* in the hands of a new type of chiefs. Among this new chiefs are the chief of entertainment [47], the local youth leaders, *zaachinima*, popular musicians and dancehall artists *e.g.* Samini was enskinned by the late Tamale *Dakpema Naa* Alhaji Mohammed Alhassan Dawuni as *Yila Naa* meaning, ‘King of Music’[48]. Stonebwoy was given a *kambonsi* title, *sapahini*, meaning “Dancehall Warrior” [49]. At the moment *anno* 2018, a whole transformation is taking place in the field of the different functions and obligations local chiefs and sub chiefs occupy in the dynamics of the local music industry in Tamale. On the other hand, we could notice a change of celebrities and local

artists *e.g. e.g.* local rappers and Hiplife artistes, local film stars and models from the fashion industries and stylist who are involved as role models in the local communities here in Tamale. Local celebrities are involved in social and educational projects that will create in a second phase jobs for the poor and school dropouts in the city. These initiatives will elevate the youth and prepare them to strive economic and social goals and achievements. Through the messages of their music and dance, *Northern Ghanaian Artists e.g.* Umar Janda, Abu Sadiq, Mohammed Alidu and Sherifa Gunu educate the youth on social issues concerning petty crimes, sexuality and gender and the huge refuse and sanitation problems in the cosmopolitan city. This refuse and sanitation problem is unfortunately linked to an outmoded (feudal) way of doing local politics and running a dynamic cosmopolitan city and is mixed with local tribalism concerning the outmoded Yendi Skin Affaire between the two royal gates Aburu and Andani dominating and influencing the local politics. Local chiefs are linked to the two royal gates, gates are linked to political parties, local assemblyman and district assemblies are linked to the two royal gates. The collection of domestic refuse and the maintenance of the public sanitation is a jurisdiction of the district assembly [50].

2.7 Challenges and some result on the Tamale music questionnaire

The Tamale music questionnaire 2008 -2010 is a systematic random sample we took during the period July august 2008 and 2010 with 978 participants in the Tamale cosmopolitan city. The survey is mainly focused on the consumption of music and art in Tamale. However there is a section in the survey that deals with the extended family structures and the livelihood of men in Tamale. Out of the survey we conducted only 4% of the population in Tamale has private toilets (self-contained houses). The majority of the population is using public sanitation facilities. This is hard data and a huge challenge for the upcoming young and talented generation.

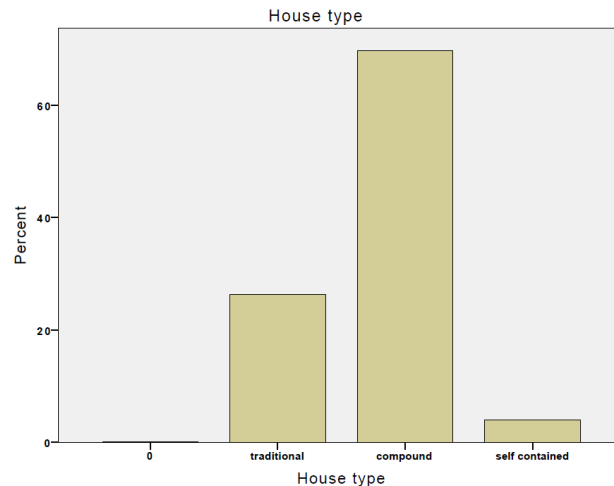


Fig. 4. Shows some results of the Tamale music questionnaire 2008-2010. It is a bar chart with three categories of types of houses that occur frequently in the city of Tamale.

The right column representation the category of the self- contained and story building houses. These category houses have a private sanitation system. Families living in the these categories of buildings are considered rich and belongs to the upper class in the community. The other two types of housing facilities, the traditional and the compound houses are use public sanitation facilities our sanitation systems used by a whole bock of compound houses. In the category of the traditional houses, the bath place , which is an shower, is used as an sanitation system. The category of traditional houses is 26.2 % represented in the Tamale music questionnaire. The category of the compound house types is 69% represented in the answers of the survey and represents in the Tamale cosmopolitan city the main domestic housing facility.

TABLE 1. THE ABOVE TABLE SHOWS A FREQUENCY TABLE OF THE DATA EXTRACTED FROM THE TAMALE MUSIC QUESTIONNAIRE, WITH THE REPRESENTATION OF THE THREE HOUSE TYPES THAT APPEAR IN THE ANSWERS OF THE PARTICIPANTS OF THE TAMALE MUSIC QUESTIONNAIRE 2008 AND 2010.

		House type			
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	1	.1	.1	.1
	traditional	257	26.2	26.3	26.4
	compound	681	69.3	69.6	96.0
	self contained	39	4.0	4.0	100.0
	Total	978	99.6	100.0	
Missing	System	4	.4		
Total		982	100.0		

3.0 Two case studies on the popular urban music industries in Tamale

3.1 Entertainment for social change and youth development

To conclude this paper we present two grassroots initiatives that we came across during the last fieldwork in October 2018 in Tamale and show a direct impact in the local community where they are currently working in Tamale. There are several similar initiators working in Tamale. After consultation with a few musicians such as Sheriff Ghale now a local Malam, we found that these two grassroots projects stood out with their shoulders, not only for their considerable dedication and contribution they made in the local community here in Tamale, but they have already made efforts to develop their small scale project on a regional scale, as a result of which their project inspired and impregnated similar projects with new ideas. Their common theme is music in which they use this cultural phenomenon - belonging to the entertainment industries and the performing arts - for social change and youth development, by providing education and training programs for school dropouts and street children.

3.2 Smile Multimedia Agency

Smile Multimedia Agency is an event management company that acts as an open platform for the promotion, advertising and media training of artists in Tamale [51]. Small grassroots initiatives *e.g.* Smile Multimedia Agency are filling the gap between the institutionalised Centres *e.g.* Tamale National Cultural Centre which is an institution linked to the Ghana Commission on Culture focused on promoting local handicrafts than really the local performing arts. Culture by promoting the local popular music industries and the traditional idioms of music making in and around the Tamale cosmopolitan city. Smile multimedia agency has several artists that they manage including the local Hiplife group Deensi and the local artists Abu Sadiq and Kawastone.



Photo 6. Latief Alhassan and his Ssmile Multiledia training Center. Tamale 2018.

They organize the Northern Ghana Entertainment Awards [52], which is a great event that celebrates the entertainment industry across the five regions in Northern Ghana. With the Northern Ghana Entertainment Awards they are putting the Northern Ghanaian Artists on the map by pushing and encouraging local music in and around Tamale. With the Northern Ghana Entertainment awards they are bringing top notch entertainers, musicians, actors, media personalities, sportsmen and women, cross the five regions of the North. Those whom has contributed to the entertainment industries. They have been organizing this for the past four years. It has really pushed the entertainment industries far, projecting the image and the cultural identities of the entertainers in the performing arts in the Northern Region higher.

The celebrities charity devolvement foundation [53] which is now broaden the scoop out of the entertainment industry and bringing topnotch personalities *e.g.* NGO's who are into social work and entrepreneurs together. The foundations brings these personalities - who has urn excellency in their work and service for the development in their community- together for social change in the community. They know from where they come that the five Regions in the North start as one of the poorest and underdeveloped area in the country. For all these reasons in order to get out of this situation Smile Multimedia Agency think that the creation of the foundation for social development - which is an Non-Profit Organization, a NGO-, contributes with a positive impact on the informal education of the youth towards social change. In order to sit down and do nothing, they train their young people especially the school dropouts a and street children to get out of poverty. With the help of the foundation they were able to setup programs to train the youth here in Tamale in *e.g.* multimedia skills, radio presentation, entertainment and different business skills.

3.3 Bizung school of music Tamale

The Bizung School of Music & Dance [54] is located in Tamale, Northern Region, Ghana, hometown of Mohammed Alidu, who has been performing with the Playing For Change Band since 2009. Alidu is reggae artists who grew up in Madagascar and Boston. He is a descendant of a long line of talking drum chiefs known as the "Bizung. In his family's honor, this place of inspiration has aptly been named the Bizung School of Music and Dance. The school offers free of charge music and dance classes that are rooted in the *Dagbon* traditional idiom of music making. Children have a safe and nurturing environment in which to learn, as well as opportunities to share their cultural experience in the local community. The aim of the foundation is to playing for social change[55]. The school has an recording studio and a variety of music instruments.

4 Preliminary conclusion

In this papers we presented our concept of the *Dagbon* Hiplife Zone in Northern Ghana and showed with examples coming from fieldwork that this imaginary intangible liminal

zone of cultural in-betweenness contributes with key factors to the dynamics of music making in *Dagbon* society.

We were very surprised when we last visited Tamale in October 2018 how the local informal music industry in Tamale has grown and was developed into a dynamic regional music industry. It has its own track and dynamics, with a cosmopolitan cultural identity different from the Southern idioms of music making of Ghana.

It is this rich mixtures of cultural ambivalence, the representation of the local in the global, internal and external, old and new, traditional and contemporary, secular and sacred, male and female that Tamale's popular music culture Hiplife was developed and continues to sustain as part of the dynamic African idioms of music making in the *Dagbon* Hiplife Zone in Ghana [6], [7].

In short, this was the setting for our fieldwork and it is the background for our understanding and interpretation of cultural transformational processes in *Dagbon* in the light of embodied interactions with music. We look forward what the next decade of musicians in Tamale will bring and how they will deal with all these new challenges and develop new idioms of music making.

5 Annex 1

Table showing key elements of cultural transformational processes in the *Dagbon* Hiplife zone in Tamale anno 2018.

TABLE 2. TABLE SHOWS STRUCTURAL AND CULTURAL KEY COMPONENTS OF CULTURAL TRANSFORMATIONAL PROCESSES CONTRIBUTING TO THE DEVELOPMENT OF NEW MUSIC IDIOMS IN THE *DAGBON* HIPLIFE ZONE IN TAMALE.

I REPRESENTATION OF THE TRADITIONAL IDIOMS OF MUSIC MAKING INTO CONTEMPORARY IDIOMS		
1	Implementation of traditional timbres e.g. local instruments in the contemporary idiom	Traditional music instruments and timbres. Gangdu Onenaira ft Doublee Tee
2	The use of traditional vocal choral organization	Call and respond singing style: Yo ma amang Gaf-fachi ft Maccassio
3	The use of traditional melodic ostinato patterns.	Dagomba Dance by Deensi
4	The use of traditional drum beats, traditional ostinato patterns	e.g. Bamaaya, tora, jera, takai -drum beats. Naa Gbewaa by Sherifatu Gunu
5	The lyrical use of local proverbs in the songs	Zom Dabiem by Choggu Boys ft Mama Rams
6	The use of traditional poetry in the songs	Oh Ghana by SKY Tamale Boy
7	The use of traditional cultural elements in the choreography	Salamatu by Sherifatu Gunu

8	Elements of Northern fashion and design, Northern Identity in the video-clips	Dances coming from the traditional idiom of music making Soli by Double Tee
II REPRESENTATION OF THE FOREIGN IDIOMS OF MUSIC MAKING INTO CONTEMPORARY IDOM OF MUSIC MAKING IN DAGBON		
9	Songs using western music timbres mixed with local instruments	Western music instruments and timbres, sampler sound manipulated instruments and technology. Traditional instruments mixed with drum samples and rhythm section. Rap Lectures by Gaffachi
10	Songs using digital sound manipulation and electronic musical timbres.	The use of electronics, voice vocoders, drum samplers, digital timbre manipulation
11	The use of Western and Afro – American inspired vocal choral organization.	Close harmony, scatting, vertical polyphony, rap singing style. Local dagbani proverbs translated into English mixed with Pidgin English, creolization and jabber talk. hip-hop rhymes. No Punchure by Maccasio gt Kawastone
12	The use of regional and foreign drum beats. Rhythmic ostinato patterns.	e.g. Akan timeline patterns, reggae ton Aisha by Deensi
13	Songs inspired by southern (Akan) and foreign cultural components	e.g. highlife, hip-hop, rap, rumba, gospel, reggae, foreign elements, foreign fashion etc.
14	Songs using foreign dance techniques in the video clips	Dances coming from other parts of Africa. Foreign dances, urban dances. Customer by Fancy Gadam ft. Patoranking
15	Phraseology, timeline, speech rhythms	Drum riddles and the use of traditional drum language
16	Syncopated rhythms and polyrhythmic pattern	The song and local hit Pam by Abu Sadiq ft Ataacker
17	Modal chord system based on multi-part melodic patterns	Dagbani Dance ft. Zongo Abongo by Ghetto Kumbé: Kuraya Kuraya
18	Western inspired tone systems and harmonization in combination with modal chords progressions	Fara by DJ Ojah
III SOCIO - CULTURAL CONTEXT OF THE SONGS		
19	Songs containing educative messages	Pag Bee Doo by Kawastone
20	Songs containing moral messages	Nzo Issah by Double Tee
21	Songs criticizing the local community. Protest songs	Bikaritimi labi Tibinin Shelli by Fancy Gadam
22	Praise songs	Nation Champion by Fancy Gadam
23	Work songs	e.g. songs like the ‘Driver’ phenomenon in Tamale. Work by Maccasio ft. Kofi Kinaata
24	Songs educating the youth about moral values concerning <i>Kaya yoo</i> , sexuality, prostitution etc.	A good example of such a song is “Azindo” from Abu Sadiq Early Child marriage by 2sisters

25	Song promoting deviant behavior in the lyrics and mixed languages	Long John by Macassio
26	Songs concerning the daily and social life in Tamale	Daadam by Nandos ft Razzy or Tamale Girls By King Fay
27	Songs promoting rational aspects	Africa by Sherifatu Gunu
28	Songs concerning the Yendi skin affaire and chieftaincy problem.	Raptures ft Memunatu Ladi
29	Songs promoting peace	Peace song by Lil K
30	Propaganda songs	Songs concerning local politics and religion. Dagbon politics by Fancy Gadam and <i>Wumpini</i> by Don Sigli
31	Romantic songs, ballads, love stories	Love Don't ask why by KKC
32	Songs discussing gender issues	Masculinity, femininity: Girl Child Education by 2Sisters

Acknowledgement

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