

Trevor Wiggins: Original DAT 1 Contents

International Centre for African Music and Dance, Legon.

Concert 12/8/94

Brass & Percussion - Music Dept.

- 1 Gahu
- 2 Jeso/Jana
- 3 Adowa
- 4 Yeve
- 5 Bamaya
- 6 Highlife (2 songs)
- 7 Agbadza

Gonje music

- 8/9/10 Gonje music from Nigeria (no details)

Choral Music - Music Dept.

- 11 Processional song - no details
- 12 Adikanfo (E. Amu)
- 13 Divieli Simdi (Anon.)
- 14 Monna N'ase (J.H. Kwabena Nketia)
- 15 Tsomemanya (C.K. Adom)
- 16 Din Pa (Henry K. Gyasi)
- 17 Exit song as entry

Ebe Drum ensemble - Meki Nzewi

- 18 *A/o.* (Homecoming) A Festive Celebration in 4 sections. The performer determines the presentational form & content within the headings:- 1) Prayers and Honours 2) Women's Dance 3) Men's Dance 4) Heroes' Parade and Dances.

Xylophone (*Gyil*) Music - Aaron Bebe Sukura

- 19/20 *Konti-wa yee.* (I wouldn't have come)
Domeh yoo boo. (My enemy should bury me alive)
Naalie liliee. (If I were a bird)
Greetings piece (Farewell)

End. c.1hr 20'

Music for Koriduo played by Alezenda from Nandomkpe

The Koriduo is an old Dagaare instrument, used especially when travelling. Dagaare people used to walk long distances to the south and would carry an instrument with them for entertainment when they stopped to rest. Alezenda made this instrument himself. There are 6 strings which are tuned by twisting a "button" at one end thus increasing the tension.

- 21 Tuning > Funeral song *Kuuso per jang mi bom* (Kuuso, your bottom[anus] is swelling [like a monkey] composed by someone who had a dispute with Kuuso.
- 22 Tuning
- 23 School children's marching tune. *Bolbol worbru yangna tiwaka.* (We have come here to eat balls [of kenkey]). Song for school children to march into their classroom - no longer used.
- 24 Not recognised
- 25 Tuning
- 26 Funeral tune. *Zokpa ma yang migr sie.* (Zokpa's mother has tied a rope on her waist). This is done as a signal that someone has died.
- 27 Tuning
- 28 School children's marching tune. *Bolbol worbru yangna tiwaka.* (We have come here to eat balls [of kenkey]). Song for school children to march into their classroom - no longer used.
- 29 Bewaa rhythm, bass part but no tune, so not identifiable.
- 30 Tuning
- 31 School children's marching tune. *Bolbol worbru yangna tiwaka.* (We have come here to eat balls [of kenkey]). Song for school children to march into their classroom - no longer used.
- 32 Lobi funeral music. First funeral music for a woman. *Taa tuli ma kum zie na sop kowa.* (Those worms, their grandmother will come in the night.) The worms referred to are seasonal caterpillars, so the

implication is that the woman's season has also come.

DAT 3

Lambussie I: Women

1 & 2 Short practices

- 3 0:01:40 *Kabri jen jen jen, nasala lio la tor para*
(Kabri our land god, you should help the white man to develop Lambussie.)
Song for women, accompanied by their clapping and drum playing (*ganna and longor*), sung after harvesting to celebrate safe gathering-in of crops. A day is chosen, pito is brewed, shea nut oil extracted, and the whole village comes out to sing and dance, at the place of the village land god.
- 4 0:05:05 *A ele naba bulwie ba ha wa ne ba ha wor ti yor ka ba chie kuke le a bullor*
(Our grandfather advises us to unite but they do not heed. They have only themselves to blame as tomorrow they will sit here and see the truth of it.)
Women's song, as 1, also sung to celebrate harvest
- 5 0:07:03 *Busiilo ne helli ne anya, ba si tonene yie, ba ha wi cho ni ka anya ba si tonene yie.*
(Lambussie people, when they don't like you, they say you are a bad person)
Women's song as 1 and 2 sung to celebrate harvest or at any time that women gather together, perhaps at market or at funerals
- 6 0:09:16 *Ba mgowe ka benge ka nitog ka mie holor ria*
(I am a bad person in the family, and am beaten and thrown out, like the guinea-corn husk after threshing)
Women's song, as 3.
- 7 0:12:03 *I se n li jame n ken gya ton le eleo ina bala ha saaken yor me. N'yaa wo nyei*
(The man is sacking me from the house, I do not know what I have done. Does he expect me to carry all the gods of the house before he will like me.)
Guola dance and song for women, played to celebrate harvest, as 1 and 2. *N'yaa wo nyei* is a repeated refrain, around words which are improvised, continuing the theme. The dance (called *hanye*) is particularly for older women and is always the first one in the harvest celebration. During the dance, the women take turns to fall backwards into the arms of several others, and then be thrown by them as they jump up and forwards, towards the centre of the circle.
- 8 00:14:22 *Gyanga gyanga ye kuo belle lollo ba tolle a pi pa gyanga*
(The wealthy people prefer their daughters to marry the gyanga dancers) Gyanga is a type of dance, very difficult. The gyanga dancers are very skilful, they dance at very special occasions.
Women's song and *Guola* dance, as 3 and 4
- 9 00:16:20 *A lol bie ka wa di yie suu ma laglo zenduo yie*
(You give birth to a child but don't enjoy the benefit of the child's birth because death is also hanging around, ready to give out the xylophone beaters) Xylophones are always played at funerals. This song is a plea to the gods to allow the children to stay, ie to live.
Women's *Guola* dance and song played to celebrate harvest, as 1 and 2.
- 10 00:17:43 *N ma chor illi panwa gengelen, a bul n tag di na gengelen, n tag di torse illa gengelen*
(My mother has boiled some breast milk for me and told me to dip my finger in and taste it. I tasted it and vomited milk.) In this dance, two women hold a stick on the ground lifting it up and down while a third dances onto and off it. The stick symbolises the wooden pestle which will be used to pound the recently harvested millet crop.
Women's *Guola* dance and song played to celebrate the harvest, as 1 and 2.

- 11 00:20:45 *Kabri Kabri menmilla longo Suheyara hawukwei*
 (Kabri, your wife has run out naked crying, while death which has brought so much poverty on our families has not yet come.) The suggestion here is that it is a bad sign for Kabri's wife to be running about naked and crying - this could mean bad luck, ie death, for the village.
 Kabri is the name of the village's land god. In the dance, the women imitate the way Kabri's wife walked, holding their knees together with their hands and jumping!
 Women's *Guola* dance and song, played to celebrate harvest.
- 12 Repeat of 8. The dance is for young girls particularly, to show happiness, which they do by jumping up high and knocking hips or bottoms together.
- 13 00:29:19 *A nin lokin kuro ku nyarin ana nawulle a nin lokin kuro ku nyarin ana nawulle. Ku nya nya a nin lokin ana nawulle*
 (I am scratching my body, my body is itching, my father spider) My father spider is chicken pox.
 In the dance the women run their hands up and down their bodies, as if washing or scratching themselves.
 Women's *Guola* dance and song, played to celebrate harvest.
- 14 00:31:47 *Doo benye ngmaam saa ko, Doo benye ngmaam saa ko, Bebouole ngmaadaa sa koe, koe, koe, koe saa hii* (Man, having seen the monkey, it is about to rain - repeat, They are calling the male monkey, it's cloudy, cloudy, cloudy, cloudy, the rain should stop.)
 This is a song, borrowed from the Dagaare people, to stop the threatening rain which would spoil the harvested crops. The monkeys also want the rain to stay away as it prevents them finding a good hiding place from which to steal the crops. The dance imitates the antics of the monkeys as they steal the cobs of corn, then run away to hide and eat them - highly amusing for all involved.
 This is a woman's song and dance, particularly for the younger women, played around harvest time
- 15 00:34:20 *Busiolo ha chuoli fole bole bole la tor para. A ha chuola fole bole la tor para. Busiolo hala chuole fole bole bole la tor para.*
 (Lambussie thanks you for coming to promote our music. We thank you very much for promoting us. Lambussie women thank white people for promoting us.)
 Women's *Guola* dance and song, played when strangers come to the village, sometimes used to express thanks.

Lambussie II: Xylophone, dancing, channa

- 16 37:28 *Goke*
Goke are the players who play at the beginning of a funeral, the *channa* (hand-held cane zither), the *pitilo* (hoe blade, which is played by hitting it with a thick metal ring) and *bugiloo* (metal jingles similar to cow bells sewn en masse onto a deep leather belt, worn by a woman, and played by dancing vigorously). Pitilo players are the praise singers at a funeral - they will sing about the past records of the ancestors. Together, the three musicians walk around the village playing to call the Lambussie people to come and dance. On hearing the *Goke* the people will come out of their houses and dance in procession behind the musicians to the place of the funeral, where the two xylophones will be in position, usually near the dead body (on display in the open coffin on a raised decorated platform). ready to assume their lead role in the music. The *channa*, *pitilo*, *pugolo* and drum players take up positions next to the xylophones, and the people dance in file around them.
 The *Goke* also call the people to dance at other occasions, such as harvest celebrations.
- 17 40:07 *Bosiolo nyan kuo yei a ba wor choogdare*
 (The people of Lambussie have come in with their pomp and pageantry.)
 This dance, of a type known as *Guola*, would be the first one to be played/sung/danced after the *Goke* have gathered everyone together.
- 18 41:09 Traditional *Guola* dance, always without singing in its original form. As the people dance around the musicians, they turn left in towards the centre, take two consecutive steps on each foot, then turn right again to continue round the circle. At funerals, the *Guola* dances are played one after another, followed by the *Yiela* dances (which include singing), at night or the following morning.

- 19 44:37 *J.J. wo tor le an li fa nyor pumpi nyie*
(If J.J. Rawlings had not been President, we in the north-west would not have known what pumps are.)
The north-west of Ghana is its most undeveloped region, without mains water or electricity. Bore holes, which are sealed and pump clean water from a deep source, are now widespread in the area, as a result of development under the Rawlings government since the eighties.
This is *Yiela* music, that is, playing, dancing and singing, which is traditionally played after *Guola* at the funeral of an elderly man or woman. This *Yiela* would be danced during the first night, or the following morning after the burial.
- 20 59:32 The most popular *Guola* dance, played at every Sisaala funeral which has dancing, and now the foremost cultural dance of the Sisaala people, frequently included in group or competition performances. At funerals, if the deceased was up to about 60 years old, this *Guola* is danced in front of the dead body. If the deceased was older, he/she is buried immediately and a date is fixed 2-3 months later for the remaining part of the funeral, including the *Guola* dancing.
- 21 51:16 *Baba pi dabui yakan ya ka wille luose* (Baba threw a stone at me and somersaulted)
Yiela song of the Lambussie *Guola* cultural group.
- 22 54:20 *Fatchula Guola*
Guola funeral dance, known as double-step *Guola* from the village of Fatchu, near Tumu.
- 23 56:33 *Gombisi*
Guola funeral dance, to be danced in a pair by the son-in-law of the deceased, joined by his best friend, at the beginning of the *Guola* dancing. Very energetic dance, with much shaking of the body - to demonstrate strength to your in-laws. This is followed by *Hanyei*, the woman's version of the funeral dance for the in-laws. Then follows a gentler version of *Gombisi*, called *Zigitigi*.
- 24 1:07:16: *Basin si tie valu, ba sin si le ma valu, n cho an zi banna va yaa ba sin si tie valu*
(People say I should not walk on the ground, should I go up and walk in the air or where should I walk?)
Yiela song of the Lambussie *Guola* cultural group, in the modern, faster, shorter and more entertaining style preferred by the dancers and the group's audiences. When this is sung/danced, it is a signal that the dancing is finished.
- 25 1:09:39 *Nya nya nya nya sin gya zu*
(The *nya nya* person should not come to my house.) The *nya nya* person is someone who does not sit still in one place, is always moving around and gossiping about other people.
Song for the *channa* (hand-held cane zither), which often plays music similar to that played by the second supporting xylophone - the first has the main tune. When someone dies, another family member will call the *channa* player to the house, to play and sing privately for him/her. This could be before the main funeral or perhaps during the funeral, in periods of rest between dancing sessions. The lightweight portable *channa* thus provides music similar to that of the xylophone but in a private, more intimate situation, where it would be difficult to play the much larger xylophone. During the funeral, the *channa* plays with the praise singers (the *pitilo*/hoe blade players), at night, on the roof to call the ancestors of the deceased to come down (while the people are lying or sleeping). At this time the son of the deceased must sacrifice a goat as an offering to the ancestors. The *channa* is also played with the xylophone for the funeral dancing.
- 26 1:11:28 *Hegara wi gya zue i si ken gya re. Si sorro wi gya zue i si ken gya*
(It is when backbiters have not infiltrated the ranks of your family that you say you have a home) or (If this kind of person comes to your house, he will break up the whole house)
Channa song, as 10.
- 27 1:14:53 *Bagsipal i ken bole bole, Bagsipal i ken bole bole*
(Barsipal, you deserve praise) Barsipal is a hill near Lambussie, which the people worship as a powerful living spirit, one of the gods of the village. This song is praising him so that he will come down to the people, presumably to give them good advice. When he comes he is heard dancing on the roof. It is believed that, when he speaks, he will be able to use whatever language is being used by the person addressing him; Sisaala, English, Dagaare or any other. *Channa* song, as 10 and 11.
- 28 1:16:10 *Hala li lula woo ka hala li zog baala*
(Women bring forth all the children of the world, but they also spoil the men) In Sisaala custom, if a

married woman has an affair with another man, and does not confess, but cooks for her husband, he will grow sick and die. She will also grow pale and die. If she confesses, the family will go to the other man and demand a ram to sacrifice to purify the woman and restore her marriage. The husband cannot eat his wife's food or sleep with her until after the purification. If the affair continues, there is no possibility of a second purification, but the woman's food is not poisonous, so the first purification can be seen as a licence to carry on the affair. However, the husband then has the right to kill the other man. None of this applies the other way round, as the African man is held to be "naturally polygamous".
Channa song, as 25-7.

29 *Channa* song. No details.

Lambussie III: Xylophone, dancing

- 30 1:22:24 *Busiolo hampuola yei i ton la yir para li wi kuo lo nira, e ma yag la yir para, ima ton la yir para*
(The young boys of Lambussie should come together and be united, and fight for Lambussie in time of need.)
Yiela song and dance for funerals or anytime people want to dance. The dancers walk in line and can use any one of a variety of steps.
- 31 1:32:17 *Haweri re no bason china a mome he, he!*
(A beautiful woman has seen her boyfriend standing over there so she laughs, in admiration, ha ha)
Guola/Yiela mixed dance and song, which involves the women and the men taking it in turns to leave the line and improvise their own individual dance. Played to end a dancing session, when the people want to leave the dancing ground.
- 32 1:38:08 Traditional *Guola* dance music for funerals, here used for a modern-style dance devised for the Lambussie *Guola* group. The dancers use a variety of different steps to give interest for an audience, the men and women dancing separately (men squat while women dance). For funerals, the people would use the "correct" traditional steps, rather than these variations.
- 33 1:43:07 *Kam bie zu bil ka fa a ko yuo la bula wie nya*
(Put the child back in the house then come back to the funeral for you and I to discuss our things and dance the *Yiela*)
Yiela song and dance, traditionally played in the evening or night during funerals. Anyone attending the funeral can join in *Yiela*, but *Guola* is danced by the family and in-laws only, during the previous afternoon. *Guola* is associated with the serious business of a funeral, whereas *Yiela* is for "entertaining the people" and is usually faster than *Guola*, with recognisable songs/tunes. The *Guola* dance step is distinct and needs slow music, and often the xylophone player may play in such a way that the original tune is not recognisable.
- 34 1:48:14 *Busie Kabri ka vuku yei, vuku larma su lelu*
(Bossie Kabri is the true soothsayer, so false soothsayers should not come near him) Kabri, the Lambussie land god, is also the best or "top" soothsayer, so fake soothsayers should not approach him.
Yiela song and dance, played after harvest, the whole village joining in.
- 35 1:57:08 *Fatchula Guola*
Traditional funeral *Guola* dance music from Fatchu, near Tumu. During this *Guola*, the head of the funeral house will call out a mourner's grandfather's or father's name, and, on hearing this, he must go up and give a gift of money.

DAT 4

o = short o (reversed c)/ n̄ = ng (n with long stem)/ e = short e (script E)

Komkpe Jangban 16/9/94 (solo)

- 1 The invitation of the Nandom bewa group from the Ghana Government.
- 2 *Nandomme devieli dem.*
- 3 *Kpere bandazuzie.* (Dance section of 2 without singing.
- 4 *Pataasi nyuure fu na yinbiekang yangme wahala.*
- 5 *Kpere bandazuzie.* repeated
- 6 *Waale be kuor e yel a saa o kuor.* (followed by *Kpere bandazuzie* again.)
- 7 *Kogledem bale nu wo zangkpama.*
- 8 *Pogle ter bu kang n zeli o sib* (dance).
- 9 *Kyonkyolo nuor karakye pog.*
- 10 *Vielu daa na Nandomme mi nyu, akuraku, .*
- 11 *Doo dem nu lo kele yaw.* (This is the dance section of 10. The sequence on tape is song/dance/song/dance.)
- 12 *Fra-fra woe ko simie yang baa,.* Followed by a repeat of 11.
- 13 *Kpaa ngmaa pogmole ben Tuopare.*
- 14 *Pogle ter bu kang.* Dance part of 13 (see 8). Then return to song.
- 15 *Langme nye bong kuu buole biir be wa.* Old style of bewa. It is repeated combined with 8, then 3.
- 16 *Kolaperbir.* (rather mixed up though).

Rallio Kpampul 16/9/94 (solo)

- 17 Kpampul's signature tune.
- 18 *Nandomme Naa yela ye maali, maali, maali.*
- 19 *Kpere bandazuzie.*
- 20 *Sebro bambala wele, sebro naa nang be wa.* Plus *Kpere bandazuzie* again.
- 21 *Puo yele yee nie kung bang.* (+ dance)
- 22 *Pogle na bang a kyenfo (kyiinfo)*
- 23 *Langme nye bong kuu buole biir be wa.* (see 15)
- 24 *Timbe langne, timbe langne, yee.* This is a slow bewa. [long performance]
- 25 *Pogle na bang a* (see 22)
- 26 *Samari be de kobo.*
- 27 *Pogle na bang a* (see 22)

Kpampul - Item 2

- 28 *Timbe langne, timbe langne, yee*
- 29 *Ya, ya kole zele*
- 30 *Timbe langne + dance*
- 31 *Ya ya kole*

Kpampul, Kobom, Jangban(*kpagru*), Yuoseg Nakpi(*wiile*), Antari John Bosco(*kuor*). 16/9/94

- 32 Start and signature tune followed by
Nandomme Naa yela
- 33 *Sebro bambala wele*
- 34 *Pogle na bang a kyenfo*
- 35 *Maa be bobr a pogli per kpagr kulu.*
- 36 *Kpaa ngmaa pogmole ben Tuopare.*
- 37 *Langme nye bong kuu buole biir be wa.*
- 38 *Timbe lagne*
- 39 *Pogkuor buolini zimaani aa-nng*
- 40 *Timbe lagne*
- 41 *Katarima kyen bekuone yir o paar ti leb*

Item 2

42 *Ya ya kole*

Item 3

43 *Kurema woe, Kurema woe be dang be yel fo*

44 *Maa be bobr a pogli per kpagr kulu.*

Recording at Kogle 22/9/94. John Bosco Mimidem, Dominic Mimidem (2nd xylo), Rumanda Mimidem (drum, kuor)

45 14 bar female Lobi gyil tuning.

46 14 bar male Lobi gyil tuning.

47 *Deblo.* Lobi funeral music for a man.

48 *Poglu.* Lobi funeral music for a woman (for women corpses!).

49 *Ni yaga ku ku kuu.* Lobi music for male corpses.

50 *Daa mi sing puo.* (The pito is fermented in the pot.) Funeral tune for a woman.

Bagrbine (Fetish music)

51 *Baba maal bur bur.* (Baba has brought confusion)

52 *Nyu nyu ke kpi.* (Drink, drink and die)

53 *Nibere hu hu.* (Elderly person is worried)

54 *Ale be wa na aa na.* (If it is not this, it is that) [If you don't understand me, it can mean what you like.]

55 *Ale be wa na aa na.* (Played by young boy).

56 18 bar female Dagaare gyil tuning.

57 18 bar male Dagaare gyil tuning.

58 Unknown bewa piece with Kobom, DM (gyile), John Bosco Mimidem (drum), later Rumanda Mimidem (drum).

59 *Ya ya kole zeze.* Personnel as above.

Bewaa songs: Kobom(gyil) & TW(kpagru) at Tuuli's 14/10, 1/11, 9/11/94.

60 *Nandomme devieli dem + Kpere bandazuzie*

61 *Pataasi nyuure fu na yinbiekang yangme wahala.*

62 *Waale be kuor e yel a saa o kuor.*

63 *Kogledem bale nu wo zangkpana.*

64 *Kyonkyolo nuor karakye pog.*

65 *Vielu daa na Nandomme mi nyu, akuraku. + Doo dem nu lo kele yaw[ere] (dance).*

66 *Fra-fra woe ko simie yang baa,.*

67 *Langme nye bong kuu buole biir be wa.*

68 *Nandomme Naa yela ye maali, maali, maali.*

69 *Sebro bambala wele.*

70 *Puo yele yee nie kung bang.*

71 *Pogle na bang a kyenfo.*

72 *Timbe lagne, timbe lagne yee.*

73 *Samari be de kobo.*

1/11/94

74 *Maa be bobr a pogli per kpagr kulu.*

75 *Pogkuor buolini zimaani aa-nng*

76 *Katarima kyen bekuone yir o paar ti leb*

77 *Kurema woe, Kurema woe be dang be yel fo*

78 *Be dug nye, be dug nye, Kuuri na bire*

79 *Nkrumah nu maali Ghana*

80 *Zong be nyere e kyen Nandom daa ti yaa sense zini kpolakpola*

81 *Zong be nyere yee e kye nyuur pataasi.*

9/11/94

82 *Poglinokpagr nu wo zangkpana, wo zangkpana + Tag yi e kye wa (dance)*

83 *Fu na be ter bagngman kuora, e bobr a pogbe + Kokoguule pole na nye Naangmin zo gori e wa (dance)*

- 84 *Pogle na wa* (dance)
 85 *Pogle na tag yi be* (dance)
 86 *Pogle na yag[yeow] e ber me* (dance)

DAT 5 Contents

Traore Yaya + group

Recorded at Diebougou 19/10/94

- 1 No info
 2 No info
 3 *Julla* music [closely related to Mandingo music] played by the Wongara people also in Mali and Cote d'Ivoire.
 4 Slow *bewa*. *N baa be kuore, bekuone lale no nyog baa*,
 5 *Bewa*. *Zong be nyere e kyen Nandom daa ti yaa sense zini kpolakpola*. The name of Nandom changed to Zamboi (a village between Lawra and Burkina Faso) in this example + *Koli, koli, kaa, kaa siigbile nyuure* (dance)
 6 Lobi *Sebre* dance music. *Ni nyog pogfaa we bibiir ni nyog pogfaa we*.
 7 *Julla* music.
 8 *Julla* music.
 9 *Julla* music.
 10 *Julla* music.
 11 Slow *bewa*. *N baa be kuore, bekuone lale no nyog baa*, (plus names of performers etc. inserted)

Rallio Kpampul with Sambaa Sopele(2nd gyil) and Joseph Kobom(gangaa). Recorded 29/10/94

- 12 1 09' 52 Intro - *Nandomme Naa yela + Pogle ter yele kang we* (dance)
 13 *Sebro bambala wele + Kpere bandazuzie*(dance)
 14 *Poglinokpagr nu wo zangkpana, wo zangkpana + Pogle ter bu kang n zeli o sib* (dance)
 15 *Langme nye bong kuu buole biir be wa + Pogle ter bu kang n zeli o sib* (dance)
 16 *Fu na be ter bagngman kuora, e bobr a pogbe + Kokoguule pole na nye Naangmin zo gori e wa* (dance)
 17 *Timbe langne, timbe langne, yee + Dekum wana*(dance)
 18 *Ya ya kole zele*
 End

 19 1 21' 13" Intro - *Kurema woe, Kurema woe be dang be yel fo + Kpere bandazuzie*(dance)
 20 *Konko saane na eabayea + Pogle na minminmin pogle na kyen ke ber me* (dance)
 21 *Pogle na bang a kyenfo (kyiinfo) + Pogle na minminmin pogle na kyen ke ber me* (dance)
 End

 22 1 27' 42" Intro - *Timantio farayir nyaarkuo na bele wa, + Doo ben ka*(dance)
 23 *Zong be nyere e kyen Nandom daa ti yaa sense zini kpolakpola + Pogle na wa*(dance)
 End

 24 1 32' 39" Intro - *Si'lain, si'lain lile konne baapuo + Pogle ta kyen e ber me* (dance)
 End

 25 1 35' 55" Intro - *E muopuo lile ziera mag + O tomelile*(dance) & *Tag yin be*(dance)
 End

 26 1 40' 24" Intro - *Bayeluma mimi ya ya, me nyenga kele nyenga, ko wa + Kpere bandazuzie*(dance) & *Pogle na tag yi be* (dance) & *Pogle na minminmin pogle na kyen ke ber me* (dance)
 27 *Maa be bobr a pogli per kpagr kulu + Kpere bandazuzie*(dance)
 End

 28 1 46' 29" *Pogkuor buolini zimaani aa-nng + Kolaperbir* (as dance)
 End

29 1 51' 54" Intro - *Fu na be ter bagnman kuora, e bobr a pogbe + Pogle na yag[yeow] e ber me* (dance)
30 *Kyenema kyonkyolo nuor, kyenema kyonkyolo + Kpere bandazuzie*(dance)
End 1 56' 07"

DAT 6 CONTENTS

1-9 Funeral recording at Lambussie 26/10/94. Continuous recording c.30 mins including 2 women's groups and some boys playing xylophone. **[Check with Boye for details.]** (909 mic)

10-15 Birdsong and insects at Nandomkpee recorded 6am 5/11/94. c. 20 mins

Bewa recording at the house 9/11/94

16 *Pogle ta kyen e ber me* (dance)
17 *Pogle na minminmin pogle na kyen ke ber me* (dance)
18 *Dekum wana* (dance)

Bewa recording at the house 11/11/94 & 17/11/94

19 *Doo ben ka* (dance)
20 *O tomelile* (dance)
21 *Tag yin be* (dance)
22 *Pogle ter yele kang we* (dance)
23 *Kokoguule pole na nye Naangmin zo gori e wa* (dance)
24 *Konko saane na eabaye, baye o*
25 *Timantio farayir nyaarkuo na bele wa, Timantio*
26 *Si'lain, si'lain lile konne baapuo*
27 *E muopuo lile ziera mag[bak]*
28 *Bayeluma mimi ya ya, me nyenga kele nyenga, ko wa*
29 *Kyenema kyonkyolo nuor,*
30 *Niyaga za dire zier a nen wa bor lale puo.*
31 *Bewaa gangaa lugre pogsibili siribe puli yag.*
32 *Zinke nyuura be ire ni taar, nisaalsebla.*
33 *Kuu bele yangne daa, kuu bele yangne daa, tog, tog,*
34 *Nandomme biiri ni yangme korkor.*
35 *Ni ir nuru ke kyeme, ni ir nuru ke kyeme,*
36 *Dekuor saablaa bero, saablaa, Dekuor saablaa*
37 *Pognaale kyen dali, vaaro ti nye kamamaare*
38 *M ba kangkanglile, na por kangkang lob me*
39 *Balu, balu, balu, o ma lieba, o ma lieba*
40 *Nandomme Ali nu bang bewaa, e gbele kabe*
41 *Koli, koli, kaa, kaa siigbile nyuure* (dance)
42 *Nandomme biiri betaa yele kye benuor belangtaa*
43 *Ti lin, lin, ti lin, lin* (dance)
44 *N baa be kuore, bekuone lale no nyog baa,*
45 *Doo benye ngmaam saa ko, Doo benye ngmaam saa*
46 *Ni nyog pogfaa we bibiir ni nyog pogfaa we*
47 *Pogle kulsir a yir viel o yel ke naalo na*

DAT 7 CONTENTS

Recording by Ambaa, Jangban(2nd xylophone) and John Bosco Antare(drum, kuor) 9/11/94

- 1 *Pognaale kyen dali, vaaro ti nye kamamaare*
 - 2 *Sebro bambala wele, sebro naa nang be wa + Kpere bandazuzie (dance)*
 - 3 *Kpaa ngmaa pogmole ben Tuopare + Kokoguule pole na nye Naangmin zo gori e wa (dance).*
Elements of Sebro bambala wele leading to Kpere bandazuzie (dance)
 - 4 *Nandomme devieli dem + Kpere bandazuzie (dance)*
 - 5 *M ba kangkanglile, na por kangkang lob me + Kpere bandazuzie (dance)*
 - 6 *Puo yele yee nie kung bang + Doo dem nu lo kele yaw[ere] (dance) and Kpere bandazuzie*
 - 7 *Dekuor saablaa bero, saablaa, + Ti lin, lin, ti lin, lin (dance) and Pogle ter bu kang n zeli o sib (dance)*
 - 8 *Kpaa ngmaa pogmole ben Tuopare + Pogle ter bu kang n zeli o sib (dance) and Doo dem nu lo kele yaw (dance)*
 - 9 *Vielu daa na Nandomme mi nyu, akuraku, + Doo dem nu lo kele yaw (dance) and Kpere bandazuzie*
 - 10 *Balu, balu, balu, o ma lieba, o ma lieba + Doo dem nu lo kele yaw (dance) and Kpere bandazuzie*
 - 11 *Nandomme Ali nu bang bewaa, e gbele kabe + Doo dem nu lo kele yaw (dance)*
 - 12 *Kpaa ngmaa pogmole ben Tuopare*
 - 13 *Zong be nyere yee e kye nyuur pataasi. + Koli, koli, kaa, kaa siigbile nyuure (dance)*
 - 14 *Katarima kyen bekuone yir o paar ti leb zamakuo kyire.*
 - 15 *Zong be nyere yee e kye nyuur pataasi.*
 - 16 *Katarima kyen bekuone yir o paar ti leb*
 - 17 *Timbe langne, timbe langne, yee*
 - 18 *Kolaperbir - slow bewa [good performance-JK]*
 - 19 *Langme nye bong kuu buole biir be wa + Ti lin, lin, ti lin, lin (dance)*
 - 20 *Kpaa ngmaa pogmole ben Tuopare + Doo dem nu lo kele yaw (dance)*
 - 21 *Si'lain, si'lain lile konne baapuo + Doo dem nu lo kele yaw (dance) and Kpere bandazuzie*
 - 22 *Nandomme devieli dem + Kpere bandazuzie*
 - 23 *Be dug nye, be dug nye + Doo dem nu lo kele yaw (dance)*
 - 24 *Kyonkyolo nuor karakye pog + Kpere bandazuzie*
 - 25 *Zong be nyere yee e kye nyuur pataasi.*
 - 26 *Katarima kyen bekuone yir o paar ti leb + Tag yin be (dance)*
 - 27 *Zong be nyere yee e kye nyuur pataasi. + Tag yin be (dance)*
 - 28 *Kolaperbir*
 - 29 *Puo yele yee nie kung bang + Kpere bandazuzie and Pogle ter bu kang n zeli o sib (dance)*
 - 30 *Nandomme biiri betaa yele kye benuor belangtaa + Pogle ter bu kang n zeli o sib (dance)*
- End 1hr 3min 30"

Recording at Hapa 13/11/94

Songs accompanied by *channa* played by Barbini.

- 31 *N dughor ni ka neng wa n wie ha bong bina.*
(Is it because I have no relatives that all my affairs smell like faeces in the noses of people.)
plain Played at any time, after harvest etc.
- 32 *Niyara beto ni suu kata ni niyara. Niyara beto.*
(There is no poor person, there is no poor person, unless your parents die and leave you, then you are a poor person.)
Played at any time for people whose parents are dead.
- 33 *N Bombie wereko ya nakwara, longi, longi hadonbino gilo gilo Balorbine ha chorli la li chor ma n veta ne.*
(I Bombie, my lover is so beautiful, with round calves, and a fine head tie. If any ugly man goes up to her, I will leave her for him.) The girl is so fine, that she should not be with an ugly man.
Played after harvesting for everybody to dance.
- 34 *Hapala hampwala Hapala toperi li wii kuolu lo nira lo yag la yir para wo kan no ti weri yie li wii kuo lu nira lo yag la yir para.*
(Young men of Hapa, young women of Hapa, you should be united, if something comes to Hapa, we should be able to solve the problem.)

Played to greet/welcome a stranger to the village. When the people hear this song they know to come out of their houses to hear what the stranger has to say.

35 *Belentebie ha peu nenie teleng ma sie ka be*

(I have done nothing to this fuckin' man and he is pointing his finger at me. What does that mean?)
Played during harvest celebrations.

36 *Indughor ha keini tor me ne n cho bija waana ria, n a wanna beri, indughor ha keini tor me ne ncho bija waana ria.*

(Do I need life any more, I don't need any life now I'm left alone in the world, do I need life any more?)
This is a very sad funeral song, about someone whose family, ie, parents, sisters and brothers, have all died - he is "left alone in the house." It would be played at the funeral ground after the dead body has been brought out from the house. Note: in many West African societies, the bonds which link a man to his father's "house" or extended family are the strongest of all social ties.

Guola music for xylophones, drums, rattles. Performers?

37 *Gowa inchine nandom kuro se gowa inchine.*

(Gowa bird does not have any standing place, Nandom chief says, gowa bird does not have any standing place.) The gowa bird is the eagle which flies high in the sky and stays high for a long time, so it seems never to land. This is a reference to a famous fight between the Nandom chief Imoro and the previous Lambussie Koro Bisa Salifu (the Lambussie people were the first settlers and original owners of the land, but Nandom became bigger, as more Dagaare people settled there.) The victory of the Koro in this fight is still celebrated in Lambussie on *Busielo tito*, Lambussie Night. It is said that the powerful Lambussie wizards went into the Nandom houses in the night and killed the young men who were to fight against Lambussie the next day.

Guola funeral dance. In *Guola* music, the musicians play a song which has known words, and they will sometimes sing those words, but the dancers do not sing (whereas, the dancers would sing in *Yiela* music). During the course of this song, to add interest, the xylophonist changes temporarily into a repeated phrase *ine baazommo* (have you seen your boyfriend?)

DAT 8 CONTENTS

Recording at Hapa 13/11/94

Guola music for xylophones, drums, rattles. Performers?

- 1 *Niyara si wie bul ni lie. Nyara ne wie kanli bulla u de ebanga me mgbe.*
(The time when the poor man has no say has come. If a poor man says something, they hold his neck.) A poor person has no say in the society.
Guola funeral song and dance, also used at other occasions when there is dancing. The xylophonists and the dancers would both sing the words.
- 2 *Nanduo Foli wa pare ko mu Ancara di molle.*
(My friend Foli won't farm, but goes to have an easy life.) Many northern Ghanaians go south to the cities in search of work and the myth of *chopping free* (to chop means to eat).
Guola song and dance, played at any occasion - usually without singing, unless the xylophonists sing.

Yiela music

- 3 *Ang wong waju bantuwo yello. Bapara wongo bantuwo yello.*
(You who used to farm so much, could always beat me, now your chest is broken.)
Yiela song and dance, played during harvest celebrations.
- 4 *N ha mu yowo chilanko wa wie yei n bri yowo.*
(I left to go to the market, but the crickets were still crying by the riverside, so I returned to the house.)
The sound of the crickets means that it is not yet daybreak - moonlit nights in Ghana can seem almost as bright as day!
Yiela song and dance, played at any time, including funerals.
- 5 *Bahor toperigaru hirla par ma sei limu.*
(Elderly man who has married a young girl, you must go to your in-laws' farm.) The older man who marries a young girl cannot avoid having to work on his in-laws' farm every year, an obligation which is a traditional part of the dowry. Older men will often take a young girl as their third or fourth wife. When the husband dies, his son must marry her.
Yiela song and dance, traditionally played during the farming season when there is a great deal of hard manual work to be done, especially hoeing between the crops. Can also be played at funerals and other occasions.
- 6 *I Maaleka dowo weri yei nanga zile wa muri.*
(You should try to unite together. When you do good to your friends it is not a small thing.)
Yiela song and dance, played at funerals or any other occasion.

Gombe, kari, nuru music at Biligang 17/11/94

- 7 *Gombe. Lucy na yel ke Dahile na o kyere*
- 8 *Gombe. Ta mi kone waari yee pogle,*
- 9 as 8
- 10 *Gombe. Yedeb mi kon kyi ngmaa kum n be kule a kuora.*
- 11 *Gombe, but a kari song. A vieli tuurbe tuurbe yaa bon wele na woyee*
- 12 *Gombe. Ta mi kone waari yee pogle,*
- 13 *Kari. Ngma yaari n zii nu ter o ngma yaari.*
- 14 *Kari. N saa yira, n saa yira n mi wo a nuo*
- 15 *Kari. Tried to start a song but couldn't sing it.*
- 16 *Kari. Pogle faa na yana be yaare yaa naa, o yele gang u na.*
- 17 *Gago. Children's game. Gago ye gago, eh gago pogle kang no be yir kare*
- 18 *Gago. Nahle, Nahle, Nahle kang yir na, be na ngmen a sie wel.*
- 19 *Kari. N dondome wo fu de tii wa kun me. Ale be sa fu na sangne n yuori beru beru*
- 20 *Kari. Dance tune only - no title.*
- 21 *Kari. Naa in a Naa. N saa Naa in naa be nyog ngmaari kokor.*
- 22 *Kari. Aboni depaalu bie huye fu wa kpe fu zo laare,*
- 23 *Gombe. N saa kpiin ngmea na n su kparu ti yaa ke peg.*
- 24 *Gombe. A vieli tuurbe tuurbe yaa bon wele na woyee (see 11)*
- 25 *Gombe. Pooda, pooda, pooda, yaara, yaara pooda, aleleo,*
- 26 *Gombe. (in Hausa) *Konnena Baimba, konena Baimba oh, konena ebaaya.*

27 *Gombe. N por lor, n por lor anu yang, n por lor a eh n bom yang na o mi lor*
 28 *Gombe, but bewa music. Nandomme polbili sebseveli wul nibe, dome gyiele eh, wuorye, yare, yare yahweh eh*
 29 *Gombe, but bewa music. Kuu wele yiiri, kuu wele yiiri, daa, daa, daa,*
 30 *Kari. Yaani, yaani yee (repeated several times) Maal a alepele u do saa, nimoore yee.*
 31 *Kari. Haya puru, puru, puru, pantir na kyen kula fu nye ni Yelwarima na er zo maali ko bie a.*
 32 *Kari. Saayir gang muo, (response)senlere. Saayir gang muo, saayir gang muo (response) senlere laaliero.*
 33 *as 32.*
 34 *Kari. Dance tune only - no words*
 35 *Kari. Ngma yaari n zii nu ter o ngma yaari.*
 36 *same as 34*
 37 *Kari. N saa yira, n saa yira n mi wo a nuo*
 38 *Kari. Kiri wo-e, Kiri wo-e, Kiri wo (repeated several times) gyambir garoo me gangaar*
 39 *Gombe. N na yi na kule o, n na yi na kule o, daa, daa, daa, n na yi na kule o, ti ta n Nandom n na kpen n soka kyere*
 40 *Bon, ca va*
 41 *as 40*
 42 *as 40*
 43 *Nuru. [Someone fell so the song stopped]*
 44 *Nuru. Dekuore baa puo na saalo won na be nyere pore eh, be nyere pore, eh, be nyere pore.*
 45 *Nuru. Fuu wa lore wa kyere gbee a mi in nu / gbe kabr.*

DAT 9 CONTENTS

Recording of Bengbe Nagye at the house 26/11/94

- 1 Kari. *A vieli tuurbe tuurbe yaa bon wele na woyee*
- 2 Kari. *Ta mi kone waari yee pogle, pogle ta mi kone*
- 3 Kari. *Ngma yaari n zii nu ter o ngma yaari.*
- 4 Fast Kari. *Aboni depaalu bie huye fu wa kpe fu zo laare, fu wa kpe fu zo laare, huye, huye, yama huye hoo.*
- 5 Kari. *A vieli tuurbe tuurbe yaa bon wele na woyee*
- 6 Kari. *Yaani, yaani yee (repeated several times) Maal a alepele u do saa, nimoore yee.*
- 7 Kari. *Haya puru, puru, puru, pantir na kyen kula fu nye ni Yelwarima na er zo maali ko bie a.*
- 8 Kari. *Saayir gang muo, (response)senlere. Saayir gang muo, saayir gang muo (response) senlere laaliero.*
- 9 Kari. *Ngma yaari n zii nu ter o ngma yaari.*
- 10 Learnt from Burkina and in bowdlerised French - *Bon, bon, ca va*
- 11 Nuru. *Fuu wa lore wa kyer gbee a mi in nu / gbe kabr.*
- 12 Kari, composed by Bengbe. *Pogle so kuo i kaa layaari yee mawoo.*
- 13 Kari, composed by Bengbe. *Ametu woo wa ter me, Ametu woo wa ter me, wa ter me woo. N ter puo d og bie dog bie yee u ti wone Hausa.*
- 14 as 13
- 15 Nuru, composed by Bengbe *Ningmaare kpul, kpul bang yele kye a gbee be duor a saa i.*

Narrative of history of Lambussie & Nandom by the TOotina, ?????????????? 4/12/94 16/17/18/19/20

Kari and Nuru recorded at Biligang 5/12/94

- 21 Bewa also used for Kari. *Pogli vila ta tuur nibe i bewaa woo. Fu na pol a bang ni kuu woo bewaa woo.*
- 22 Nuru. *Bikpiebi bagr bungber ke yuoro aa naa yel.*
- 23 Nuru. *Dangyir yee dangyir dang faa nga.*
- 24 Kari. *O maan wa wonne we wa (wonweeoo). E paar kyen ti wan (wonweeoo) wa ngma ke dugli*
- 25 Nuru. *N na mi kyere ke be gyiele kyere ke be huune.*
- 26 Nuru. Not known, but wedding song
- 27 Not everyone knew the song. Stopped and changed it
- 28 Nuru. *Wa yam yee, n saa wa yam yee, wa yam kin kule yee.*
- 29 Kari. *Saayir gang muo, (response)senlere. Saayir gang muo, saayir gang muo (response) senlere laaliero.*
- 30 Nuru. Lots of words - not known.
- 31 Nuru. *(Chorus) Be na mi kul fu gyiiri ber e maa wa kul fu maali yang kyelwele lame fu bele yang me saa yir sor le.*
- 32 Nuru. *Nidaari yang na pog mi dogr a biiri u wa wie me.*
- 33 Nuru. *U-hu, be kure yee a pogbe, u-hu, be kure yee. E bunu paa kure pogbe?*
- 34 Kari. Can't hear the words.

MaryAmelia recorded at Hamile 8/12/94

- 35 ?
- 36 Church song. *Ere-ere nga (dog wul gu yina). Ere-ere nga (dog wul gu yina).*
- 37 Nuru. *Wa tintaa zuru fu yuor be ni kuu mo bii?*
- 38 Nuru. *N bangni na n kuu e kyere aa, a Naangmin na nu ir me n be bune yange.*

Continued on DAT 10

DAT 10 Contents

MaryAmelia Bemele recorded at Hamile 8/12/94

Continued from DAT 9

- 1 Kari. *Novog yi na nifaar sangne taa.*
- 2 Kari. *A doo nye kun yeli ale waari yele.*
- 3 Bewa. *Pogli kyakyapile kang nu so a puo teru.*
- 4 Nuru. Lot of words.

Kobom & TW at Tuuli's 13/1/95. Bewaa songs from Ko

- 5 *Pogle na dog bie (ter puo) ti kye bulang naa kpi.*
- 6 *Fra-frabe na ngmaa be lotto "single one", e kye "single two".*
- 7 *E le a konee kai, kai. E le a konee ka. N na ziyee.*
- 8 *Maa ni a sebseb naa e be ter a vie ke le*
- 9 *Nyira dog zekuo yang simaani - e yee.*
- 10 *Ta karme gado pogle, ta pogle woe ta karme.*
- 11 *Bekuone pogle nu maal sawole e nyog nuo ku.*
- 12 *E ti na i ngmin zie vie?*

Neporo recorded at Lambussie 14/1/95

- 13 "all the same"
- 14
- 15
- 16
- 17
- 18

Nandom young players, 28/1/95: Braima Pikyulo(1st), Vitus Dibbin (2nd), John Bosco Antare (kuor), Kog Yawra/Vuukang Domper (kpagru), Miller Kpee (dalaari)

- 19 *Nandomme wa yire yee. Dome yaga, dome yaga yee, dome yaga.*
- End -

- 20 *Nandomme Naa yela ye maali, maali, maali.*
 - 21 *Fu na be ter bagngman kuora, e bobr a pogbe,*
 - 22 *Fuu wa ter pog sig-kpe. (Dance)*
 - 23 *Nandom na nume le a kang tuo kyen nyin.*
 - 24 *Sebro bambala wele, sebro naa nang be wa*
 - 25 *Kpere bandazuzie (dance)*
 - 26 *Kpaa ngmaa pogmole ben Tuopare (song & dance)*
 - 27 *Nandom na nume le a kang tuo kyen nyin.*
 - 28 *Pogli vila ta tuur nibe i bewaa woo.*
 - 29 *Pogle ter bu kang n zeli o sib (dance)*
 - 30 *Kontome de libie anuu (dance)*
 - 31 *Pogle ter bu kang n zeli o sib (dance)*
 - 32 *Nandomme biiri ni yangme korkor.*
- End -

- 33 *N maa wo na wa kume buule. N yi yeng ti seb bewaa.*
- 34 *Pogli vila ta tuur nibe i bewaa woo.*
- 35 *Nandomme Ali nu bang bewaa, e gbele kabe*
- 36 *Be mone saab be mone saab be kure nuure.*
- 37 *Pogle ter bu kang n zeli o sib (dance)*
- 38 *Kpaa ngmaa pogmole ben Tuopare (song & dance)*
- 39 *Pogle ter bu kang n zeli o sib (dance)*
- 40 *Bayeluma mimi ya ya, me nyenga kele nyenga, ko wa*
- 41 *Poglinokpagr nu wo zangkpana, wo zangkpana*

42 *Wuoyang (man's name) de pog wan pole zebritaar.*

- End -

43 *Nandomme biiri ni yangme korkor.*

44 *Pogle na dog bie (ter puo) ti kye bulang naa kpi.*

- End -

45 *M ba kangkanglile, na por kangkang lob me*

46 *Maale yele ke kyaa ter a dong.*

47 *Vielu daa na Nandomme mi nyu, akuraku,*

48 *Ya ya kole zele*

- End -

Dalaari drumming at Kuonyugan, 29/1/95 (continues on DAT11)

49 *Bagrbine* rhythm (Fast) (*Bagri* festival music.) The drums used are:- 1) *velkpele* 2) *tangkura lob gyele*
3) *zele nokyepele* 4) *gyanggyang kiri kiri* 5) *sense moramora ale mi kpe kaa* 6) *kuor* 7) *kiri kiri*

50 *Bine* (funeral rhythm)

51 *Bagrbine* (Fast)

DAT 11 Contents

Dalaari recorded at Kuonyugan 29/1/95 (from DAT 10)

- 1 Slow *Bagrbine*.
 - 2 Imitation of Lobi music from Lawra area.
 - 3 False start
 - 4 Fast *bewaa* rhythm.
- 0h 16m 15s

Bewa songs with John Dery/Matthew - vocals, Kobom - Gyl 1, Callistus/Ambrose - Gyl 2.

- 5 *Dondome kyile na Nandomme yuori.*
 - 6 *Bibile zie na Naalu za mi yi.*
 - 7 Messed up
 - 8 *Bipole ni libir be nyog ni taa baalu.*
 - 9 Messed up
 - 10 *Pampana-nga biiri ti be nyaa lang nuore.*
 - 11 *Yele zuo ti na ti na, ti na, bo loba we.*
 - 12 *Niim wa yel ke ni ku wo AIDS na be na yele a.*
 - 13 *Ni le kpe a diru lieb a ni ib.*
 - 14 *Ni ve ti lang ni tampelu nidaar yangna.*
 - 15 *Kuu wo, kuu woye, kuu wo, kuu wo-o, Naangmin tome ne a le.*
 - 16 *Nyira dog zekuo yang simaani - e yee.*
 - 17 *Munica kone na ni ve n kpe ti mag tontol se.*
 - 18 *Naangmin yo nu na bang fu nir be iibu.*
 - 19 *Ya ya kole zele*
- 1h 17m 19s

Bewaagyil recorded 11/2/95. Kobom Gyl 1, Ambrose Braima Pikyulo Gyl 2, Miller Kpee Kuor, Peter Dery Dalaari.

- 20 Kobom's signature tune *Damu*, leading to *Nandomme polbili sebsevieli wul nibe, dome gyiele eh, wuorye, yare, yare yahweh eh.*
- 21 *Nandomme Naa yela ye maali, maali, maali and Sebro bambala wele, sebro naa nang be wa.* plus *Fuu wa ter pog sig-kpe.* (dance)
- 22 *Pogbe yaga Nandom daa puo.* and *Kpaa ngmaa pogmole ben Tuopare and Langme nye bong kuu b uole biir be wa.*
- 23 *Poglinokpagr nu wo zangkpana, wo zangkpana plus Pogle na minminmin pogle na kyen ke ber me* (dance).
- 24 *N maa wo na wa kume buule. N yi yeng ti seb bewaa and Kuu wo, kuu woye, kuu wo, kuu wo-o, Naangmin tome ne a le and Kuu na waari, kuu na waari pogle and Bayeluma mimi ya ya, me nyenga kele nyenga, ko wa.*
- 25 *Timbe langne, timbe langne, yee. Pog buno kong kyen kula.*
- 26 *Gbulu Danaa in youri n ngmaadaa yuori.*
- 27 *Nandomme biiri ni yangme korkor.*
- 28 *Kolaperbir, gyaakol nyog me ob.*
- 29 *Pogkuor buolini zimaani aa-nng.*
- 30 *Puo yele yee nie kung bang and Be mone saab be mone saab be kure nuure. and Be yele ni a fu yele, nga mi zi i a nuor me gong buol and Dekuor saablaa bero, saablaa. and N yang buwaala nu yeri sor.*

Continued on DAT 12

DAT 12 Contents

Bewaagyil recorded 11/2/95. Kobom Gyil 1, Ambrose Braima Pikyulo Gyil 2, Miller Kpee Kuor, Peter Dery Dalaari.

- 1 *N yang buwaala nu yeri sor and Fu na mi wo a nuo e kpi a le sa. Fu na zi wa kpi a dome kuu.*
- 2 *Bipole ni libir be nyog ni taa baalu.*
- 3 *Ya ya kole zeke.*
- 4 *Nandomme biiri ni yangme korkor.*

Reference recordings at Zenuo 15/2/95. Kobom + TW (Kpagru)

- 5 *Nandomme polbili sebseveli wul nibe, dome*
- 6 *Nkrumah yuor ke bang ni dome*
- 7 *Pogbe yaga Nandom daa puo*
- 8 *A vieli tuurbe tuurbe yaa bon wele na woyee*
- 9 *Pogle ter bu kang n zeli o sib (dance)*
- 10 *Kuu wele yiiri, kuu wele yiiri, daa, daa, daa,*
- 11 *Ti waana yee ti waana ti waana ti wa bin gbele kye kul*
- 12 *Kuu wo, kuu woye, (x 5) Kuu wo, kuu wo-o, Naangmin tome ne a le.*
- 13 *N beere yeli ka n ngmaaro yaa ngmaaro n de wa ngmaaro tang kyara. N yee yaa wuru yee. Naangmine tome na.*
- 14 *Faarayir ton tome wo biiri ye tome kaare tome.*
- 15 *Be mone saab be mone saab be kure nuure.*
- 16 *Andunye ye kyaare. Yaa, pontir ni long be yitaa.*
- 17 *N dondome wo fu de tii wa kun me.*
- 18 *Ti na bora teng maalu ti ta zore gambom za.*
- 19 *Ti na sebra, ti bang na bii, ti bang na, ti na sebra.*
- 20 *Konne waari yee, bikpieb be, ter saa, ni ma, u le nu konne waari yee.*
- 21 *Moroto zagla le naa bie zom moto.*
- 22 *Dumangiele biiri mi sebseb vieli wul nibe oo.*
- 23 *Dumangiele wa yire yee. Dome yaga, dome yaga yee, dome yaga.*
- 24 *Ghana yi na. Ye ber a nyuuri e nyog taa baalu.*
- 25 *Ghana pogli wo, ni mi maal ire na kulsiri.*
- 26 *Libiru sang zie, libir woo. Libiru sang zie. Doo ni o yoo na zebtaa be nyere taa.*
- 27 *Kontome de libie anuu (dance)*
- 28 *Kosia viire, viire, le yagli.*
- 29 *N ga teng ke wa ankore.*
- 30 *Fu na mi gbaal a pogle bire u tie ke moglu fu mogle. Lore waana, lore waana, ke ti za lore.*
- 31 *Maa ni a sebseb naa e be ter a vie ke le*

Reference recordings at Zenuo 21/2/95. Kobom + TW (Kpagru)

- 32 *Dumangiele wo wa nye pog e yel paa gana.*
- 33 *A teng nu ti maale e be sangne ti yuori we.*
- 34 *N maa wo na wa kume buule. N yi yeng ti seb bewaa.*
- 35 *A long perbir yangna ti mi bobr a long.*
- 36 *N na won a Hausa, e kye boro mi kye.*
- 37 *Pogle wa de daa wan. Pogle fu daa nume na. (dance)*
- 38 *Ti teng naa be kabe. Ti teng nga dang kung maali.*
- 39 *Ti na be langne taa nuor been be yitaar.*
- 40 *Nibe nee eru na. Nibe nee ale i kuu kure ti.*
- 41 *Zirinaa wele na yangme. Na mi ga teng ke ere.*
- 42 *Ti ma Mariya wo, Yesu na kpi uu wa faa ti.*
- 43 *Sag a tub ee sag a tub e sa dome Puoure.*
- 44 *Tome bie kung bang bewaa. Tome paalu bie naani.*
- 45 *A le saa i er waala fu de yin yeng tegni daa wan.*
- 46 *Bale dangne wo wa nyog fu baa, e baa sangna.*
- 47 *N yang buwaala nu yeri sor. N kyan ti nyog n yang buwaala wan.*
- 48 *Kapil puo na gegera mi ga. Ti yir yele, ti yir yele, na we.*

- 49 *Dulu nu uu yogvaar puo.* (dance)
 50 *Yel kyaari me, yel kyaari me n yel kub.*
 51 *Fuu wa ter pog sig-kpe.* (dance)
 52 *Nandom na nume le a kang tuo kyen nyin.*
 53 *Wuoyang (man's name) de pog wan pole zebritaar.*
 54 *Maale yele ke kyaa ter a dong.*

Songs recorded by Naapaneh Betty at Zenuo 24/2/95

- 55 *AIDS ng wa la balong faa yoo-yee,*
 56 *N saa ne ma wooyea a bewaa ka te zaa gaa.*
 57 *Ghana debli a! Ghana pogli a! Ghana bipoli.*
 58 *Ngmaa nen pon-pie yoodoo be sagra lei.*
 59 *Saapula ni bii na kare gbur gbur gbur.*

Reference recordings at Zenuo 25/2/95. Kobom + TW (Kpagru)

- 60 *Dondome kyile na Nandomme yuori.*
 61 *Bibile zie na Naalu za mi yi.*
 62 *Pampana-nga biiri ti be nyaa lang nuore.*
 63 *Yele zuo ti na, ti na, ti na, bo loba we.*
 64 *Niim wa yel ke ni ku wo AIDS na be na yele a.*
 65 *Ni le kpe a diru lieb a ni ib.* (Tune is very similar to previous song.)
 66 *Ni ve ti lang ni tampelu nidaar yangna.*
 67 *Munica kone na ni ve n kpe ti mag tontol se.*
 68 *Naangmin yo nu na bang fu nir be iibu.*
 69 *Kuu na waari, kuu na waari pogle.* (+Kokoguule pole as dance)
 70 *Gbulu Danaa in youri n ngmaadaa yuori.*
 71 *Be yele ni a fu yele, nga mi zi i a nuor me gong buol.*
 72 *Fu na mi wo a nuo e kpi a le sa. Fu na zi wa kpi a dome kuu.*

Reference recordings at Zenuo 1/3/95. Kobom + TW (Kpagru)

- 73 *Ti paa nie ire vula a kang nie ga.*
 74 *N na kone mawo, mawo, n ma i ngmin?*
 75 *Kuwere pogyaa be zagri ber, u yele waa wulo be zagri ber.*
 76 *Gangaar ke be nare. N liebi gangaar ke be nare.*
 77 *Gangaar ke be yeri. Madari gangaar ke be yeri oo.* Tune very similar to preceding.
 78 *U le be sagr fuu tagr tare.* (dance)
 79 *Kpogda yela sengbile be ga [gang].*
 80 *Ta yi ye, ta yi ye, n ma dugl zidule, ta yi ye.*
 81 *Ye wul me sebseb naa, debile, ye wul me sebseb naa.*
 82 *Gang mani ti de wan. Fu bang ni a Naangmin puo a.*
 83 *Sumpuo pag paar nyin. Sile nu ter paar.* (dance)
 84 *Yaani yaani yee, a nibe zaa yaani.*
 85 *Zagle bie tierke maanu u ire.*
 86 *Gungolo e muo puo lile, u be wob kyog, e liebi u minga.*
 87 *AIDS oo, AIDS oo, gbemiile.*
 88 *Ya Ya kole zeze.*
 89 *Ya ya kole zeze* (sung)
 90 *Mangangndem, mangangndem pogli wa* (words changed slightly!)
 plus other bits of fun.

DAT 13 - CONTENTS Recording distorted - NA

Recording at Nandom R.C. Parish church 5/3/95 - first Sunday in Lent.

- 1 00:00 Bells before service.
- 2 01:00 Xylophone player warming up [combine with Tr.1?]
- 3 02:24 Xylophone plus bells (promptly stopped!).
- 4 03:09 Entry of choir.
- 5 Song (starts c.06:00) plus Responses at 08:02.
- 6 08:40 Song, blessing of holy water then processon round church to bless congregation. [Song gets going better after c.11:00]
- 7 16:46 Song following first Bible reading (Moses).
- 8 19:12 Song following second Bible reading (Romans).
- 9 20:40 Responses, but lots of talk from priest + incense.
- 10 22:29 Responses after sermon.
- 11 25:25 Song during collection of first offering (from children?)
- 12 29:16 Song during consecration of offering.
- 13 32:58 Responses during consecration of offering.
- 14 35:30 Responses [Good sound c.37:00 plus *bewaa* rhythm from rattles.]
- 15 38:38 Responses - but not much.
- 16 39:17 Responses plus greeting. [No xylophone until later.]
- 17 41:27 Much slower song with no xylophone. [What?]
- 18 44:30 Start of Communion. Xylophones solo at the beginning.
- 19 47:25 1st Communion song.
- 20 50:35 2nd Communion song.
- 21 55:00 3rd Communion song.
- 22 58:48 4th Communion song.
- 23 1:01:40 Song during 2nd collection. [Good singing]
- 24 1:04:10 Valediction responses.
1:07:00 End > Exit.

Rattle patterns from service:-

	1	2	3	4	5	6
A	*	*	*	*	*	*
B	*	*		*	*	
C	*	*	*	*		*

Individual pattern:-

< & > are LH sideways holding rattle <=away from body

^= rattle lifted in RH. *=rattle banged into LH by RH.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16
> ^ * < > < > ^ * < > ^ * < > <