

An Investigation into *Adowa* and *Adzewa* Music and Dance of the Akan People of Ghana

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Abstract

The purpose of this paper is to update knowledge on adzewa and how it compares with adowa. Unlike adowa, adzewa music has attracted very little attention from scholars of traditional African music in Ghana. The paper then investigates this assertion based on the history, songs and instrumental resources of the two female musical types. It was found out that adowa and adzewa rhyme in name and are both predominantly female ensembles having few instruments in common. The two have been associated with Asafo warriors' groups as well as an ancient practice of keeping vigil with the singing of songs of exhilaration. Despite these similarities there is no evidence to support the claim by some music scholars that adzewa is the Fante version of adowa. There is no common repertoire of songs or identical instrumental rhythmic patterns.

Keywords: *Adowa, Adzewa, Adzeba, Fante, bell pattern, traditional, counterpart*

1. Introduction

This paper is part of a bigger study I undertook on the *Corpus of traditional Ghanaian music as resource material for the study of traditional African music in Ghana*. The corpus included *adzewa* music by the Central Folkloric Dance Company at Cape Coast, *adzeba* music by the Winneba *Dentsefo* and Mankoadze *Adzeba* groups. Data for the study were collected between August 2012 and January 2014. The main purpose of the study was to investigate the little known corpus of *adzewa* and *adzeba* in Ghana and increase the interest of students and scholars of traditional African music in Ghana by collecting, transcribing, notating, analyzing and interpreting the corpus and making them available for teaching, learning and research.

2. *Adowa* and *Adzewa* Music and Dance

Adowa is the most widespread musical type performed by organized ensembles with predominantly female chorus in Ghana. As a traditional funeral music and dance of the Akan people of Ghana and Cote d'Ivoire, it was originally connected with funerals but it is now performed in many different contexts. It is counted among the frequently performed dances at traditional ceremonies such as puberty rites, marriages, funerals and traditional festivals where it serves as a means of communication and entertainment (Nketia, 1973; Green, 2012; Anku, 2009). *Adowa* has long been adopted by Gã women, albeit as a complement to the warriors' music sung by men. In the main, the texts of these songs are retained in the original Twi or Fante Akan dialects. The coastal Adangme people also perform *Adowa* as recreational music (Nketia, 1963).

Adzewa, on the other hand, is an occasional music and dance of the Fanti-Akan and Guan people of the Central Region of Ghana performed mainly during traditional festivals and funerals. Along the Fanti coastline of Ghana, the people of Cape Coast and Apam call it *adzewa*. Mankoadze and Winneba people call it *adzeba* while Senya Breku people call it *adoba*.

Adowa performing groups are mainly concentrated in the Ashanti and Eastern Regions among the Ashanti, Akim, Kwahu and parts of Akim Abuakwa. On the other hand, *adzewa* performing groups are concentrated in the Central Region especially along the Fanti coastline. *Adowa* songs are sung in the Twi dialect whereas *adzewa* songs are sung in the Fanti dialect of the Akan language.

It has been noted that *Adowa* and *Adzewa* rhyme in name. It is possible that the name *Adzewa* might have been derived from *Adowa*. Another observation is that both *adowa* and *adzewa* are predominantly female music and dance funeral ensembles. The gourd rattles, bell, *apentsima* drum, *dondo* (hourglass drum) and rhythmic handclapping are the musical instruments common to both *adowa* and *adzewa* ensembles.

3. History and Origin

There are several legends on the origin of the *adowa* dance. The one believed to have originated from movements made by a sacrificial antelope (also known in Akan language as *Adowa*), is the most well known. According to oral history, at the sick bed of an *Ashanti* Queen Mother by name *Abrewa Tutuwa*, the gods directed the people to slaughter an antelope and use its blood as pacification for the restoration of the health of the Queen Mother. There are slight differences in details about how the dance came about. One source claims that the warlords who set to the bush to capture the live antelope imitated the steps of the animal in celebrating the restoration of the health of the Queen Mother. The Elderly women subsequently took over the dance, which has become popular in many Akan communities. With time, men came to be associated with the dance but handled the playing of the drums. Today, the dance has become so popular that many Ghanaians patronize it (Ghana Broadcasting Corporation, 2011).

The second source claims that when the warlords came back from the bush with the live antelope, people around saw to their surprise, the antelope jumping about in strange movements. The people then attempted to imitate the movements of the animal in a dance in which they rejoiced at the restoration of the Queen Mother's health. According to this account, the *Asafo* warriors' group was the first to have started the *adowa* dance. The elderly women took up the dance because it was their thinking that if the animal was sacrificed for the Queen Mother then it was sacrificed for them. The dance then spread to other Akan communities (Nketia, 1973; Rudell's weblog, 2008).

It is not known exactly when *Adowa* came about. There is, however, an account, which places its origin in a village on the Bosomtwi Lake called Jachie in the late 1940s. It is believed that from Jachie, *Adowa* spread to the adjacent villages like Pramso, Saakodi and Wiemso. It extended further to places like Bekwai and then to faraway places in Cote d'Ivoire (Ivory Coast) and Burkina Faso where it is still known as *Kete* (Adowa, 2011).

There are three accounts about the origin of *Adzewa* in Cape Coast. According to the first account by the *OLA Bentsir* Number 1 *Adzewa* group, *Adzewa* came to Cape Coast through their female ancestor by name Kwaadua. Sutherland-Addy proposes the 1820s as the origin of *Adzewa* in Cape Coast based on one of their *adzewa* songs about Sir Charles MacCarthy and their female ancestor. The second account traced the origin of *adzewa* to the exodus of the Israelites from Egypt under the leadership of Moses. Based on this account, Sutherland-Addy suggested the early stages of the origin and development of *Adzewa* many years before the time of the coming of the Europeans to the Gold Coast around 1800 (Sutherland-Addy, 1998; Smith, 1969). The third account claims tradition credited the origin of the *adzewa* ensemble to the *Anafo*, the No. 2 *Asafo* Company of Cape Coast but did not give any clue as to the date of the origin (Amuah, Adum-Atta, Arthur, 2003 pp.64-65).

Both Winneba and Mankoadze *Adzeba* groups could not give a date for the origin of *Adzeba* in their respective towns except to emphasize the fact that the ensembles were legacies they inherited from their ancestors. My Winneba *Adzeba* informants narrated two versions of the origin of *adzeba* but could not give the date for the origins. The National Commission on Culture, however, informs us that the two *Adzewa* groups in Winneba were formed in 1958. This does not really tell us which group was the first to be formed but it may be deduced that the two groups were formed about the same time (National Commission on Culture, 2006). With regard to the provenance of *Adzeba* in Mankoadze, the group in one of their closing songs made reference to the British Colonial Government. Therefore, it could be inferred from the song that the Mankoadze *Adzeba* group may have been in existence at least during the time of the British Colonial Government in Ghana.

Stories about the origins of both *Adowa* and *Adzeba* involved *Asafo* warrior groups. In the story of the origin of *Adowa*, it was claimed that the *Asafo* companies were swiftly sent to the forest to look for the sacrificial antelope. It was the same *Asafo* group, which started the performance of the *Adowa* dance before the women took it up (Ghana Broadcasting Corporation, 2011). The core members of a classic *Adzewa* group in *Oguaa* (Cape Coast) or *Edina* (Elmina) traced their origin to the leaders of one of the traditional *Asafo* companies (Sutherland-Addy, 1998).

Oral traditions on *Adzewa* in Cape Coast revealed an ancient Akan practice of women keeping vigil with the singing of songs of exhilaration, known as *mmobombe* among the Fanti people, as they awaited the *Asafo* warriors from the battlefield. This practice of singing songs of exhilaration went as far back as the Ashanti Empire and even beyond to the Bono Kingdom from which the Akan States including the Fanti migrated (Sutherland-Addy, 1998 p.6).

Adowa also used to be associated with the singing of songs of exhilaration, which was known among the Twi-Akan speaking people as *mmobome* and the Fanti-Akan as *mmomombe*. The female leader of the *Adowa* group in Kumasi known as the *Adowahemaa* used to lead the women in the performance of songs of exhilaration. The arrest of the Ashanti Queen Mother, Yaa Asantewaa was followed by the conquest of the Ashanti by the colonial British government. Following these events, the singing of songs of exhilaration started to decline in Ashanti. By 1980, the singing of songs of exhilaration in Ashanti was almost gone. *Adzewa* women of Cape Coast have, however continued with the tradition of performing *mmomombe* songs at their respective *Asafo* shrines on ritual occasions to the present day (Ampene, 2005; Sutherland-Addy, 1998).

4. *Adowa* and *Adzewa* Songs

In both *adowa* and *adzewa* ensembles, there is singing without instrumental accompaniment as introduction to performances. In *adowa*, it is called *aho* while in *adzewa* it is called *osebo* (Arthur, 2006). Both *adowa* and *adzewa* are integrated with a body of songs touching on various aspects of life but the greatest area of convergence between the two is on funeral music. The repertoire of both *adowa* and *adzewa* include many funeral songs the lyrics of which are in the Akan language. For example, a famous *adowa* song had reference to *Dwamena* who was presumably envied and hated in the family. In the song, he was quoted as saying that on his deathbed, all the hatred and envy people harboured for him would come to an end. In another *adowa* song, a woman went to trade in Mampong. On her way back, she soliloquized on how death had shattered her life. *Awomawu*, a song from the repertoire of the Winneba *Adzeba* group highlighted the continuous child deaths of a mother. Under the name of *Efua*, this song speaks for millions of women who go through the painful experience of continuously losing their children soon after birth. The song pays tribute to them with condolences.

5. *Adowa* and *Adzewa* Dances

Adowa and *adzewa* dances are integrated in different ways into their respective performances. In the case of *adowa*, while performance is ongoing another dancer could step into the dancing ring to assist the dancer by way of support or throw a challenge to the dancer if the need arises. In the case of *adzewa*, where there are two or more dancers in the dancing ring, one of them is apparently the leader who directs affairs by communicating with the drummer. The leader ends the session abruptly by a distinctive swing of arms. A dancer or performer puts a red cloth on someone to signal that it is his or her turn to move into the dancing ring (Sutherland-Addy, 1998).

Among the Mankoadze and Effutu *Adzeba* groups, dancing begins by the dancer taking some steps (*ntutu*). The steps culminate in the dancer turning round (*adane*). There are three turns to a dance before a new dancer steps into the dancing ring or the current song is changed. Sutherland-Addy also observes that the *adzewa* dance at Cape Coast is in two or three parts, with the momentum of the dance changing robustly with leaps and intricate footwork and rapid swinging of arms. In the Winneba *adzeba* ensemble, groups of songs of about thirty or forty go along with particular styles of dancing (Sutherland-Addy, 1998).

In contrast, the *adowa* dance is distinguished by its charming walking movements and complex footwork; as well as gestures of the hand and delicate bending and twisting of the body. At the heart of the dance is the art of communication skills between the master drummer and the dancer. There is an unspoken language between the dancer and the drummer. The symbolic dance gestures of *adowa* have specific meanings and hence the communication is not only between the master drummer and the dancer but also between the master drummer, the dancer, the audience and spectators. The *adzeba* dances at Winneba and Mankoadze are not as robust as the *adzewa* dance reported by Sutherland-Addy at Cape Coast. Overall, *adzewa* and *adzeba* are much more vigorous dances than *adowa*.

All the *adzewa* and *adzeba* ensembles follow the pattern of singing songs before the instrumental accompaniment. This is also true of the *adowa* ensemble. All of them with the exception of the Folkloric Dance ensemble have pre-performance pouring of libation. The *BentsirAdzewa* group in addition has an identification call and response session before the full ensemble performs.

The Folkloric Dance ensemble does not have a pre-performance ceremony because it is not a purely traditional group. It is a very good example of how traditional music is gradually being given new meaning in contemporary contexts. No pre-performance ceremony of pouring libation is experienced in *adowa*.

The *Bentsir adzewa* and Mankoadze *adzeba* groups have special closing songs. *Adowa* too has closing songs (Personal communication with Neenyi Turkson, drum instructor at the Department of Music Education, University of Education, Winneba, on January 4, 2014). While singing and dancing to the closing song, the *adowa* dancers leave the dancing ring. After they have left the stage, the master drummer officially closes the performance session by playing the closing drum language, which has been transcribed below in the Twi dialect:

Example 1

<u>TWI</u>	<u>ENGLISH</u>
<i>Yenkɔ, yenkɔ, yenkɔ, yenkɔ</i>	Let's go, let's go, let's go, let's go
<i>Yenkɔ, yenkɔ, yenkɔ, yenkɔ</i>	Let's go, let's go, let's go, let's go
<i>Yenkɔ,agodifoɔ, yenkɔ</i>	Let's go, performers, let's go.

6. Musical Instruments Used in *Adowa* and *Adzewa*

Instruments used in a classical *adowa* performance are an *atumpan* pair of 'talking' drums, *petia*, which is a tenor drum, *apentemma*, a supporting drum, *dondo* (hourglass drum), *adawuraa* (bell), *trowa* (made of gourd rattles) and rhythmic handclapping. There are usually two *donno* (hourglass drums) and one or two *adawuraa* in the ensemble (Arthur, 2006; Anku, 2009; Nketia, 1963, 1973; Rudell's weblog, 2008).

Adzewa and its variants may have either all-female or predominantly female members. Basically there are two types of instrumental *adzewa* ensembles. The first type uses the following basic instruments: *mfoba* (gourd rattles), *dawuro* (bell but originally hoe head was used) and rhythmic handclapping. The second type uses the basic instruments of *mfoba* (gourd rattles), *dawuro* (bell), rhythmic handclapping and a drum (either an *apentsima* drum or *dondo*). The all-female group may either be of the first type or the second type but the predominantly female group is always of the second type. The gourd rattles, bell, *apentsima* drum, *dondo* (hourglass drum) and rhythmic handclapping are the musical instruments common to both *adowa* and *adzewa* ensembles.

The gourds used by the *Adzewa* and *Adzeba* groups have smaller upper parts, which are cut open. Some of the *adzeba* ensembles such as Winneba and Mankoadze use them as struck idiophones. Others like the Folkloric Dance ensemble have the gourds enmeshed with beads, which are shaken to produce sound, or held with one hand and tapped against the open palm of the other hand to produce sound. The gourds produce different sounds according to their sizes. The Folkloric Dance ensemble uses gourds, which are quite small compared to those used by the Mankoadze and Winneba groups. The gourds used in *adowa* ensembles, on the other hand, are cut open and filled to some level with beads or seeds. The holes are then sealed off and sound is made by shaking them.

During the performance involving all the musical instruments of the *adzewa* ensemble, the *Bentsir* of Cape Coast had the following order in joining the performance: Song→Gourds→Clapping→Bell→*Apentsima* drum (Sutherland-Addy, 1998). The leader of the Winneba *Adzeba* group gave the pattern as follows: Solo→Bell→Rhythmic Handclapping→Gourd rattles→Chorus in rapid succession. My observation, however, showed inconsistencies in following this pattern. The pattern I personally observed was Solo→Handclapping→Bell→Gourd rattles→Chorus. The Mankoadze group also had the following pattern in the order of performance: Bell→Hourglass drum→Solo-Rhythmic handclapping→Chorus.

The performance of *adowa* begins with a chain of *adowa* songs without instrumental accompaniment. The lead singer introduces songs as a warm up before drumming sets in. She begins the performance with an introductory song known as *aho* (Arthur, 2006). The master drummer then calls the ensemble to attention beginning with the first bell. The master drummer's text signal to the bell in Akan language is *Adawuraa Kofi, ma wo ho mene hosoe* (*Adawuraa Kofi*, let your presence be felt). The first bell player responds by striking the bell to show his readiness to perform. The master drummer then invites the instruments immediately one after the other starting with the first bell then to the second bell until all the instruments are ready to start the performance (Anku, 2009; Arthur, 2006).

The difference between *adowa* and *adzewa* regarding the order in which instruments join a particular performance is that in *adowa* the master drummer (*Atumpan* talking drum) cues in the instruments whereas in *adzewa* or *adzeba* the instruments come in systematically in a prearranged order.

7. Discussion

Adzewa, a coastal Akan ensemble, is thought to be the counterpart or a variety of *adowa*, a forest Akan ensemble. This assertion has been cited in textbook as well as internet sources. According to Nketia, there are at least two varieties of *Adowa*. One type is mostly found among the Akan people who live in the coastal areas of Ghana, majority of whom are Fanti people. It is known among them as *Adzewa* or *Adewa*. Gourd rattles and a single drum are used to accompany this type of *Adowa*. The other variety could be located in Ashanti, Brong-Ahafo, Kwahu, Akim Kotoku and some parts of Akim Abuakwa. This variety uses a drum ensemble instead of rattles (Nketia, 1973 p.88; Nketia, 1963).

There are instances of *adzewa* performances where the rattles are used without the drum. This variety may be heard on special occasions such as funerals and festivals. The Akim Abuakwa people perform it during their *Odwira* festival at Kyebi to entertain the paramount chief. On this, occasion ‘all the royal wives dance in the ring, and the chief himself joins them in the *finale* of the dance’ (Nketia, 1973).

Other authors have cited Nketia in their books. The books have discussed *Adowa* as one of the most widespread and organized traditional bands in Ghana with a chorus mostly made up of females. They distinguished two varieties of *Adowa*. The one in the forest belt was called *Adowa* while the one found in the coastal belt, which was its counterpart, was distinguished as *Adzewa* and was accompanied by one single drum and a number of gourd rattles (Agordoh, 1994 p. 118; Ampene, 2005 p. 39; Agordoh, 2005 p. 114).

Various internet sources have also featured *Adowa* as important funeral music and dance of the Akan people of Ghana and reechoed the fact that *Adowa* was known among the Fanti as *Adzewa*. A few of the sites have been sampled. Some of them stressed the fact that *Adzewa* was lighter in quality than *Adowa* because only rattles and a single drum, which was generally called *apentemma* (in Twi language, *apentsima* in Fante), were used in the performances (Rudell’s weblog, 2008; Talented AfricanYouth Cultural Media, 2012; GhanaNews-SpyGhana.com, 2012).

One site, which was devoted to Ghanaian Americans, gave an overview of the nation, Ghana including the history, traditions, customs, beliefs, music, dance and songs. The performance of various dances and songs during festivals as well as creative and traditional dance performances within the United States were discussed. *Zadonu*, a California-based Ghanaian American performing group, performed a well-known Ghanaian dance described as *Dowa*. This was a graceful funeral dance, preceded by a chorus of voices, accompanied by bells and joined in by drums. According to the author, the dance was popular among the Twi and Gã people as well as the Fanti who called it *Adzewa* (“Walker”, n.d.).

8. Comparison of Instrumental Resources

Based on the similarities between *Adowa* and *Adzewa*, and the claim by some scholars that *Adzewa* is the counterpart of *Adowa*, comparison between the rhythms of the instrumental resources common to both dances including the rhythmic patterns of *adowa*, *adzewa* and *adzeba* was undertaken in the study.

Example 2: Bell Patterns of *Adowa*, *Adzewa* and *Adzeba*

Adowa (Old Style) 6/8

Adzewa 6/8

Adowa (Old Style) 6/8

Adowa (Old Style) 6/8

Adowa (General) 6/8

Adzeba 6/8

The study established significant differences between the two musical dance types, including the bell patterns of *adzewa* and *adzeba* as against that of *adowa* as shown in Example 2. The gourd rattle, the most important instrument of the *adzewa* ensemble had very little rhythmic activity in *adowa*. Some isolated similar rhythmic motifs were identified in the *Apentsima* patterns of *adzeba* and *adowa* (old style) as well as the *dondo* patterns. These motifs were insignificant in determining the phrasal structure of the instruments because they were not constant features of the musical phrases.

Another source which claims that *adzewa* is a musical type performed by the coastal Fanti people identifies two types of *Adzewa* as *Simpa Adzewa* of the Effutu people of Winneba, and *Fanti Adzewa* of the Fanti people (Amuah, Adum-Atta, & Arthur, 2003 pp.64-65). According to my research findings, *adzewa* is performed not only by the Fanti and the Effutu of Winneba but also by the Senya Breku people who call it *adoba*. Further research will have to be conducted to find out how many more groups of the Fanti and Guan stock perform *adzewa*.

The second statement that there are two types of *Adzewa* is quite true but they are not *Simpa Adzewa* and *Fanti Adzewa* as is being claimed. Rather, the two types of *Adzewa* groups are those that generally use only gourd rattles and a bell called *dawur* (type 1) as against those that generally use gourd rattles, a bell and a drum (type 2) as basic musical instruments. However, there are all-female groups of either type 1 or type 2 and predominantly female groups of type 2.

The source further claims that tradition credits the origin of the *adzewa* ensemble to the No. 2 *Asafo* Company of Cape Coast following the unwillingness of the No. 1 *Asafo* Company to allow women to be part of the *Asafo*. A section of the *Asafo* youth became angry and broke up from the parent *Asafo* group to form the No. 2 *Asafo* Company, which allowed women into the group to form *Adzewa* to make provision for their entertainment (Amuah, Adum-Atta, & Arthur, 2003 pp.64-65). The claim is quite interesting but the opinion of the *Asafo* No. 1 group on this assertion would have been very helpful since only the No. 1 *Asafo* (*Bentsir*) and the No. 2 *Asafo* (*Anafo*) Companies have traditional *Adzewa* groups in Cape Coast.

Sutherland-Addy gave a different picture about the origin of *Adzewa* in Cape Coast. According to the tradition of the No. 1 *Asafo Adzewa* group, they were the first to be formed in Cape Coast. They claimed that it was through their female ancestor by name Kwaadua that *Adzewa* came to Cape Coast. There is actually a song in their repertoire about Kwaadua and Governor MacCarthy, which gave a clue to the provenance of *Adzewa* in Cape Coast. The story behind the song was that the husband of Kwaadua by name *Enudadze* sent some *Asafo* warriors to support the war of Governor MacCarthy. Unfortunately, all the warriors died in battle. On hearing the bad news, MacCarthy came to greet Kwaadua and offered her his condolences (Sutherland-Addy, 1998 p.5).

Of the three accounts on the origin of *Adzewa*, it was the one from the *Bentsir adzewa* group which could be easily verified from the historical account provided in the literature. The problem with the second account was how to verify the links *Adzewa* had with the exodus of the Israelites from Egypt. Sutherland-Addy discounted the second account on the basis that there was not much evidence from her research to support this version of the origin of *Adzewa*. The claim by the *Anafo Asafo* warriors' group to have been the first to establish *adzewa* in Cape Coast required more historical evidence.

Sutherland-Addy's conclusion about the origin of *Adzewa* in Cape Coast around the 1820s is a big landmark. It shows that *Adzewa* may probably have existed at that time but it may also have existed earlier than that date since the singing of *mmomombe* songs of exhilaration could be traced to the original home of the Akan in Techiman.

The study, however, had an issue with the dating of the incident to coincide with the MacCarthy war of 1824. Historically, this war has been referred to as the battle of *Nsamankow* in which MacCarthy lost his life on January 21, 1824. Sir MacCarthy could not, therefore, have received any news about the war let alone come to salute Kwaadua and offer her his sympathy.

The incident rather had reference to a campaign in February 1823 where MacCarthy ordered all the troops he could marshal and sent them to Dunkwa, under the command of Major Chisholm, to rescue a detained police sergeant. The troops lost their way and were ambushed and defeated overwhelmingly by the Ashanti forces. Governor MacCarthy was said to have been very apologetic for losing the brave men who died in this expedition. Governor MacCarthy was then alive to hear the news and come to salute Kwaadua and offer her his sympathy ("Kup", n.d; Edgerton, 1995).

9. Conclusion

It has been noted that *Adowa* and *Adzewa* rhyme in name. The possibility that the name *Adzewa* derived from *Adowa* was high but no evidence has been adduced to support such a claim. It has been established that both *adowa* and *adzewa* are predominantly female music and dance funeral ensembles but this falls short of making them similar or identical. The musical instruments common to both *adowa* and *adzewa* ensembles are gourd rattles, bell, *apentsima* drum, hourglass drum and rhythmic handclapping. In *adzewa* ensemble, the gourd rattles are very important instruments whereas in *adowa* they are of minor importance. The core members of a classic *Adzewa* group generally traced their ancestry to the leaders of one of the traditional *Asafo* companies. This is not the case with *Adowa*.

Both *adowa* and *adzewa* have been associated with an ancient Akan practice of women keeping vigil with the singing of songs of exhilaration while the men were at war. During the Yaa Asantewaa war of 1900, the queen of *adowa* ensemble in Kumasi led the *Asafo* warriors of Ashanti in songs of exhilaration (*mmobome* in Asante dialect) in support of the campaign against the British forces. After the defeat of the Ashanti and the exile of Yaa Asantewaa in 1905, the singing of songs of exhilaration in Ashanti diminished gradually until the 1980s when it outlived its usefulness. *Adzewa* women of Cape Coast, however, have continued with the tradition of performing *mmomombe* (in Fante dialect) songs at their respective *Asafo* shrines on ritual occasions to the present day.

Despite the above similarities, there is no evidence to support the claim by some music scholars that *Adzewa* is the Fante version of *Adowa*. The Folkloric Dance ensemble in Cape Coast performs quite a number of traditional Ghanaian dances including *adowa* and *adzewa*. During the focus group discussions, they said that the Ashanti people mainly perform *adowa* while the Fanti people perform *adzewa*. However, through the performance of the two dances, they were absolutely convinced that *adowa* and *adzewa* are ways apart in terms of their music, dance and instrumental accompaniment.

For *adzewa* to be considered the Fante version of *adowa*, there should be a common repertoire of songs or the performance of similar or identical rhythmic patterns by at least one of the instruments common to both. It is rather *adzeba*, which satisfies this condition. Apart from using the same instruments, the rhythmic pattern of the *dawur* (bell) was the same for both *adzewa* and *adzeba*. *Adzeba* could therefore be considered as a variant of *Adzewa*, adopted and adapted by Guan and other Fanti groups from Fanti people like Cape Coast and Elmina where *Adzewa* has been known to be well established for years.

10. Recommendations for Further Research

My study on *Adzewa* and *Adzeba* was limited to only three out of the ten identified ensembles along the Fanti coastline. There were two *Adzeba* groups in Winneba but my study was limited to only one of them. The two traditional *Adzewa* groups in Cape Coast required intensive study.

The history of the origin of *Adzewa* in Cape Coast needed further study, particular, the claim by the *Anafo*, the No. 2 *Asafo* Company to have been the first to create *Adzewa* in Cape Coast as reported in the literature needed further research.

In the literature, a similar type of ensemble using gourd rattles called *mpreh* or *atona* was said to be performed among the Ashanti. The similarity between *mpreh* and *adzewa* needed further research. Again the literature made mention of instances of performances during funerals and festivals among the Akim Abuakwa similar to the *adzewa* of the Fanti where the rattles were used without the drum. Further research on this traditional music and dance ensemble will increase our understanding of *adowa* and *adzeba*.

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