



Scan to know paper details and  
author's profile

# Exploring Poetic Depth: An Analysis of 'Lógyìl' Performance by Anselm Niyàgákùrù Kyõh of Nandom-Kuselle

*Martin Kyiileyang*

## ABSTRACT

In most African societies, there are oral artists; prominent among them are folk singers and composers, 'griots' (praise singers in kings' courts), oral poets and dirge singers. Categories of oral artists include professionals, free-lance and occasional poets. The most outstanding oral artists are the praise-singers at the various traditional courts. Niyàgákùrù's performance falls under the professional type because he is a renowned xylophonist who plays during the 'Kàkubé' Festival celebrated in Nandom and funerals that he attends. The purpose of this study is to delineate poetic intricacies closely associated with only "lógyìl" xylophone musical texts. It must be emphasised that the xylophone musical scope is very wide and a single study cannot underscore all the details on xylophone music. Even lógyìl music has its own varieties apart from major varieties of xylophone music such as "bè-lànṅn" and "dàgáár"/"dègáár".

*Keywords:* NA

*Classification:* DDC Code: 780

*Language:* English



Great Britain  
Journals Press

LJP Copyright ID: 573348  
Print ISSN: 2515-5786  
Online ISSN: 2515-5792

London Journal of Research in Humanities and Social Sciences

Volume 24 | Issue 4 | Compilation 1.0



© 2024, Martin Kyiileyang. This is a research/review paper, distributed under the terms of the Creative Commons Attribution-Noncom-mercial 4.0 Unported License <http://creativecommons.org/licenses/by-nc/4.0/>, permitting all noncommercial use, distribution, and reproduction in any medium, provided the original work is properly cited.



# Exploring Poetic Depth: An Analysis of 'Lógyil' Performance by Anselm Niyágákùù Kyõh of Nandom-Kuselle

Martin Kyiileyang

## I. INTRODUCTION

In most African societies, there are oral artists; prominent among them are folk singers and composers, 'griots' (praise singers in kings' courts), oral poets and dirge singers. Categories of oral artists include professionals, free-lance and occasional poets. The most outstanding oral artists are the praise-singers at the various traditional courts. Niyágákùù's performance falls under the professional type because he is a renowned xylophonist who plays during the 'Kàkubé' Festival celebrated in Nandom and funerals that he attends. The purpose of this study is to delineate poetic intricacies closely associated with only "lógyil" xylophone musical texts. It must be emphasised that the xylophone musical scope is very wide and a single study cannot underscore all the details on xylophone music. Even lógyil music has its own varieties apart from major varieties of xylophone music such as "bè-lànni" and "dàgáár"/"dégáár".

### 1.1 The Dàgàrà Xylophone

The xylophone (known as 'gyil' in Dàgàrà) is mostly played in northwestern Ghana by the Dàgáábà and Sisààlá people whose territory also extends into Burkina Faso. In certain areas, the instrument is considered as sacred and played only for funerals. However, in modern times, xylophones are used for various musical occasions such as weddings and religious ceremonies. Generally, it is a symbol of unity during gatherings to entertain the public. Xylophone making is considered sacred and for generations the art of making them had been known to very few families. The knowledge of production and playing has been passed from father to son by way of initiation. Therefore, in ritual ceremonies

specific xylophone texts are played that are not to be used for ordinary occasions.

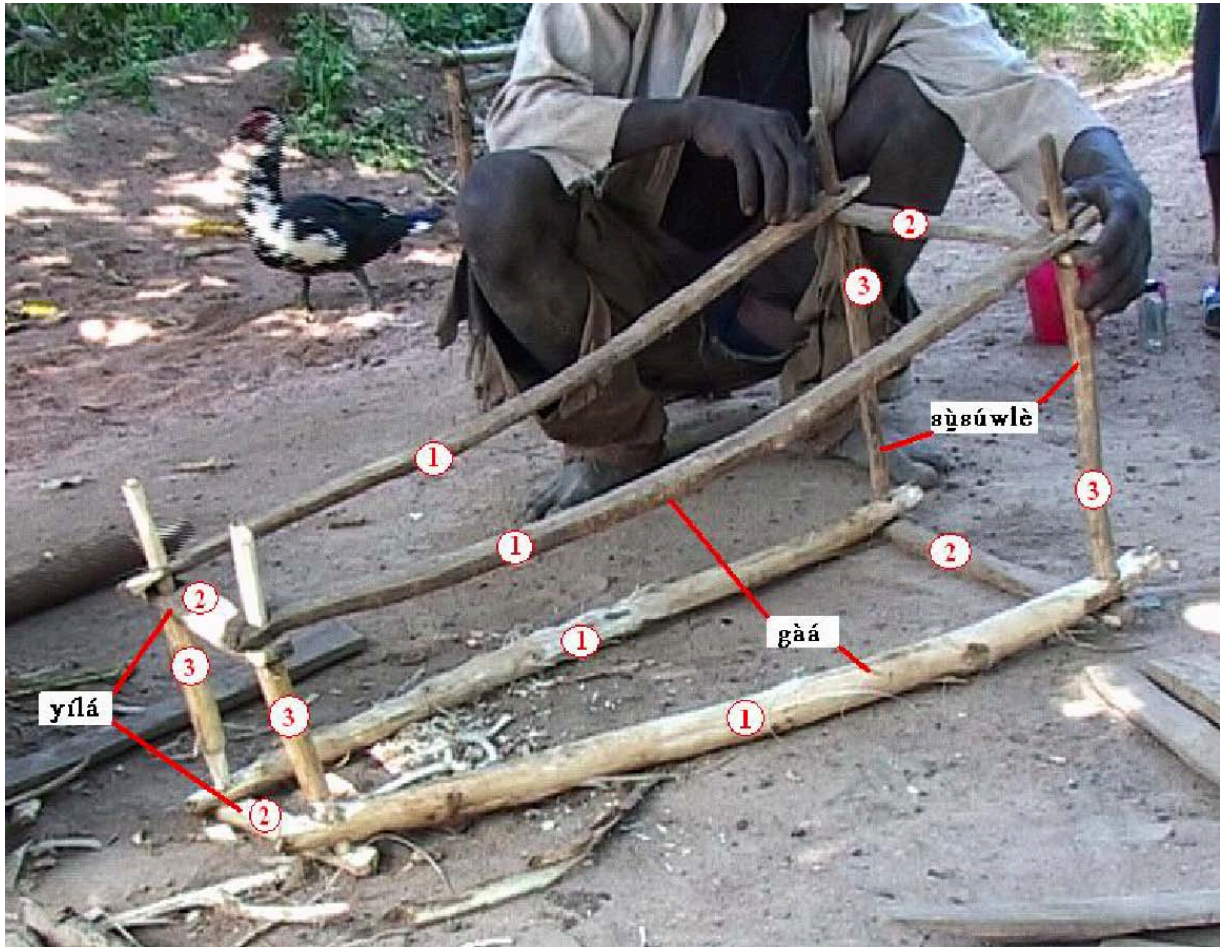
Our modern xylophone is a complex assembly of various natural and industrial materials. Redwood is used in constructing the frame as this is insect resistant. Cowhide and other forms of skin are cut into stripes and used in tying the frame or wooden structure together. Some are also used to decorate the frame. A number of gourds which resonate the pitched bars are hung below attached to the frame. When it is suspended, it serves as a resonator for tuning. The scale it is tuned to, traditionally, is pentatonic that is, nasal pentatonic. Here is a description on how the gyl is made in systematic order:

The bars of *gyilé* are made from a strong red wood of the (*lìgá*) tree and joined first to one another and then suspended above a wooden frame, which is held together by cowhide. Hollowed calabash gourds act as resonators for the bars, with gourds ranging in sizes that correspond to the size and pitch of the bars. Thus, the largest bars are resonated by the largest gourds. These gourds act as sound amplifiers, and also provide a characteristic of the Dagara sound ideal, the buzzed timbre. In order to create this buzzed timbre, holes are cut in the circumference of the roundest part of the gourds, then covered with spider egg casings.

(Strumpf 1970, cited in Lawrence, 2006, p.19)

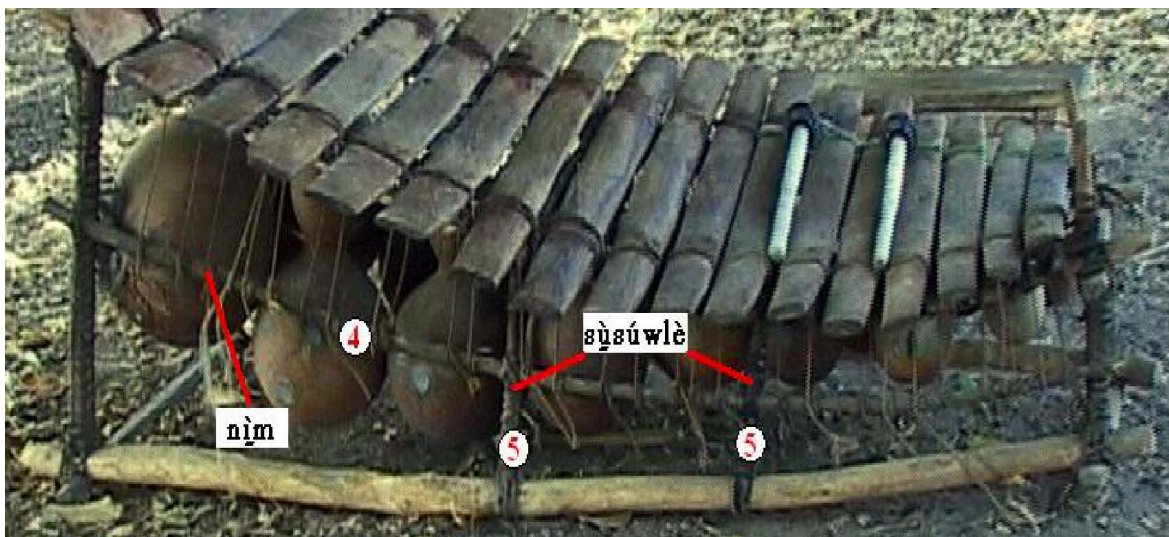


The construction of a Dàgàrà xylophone can be illustrated as follows:



Source: David Vaulay, June, 2007: (Vaulay, 2007, p. 55)

Photo 1: Construction Frame of a Dàgàár'/Degàár Xylophone



Source: David Vaulay, June, 2007: (Vaulay, 2007, p. 55)

Photo 2: 'Dàgàár'/Degàár Xylophone





Source: Woma, 2012, p. 43

*Photo 3:* Two master xylophonists with “Gyil-dàá” (Male gyil) on the right and “Gyil-pɔɔ” (Female gyil) on the left.

Kuutiero’s (2006) research on the poetic values of the Dàgàrà dirge corroborates Lawrence’s exposition on the nature of the Dàgàrà xylophone. Kuutiero emphasizes that the boards function as the keys on which notes are struck while the gourds are the resonators. Some mallet-heads made of latex (known in Dàgàrà as ‘gyil-bié’) are wound round the ends of a moulded piece of rounded wood which is thick enough to make a firm hold in the hand. Bodomo and Mora (2007, p.88) have also exemplified the structure of the xylophone through their apt description of this indigenous musical instrument of the Dàgàrà and the Dàgáábà. “The rapid striking of the keys by a performer with the gyil-bié usually gives rise to the mellifluous melody that emanates from the xylophone” (Kuutiero, 2006, p.108). Xylophone

makers are skilful in their art and are often highly regarded among the Dàgàrà. “Xylophone makers are themselves very good xylophonists but of course, it is not every xylophonist that is a xylophone maker. Xylophone making is a skill one acquires through training. The mastery of this skill will usually draw customers to the maker” (Kuutiero, 2006, p.108). Among the Dàgàrà, xylophone experts are likened to good poets. They are known as ‘gɔbr’ (plural of ‘gɔba’) that is, distinctive performers of high calibre who are noted for their exquisite performances at funerals. A ‘gɔba’ (sing. of ‘gɔbr’) acquires his skills through many years of apprenticeship in learning how to play the xylophone very skilfully as required by their mentors. This is because the art of communication with the xylophone is a

specialized one and the mentee must know all about the xylophone as is often the case of accomplished xylophonists some of whom are also xylophone makers. A master xylophonist from Fielmuo-Hiinéteng, East of north-western Ghana was properly trained by his paternal uncle and he eventually became an expert player (i.e. a 'gɔba'). He points out that "the purification ceremony of a new gyl also offers the opportunity for non-initiate gyl players to eat the *gyl-tii* (gyl medicine), a ritual ceremony that confirms their induction as *gɔba* (the recognized official title of a *gyl-ɲwiërɛ*)" (Woma, 2012, p. 40).

Here is a brief narrative on the development of the Dagara xylophone.

Oral history of the Dagara people trace the musical origins of the gyl to some mythical inhabitants of the forest called *kontombili* (dwarfs). According to a legend, a Dagara hunter (nabagle) was on a hunting expedition when he heard the kontombili playing the gyl. Drawn to the beautiful sound of the gyl, the hunter consulted the kontombile (singular for drawf) to learn the art of making the instrument and all the knowledge associated with the performance techniques of the gyl. Initially, the kontombile was hesitant but later on taught the hunter how the gyl was made and all the mysteries and taboos associated with the instrument. There are details about cultural taboos associated with the gyl. After learning the art and knowledge of making and playing the gyl, the hunter with the help of his fellow hunters, used their magical powers to kill the kontombile and took the gyl to their people, claiming that God gave it to them as the musical instrument of the Dagara people. Even these days, it is believed that the kontombili are still attracted to the sound of the gyl, but also harbour animosity toward humans (Vercelli, 2006 cited in Woma, 2012, p.39).

The sociocultural significance of the gyl is represented by Woma in the following submission.

Drawing from its mysterious history, the name "gyl" in Dagara translates as "gather." When the hunters brought the instrument to the community, the people were so baffled with its amazing sound that they began gathering around to listen to its wonderful music. As the hunters began playing the instrument, they told the gathered crowd to dance to the music. In amazement, the men started jumping and leaping high in the air while the women danced gently and gracefully to this "sweet" music. According to Woma (also a master xylophonist) this story was narrated to him by Ziem Tibo (his gyl mentor) during his "gyl-tii dib", that is (final initiation rites for a xylophonist). *Bine* (a vigorous dance to the gyl music) is gender specific as men jump and leap in their version of the dance called *vaafu* (leaping) while women dance gracefully in much coordinated dance-steps to gyl music. As the name "gyl" implies, anytime there is gyl music celebration in Dagara community, everyone gathers around the performance space to hear the music or join the performance celebration. In funeral performance, it is still the practice for mourners and dirge singers to gather around the *gyile* (plural) at funeral rituals to sing their dirges and dance to the music. The legend of the gyl has always been part of the ritual of gyl making; therefore, makers of the instrument believe that a newly made gyl should be purified to cleanse both the bad spirits in the wood that constitutes the instrument as well as the magical spirits of the kontombile that gyl makers believe hover around a newly made gyl (Woma, 2012, pp. 39-40).

In line with *Dàgàrà* tradition, the xylophone is played mostly by men as a solo or pair instrument. Two people often sit and face each other, a short distance apart. The lead player decides the kind of musical text that should be played and the support player then joins him with a more repetitive accompanying tune (Kuutiero, 2006, p.110, Woma, 2012, pp.43-44). The xylophone is a percussion instrument when it is properly tuned and can be played with other

percussions together. There are two types of Dàgàrà xylophone: the 'lògyìl' (plural is 'lògyilé') used for 'lòbrì' musical texts and the 'dàgá-gyìl' (plural is 'dàgá-gylé') used for 'dàgáár' and 'bè-làṅṅi' musical texts. The standard 18-key dàgá-gyìl is used for funerals and for 'bèwáá' (a vigorous dance for entertainment). The dàgá-gyìl is "widely regarded as the eldest of all xylophones" (Mensah 1982, p. 142) as posited by a Ghanaian musicologist. However, Woma has given a comprehensive exposition on the Dàgàrà xylophone and its ensemble as well as how it is used for performances.

In a duet performance, the music is typically divided into two parts: melody and bass. The *gyil-daa* usually plays the lead role while the *gyil-pog* plays the support part, sometimes with one hand playing a repetitive baseline with little improvisation while the other hand provides a timeline called *kpagru* with the back end of the mallet. *Gyil kpagru* is an important component of this highly rhythmic music. For *gyil* players, *kpagru* is the foundation of upon which the music enjoys its rhythmic flow and density. Just as the bell serves to keep rhythm and timing in most West African music, *kpagru* serves the same purpose for *gyil* music and, without it, the music loses its rhythmic power and musical taste.

(Woma, 2012, pp. 43-44)

The 14-key lògyìl is traditionally used in 'bàgr-buné' (a dance performed during traditional religious rites) and also to announce the death of anybody among the Dàgàrà of Nandom and those of Burkina Faso. The lògyilé are used when communicating with the spirits and ancestors and are believed to be imbued with spiritual power. The lògyilé are used to sound lòbrì musical texts. Lòbrì musical texts are original Dàgàrà texts that have always been used until the Dàgàrà learnt 'dàgáár' musical texts from other related cultures. A clear distinction can be drawn between 'lòbrì' and 'dàgáár' musical texts on one hand and 'lòbrì' and 'bè-làṅṅi' on the other. Lògyìl music can be performed for both entertainment and funerals. On funeral occasions, selected musical texts are

played for both male and female. A particular musical text being played determines whether a man or a woman has died. One is able to determine the context of every text wherever one is (Bèrisèè, 2011).



A pair of Lògyìl xylophones is illustrated below here:



Source: David Vaalay, June, 2007: (Vaalay, 2007, p. 61)

*Photo 4:* The Lògyìl, a portable xylophone of fourteen wooden keys

### 1.2 Poetic Elements and Oral Traditions

Finnegan (2012, pp. 145-146) states that elegiac poetry is a common form of expression in Africa. It comes in many different forms but usually less elaborate than panegyric poetry. Elegiac poetry tends to be performed by non-professionals, mostly women rather than state officials. However, among the Dàgàrà people, men are the most dominant elegiac poets in terms of performance during funerals. Elegiac poetry falls under 'lyric' poetry and cannot be treated as a distinctive genre. Obvious instances of elegiac poetry are those poems or songs performed at funeral or memorial rites, e.g. Islamic funeral songs sung by Hausa mallam or the complex Akan funeral dirges chanted by women soloists, to the simple laments with leader and chorus such as those sung among the Limba and the Dàgàrà of the northwestern Ghana.

The occasions for these laments differ from people to people. Often dirges are sung round the corpse or round the house in which the corpse lies while it is being prepared for burial. Among the Akan, the Dàgàrà of Nandom and the Dàgàábà of northwestern Ghana in general, this is followed by a period of public mourning, during which the corpse lies in state and dirges are sung. The actual burial is often accompanied by elegies performed by dirge-singers among the Dàgàrà people. However, Nketia (1955, p.15) posits that it is not practised among the Akan. In the traditions of the Dàgàrà and the Limba, all burials are normally accompanied by performance from the dirge-singers especially panegyric of the dead. Elegiac Features of the Dagara Dirge are illustrated as follows:



Source Language (Dagara)	Translation
Ĩ sãà bag-bieó sób hâp nyine lóór?	Where will my unfortunate father seek refuge?
Kũũ yel ke ε ti íh ηmine?	What does death want us to do?
Kũũ vuon ti na a pĩn, pĩn túl.	Death has baffled and caused us irreparable havoc.

Source: Fieldwork Conducted in Nandom on Dagara Dirges, March 2024

The rhetorical questions above are lamentations that the cantor conveys to his ancestor on the fate of an unfortunate person bogged down with persistent deaths. The state of despondency is

portrayed in this expression: *Kũũ yel ke ε ti íh ηmine?* (What does death want us to do?) The same dirge singer maintained his rhetorical questions to arouse the emotions of sympathisers.

Source Language (Dagara)	Translation
Ti gbáále nyine tɔ anú?	To whom should we grope in our misery?
U naa ti nyɔg ni a dɔɔ ε kye tu nyine lóór?	Where would death have passed after 'He' had captured the man?

Source: Fieldwork Conducted in Nandom on Dagara Dirges, March 2024

The dirge singer's language above depicts the bravery of the deceased: "U naa ti nyɔg ni a dɔɔ ε kye tu nyine lóór". This implies that if death were human and had confronted the deceased (man) there could have been no way to pass without being defeated. In this performance, the image of bravery and physical strength demonstrate how

bellicose the deceased was but unfortunately, it was rather death (Kũũ) that accosted him. The rhetorical question emphasises the helplessness of mankind before death as terminator.

The following lines by a ninety-year-old dirge singer accentuate the grievous nature of sorrow caused by death:

Source Language (Dagara)	Translation
Ni nàŋ nir nɛm wɛɛ!	I am forlorn without any relative!
Ni nàŋ nir nɛm wɛɛ!	I am forlorn without any relative!
Ni nàŋ nir nɛm wɛɛ!	I am forlorn without any relative!
Ni nàŋ nir nɛm wɛɛ!	I am forlorn without any relative!

Source: Fieldwork Conducted in Nandom on Dagara Dirges, March 2024

The dirge singer in the above text conveyed her deepest sorrow as she declared to the world: Ni nàŋ nir nɛm wɛɛ! (I am forlorn without any relative!) to emphasise that she was a lonely and miserable person. The contextual interpretation of the term 'forlorn' in the mourning tone of the cantor (in the Dagara funeral context) depicts either total loss of her entire family or most of her

family members which has caused her to grapple with loneliness in her abode. The phrase, Ni nàŋ foregrounds sorrow and sadness that have engulfed the cantor in her old age. Thus, she keeps on repeating the expression: Ni nàŋ nir nɛm wɛɛ! The idiophonic expression, "wɛɛ" indicates overwhelming sorrow.

The xylophonist like any poet, gains inspiration through some powerful emotions (influenced by a Muse) and this could result into the composition of a fresh song. The xylophonist then waits for a special occasion to launch his new song. Preferably, a funeral celebration which attracts sympathisers from far and wide. A case in point is

the late Bér̄gyiré, one of the accomplished xylophonists of Nandom-Puffiong. He was not only a ‘gɔba’ but also a xylophone maker and repairer who was prolific in composing sensational musical texts. Some of most popular ones include:

Xylophone Text No. 1:

Source Language (Dàgàrà)	Translation
“Biébié nir mì ì wà kòb bér ékyé zìh”.	An avowed enemy employs diabolic, mysterious and wicked means in eliminating his opponents.

Xylophone Text No. 2:

Source Language (Dàgàrà)	Translation
Dòndómé kòb fu fàà ná bàṅ yān”.	Even if enemies conspire against you and kill you, you have already surpassed them in knowledge and wisdom.

Xylophone Text No. 3:

Source Language (Dàgàrà)	Translation
“Fùr sáá kyén zìé zà”;	You can choose wherever you want to go;
dòndómé kyāānà bé à bé	enemies will still abound.

Xylophone Text No. 4:

Source Language (Dàgàrà)	Translation
“Bìbì bérwoné nyɔg dɔpàn (gbāá) nì zùr̄r̄”.	It is a stubborn child who dares to hold a cobra by the tail.

Xylophone Text No. 5:

Source Language (Dàgàrà)	Translation
“Vurbààlé bél ù nà gùr̄ ékyé pòr Bér̄gyiré;	Vurbààlé members stared at him in awe and named him “Mysterious-Prodigy”;
dòndómé bél ù nà káá ù liébi zāã pur̄i”.	enemies gloated and scorned him as a petty fellow.

Xylophone Text No. 6:

Source Language (Dàgàrà)	Translation
“A nìbé bél né nà iér̄ á”.	Those who gossip about you are the same people
bél mingà nèbé bɔbr ké bé kòb”	who conspire to kill you.

## II. The Dàgàrà People and their Xylophone Musical Texts

The Dàgàrà are a group of people in the Upper West Region of north-western Ghana. The main area of settlement is Nandom and Burkina Faso. However, some of them are reported to have settled in present day Ivory Coast as well. In Ghana, the Dàgàrà form the greater part of the population of Diocese of Wa and their relatives in the Diocese of Dieboungou of Burkina Faso. (Bekye, 1991, pp. 93-94) The Dàgàrà originated from the Mole-Dagbani peoples of the Lake Chad region. They are part of the MABIA-speaking (Gur) group of West Africa. They have always maintained and sustained their traditional, social, political and religious systems of organisation.

With reference to previous researchers on the Dagara people, Naciele Hien (2019) argues that Dagara people, the Mossi and the Gourmatché can be traced to the Dagomba ethnic group. Delafosse was the first scholar to make such claim and was corroborated by Hébert and others such as Nurukyör who concluded that “the results of our own inquiries confirm the hypothesis established by Fr Hébert. Indeed, all the Dagara from Haute-Volta (Burkina Faso) agree that they migrated from Northern Ghana” (Mukassa, 1986 cited in Naciele-Hien (2019, pp. 32-33). This assumption hinged on the Dagara migratory movement from Tamale to Northern Ghana and Southern Burkina which occurred during the time of *Dagombas'* empire and their territory expansion through tribal wars, invasions and conquests. The geographical location of the Dagara in Burkina and Ghana would have been seen as a result of migration. Colonial boundaries first moved the ancestors of the Dagara from Tamale to the north-western part of Ghana. While some remained in Ghana, others migrated to the South-western region of Burkina Faso by the end of the 18th Century (Mukassa, 1986 cited in Naciele Hien, 2019, p.33). The latest corroboration is by Kuba & Lentz (2020, pp.3-4). However, Gbaane-Dabire rather gives other reasons on the historical migration of the Dagara community. He posits that the Dagara geographical mobility is motivated by search for

fertile lands and fear of the great empires and invaders such as the Ashanti, the Dagomba, the Djermas as well as the colonial powers. He points out that the Dagara had always loved their freedom and want to enjoy their independence wherever they are (Dabire, 1983 cited in Naciele-Hien, 2019, p. 33).

Before the advent of Christianity and Islam, the Dàgàrà people held strong spiritual beliefs in a popular cosmological figure known as “Kòntòn”; a kind of omnipotent deity in Dàgàrà traditional practices (“sàākumv”). Tradition is regarded by the Dagara as a community-owned knowledge of cultural practices, customs, religious beliefs, taboos and other social virtues. Thus, the Dàgàrà people strongly believe that knowledge of their cultural history, religion and rituals emanated from “Kòntòn” (pl. Kòntòmé). Naaeke posits that the Kòntòmé are the brainchildren behind the discovery of many aspects of Dagara culture such as art, music, magic, hunting and medicine. In fact, Dàgàrà gyl players usually trace the origin and invention of their instrument to the Kòntòn who is believed to have given this specialized knowledge to a Dàgàrà hunter (nàbáglé) to use as their traditional instrument for funerals and entertainment (Naaeke, 2000, p.36 cited in Woma, 2012, pp.14-15).

Some of the traditions of the Dàgàrà people include farming, sacrifices to almighty God, marriage, dowry, initiation rites, inheritance, nomenclature, art and craft. All these originated from their ancestors. The Dàgàrà have always settled in villages according to patrilineal clans such as Bèkuòné, Dikpiéllé, Kusiéllé, Gbāāné, Nābégélé, Bībīlilé, Bèrwuolé, Mètuollé and Zágé. Apart from these patrilineal clans there are also matrilineal clans. Some of them include Sòmdà, Kpòdà, Médà, Sòmé, Dàburé, Kàmburé and Hien.

In accordance with Dàgàrà tradition, lòbrì musical texts are the first type of xylophone music played when a person dies. In an interview with Bèriséé (2011) he described the lògyl as “an instrument of sorrow” because of its typical role of arousing sympathy and mourning on funeral occasions. Lòbrì rhythms are often soft in nature and are



played in a particular way to portray the situation of bereavement and the attendant mourning that accompanies the selected musical texts.

Example of Lóbri Musical Text:

Source Language (Dàgàrà)	Translation
<i>Gàndáá tà̀m-migr ká kpéle kpéle.</i>	The bow-string of a man of valor has broken inots and piece.

According to Dàgàrà tradition, ‘dàgáár’ music is often played before ‘bè-là̀n̄n̄i’ music during funeral occasions. Dàgáár musical texts are similar to ‘bè-là̀n̄n̄i’ musical texts. They are critical and satirical in nature depending on the cause of the death of a person in Dàgàrà society. The above

text is a lamentation on the elder who was a man of valour to the household and has suddenly passed on. The term *gàndáá* shows the social stature and power he wielded in his society before he died.

Example of Dàgáár Musical Text

Source Language (Dàgàrà)	Translation
<i>Fìfìh kàbr bé nyù̀r̀ré i, fìfìh ñmèa nà.</i>	Driver-ants are getting burnt but they do not smell so are driver-ants.

The above text means that nothing can change somebody’s negative attitude towards another. This kind of music text is often directed against the enemies of the dead. In other words, the enemies of the dead are incurably bad and should never boast of their nefarious activities.

‘Bè-là̀n̄n̄i’ music does not only arouse great sympathy in mourners but they induce people to dance on funeral occasions of elderly people in Dàgàrà society.

Example of Bè-là̀n̄n̄i Musical Text

Source Language (Dàgàrà)	Translation
<i>Nìnfàà gbéé nã́ í wégr., nìnfàà gbéé nã́ í lùrgé</i>	If the poor person’s legs were long beams, the poor man’s legs would have been used in roofing traditional Dàgàrà homes.

The above musical text is based on oppression that poor people experience in Dàgàrà homes. The satire is directed against all oppressors of poor and weak people in society. Metaphor and symbolism are the useful literary features. These are seen in the words “nìnfàà gbéé” (poor person’s legs) compared indirectly to straight beams (“wégr”) often used in the roofing of traditional Dàgàrà houses.

Lóbri musical texts are intended basically to arouse sympathy and praise the deceased’s background. However, ‘dàgáár’ texts are meant to induce mourning during a funeral and to warn and admonish the bereaved family. They are equally critical and satirical in nature depending on the possible cause of the death.

### Example of Dàgáár Musical Text

Source Language (Dàgàrà)	Translation
<i>Bikpiéb sìgr nà bè fáá è. dé à ì nírí mhìlì tànè</i>	They have seized the orphan's honey and used his hands to smear them with dirt.

While lóbrì musical texts are intended to praise the deceased's background, Dàgáár musical texts are meant to induce mourning during a funeral and to warn and admonish the bereaved family.

### III. THEORETICAL FRAMEWORK

Magoulick (2012) identified and emphasised the dynamics of folklore and ethnography in Performance with reference to her fieldwork. She points out that the dynamics have shifted from mere collection and categorisation of folklore to synthesis and understanding of peoples and their creations in their own terms. This gave birth to the Performance Theory. Performance Theory aims at rendering texts skilfully artful so that the aesthetic values can be delineated according to the comprehension of language, speech patterns and figures of sound inherent in the texts. Literary aesthetics can be seen to be more effective and understandable through the manifestation of rhythm, repetition, patterns of speech and pauses in texts. Therefore, there are performances which require thorough application of these techniques to render the texts enjoyable and meaningful (Kyiielyang, 2017, pp.63-64).

Performance is an indispensable part of Oral Poetry. Much of Oral Poetry is directly associated with rhythmic movement. Every culture has recognised conventions for its forms of poetic expression. Some of these relate to the occasion, the audience, performer or purpose. The most fundamental of these conventions are those pertaining to the verbal style of the piece or genre. The simplest, most fundamental and most widespread feature of poetry is rhythmic structure. Words and music are closely associated with rhythmic movements of the body. There is no doubt that the prosodic system is the feature which most immediately gives form to a poem. (Finnegan, 1977, pp.89-92; Finnegan, 2012, p. 236).

Expressive culture is very significant to oral performances such as the singing of traditional songs of any ethnic group, the citing of a proverb in the right context, the narration of folktales as well as the playing of the Dagara xylophone. This study is undergirded by Richard Bauman's Performance Theory. He corroborates Magoulick on the wave of change which characterized the collection and analysis folkloric materials in the 1960s and 1970s. Bauman (2012) notes that there was a general shift of perspective among ethnographically oriented folklorists in the latter part of the twentieth century. Initially, folklore was regarded as "an aggregate of things" (Ben-Amos, 1972 cited in Bauman, 2012, p. 97). However, the wave of change shifted that line of thought and folklore was then regarded as a "communicative process" (Ben-Amos, 1972 cited in Bauman, 2012, p. 97). Several factors accounted for the new motivation towards folkloric materials. First, Malinowski's (1923) research experience revealed a certain focus of emphasis in dealing with elements of folklore. He argued that "context of situation" was "an essential frame of reference for the comprehension of 'narrative speech as ... a mode of social action'" (Bauman, 2012, p. 97). Another scholar, Milton Singer underscored the "conception of cultural performances as scheduled, bounded, crafted, heightened and participatory occasions in which culture" is displayed "for the reflexive contemplation of members and outsiders" (Singer, 1958 cited in Bauman, 2012, p. 97) It is relevant to note too that Roman Jakobson's model of a communicative event enabled scholars to begin "comprehending the multiple functionality of verbal expression and the place of poetic language among those multiple functions" (Jakobson, 1960 cited in Bauman, 2012, p.97). Additionally, Jacobs' (1959 cited in Bauman, 2012, p. 97) conception of style gives relevance of the "aesthetic design" of folklore

forms in use. This contributes to the understanding of compositional and performative aspects of cultural expression. Moreover, Parry and Lord's Theory of Oral-Formulaic Composition as a means of comprehending the radical integration of cultural tradition gave some recognition to the significance of individual creativity in the act of singing, performing and composing during discourse (Lord, 1960, cited in Bauman, 2012, p. 97). It is also important to emphasise that the conception of performance was shaped by two mutually agreeable schools of thought: one was literary and the other was anthropological. Kenneth Burke argues that literature is some kind of "equipment for living" (Burke, 1968, 1969, cited in Bauman, 2012, p. 98). However, Bauman and Sherzer, 1989, cited in Bauman, 2012, p.98 claim that "the task of the ethnographer of speaking... is to identify and analyse the dynamic interrelationships among elements that go to make up performance".

From the discussion so far, it is important to note that the line of inquiry that developed out of those efforts made by earlier scholars proved to be durable and productive intellectual enterprise for folkloric studies and linguistic anthropology and other disciplines (Bauman, 2012, p.99). It is in line with these theoretical tenets that this research explores the poetic significance of Dagara xylophone performance using the poetic elements embedded in the musical texts. The interpretation of these elements will reveal the level of literary quality and effectiveness of these poetic elements embedded in "logyil" (a portable 14 wooden-key xylophone) musical texts. In fact, Dagara xylophone musical performance enables the xylophonist to display virtuosic skill and communicative competence and by that, the performer elicits the participative engagement of co-participants such as the dirge-singers and other sympathisers who gather round the xylophonist to witness his skill and the language that emanates from the performance. The audience and other participants have the license to "regard the act of display with heightened intensity and inviting them to evaluate how skillfully and effectively" the xylophonist tries to accomplish his social

responsibility towards the audience and spectators (Bauman, 2012, p.99).

#### IV. METHODOLOGY AND RATIONALE OF THE STUDY

Niyágákũũ's "logyil" (xylophone) performance is the main basis of this study. One hundred and four (104) portions (out of the five hundred and fourteen (514) lines of the translated oral text) were selected for discussion and analysis in order to bring out the literary significance of the various poetic elements. The whole text (translated version) was divided into two major parts of a total of five hundred and fourteen lines (514). Lines were purposively chosen wherever literary features were identified in the whole text. Raw data was gathered in 2005 at Nandom, based on the funeral celebration of an elderly woman of Segge's House, North- East of Nandom. The rationale of this study lies in the fact that Dàgàrà oratory, as part of their oral tradition, still deserves more exploration in determining the cultural relevance of xylophone performance. The performance was audio-recorded using a mobile phone and translated from Dàgàrà into English based on Peter Newmark's Translation Theory with emphasis on semantic and communicative perspectives. Semantic translation takes into account the aesthetic value (that is, the beautiful and natural sounds) of the Source Language (SL) text, compromising on denotative meaning so that no assonance, word-play or repetition becomes an obstacle in the completed version. It may translate less important cultural words by culturally neutral third or functional terms but not by cultural equivalents. However, Communicative translation attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership (Newmark, 2001, p. 46). This study investigates the nature of Dàgàrà oratory and examines the poetic elements and their literary significance in Dàgàrà oral traditions especially oral poetry using Niyágákũũ's logyil performance as a source of reference. It was anticipated that these literary features will not only embellish the performance skills of the xylophonist but also reveal the aesthetic qualities



of Dàgàrà xylophone performance as the performer played and verbally expressed the musical texts he had chosen successively.

## V. LITERATURE REVIEW

Persuasive communication is used in various aspects of human life in both traditional and contemporary Africa. In the absence of writing and the modern use of electronic gadgets, speaking constitutes the single most important mode of interaction. In the African world, speech is considered to be free, which is quite distinct from the trickster's monopoly. For instance, despite his greed and selfishness, Ananse, the Akan trickster, did not make speech the monopoly of one man. Similarly, the Dogon people in Mali trace the origin of speech to the fox. The Fang of Gabon, trace human speech to the parrot which first brought to man, the ability to speak. However, in Akan mythology of the various lineages, the parrot is paramount in human speech. The eloquence associated with one of the eight lineages follows from their being saved centuries ago by the noise of a parrot. The timely noise by the parrot saved the lineage from extinction. Therefore, that lineage's emblem, depicts the essence of eloquence. The Akan say, "The mouth is used to protect the head." Speech, judiciously used, can save lives.

Among several ethnic groups in Africa, sermons, funerals, marriage ceremonies, and even public donations provide fitting opportunities for speakers to assert oratorical skills. Among the Akan, a public donation or drink gift is not merely presented. It is accompanied by a brief speech, often replete with proverbs, idiomatic expressions and other rhetorical devices. The speaker's widow's mite may be compared with that of the housefly: "A poor fellow I am, not rich enough to lavish presents; yet even where the housefly had nothing to give, it scraped its offer from its bare limbs." A flowery acceptance speech is also expected from the recipient or his orator. Generally speaking, rhetoric pervades most verbal interactions. A beggar in Burundi may petition a patron for a new pair of shoes in poetic style, referring to his ragged shoe held together by a safety pin (Finnegan 1970, p.450).

The power of the spoken word is well recognized in African societies. Being the embodiment of acoustic energy, the spoken word has an immediate impact, the capacity to make or break. According to a Yoruba proverb, "Speech is an egg: when dropped, it shatters." The Akan of Ghana say, "When the mouth slips, it is more suicidal than the foot." In everyday life, those endowed with the power of effective speech are held in high social esteem, due to the facility with which they bring stressful situations under control through persuasion. Despite the importance of good speaking in Africa, most cultures do not organize formal training in the art, since it comes naturally with exposure to traditional speech. Children often attend forums for debate and acquire speaking skills, customary lore, and genealogies by listening to elders. Skills in oratory also come with certain social and political positions. Several traditional offices require exquisite skills in the exercise of duties. Positions like chieftaincy, headship of lineages, and membership of juries require considerable rhetorical skills in conflict management. Chiefs, prior to their installation, go into several weeks of seclusion where their attention is drawn to certain formal norms of communication. Even so, most chiefs and elders acquire rhetorical abilities on the job.

Rhetoric in many African communities is male-dominated. In certain cultures, women are forbidden to express themselves in public. Among the Akan, the virtues of ideal womanhood include abstinence from speaking within the public domain. Women are believed to be repositories of wisdom and knowledge. Yet, society has considerably restrained woman's speech. The chief's palace, where most public debates are done, is not always open to women. They are prohibited from entering the premises when they are in their menses. According to the Akan, "The hen knows that day has broken, yet it looks to the cock to announce it." Even so, current trends point to a gradual recognition of women in speaking roles. Not only are women chiefs occasionally found but there are a few instances where male chiefs have appointed women as their orators ("akyeame"), on the basis of their excellent speech skills.

The prospect of incorporating African xylophone has remained relatively untouched though the African drum ensembles have flourished throughout the academic world. The Dàgàrà xylophone ('gyl') in particular has had little exposure to audiences outside the African continent. This is because the gyl has had few written transcriptions transmitted almost exclusively through oral tradition. The transmission of the repertoire to western audiences has suffered as a result of few 'gyl' players residing outside of Ghana to transfer this information. (Vercelli, 2006, p.13) Bodomo and Mora (2007) have carried out thorough research on the spoken and sung texts of the Dagaaba in Jirapa Traditional Areas as well as the city of Accra where Dàgáábà communities are found. They have carefully noted that "music-making among the Dàgáábà, like other peoples of the region, is an intrinsic part of social life. Certain types of music and repertoires of song may be associated with particular occasions, cults, cooperative work groups and organized labour, age groups, and rites of passage" (Bodomo and Mora, 2007, p.85). Listening examples include 'bèwáá' dance music (referred to by Dàgááre speakers as 'báwáá'), xylophone duets, sung folktales (known in Dàgááre as 'sénsèllè'), spoken folktales (known in Dàgàrà as "suólù") and women's praise songs referred to in Dàgááre as "ánléé" and in Dàgàrà as "ányéé".

Work by Wiggins and Kobom (1992) is designed for use in primary music education and does not give an accurate representation of the performance of the literature by completely ignoring the rest of the gyl ensemble. Transcriptions by Naranjo (1998) apply the traditional repertoire of the gyl to the western marimba and give a brief cultural reference, but do not explain the transcriptions' adaptations. Kofi and Neely (1997) look briefly at the rhythms found in 'bèwáá', but their attention is focused on the drum patterns and do not give any gyl transcriptions or reference the musical culture. An extreme amount of physical dexterity and independence is required to coordinate both hands of the gyl players. Strumph discusses the nature of learning independence in his Ghanaian

xylophone studies and gives a step-by-step approach to learning basic polyrhythms commonly found in the gyl repertoire. (Wiggins and Kobom 1992, Kofi and Neely 1997, Strumph 1970, also cited in Vercelli, 2006, p.14)

Hartigan studied this music under Ewe master drummer Abraham Adzenyah and applied the gyl's rhythmic elements first to Ewe drums then to the western drum kit, showing how this repertoire can be beneficial to non-mallet players. However, he does not give any gyl transcriptions or ensemble suggestions. Details are needed in the analysis of the transcription process to include the significant meanings behind what is played on the gyl. In Birifor funeral music, the melody has actual text that is understood by the natives of the traditional area. Sometimes, the xylophone text may simply identify the gender of the deceased. However, more often, complex messages and proverbs are performed. Goody mentioned the musical implications of the gyl, but a musical analysis of the funeral was not included in his tome. Likewise, Malidome paints a beautiful literary picture of his grandfather's Dàgàrà funeral, including mention of Dàgàrà mythology and the gyl, but does not go into musical specifics. (Hartigan 1986, Goody 1962, Malidome 1994 also cited in Vercelli, 2006, p.15). From the above studies, there is a gap that deserves adequate attention. The focus is directed towards lògyil performance in order to explore its cultural significance with reference to the poetic elements which are essential aesthetic features in Dàgàrà lògyil performance.

## VI. ANALYSIS OF THE L'OGYIL PERFORMANCE

### 6.1 Structure of the Oratory

Panegyric and rhetorical expressions are the most outstanding features in Dàgàrà Oral literature particularly in the singing of dirges. In Africa, the elderly are accorded great reverence particularly when they die and leave their children as well as their grandchildren whom they cherish and often give advice. The death of this woman can be viewed in similar circumstances. The subject of the performance is the lamentation of the death of





Source Language (Dàgàrà)	Translation
Line 23: Kpìerì nìbè wà wéré lùgé, áá!	Once living with people and now embracing forked beams áá!
Line 24: Kpìerì nìbè wà wéré lùgé, óéí!	Once living with people and now embracing forked beams, óéí!
Line 25: Bè sòré nìbè nì sòre zume áá	They are counting people and you are counting insults, áá!

In lines 23 and 24, the term ‘wéré lùgé’ (embracing the beams) depicts a deeper sign of misery and bereavement that an orphan experiences as a result of the death of loved ones. The use of such terms induces sympathy and mourning. The idea of counting is closely linked with the bereavement referred to in the earlier lines. In most African societies, the number of relatives one has matters a lot as one can always count them in pride to show that there are many protectors around in times of tribulation. In other

words, there is bound to be support and co-operation when relatives are around.

Apart from property itself, children are a source of wealth in the African society. These children live in a family home which needs to be favourable for proper training. Lines 67-71 portray the unfortunate situation of an empty home where the children are destined to suffer as a result of the devastation of the family because of death. This is exemplified as follows:

Source Language (Dàgàrà)	Translation
Line 67: À bìr-bààrá bié; à áá!	Last child who sucked his mother’s breast áá!
Line 68: À bìr-bààrá bié; à pɔg-bààrá bié áá!	Last child who sucked his mother’s breast; child of the last wife áá!
Line 69: À yirkpéé yirkpéé bíbùr bèlé nié nèbè	The children of a large house are even doing their utmost.
Line 70: Yirkpéé yirkpéé yirzág bé viélé i, áá!	A large but empty house is not good at all!
Line 71: Yirkpéé yirkpéé yirzág bé viélé i, áá!	A large but empty house is not good at all!

The effectiveness of repetition through such words as “bìr-bààrá bié”, “pɔg-bààrá bié”, “yirkpéé”, “yirzág” and “bé viélé i” reiterates the

predicament of orphans wallowing in misery after the demise of relatives. They are completely devastated. This devastation is further emphasised in Lines 72, 74-88 as follows:

Source Language (Dàgàrà)	Translation
Line 72: Niyágá, niyágá, niyágá nìr, áá!	Somebody with so many relatives, áá!
Line 74: Tèr nìbè ékyé lèb wà bɔbr nìbè, áá!	One had many relatives and now one is yearning for them again, áá!
Line 75: Tèr nìbè ékyé lèb wà bɔbr nìbè, áá!	One had many relatives and now one is yearning for them again, áá!

Line 76: Bìkpiéb bẹ̀ tẹ̀r mǎ é !	An orphan who has no mother!
Line 77: Nìbàál bẹ̀ tẹ̀r sǎà é!	A miserable person without a father!
Line 78: Víté bẹ̀r ké kyéré	Often passed by people with no show of concern

Loneliness and poverty then become unwelcome companions in the home. Thus, an empty house is a misfortune and the situation is aggravated when the elders die out. Thus, a home without elders often lacks a good and experienced director who is cherished as a role model. The loss of relatives increases poverty and renders the world a ‘chilly’ (an unfavourable) place for people to live in as seen in the following words Line 119: “tágr irẹ̀ nì à tẹ̀jzù ká (Cold is pervading in this world). Thus, a lonely relative is a symbol of pity and condolence. This is reinforced by ‘wéré lùgẹ̀’ as depicted in the counting of relatives. If one has only beams to contend with at home, then one certainly is forlorn. Beams are not human neither are they sensitive therefore beams are not suitable companions and cannot express feelings of sympathy. That is how the orator chooses to present a subtle but terrible image of the misery of

the orphan. The image of the orphan is that of a forelorn child.

### 6.3 Features of Parallelism in the Performance

A close look at the oratory reveals that there are clear instances of parallelism in Part 1 (A) of the performance. The Lines referred to are 1 and 2, 4 and 5, 9 and 10, 16 and 17, 23 and 24, 25 and 26, 28, 29 and 30, 34 and 35, 39 and 40 and 42 and 43. Similarly, in Part 1 (B) parallelism can be seen in Lines 44 and 45, 51 and 52, 54 and 55, 57 and 58 as well as 59, 60 and 61.

Lines 1-4 delineate the fact that an orphan is lonely and miserable. Moreover, such a child is open to abuse in many ways such as beatings, insults and humiliation. The idea of abuse and suffering of the orphan is further developed in Lines 18-22 where the main focus is still centred on the misery and the humiliation of the orphan. Lines 23-26 are perfect examples of parallelism:

Source Language (Dàgàrà)	Translation
Line 23 Kpièrì nìbẹ̀ wà wéré lùgẹ̀, áá!	Living people suddenly embracing forked roofing beams áá! (expression of sorrow)
Line 24 Kpièrì nìbẹ̀ wà wéré lùgẹ̀, oei!	Once living with people and now embracing forked beams oei!
Line 25 Bẹ̀ sǎrẹ̀ nìbẹ̀ nǐ sǎrẹ̀ zume áá!	They count people you count insults (expression of disgust)

This reiterates the fact that they are counting people and you are counting insults, aa!

Line 26 Bẹ̀ sǎrẹ̀ nìbẹ̀ nǐ sǎrẹ̀ lùgẹ̀ óéi	They count people you count forked roofing beams, óéi. (expression of sorrow)
--	---

This reiterates the fact that they are counting people and you are counting insults, aa! The effectiveness of the above repetition can be viewed in the light of the magnitude of the suffering, humiliation and solitariness of the orphan. Another interesting repetition which occurs in

Lines 27-30 indicates the real plight of the orphan. These Lines stress the lamentation and misery of the sons and daughters of the deceased woman as indicated by words such as ‘àà!’ and ‘óéi!’ This focus is further developed in Lines 36-38 in Part 1 as follows:

Source Language (Dàgàrà)	Translation
Line 36: À bié kóné ténḡàn pṽṽ áá!	A child weeping on the shrine of the earth, áá!
Line 37: À bibiür kóné dı-záglà pṽṽ, mã wóéí!	The children are weeping in an empty home, oh mother!
Line 38: À pṽḡ-yàbé mã bídèbr mã, mà wóéí!	Mother of many daughters, mother of many sons, oh mother!

and Lines 64-65 of Part 2.

Source Language (Dàgàrà)	Translation
Line 64. À bikpiéb nà bé tēr sãã nı mã nür bé pṽbr	An orphan who has no parents is often beaten up
Line 65. À bikpiéb nà bé tēr sãã nı mã nür bé mí tṽür	An orphan who has no parents is often insulted

The unity and coherence of the themes of misery, loneliness and humiliation can never be overemphasized in the logical development of ideas. These run through the whole performance particularly in Part 2 of the oratory. There are more than fifty instances of parallelism in the Part 2 of the performance. Prominent among these are Lines 1-4, 18-22, 23-25, 27-32, 36-38, 43-44, 47-48, 51-52, 64-65, 67-68, 69-71, 74-75, 79-80, 86-87, 89-92, 96-97, 98-99, 117-118, 125-129, 130-131, 168-169, 201-211, 226-227, 251-270,

274-275, 277-278, 282-283, 286-287, 289-290, 295-296, 297-298, 299-303, 311-317, 321-323, 326-327, 330-331, 332-335, 336-337, 341-344, 346-351, 360-370, 371-380, 382-383 and 388-392.

Lines 18-22 are an admonition of doing good and being wary in the present world. They indicate another perfect example of parallelism. Look us look at the following illustrations:

Source Language (Dàgàrà)	Translation
Line 18: Nĩ ìrè vùlá à ténzú!	People of the world, endeavour to do good!
Line 19: Nĩ ìrè vùlá à ténzú!	People of the world, endeavour to do good!
Line 20: Nĩ mààl kyéré à ténzú!	Be wary about 'walking' in the world!
Line 21: Nibéén bé nür bé à ténzú é	The world is not made up of only one person
Line 22: Nibéén bé tṽṽ à ténzú é	One person cannot control the whole world

The orator is also particular about the welfare of the youth in this turbulent world as testified by Lines 27-32 and 36-38. Lines 43-44 clearly

emphasise the mortal nature and the vulnerability of human beings. Lines 67-68 draw a tender relationship between a child and the mother as follows:



Source Language (Dàgàrà)	Translation
Line 67: À bur-báàrà bié; à pɔg-bààrà bié áá!	Last child who sucked his mother's breast; child of the last wife, áá!
Line 68: À bur-báàrà bié; à pɔg-bààrà bié áá!	Last child who sucked his mother's breast; child of the last wife, áá!

The absence of the elderly in the home of an orphan child is a serious blow as there is no one to teach, guide and admonish the miserable children who are open to persecution and wrong things

prevalent in the world. Lines 74-75 reiterate the lamentation of the orphan because of the desire of getting closer to the parents who unfortunately are no more.

Source Language (Dàgàrà)	Translation
Line 74: Tèr nìbè yágá èkyé lèb wà bɔbr nìbè, áá!	Had people many and then come looking for people, áá! (expression of sorrow)
Line 75: Tèr nìbè yágá èkyé lèb wà bɔbr nìbè, áá!	Had people many and then come looking for people, áá!

Both expressions emphasise the fact that one had many relatives and now one is yearning for them again. Disregard, neglect and relegation to the

background are the lot suffered by orphans; not only those of the deceased woman but all orphans in the Dàgàrà society as depicted by Lines 85-88 of the oratory.

Source Language (Dàgàrà)	Translation
Line 85: Liébì báál bé tèr sǎá ɪ	Has become so miserable without a father!
Line 86: Vié bér ké kyéré!	Often passed by people who show no concern!
Line 87: Vié bér ké kyéré	Often passed by people who show no concern!
Line 88: Û nà bé tèr sǎá	Because he has no father!"

Lines 90-92 equally portray another perfect example of parallelism in the performance to emphasise the effectiveness of the metaphor. The orator is critical about the attitude of the Dàgàrà

towards one another. Dàgàrà are viewed as insensitive as they cause severe pain to others especially their fellow tribesmen/woman. This criticism is a painful truth.

Source Language (Dàgàrà)	Translation
Line 90: Dàgàrà nà wà lèb nà tèbr nìbè à	Dàgàrà have turned into scorpions and they are stinging others
Line: 91 Dàgàrà nà wà lèb nà tèbr nìbè à	Dàgàrà have turned into scorpions and they are stinging others
Line 92: Dàgàrà nà wà lèb nà tèbr nìbè à	Dàgàrà have turned into scorpions and they are stinging others

The recurrence of the above parallel feature is a critical analysis of the xylophonist about the Dàgàrà people. This bitter attitude towards the Dàgàrà is developed progressively in the course of the performance. Lines 201-211 expose the nefarious activities of the hypocrite (“gégèrà”) who moves from home to home destroying peaceful families by sowing seeds of discord among them. This information is not directly

related to the occasion of mourning and celebrating the prosperous life of the deceased woman. However, it is general admonition about human relationship and the need to foster cordial relationship among people in a common society. The mouth can be a symbol of unity and a terrible tool of destruction. This is how the literary significance of the above parallel features is drawn from this oratory.

Source Language (Dàgàrà)	Translation
Line 201: Yèbr wà zèb táár à yìr pwo à, ...	When blood brothers fight among themselves, ...
Line 202: À yìn à gégèrà zíé	It originates from the hypocrite.

This emanates from the hypocrite who knocks heads together

Source Language (Dàgàrà)	Translation
Line 203: Pɔg nɪ sɪr wà zèb táár, ...	When a husband quarrels with his wife, ...
Line 204: À yìn à gégèrà zíé	This emanates from the hypocrite who knocks heads together.
Line 205: Bié nɪ mã wà zèb táár, ...	When a child quarrels with his mother, ...
Line 206: À yìn à gégèrà zíé	This emanates from the hypocrite who knocks heads together.
Line 207: Bié nɪ sǎá wà zèb táár, ...	When a child quarrels with his father, ...
Line 208: À yìn à gégèrà zíé	This emanates from the hypocrite who knocks heads together
Line 209: Nĩ pǎá bèl nyé lé à!	Imagine how things have turned out!
Line 210: Yéntàbè wà zèb táár à yìr pwo à, ...	When brothers’ wives quarrel among themselves,...
Line 211: À yìn à gégèrà zíé	This emanates from the hypocrite who knocks heads together

It is equally important to look closely at Lines 225-232 as further evidence of the destructive attitude of the hypocrite.

Source Language (Dàgàrà)	Translation
Line 225: Gégèrà nĩ ànúr?	Who is the hypocrite?
Line 226: Ũl é nà bàng à fù yìr bé-bà zíé.	He is the one who knows the ins and outs of your household.

Line 227: Ûl é nà nɔné fù yir yél-kpólé à	He is the one who likes talking about worthless things of your household
Line 228: Yélkpólé zɔ ti mànù	Running round spreading worthless ideas
Line 229: Ûl é nù bé buólé gégèrà.	He is the one they call a hypocrite.
Line 230: Û nà bé tɛr nù à héé!	Because he has no relative hei! (expression of pity)
Line 231: Tì tuèr ké ù ména mí tɛr nù ú?	Do we always think that such a person even has relatives?
Line 232: Û tóme ni à ù yón!	He is concerned about his own nefarious activities

#### 6.4 Ellipsis in the Performance

Ellipsis is a very important feature in Dàgàrà oral literature and it is given serious attention in this oratory in various instances of the performance. It occurs forty-six times in different ways in the course of the performance. The following Lines portray some aspects of ellipsis as in Lines 12, 14, 49, 53, 103, 107, 109, 117, 121, 123, 133, 147, 160, 165, 172, 184, 185, 191, 194, 196, 197, 199, 200, 201, 203, 205, 207, 210, 215, 216, 217, 233, 235, 241, 243, 248, 279, 280, 288, 354, 360, 363, 369, 390, 427 and 428. There are only two instances of ellipsis in Part 1 (A) and forty-four in Part 2 of the performance. Most of the situations of ellipsis can easily be filled in by the reader or audience in relation to the subject matter being exposed in the course of the performance. It is interesting to note that these elliptical situations are open to several

perspectives of interpretation. However, the filling-in must be cautiously done in relation to the particular perspective in which an idea is being developed by the orator. It is a common feature in the singing of dirges among the Dàgàrà and most of them use it effectively on funeral occasions to the admiration of their audience and sympathisers present at the performance. Once again, it is significant to point out that idiomatic proverbs, repetition, parallelism, elliptical values, panegyric and rhetoric are the most outstanding features in Dàgàrà Oral literature particularly in the singing of dirges. Most of them can be found in this performance.

Line 12 of Part 1(A) is a suitable introduction to the subject matter of death particularly the one that occurs in a prominent Dagara home.

Source Language (Dàgàrà)	Translation
Line 12: Dàñni dáár yir-kpèè kùūsàñ, ...	In the olden days, on the occasion of a funeral in a prominent house, ...

Line 14 of Part 1(A) makes reference to the unfortunate person who is bedeviled by misfortune in life. There is a lot to say about such a person in many ways. However, the orator stops short of his words. This serves as real food for thought for the audience. When an unfortunate person is exposed in one way or the other, it is

likely to arouse commiseration and many other unspeakable things.

Source Language (Dàgàrà)	Translation
--------------------------	-------------



Line 14: À zùfáá sòb fù nà dè wúl à, ...	The unfortunate person that you have exposed, ...”
--	--

Line 49 of Part 2 of the oratory reveals the Supreme Being as the greatest of all who deserves all the praise in the world. He is short of words in describing God hence the significance of the ellipsis.

Source Language (Dàgàrà)	Translation
Line 49: Gàndáá puóbú èn dé à,...	As for the worship of the Supreme Being, ...

*The orator seems to re-echo the words of an ancient sage:*

How can we find the power to praise him?  
 He is greater than all his creation.  
 The Lord is awesome in his greatness;  
 His power is overwhelming.  
 Though you do your best to praise him,  
 he is greater than you can ever express.  
 Though you honour him tirelessly and with all your strength,  
 You still cannot praise him enough. (Sir. 43:28-30)

Source Language (Dàgàrà)	Translation
Line 53: Àlè bè ò gàn zànú à, ...	But for Western Education, ...
Line 54: Fù náá bàṅ nì à zàh kpèlènkpèlèn?	Would you have known all these things? is an automatic follow-up to

Both Lines are connected with formal education and the consequences it produces for the diligent in society. Thus, the significance of formal education can never be overemphasised as seen in the subsequent Lines: 54-57.

*6.5 Metaphorical Expression and Rhetorical Questions in the Performance*

The following lines are significant because of their metaphorical values. Line 42 is a clear proverb and a stronger form of the admonition began earlier on. The deceased is described as “tèṅ yágrà” (clay of the earth) in Line 43 to depict not only the malleable and vulnerable nature of human life but also the inevitable end that awaits all mortals. The metaphorical image can also be seen in Lines 89-92 where the Dagara are likened to scorpions. "Dàgàrà nà wà lèb nàṅ tèbr nìbè à. (Dàgàrà have turned into scorpions and they are stinging others.) This parallelism graphically

portrays and judges the character of the Dàgàrà as seen by the orator.

Rhetorical values are also important in the performance as depicted in the following lines: 10, 12, 15, 16, 17, 40, 54, 55, 66, 95, 134, 135, 136, 137, 138, 139, 140, 163, 170, 171, 180, 181, 188, 224, 225, 231, 234, 306, 319, 320, 397, 398, 399, 415, 426, 429, 430 and 431. Among the Dàgàrà, relatives who pass away from home are either taken to their original homes for the funeral celebration and subsequent burial or they are buried wherever they have died and the second celebration sent to the traditional home for final mourning and other rites. Dirge singers comment on such situations in the course of their performance. In the oratory, there is clear reference to the deceased woman who died in Kumasi (South of Ghana) and was buried outside her home town—Nandom. As a result, both maternal and paternal relatives at home did not

see her before she was buried. This explains why the orator poses the following questions in Lines 134-140.

Source Language (Dàgàrà)	Translation
Line 134: Mā nìbè nyón ná à?	Did maternal relatives see her?
Line 135: Sāà nìbè nyón ná à?	Did paternal relatives see her?
Line 136: Mā nìbè nyón ná à?	Did maternal relatives see her?
Line 137: Bè záh yur bùrè nyón ná à?	Did people of different background see her?
Line 138: Û ná wè à mǎ-kpéé pwo à?	When she perished in the wilderness Down South?
Line 139: Bè nyè bè ùmá bī?	Did they see them bury her or?
Line 140: Bè lób ná bèr bī bè ìhn ñmín?	Did they throw her away or what did they do?"

In Lines 170-171, the orator laments over this predicament which befalls the orphan.

Source Language (Dàgàrà)	Translation
Line 170: Nūr-béén mī kpièrì yír ĩ?	Is it proper for a lone person to dwell in the house?
Line 171: Nūr-béén mī kpièrì yír ĩ?	Is it proper for a lone person to dwell in a house?

Moreover, lonely people are often persecuted and accused of several things including being responsible for the death of their relatives. Such accusations are difficult to refute by the miserable orphan hence the significance of the following words.

Source Language (Dàgàrà)	Translation
Line 180: Fv kùr sàg à siè kè ĩ būnú?	Who are you to deny that you are a witch?
Line 181: Fv nìbè ìhn ñmín mǎ?	Even your relatives, where are they?

The following words also make reference to the hypocrite who is noted for destruction of peaceful relationships.

Source Language (Dàgàrà)	Translation
Line 224: Nì tièr kè à gègèrà nì ànù?	Who do you think is the hypocrite?
Line 225: Gègèrà nì ànù?	Who is the hypocrite?

Subsequent Lines (226-232) give further exposition on the nefarious activities of the hypocrite as follows:

Source Language (Dàgàrà)	Translation
Line 226: Ûlè nà bàṅ à fù yìr bébà zé	He is the one who knows the ins and outs of your household
Line 227: Ûl è nà nṅè à fù yìr yél-kpólé à	He is the one who likes talking about worthless things of your household
Line 228: Yél-kpólé zṵ tì mànúr	Fond of running round spreading worthless ideas
Line 229: Ûlè nùr bè buolè gègèrá	He is the one they call a hypocrite
Line 230: Û nà bè tèt nùr à hèè!	Because he has no relative hei!
Line 231: Tì tètèr kè ù niè nà mī tèt nùr ù?	Do we always think that such a person even has relatives?
Line 232: Û tóme nì à ù yón!	He is only concerned about himself!

The focus of this oratory is not only on the deceased woman, but it also gives the performer (xylophonist) the opportunity to explore other thematic concerns about human life such as the activities about talebearers who meddle in other people's affairs and cause trouble and pain to others. The performer thus admonishes people to be wary about talebearers. It is in this way that the poetic elements do not only reflect the aesthetic skills employed by the performer in this oratory but also exemplify the painful realities about life among the Dàgàrà people as he sees it.

### 6.6 Rythm in the Performance

In many African societies, it is common practice to praise the dead as it is generally considered unkind to condemn and speak evil of them. This is also manifested in the oratory. The deceased is praised repeatedly as the reputable wife of a great farmer in several ways as in the following Lines: 259-262; 265-270; 299-303. These lines produce a regular rhythm which reiterates certain panegyric features in the performance.

Source Language (Dàgàrà)	Translation
Line 259: Kùkùr gàndáá pṵg!	A great farmer's wife!
Line 260: Kùkùr gàndáá pṵg; wà yìr wè	Great farmer's wife, come to the house
Line 261: Kùrà gàndáá pṵg!	A great farmer's wife!
Line 262: Kùkùr gàndáá pṵg!	A great farmer's wife!"
Line 265: Kùrà gàndáá pṵg!	A great farmer's wife!
Line 266: Tām-mìgr gàndáá pṵg!	Great archer's wife!
Line 267: Tām-mìgr gàndáá pṵg!	Great archer's wife!
Line 269: Kùrà gàndáá bié	A great farmer's son!



Line 270: ε náálù gàndáá pɔg!	A great and wealthy man's wife!"
Line 299: À kuɔrà gàndáá pɔg!	A great farmer's wife!
Line 300: Kuɔrà gàndáá bié!	Great farmer's child!
Line 301: Gàndáá pɔg!	Great person's wife!
Line 302: Tām-miɔr gàndáá bié!	Brave archer's child!
Line 303: À zāá-dém tēbrù gàndáá!	Great archer of yesteryear!"

## VII. DISCUSSION OF RESULTS ON 'LOGYIL' PERFORMANCE

As indicated at the beginning of this study, expressive culture is very significant to oral performances in the singing of traditional songs of any ethnic group, the citing of a proverb in the right context, the narration of folktales and in the playing of the Dàgàrà xylophone. Using Richard Bauman's Performance Theory as the basis of this study, it is important to illustrate various instances where data supports the tenets of the theory. First, there is enough evidence on "context of situation" as "an essential frame of reference for the comprehension of 'narrative speech as ... a mode of social action' " (Bauman, 2012, p. 97). This is because Niyagakuu's performance was contextualised as his utterances were based on a real funeral situation. Therefore, his narrative was

in the right context and Bauman cites Malinowski (1923) to corroborate this fact. The social action was obviously the funeral celebrated at Segru, Nandom, Northeast. Singer (1958) underscored the "conception of cultural performances as scheduled, bounded, crafted, heightened and participatory occasions in which culture" is displayed "for the reflexive contemplation of members and outsiders" (Bauman, 2012, p. 97) The choice of words as in the oratory, represents a deep reflection about the traditions of the Dàgàrà people of north-western Ghana. Data used for the analysis reveals the highly poetic nature of the oratory. For instance, the following lines are typically poetic and represent the skilful nature of the logyil performance captured in the analysis. The ethnography of speaking on a special occasion is clearly demonstrated here.

Source Language (Dàgàrà)	Translation
Line 15: Ũ mā nibé bàár, v sàà nibé bàár, óéi!	All his maternal and paternal relatives are dying out, óéi!
Line 16: ε nì-yágá bé yàár báárù, óéi!	Large families can easily be wiped out, óéi!
Line 17: ε nì-yágá bé yàár báárù, óéi!	Large families can easily be wiped out, óéi!
Line 19: Ũ mā nibé bàár; v sàà nibé bàár, áá!	All his maternal and paternal relatives are dying out, áá!

It is in this light that Roman Jakobson's model of a communicative event underscores the significance of verbal expression and the place of poetic language among multiple functions (Bauman, 2012, p.97). The verbal expression helps the audience to appreciate the performance

and comprehend the circumstances of its delivery. Additionally, conception of style gives relevance of the aesthetic patterns of folklore items. This contributes to the understanding of compositional and performative aspects of cultural expression. Data to support this is as follows:

Source Language (Dàgàrà)	Translation
Line 67: À bìr-bààrá bié; à áá!	Last child who sucked his mother's breast áá!
Line 68: À bìr-bààrá bié; à pɔg-bààrá bié áá!	Last child who sucked his mother's breast; child of the last wife áá!
Line 69: À yirkpéé yirkpéé bibiir bélé nié nébè	The children of a large house are even doing their utmost.
Line 70: Yirkpéé yirkpéé yirzág bé viélé i, áá!	A large but empty house is not good at all!
Line 71: Yirkpéé yirkpéé yirzág bé viélé i, áá!	A large but empty house is not good at all!

The effectiveness of repetition through such words as “bìr-bààrá bié”, “pɔg-bààrá bié”, “yirkpéé”, “yirzág” and “bé viélé i” exposes the predicament of orphans wallowing in misery after the demise of relatives. Parry and Lord's Theory of Oral-Formulaic Composition as a means of comprehending the radical integration of cultural tradition gave some recognition to the significance of individual creativity in the act of singing, performing and composing during discourse (Lord, 1960, cited in Bauman, 2012, p. 97). This is also demonstrated in the oratory. Bauman and Sherzer, 1989 (cited in Bauman, 2012, p.98) claim that “the task of the ethnographer of speaking... is

to identify and analyse the dynamic inter-relationships among elements that go to make up performance”. In fact, several poetic elements render this xylophone performance integrative and interdependent. Repetition of words and ideas abound in the oratory, parallel features which emphasise the literary significance of repetition, ellipsis and rhythm are great aesthetic features which captivate the attention of the reader as they portray the virtuosic skills of the master xylophonist.

Words captured in the performance which are highly lyrical include the following in this extract:

Source Language (Dàgàrà)	Translation
Line 76: Bìkpiéb bé tèr mã é !	An orphan who has no mother!
Line 77: Nibàál bé tèr sãà é!	A miserable person without a father!
Line 78: Vié bér ké kyéré	Often passed by people with no show of concern

Loneliness and poverty are persistent and unwelcome companions in the home. An empty house is a devastating misfortune. The situation is aggravated when all elders pass away. Thus, a home without elders often lacks a mentor and an experienced director who is cherished as a role model. As the loss of relatives persists and increases poverty, it renders the world a ‘chilly’ (an unfavourable) place for people to live in as shown in Line 119: “ĩágr iré ni à téjzù ká (Cold is pervading in this world). Thus, a lonely relative is a symbol of pity and condolence. This forlorn

situation is reinforced by the words ‘wéré lùgé’ as depicted in the counting of relatives. Thus, if one has only beams (hard wood) to contend with at home, then one certainly is truly forlorn. Beams are not human neither are they sensitive. Therefore, they cannot be suitable companions at the traditional Dàgàrà home as they cannot express feelings of sympathy. That is how the orator chooses to present a subtle but terrible situation of the orphan. The image of an orphan being a completely forlorn child does not only portray a miserable situation but a disgusting one.

A dejected child will not be able to grow and integrate properly in society as he is likely to view his cultural environment as negligent and unsympathetic. It is in this way that the focus on the orphan is significant in this performance.

Initially, the xylophonist expressed the forlorn nature of the orphan through the lamentation and misery of the sons and daughters of the deceased woman in such words as ‘àà!’ and ‘wóéí!’

Source Language (Dàgàrà)	Translation
Line 36: À bié kóné téngàn pwo áá!	A child weeping on the shrine of the earth, áá!
Line 37: À bíbiür kóné di-záglà pwo, mã wóéí!	The children are weeping in an empty home, oh mother!
Line 38: À pög-yàbé mã bídèbr mã, mà wóéí!	Mother of many daughters, mother of many sons, oh mother!

Moreover, the recurrence of the parallel feature below is a critical analysis of the xylophonist about the Dàgàrà people. This bitter attitude towards the Dàgàrà is developed progressively in the course of the performance. Lines 201-211 expose the nefarious activities of the hypocrite (“gégèrà”) who moves from home to home destroying peaceful families by sowing seeds of discord among them. Though this information is not directly related to the occasion of mourning, and the celebration of the prosperous life of the deceased woman, it is general admonition about human relationship and the need to foster cordial

relationship among people in society. The orator is critical about the attitude of the Dàgàrà towards one another. Dàgàrà are viewed as insensitive as they cause severe pain to others especially their fellow tribesmen. This criticism tends to be a painful truth not only of the Dàgàrà people but could also be a common phenomenon in other ethnic groups. The mouth can be a symbol of unity and a terrible tool of destruction. The ethnography of speaking on a special occasion shows the real context in which words are uttered. This is how the literary significance of the parallel features is drawn from this oratory.

Source Language (Dàgàrà)	Translation
Line 90: Dàgàrà nà wà lèb nàn tébr nìbé à.	Dàgàrà have turned into scorpions and they are stinging others.
Line: 91 Dàgàrà nà wà lèb nàn tébr nìbé à.	Dàgàrà have turned into scorpions and they are stinging others.
Line 92: Dàgàrà nà wà lèb nàn tébr nìbé à.	Dàgàrà have turned into scorpions and they are stinging others.

Ellipsis is a very important feature in Dàgàrà expressive culture and it is given serious attention in various instances of the performance. It occurs forty-six times in different ways in the course of the performance. It is interesting to note that these elliptical situations are open to several perspectives of interpretation. However, the completion of these elliptical features must be

cautiously done in relation to the particular perspective in which an idea is being developed by the orator. It is a common feature in the singing of dirges among the Dàgàrà and most of them use it effectively on funeral occasions to the admiration of other sympathisers present at the performance. As performers sometimes sound proverbial, sympathisers are often left in suspense as to what



is meant by the cantor. Some things are better left unsaid in order to keep people reflecting over nuggets of wisdom expressed on a particular occasion.

Source Language (Dàgàrà)	Translation
Line 12: Dàṅni dáár yir-kpèè kũsàṅ, ...	In the olden days, on the occasion of a funeral in a prominent house, ...
Line 14: À zùfáá sób fu nà dè wúl à, ...	The unfortunate person that you have exposed, ...

The performance does not only focus on the deceased woman, but it also gives the xylophonist the opportunity to explore other thematic concerns about human life such as the activities of talebearers who meddle in other people’s affairs and cause trouble and pain to others. The performer thus admonishes people to be wary about talebearers. Therefore, the poetic elements do not only reflect the aesthetic skills employed by the performer in this oratory but also exemplify the painful realities about life among the Dàgàrà people he has observed. The illustration is as follows.

Source Language (Dàgàrà)	Translation
Line 226: Ûlè nà bàṅ à fù yir bébà zé	He is the one who knows the ins and outs of your household
Line 227: Ûl è nà nònè à fù yir yél-kpólé à	He is the one who likes talking about worthless things of your household
Line 228: Yél-kpólé zò tì mànú	Fond of running round spreading worthless ideas
Line 229: Ûlè nù bè buolè gègèrà	He is the one they call a hypocrite

The rhythm that the xylophonist generated in the cause of his performance also marked the dexterity and the virtuosic skills he has as a master xylophonist. There are several instances that this has been portrayed especially in relation to panegyric expression.

Source Language (Dàgàrà)	Translation
Line 259: Kùkùr gàndáá pɔg!	A great farmer’s wife!
Line 260: Kùkùr gàndáá pɔg; wà yir wè	Great farmer’s wife, come to the house
Line 261: Kùrà gàndáá pɔg!	A great farmer’s wife!
Line 262: Kùkùr gàndáá pɔg!	A great farmer’s wife!”
Line 265: Kùrà gàndáá pɔg!	A great farmer’s wife!
Line 266: Tām-migr gàndáá pɔg!	Great archer’s wife!
Line 267: Tām-migr gàndáá pɔg!	Great archer’s wife!

Line 269: Kʊrà gàndáá bié	A great farmer's son!
Line 270: ε náálù gàndáá pɔg!	A great and wealthy man's wife!"
Line 299: À kʊrà gàndáá pɔg!	A great farmer's wife!
Line 300: Kʊrà gàndáá bié!	Great farmer's child!
Line 301: Gàndáá pɔg!	Great person's wife!
Line 302: Tām-migr gàndáá bié!	Brave archer's child!
Line 303: À zāá-dém tèbrù gàndáá!	Great archer of yesteryear!"

### VIII. CONCLUSION ON THE STUDY

From the above critical examination, it is important to reiterate that Dàgàrà oral poetry equally forms another significant part of African oral literature. This research is basically an examination of lógyìl texts to help expose the nature of this kind of music and the various poetic elements and images that emanate from it. Niyágákūū's performance reveals images of metaphor and euphemistic representation of Dàgàrà traditional values in various ways. The texts chosen for the study were contextualised as they were derived from a funeral performance done by Niyágákūū's, one of the renowned Dàgàrà xylophonists from Nandom-Kuselle. The performance was made in May 2005 at Nandom-Ségrù during the funeral of an elderly woman of Séggé's House. The 'lógyìl' performance reveals the significance of metaphor, repetition, parallelism, ellipsis, assonance and other forms of literary aesthetics in Dàgàrà oral poetry.

Panegyric and rhetorical expressions are among the most outstanding features in Dàgàrà Oral Traditions particularly in the singing of dirges. The subject of Niyágákūū's lógyìl performance is the lamentation of the death of an elder in the Dàgàrà paternal household. In this study, idiomatic proverbs, repetition, rhythm, parallelism and elliptical expressions form the most dominant aesthetic features which have greatly enhanced Niyágákūū's performance. Therefore, as one of the "Gɔbr" (i.e. master xylophonists) in Nandom, one can say that Niyágákūū's lógyìl performance is one of most

elaborate expositions of several significant literary features of lógyìl music. The above research is not an exhaustive investigation on the characteristics and literary features found in lógyìl music. Future researchers will find it academically rewarding to investigate other master xylophonists to determine similarities and differences in the performance of 'lógyìl' music and even 'dègáár' and 'bèlànì' music.

### REFERENCES

1. Agyekum, K. 2007. *Introduction to Literature* 2<sup>nd</sup> Ed. Accra: MediaDESIGN.
2. Bauman, Richard. 2012. *Performance. Companion to Folklore*. Academia.edu.
3. Bekye, Paul. K. *Divine Revelation and Traditional Religions*. Rome: Leberit Press, 1991.
4. Bèrisèè, Gilbert. 2011. Interview on 'Dàgàrà Xylophone Music', 8<sup>th</sup> August.
5. Bodomo, Adams. & Mora, Manoilete. 2007. "Documenting Spoken and Sung Texts of the Dagaaba of West Africa" in *Empirical Musicology Review*, 2, (3): 81-102.
6. Finnegan, Ruth. 1977. *Oral Poetry*: Gt. Britain, Cambridge University Press.
7. Finnegan, Ruth. 2012. *Oral Literature in Africa* UK: OpenBook Publishers.
8. Hien, Naciele.P.N. (2019). *Musical Ethnography of Dagara People in Burkina Faso*, Published Masters' Thesis, Department of Music, University of Ghana, Legon, Accra. <http://ugspace.ug.edu.gh>.

9. Kofi, F. & Neely, P. *Traditional Dance Rhythms of Ghana* Everett, PA: Honeyrock, 1997.
10. Kuba, R. & Lentz, C. (2001). "The Dagara and their Neighbors (Burkina Faso and Ghana)," *Electronic Journal of Africana Bibliography*: Vol. 7, Article 1. <https://doi.org/10.17077/1092-9576.1002>
11. Kuutiero, J.P. (2006). "The Xylophonist and the Poetry of the Xylophone Text with Emphasis on the Dagara Dirge", 2006. <https://www.ajol.info/index.php/just/article/viewfile/32968/24030>
12. Kyiileyang, M. *Exposition of Proverbs of Nandom Traditional Area: Context and Tropes*, Unpublished M. Phil. Thesis, Department of English, University of Cape Coast, 2009.
13. Kyiileyang, M. *Beyond the Didactic Lessons: The Aesthetics of Dagara Folktales*. Unpublished Ph.D dissertation, Department of English, University of Cape Coast, 2017.
14. Magoulick, M. (2012). *History of folklore*. Retrieved June, 2012. [www.faculty.de.gcsu.edu](http://www.faculty.de.gcsu.edu)
15. Naaeke, A. "The Cultural Relevance of Myth: A Reader's Response Analysis of the Bagre Myth with Reference to the Roles and Place of Women in Dagaaba Society". *Journal of DagaabaStudies*, Vol. 5., 2005.
16. Niyàgàkùrù, A. K. Logyil Performance on a Funeral Occasion, 15<sup>th</sup> May, 2005.
17. Newmark, P. *A textbook of translation*. U.K.: Pearson Educational Limited. (Original work published in 1988 by Prentice Hall International Ltd.), 2001.
18. Nketia, J. H. K. *Funeral dirges of the Akan people*, Achimota, 1955.
19. Vaulay, D. (2007). *Xylophones de funérailles des Dàgàrà-Lòbr (Burkina Faso)*, Université de Paris X – Nanterre, UFR de Sciences Sociales et Administratives.
20. Vercelli, M. B. *Performance Practice of the Dagara-Birifor Gyil Tradition Through the Analysis of the Bewaa and Daarkpen Repertoire*. Arizona, USA: The University of Arizona, 2006.
21. Woma, B. (2012). *The socio-political dimension of dagara funeral ritual music and dirge*. Unpublished M.A. Thesis, Indiana University, Department of African Studies.
22. Wiggins, T. & Konbom, J. *Xylophone Music from Ghana*, Reno, NV: White Cliffs Media Company, 1992.
23. Yankah, K. *Speaking for the Chief: Okyeame and the Politics of Akan Royal Oratory*. Bloomington: Indiana University Press, 1995.