

# **Ancestral Roots for Cultural Education: Unpopular Musical Types in the Ashanti Community of Ghana for Musical Instruction**

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**Abstract:** Music serves as a vital reflection of cultural identity, allowing people to express themselves, celebrate, and narrate stories. In the rich tapestry of African traditions, the Ashanti people of Ghana regard music as an indispensable element. For them, music is not just an accompaniment but a cornerstone enhancing their way of life, deeply woven into various celebrations. Many communities possess their distinct musical customs, some not formally taught in Ghanaian schools, forming an essential part of their local heritage. The study therefore sought to uncover and catalogue the previously unacknowledged origins of existing musical genres within the Ashanti community of Ghana. Using qualitative research paradigm and case study design, data were collected among six purposively selected musical ensembles in Kumasi Township and their leaders interviewed to unearth and illuminate the roots of these musical genres and highlight their substantial impact on the social tapestry of Ashanti community as well as in the teaching of music and dance in schools. It was seen that the Ashanti have some unpopular ensembles such as sanga, Akosua tumtum, dansuom, alateawe as well as bosoee which have rich origin and source materials for music learning. It is envisaged that, these diverse musical genres that exist within the Ashanti community are utilised in the education sector. This inclusion aligns with the essence of cultural education, not only in Ghana but throughout Africa, recognizing the significance of every culture's impact.

**Keywords:** Sanga, Akosuatumtum, dansuom, alateawe, cultural education, ancestral roots.

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## **1. Introduction**

There have been many scholarly works that talk about ancestral roots as key in building modernity and development of cultural education (Angelica et al., 2021; Ross, 2018; Wang & Witte, 2023; Yamashiro & Goodyear-Kaopua, 2017). Culture is defined by Haris (1975) as the total socially acquired life-way or life-style of a group of people. It encompasses the established, recurring patterns of thought, emotion, and behavior that define the individuals within a specific society or subgroup of society. This incorporates both concrete and abstract elements, with music serving as a vital component within such a cultural community. As an essential component of culture, music shows the identity of the people as it can be used to express oneself, celebrate, and tell stories (Berger & Del Negro, 2004). Just like many traditions in Africa, the tradition of the Ashanti people of Ghana is not complete without music. The Ashanti people believe that music improves their way of life and has therefore formed a major component of many of their celebrations. In view of this, many communities have their own musical traditions for their own consumption, some of which are not known in the dispensation of music learning in Ghanaian schools. Like Barendregt (2002) emphasized, each cultural region has its unique music and dance that is well-known to them. They use their musical performances for rites of passage, celebrations, funerals, chief enstoolments, and other occasions of a similar kind in Ghana. The multiplicity of such existing musical genres among the Ashanti of Ghana demonstrates the diversity and the need for integration into the main stream education as veered into the echoes of cultural education, especially in Ghana and the Africa at large. impact of all cultures.

Again, the Ashanti region of Ghana has an impeccable global history and connections as a result of its rich diverse culture including music. In the opinion of Ofosu-Mensah (2010), the Ashanti Empire, presently known as the Ashanti Region, was an Akan state that existed in what is now modern-day Ghana from 1701 until 1901. He describes the Ashanti community as one of the earliest villages with significant art forms and music. Indeed, one part of Ashanti culture that captures and expresses the very essence of the Ashanti people by narrating their history, ideologies, and traditions is music and dance. It is worthy of note that a crucial connection to their history and roots - the Ashanti Community's musical legacy - is rooted in tradition and has

been passed down through generations. Although the Ashanti Community places a high value on music, the beginnings and development of its ancient musical genres are still shrouded in secrecy. Some of their musical genres are very popular because they have received scholarly attention and studied in schools as well. These are *Nnwomkorɔ*, *sikyi*, *adowa*, *kete* and *ƒɔntɔmfɔm*, however, there are many more within the communities that are not popular, but they have unique musical instructional techniques and ingredients that may be significant for cultural education. In this regard, this paper identifies and documents, hitherto, the unrecognized antecedents of extant musical genres among the Ashanti people of Ghana. We aim to shed light on the origins of these musical genres and show the enormous influence they have had on the social fabric of the community by delving deeply into the historical and cultural backdrop.

This study equally aims to unravel the rich fabric of Ashanti music, from ancient traditions to probable cross-cultural influences, through interviews. The importance of this research goes beyond the boundaries of the Ashanti Community since it advances knowledge of the musical diversity of Ghana and the connectivity of regional cultures. We hope to enrich the global conversation on the preservation and enjoyment of traditional musical heritage by deciphering the enigmatic melodies associated with some of the unpopular genres. In dealing with the research problem, two research questions have been addressed: 1. What musical ensembles exist among the Ashanti Community of Ghana that are not popular? 2. What are the origins of the unpopular musical ensembles among the Ashanti people of Ghana? 3. What educational materials are embedded in the unpopular musical traditions of the Ashanti people for music learning? In addressing these questions, we begin with a brief review of the related literature, we continue with the methodology, the discussion of findings and end with the conclusions of the study.

## **2. Review of Related Literature**

The review of pertinent literature is a crucial compass in our attempt to navigate the maze of historical records, cultural insights, and academic discourse to uncover the ancestors of Ashanti music through historical documentation, oral histories, and comparative studies. Infact, the emergence of traditional musical genres within the Ashanti Community of Ghana is an interesting mystery that reflects the dynamic ethnic group's rich cultural heritage. Indeed, it will help to understand the rich heritage of Ashanti musical forms in order to support the celebration and preservation of traditional musical manifestations in Ghanaian schools.

### **2.1 African Music**

African traditional music is passed down verbally, either before or during a performance. Musicians compose the music, either wholly new or in part re-composing previously existing music (Chapman, 2007). It is believed that the Akan society, whether deliberately or unconsciously, directly or indirectly, contribute significantly to the preservation of Akan musical traditions. Popular culture, according to the conventional definition, "finds expression in the way we live, the things we think about, the people around us, and their activities" (Amuah, 2013, p.725). The main elements of this popular culture include items, people, and events, but popular culture is mostly created through the employment of symbols, the author adds (Beeko, 2005, p. 2). As a result, compared to religious or ritual music, these popular tunes for amusement typically change more quickly overtime.

Anning (1973) talked about some types of African music which include music of the events of the life cycle, occupational music, Religious Music, Music of Political Institutions, Traditional Recreational Music and so on. According to the author, we have music of the events of the life cycle. With this, in the lives of individuals, specific occasions like birth, puberty, marriage, and death are often accompanied by distinct musical expressions. For occupational music, he is of the view that in numerous African societies, the structure of music includes provisions for incorporating music as an integral part of occupational tasks. This music might be created and performed by either an individual or a collective group engaged in these occupational activities. Within these societies, there exist specific songs designated for accompanying various domestic tasks like grinding, pounding, or brewing beer. He describes the religious music type and postulates that in traditional religious worship, there are occasions where the practice is conducted as a private ritual, such as an individual seeking guidance from a soothsayer or a priest. During these instances, the use of music is usually limited, often manifesting as sporadic actions like ringing a clapper bell or shaking a rattle. This music serves the purpose of setting the right atmosphere or emphasizing certain parts of speeches for dramatic impact. For the music of political institutions, he averred that in many African societies, particularly those with centralized political structures, one of the most significant categories of music revolves around political institutions. This includes music associated with the court and music performed during festivals. Symbols of office often carry religious significance and myths, and some of these symbols incorporate musical instruments as integral elements. He said that across the diverse societies in Africa, there exists a wide array of recreational musical genres and described them as traditional recreational music. This type of music can be performed either by individuals or

by informal groups, which do not necessarily form consistent bands. According to the author, these groups assemble for performances, often in the evening, prompted by the initiative of a few individuals. This recreational music commonly takes a choral form with minimal or no improvised instrumental accompaniment.

## **2.2 Ghanaian Traditional Music**

Within the realm of Ghanaian traditional music, it is crucial to recognize the deliberate and significant efforts made by colonial rulers to actively promote the inclusion of traditional African music education in certain schools. Their intention was to cultivate an awareness of the necessity for their culture to coexist harmoniously with ours. According to Kwami (1994, p.549), "W. E. F. Ward, a former history teacher and music master at Achimota College, gave his permission for Ephraim Amu to teach traditional African music at the college". Kwami (1994) also tells us how Robert Ashong, Kwami and Philip Gbeho carried the tradition further. Scholars such as J.H. Kwabena Nketia, Daniel Avorgbedor, Komla Amoaku, Willie Anku, and Nessio Fiagbedzi pioneered the way for us to be proud of the intercultural music educators our country has produced (p.550).

Tradition dictates that, African music be passed down from generation to generation. Individuals learn to play the songs they hear in their communities as they grow up by listening, observing, and eventually taking part in the performance, which typically involves dance. Through mimicry, people acquire a strong memory for complete songs, including their melodies, harmonies, and instruments. Selorm et al. (2021) emphasised that Music and Dance has been with us, as Africans, before the arrival of the Westerners, who introduced formal education hence formal music. Even amidst formal education in modern times, traditional music continues to contend with other genres for attention and relevance. Today, formal schooling has not stopped traditional music from competing with other musical genres. This confirms what Selorm et al. (2021) reiterated that despite the acculturation and pressures from the music of other Western world, traditional music still thrives well. Osei-Agyemang (1995), for instance commented on African music in schools:

In the area of African traditional music in schools, the relative unity, stability and peace Ghana enjoys today can be ascribed to the educational level of the citizenry, which stems from our irreplaceable interaction with the Europeans. This unique accident of history cannot be ignored when planting our curriculum for schools. Inevitably, the 'European factor' be it minute or mammoth has been part of our Ghanaian culture. (p.34)

This supports the Ghanaian idea that links the good things about our past and present and should guide our curriculum by reaffirming how the past and future live in the present.

Despite the case, traditional musical types tend to feature themes drawn from the surroundings and make use of proverbs, riddles, and figurative idioms found there. Funerals, festivals, and chieftaincy are only a few examples of traditional institutions that are discussed in traditional music. It is a well-known truth that one key aspect of Ghanaian indigenous musical forms differs from Western music, which officially belongs to people, in that, it is owned by the community in which it is played. To put more emphasis, Ndah (2018) emphasised how Ghana's traditional music is centered on ethnicity. He listed numerous musical genres and connected them to various ethnic groups, including the Ashanti with Adowa music and the Fante with Adzewa. Similar to this, Selorm et al. (2021) mentioned *Nnwomkorɔ* to be associated with the Ashanti people and related Borborbor and Agbadza musical groups to the Ewe people of Ghana. Ghanaian music performances have a participatory element that is worth emphasizing. Anyone in the audience who is not already participating in the performance is welcome to join in and sing, applaud, or dance. Considering the opinions of all academics on the topic at hand, one could draw the conclusion that traditional music reflects the period and culture of the local community and has an impact on the social, political, and religious life of those who live there. If these particular factors are purposefully incorporated into the way that music is taught in our schools, it will guarantee that all of our students are fully developed in terms of social growth, cultural assimilation, and sharing.

The performance of totoeme music among the Ewe people of Ghana permeates the socio cultural activities of the Avatime people, especially, as it communicates and permeates their ceremonial process between the performers and the audience, in accordance with a study by Ebeli (2015). Thus, there are numerous participants, including actors, an audience, and experts in ritual. This justifies how socially created and highly communicative the musical genres linked with the various ethnic groups are. It is wonderful that incorporating these musical genres' principles into a social setting would improve instruction and individual morals. Unfortunately, it has been difficult for our traditional music to find a suitable home in even our schools.

People will be inspired to utilize and formalize our traditional identity in the society when such indigenous knowledge systems are consciously reintroduced through the establishment of our cultural identity. To put it another way, when music educators have the freedom to incorporate such African music lessons into their education, they will be aware of traditional music. Commenting briefly on the music and dance culture of

the Dagbon people of Northern Ghana, which may be relevant to the study, in order to evaluate broadly, what applies to other African music throughout Ghana. Again, Phyfferoen (2022) investigated the music of the Dagomba people of Ghana and concluded that their music is tied to the extended family clans and works in symbiosis with the social, religious, and traditional political structures of each Dagomba community. As a result, in this region of Africa, rituals and yearly festivals frequently serve as conduits for the profound connections between music, dance, sound, movement, and emotion. The author made a claim that a transition and hybridization process between traditional and modern musical idioms now characterize the dynamics of music making in Northern Ghana. This corroborates earlier assertions by Hargreaves et al. (2002) that some musical genres connected to different ethnic groups are socially formed and so play a substantial role in an individual's musical education.

### **3. Method and Process**

The study used the qualitative research paradigm, which served as the foundation for the choice of other methodological procedures. According to Rager (2005), the main goal of the qualitative research paradigm is to understand human experiences and perspectives on those experiences. Rager's definition connects the study to the qualitative paradigm because it only used human participants to collect the data necessary to provide answers to the specified research question and accomplish the study's goal. According to the qualitative research paradigm, the researcher depends on the participants' in-depth responses to build correct knowledge about the topic being studied (Simons, 2014). In order to comprehend the Ashanti musical genres and their historical context, human participants were used in that instance. Additionally, it was thought that this approach's ontological presumptions were preferable to those of other comparable designs, including case studies, which permitted the use of interviews for the study. Six musical groups from the Ashanti regions—Amamereso Agofomma, Manhyia Tete Nnwonkoro Kuo, Nana Bayie, Addae Cutlass, Gye Nyame, and Yaw Dwene—that are well-known and frequently perform these dances—were purposively chosen for the study in order to address the issue. In this regard, the participants in the chosen dance groups, with a total population of six group heads were sampled. A semi-structured interview guide was developed and administered to the six (6) group heads. The main purpose was to find out the unpopular musical types that exist in the Ashanti community of Ghana. The interview also sought to find out the origin of such musical types which could be used as educational materials for posterity. A period of two months was used with intermittent intervals to carefully select the participants for the study.

The researchers met with all of the group leaders and described the purpose of the study to them. We guaranteed their anonymity and secrecy. Additionally, we assured them that, the outcome would help to advance and promote Ashanti culture. Some songs associated with the musical types were recorded using mobile phones, note books, and pens. Recordings were done during their rehearsals, as well as prearranged in their locations, including their workplaces. In accordance with the goal of the study, the data collected were analysed thematically after transcription of the melodies had been done.

### **4. Presentation of Data and Discussion of Findings**

The results of the interview conducted with respondents were presented based on the objective of the study. As indicated in the data collection process, the interview sought to collect existing musical ensembles among the Ashanti Community of Ghana as well as the origins of some unknown musical types or dances. It was revealed from the study that apart from musical ensembles such as *Adowa*, *Kete*, *Fɔntɔmfɔm*, *Sikiyi* and *Nnwomkorɔ*, which are very popular and found in many books and internet sources, there also exist some musical types such as *Sanga*, *Akosua tumtum*, *Dansuomu*, *Alateawe* and *Bɔsoeɛ*. These ensembles were described as unpopular traditional musical ensembles of the Ashanti people during data collection. For instance, one respondent had this to say:

*There is no doubt that Adowa, Kete, Fɔntɔmfɔm, Sikiyi and Nnwomkorɔ are popular but we have other interesting dances such as Dansuomu, Bɔsoeɛ, Akosua tumtum, Alateawe and Sanga, which we perform. Anytime we perform them, Aaaa! Come and see the enjoyment. You will never ever want us to stop because such dances are so loved by the people who know them.*

Another respondent commented on some differences that exist in some of the dances.

*Yes, there are numerous musical styles, each of which corresponds to a specific dance. The nnwomkorɔ is very popular among the Ashanti. It can be performed alongside dansuomu by changing the rhythmic pattern, yet the lyrics remain the same. The same is true for a dance like Sanga but Sanga is another less well-known type of dance. However, we the Ashanti people really value it.*

Another respondent also explained some of the differences between the dances and how children love them:

*We have other dances, such as bosoee, where the singing is different from nnwomkorɔ music. Bosoee is a type of social dance. It used to be performed at Christmas or other celebrations where children gather to play and have fun with non-traditional instruments. They will sometimes pick tins of milk and bamboo sticks and play them together to create sounds in the style of Jama just to entertain themselves without any choreographed dance pattern, but they will do anything that is socially acceptable.*

During the research, it was discovered that some of the dances are also completely opposite to the others. Two respondents agreed and provided an example using Sikyi and Kete:

*Yeah, sikyi is also an Ashanti dance, and sikyi picks its strength from the songs. You cannot do sikyi without singing. Sikyi is fully based and motivated by singing; it is not lively without the singing. So, I will say, musically, sikyi is the opposite of Kete. In Kete, you do not need singing accompaniment, but in sikyi, you need the music to make it lively, enjoyable and complete.*

Similarly, one other respondent mentioned other musical types that originate from the Ashanti origin.

*We also have other musical types that are distinct from what other groups have stated. We have Akosua Tumtum, a recreational dance performed to entertain members of the community. It is performed at social gatherings such as festivals, funerals, and wedding ceremonies. In addition, Alateawe is a recreational dance that can be performed at special occasions such as festivals and marriage ceremonies.*

Concerning the origin of the unknown dances, some of the participants indicated in the interview how the dances came into existence. For instance, some participants indicated the origin of Dansuomu:

*Dansuom or Dansuomu comes from the saying “koraa da nsuom mu” which means a large gourd lying in the water. This describes one of the instruments that is used in the dance. Dansuomu arose as a result of Kwame Nkrumah's ban on adowa dance, which he saw as a threat to his rule as Ghana's prime minister. The Ashanti, led by the National Liberation Movement (NLM), were opposed to his socialist approach to the nation's building, and hence, his outright ban on the adowa dance. This dance was created by the Ashanti as a replacement for the adowa dance, which was very popular among the Ashanti community.*

On the other hand, other respondents also indicated a different perspective about the origin of Dansuomu by the following narrative:

*A woman went to the riverside to wash her clothes. While she was there, her child began to cry, so she fetched some water and placed the gourd upside down in the pan of water. The child cried out and began hitting the upside-down gourd in the water. The woman's attention was drawn to the sound made by the child striking the gourd in the water. When she returned home, she found her neighbours singing and dancing to the drums and the bell. She then decided to recreate the new instrument she discovered along the riverbank and play alongside them. While they were singing and dancing, Agya Frempong, an elderly man in the community arrived and decided to name the dance “Koraa da nsuom”.*

Similarly, the interview also indicated the origin of another dance type known as Bosoee. Almost all of the participants agreed with similar thoughts that the dance originated from the people of Sefwi Anyiaso. The dance, Bosoee, was one of the dances that toured the various regions of the country. During the time of Dr. Kwame Nkrumah, at some point in time, he made the people of Sefwi very popular through this musical type. Bosoee is a recreational dance, which is performed to entertain elders in the community. It is usually performed at social gatherings such as funerals and festivals. Furthermore, the study also revealed that, Akosua tumtum, one of the not known dances of the Ashanti originated from the town called Manso by the people of Anipa nkwa Nua around the 16th Century. A man named Ohene Awurade Basa from Akorakye town was the one who helped in making the dance popular. It is said that he used his chieftaincy status and succeeded in bringing the performers before the paramount chief at Kwaaman in those days. He was entertained by the dance and suggested that the dance must be performed after periods of communal labour to relieve people of their stress.

Furthermore, the interview again indicated the origin of Alateawe. It was found out that Alateawe, is also one of the “not known” dances performed by the people of the Ashanti Region. In literal terms, Alateawe means “I have to take a bite”. It is said that during Christmas, people wear their Christmas clothes or put on

masquerade garments and go to the houses of the elderly to entertain them and while they do so, they solicit for gifts in the form of food or money, hence, the name Alateawe. The dance is a recreational dance and can be performed during commemorative occasions such as festivals and marriage ceremonies.

In another development, it was revealed in the study that *Sanga*, is another “not known” dance type of the Ashanti people of Ghana. The interview unravelled the origin of the dance. It was revealed in the study that *Sanga* originated from the Dagomba people of the Northern Region of Ghana. According to the interview, the Dagomba people mostly assisted the Ashanti people in times of war, and even helped the Ashanti state obtain the title *wo kum apem a, apem beba* which literally means “if you kill thousands, thousands shall rise”, during several wars fought. The dance was originally hosted, performed and bore traits of the Dagomba until it was gifted. *Sanga* was also revealed to have been a traditional Asante dance from the eighteenth century. Again, it was discovered that the former Ashanti king and the former Dagomba king were unknown because little was known about the history of the dance and there is no written record of *Sanga*. It represents the bond between various cultures, particularly the Asante and Northern cultures. It is interesting that this dance is performed using a combination of Northern and Ashanti musical instruments. The *Sanga* dance is performed to Ashanti's music, and while doing so, all of the dancers hold a whisk. There's appellation for the king during the singing and dancing.. They complement him on his bravery, brilliance, and other equally endearing qualities.

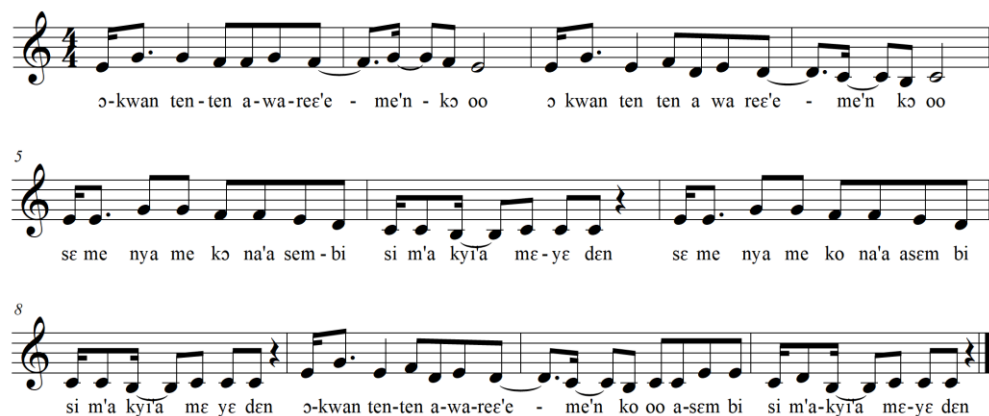
For the purpose of this paper, one melody from each of the unpopular musical types was selected purposively and transcribed into staff notation as follows:

## 1. Sanga Ensemble song

### Okwan Tenten Awaree

*The cantor takes the entire music followed by the chorus*

Transcribed by Veronica Agyeiwaah



o-kwan ten-ten a-wa-ree'e - me'n - ko oo o kwan ten ten a wa ree'e - me'n ko oo

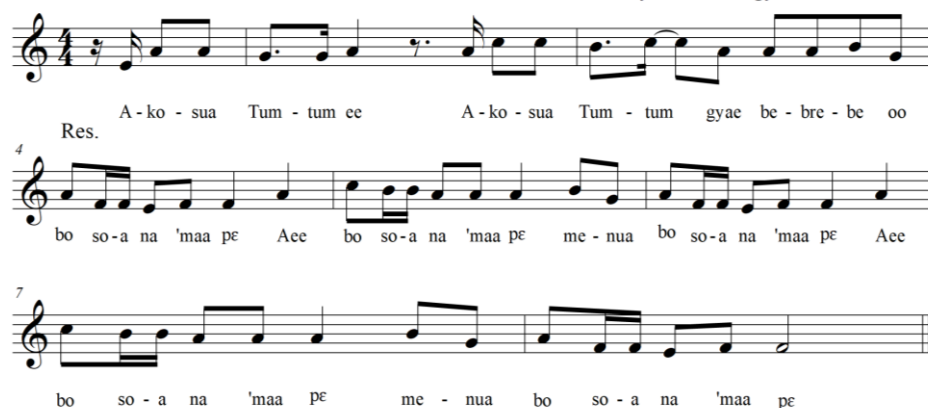
5 se me nya me ko na'a sem-bi si m'a kyra me-ye den se me nya me ko na'a asem bi

8 si m'a kyra me ye den o-kwan ten-ten a-wa-ree'e - me'n ko oo a-sem bi si m'a-kyra me-ye den

## 2. Akosua Tumtum Ensemble Song

### Akosua Tumtum

Transcribed by Veronica Agyeiwaah



A - ko - sua Tum - tum ee A - ko - sua Tum - tum gyae be - bre - be oo

Res. bo so-a na 'maa pe Aee bo so-a na 'maa pe me - nua bo so-a na 'maa pe Aee

7 bo so - a na 'maa pe me - nua bo so - a na 'maa pe

### 3. Dansuom Ensemble Song

#### Gyina Yen

Transcribed by Veronica Agyeiwaah

gyi na yen'oo - oo - gyi na yen - a ban kro - gyi na yen suo'a ban kro -

4  
- gyi na yen o gyi na gyin gyin gyen ti aa - be gyi na ee yee a ban

7  
kro ye gro'n ne oo - ma'a gro'i ye yi'oo

### 4. Alateawe Ensemble Song

#### Alomo

*The cantor takes the entire music followed by the chorus*

Transcribed by Veronica Agyeiwaah

A lo - mo bi - aa ee E - nwu-nu dwoo a - diyε sa di - ye

5  
S ma me la - se ma me nkɔ da

### 5. Bɔsoeɛ Ensemble Song

#### Hwan Na Mɛgro Bɔsoeɛ

*The cantor will sing the music and the chorus will imitate*

Transcribed by Veronica Agyeiwaah

Hwan na'e me gro bo so ε - m'awo'm-mε sa me na me'n gro bo so ε m'awo'mme sa a - ba

5  
wa'e wo ho'n ye'n fe n-sen'o biao hwan na'e me gro bo so ε m'awo'n me sa

With reference to the data collected, the Ashanti people do, indeed, possess a wide variety of musical styles, and each of these styles has its roots in the Ashanti musical cultural heritage. This indicates that, the Ashanti, in turn, were not averted to borrowing from the neighbours whatever they considered may contribute to the beauty of their courts. The Ashanti music had an impact on their neighbours, leading to the adoption of some distinctly Ashanti musical styles along with their original poetry (Nketia, 1986). It is worth stating that among

the many dance types in Ghana, the Ashanti dances include *Sanga*, *Dansuomu*, *Alateawe*, *Akosua tumtum*, *bosoee*, *Nwomkorɔ*, *Sikyi*, *Adowa*, *Kete* and *Fontomfrɔm*. Apart from the first five dances, which are not popular within the educational fabric of music and dance learning, the rest are popular in the music educational setting. What is important is the inclusion of these unknown dances to expand the repertoire of Ashanti musical types for musical instruction, especially, among the Ashanti people of Ghana, in order to link with the global thought of cross borders as Rong (2017) advocates. Expanding the dances also has an implication in addressing various tastes of the audience in festivals and in the performances of folksongs, drumming and dancing as the known Ashanti dances are overused in the schools, a thought, also shared by Croffie (2015). More of such dances breed more interest in the children and provide the opportunity to strengthen performer-audience interaction. Schirripa (2018) commented on performance and audience engagement on the performance stage:

Too many fine performers and ensembles do not rise to their desired level of success because they lack the ability to relate to their audience appropriately and effectively. Stage presence and non-musical gestures during live performances significantly impact the audience's experience. Although performers typically prioritize the quality of sound production, live shows are multisensory events, captivating both the visual and auditory senses. (pp.1-6)

Performers and audience participation are both necessary for a stage production to be effective. To put on a successful performance, you need to engage your audience and create a lasting impression in addition to having outstanding musical ability or vocal ability. One must be corrosive to improve the other. It is normal to come across on stage as more assured and in control if one is well prepared. The audience's participation is essential for a fantastic presentation. Similarly, performers take advantage of body language. In addition, it was found that some dances are fully the opposite of others, referring to dances such as *kete* and *sikyi*. While *kete* is not accompanied by music, *sikyi* requires a lot of singing to be spirited. Generally speaking, dances with music are more prevalent and well liked than those without. This is because music may give the dance a rhythm and tempo, making it simpler for the dancers to stay in unison and keep a steady tempo.

Malone (1996) made emphasis on music that accompanies dance:

Although some African cultures do feature music purely for listening pleasure, music that accompanies dance or dance-beat-oriented music, is much more prevalent. In such dance and music setting, the choices and how the three are related value greatly depending upon the occasion and the culture. (p.13)

In actuality, a dance like *Sanga*, gifted to the Asante king at the time by the Dagomba king of Ghana's Northern region, should not be allowed to die out since it projects the love and friendship between the Asante kingdom and the Dagomba kingdom. It was clear that the distinctive features and skills, as well as the combination of Asante and the Dagomba musical instruments and costumes make it unique and they correspondingly project the cultural aspect of the dance.

Akomeah et al. (2019) elaborate on the dance themes, gestures and motions, costumes worn, instruments used, and accompanying music spoken inside the dance as examples of cultural aspects:

The themes in *Sanga* encompass the core and prevailing ideas conveyed through its associated cultural components. Easily identifiable cultural elements used to convey *Sanga* themes include gestural movements, costumes accompanied by song, as well as contextual factors such as the purpose and location of the *Sanga* performance. Based on observed patterns, specific themes depicted in *Sanga* performances often revolve around advice or motivation, themes related to procreation, and generally depict the daily lives of the Asante people. Although certain cultural elements, such as the use of instruments like the *brekete* and *donno*, or the incorporation of props like whisks, along with specific movements like hops and jumps, are rooted in Dagomba tradition, all other elements are seamlessly integrated to effectively communicate the intended themes. (p. 10)

*Sanga* is a component of Ashanti culture and is mostly present in its associated cultural components. In other words, the study made clear a crucial component of *dansuomu*, one of the dances, which has two schools of thought regarding its genesis. Barnes-Duke (2017) equally affirms how the name *dansuomu* came into existence as the second school of thought indicated:

The *dansuomu* that I was originally taught, as well as the versions that I encountered in Kumasi, is a sweet combination of leader and group vocals, a set of percussion instruments playing cyclic poly- and cross- rhythms, and a male/female dance that tells a story of playful courtship or a freestyle dance of a similar nature. The unique thing about *dansuomu* is that the piece features as the leading instrument a large calabash--dried, halved, and then placed with the concave curve facing down into a large basin of water to be struck with a rubber-ended stick. This is how the piece received its name; *da* meaning 'under' and *nsuo* meaning 'water'. (p. 6)



This projects the fact that the name, *dansuomu* and its meaning is authentic and accepted. On the other hand, Barnes-Duke (2017) affirms on the first school of thought on the history of *dansuomu*. The origin of this dance style is now unknown because different individuals have different ideas about how it began, even though it has diminished in popularity because its natives no longer perform it as much. Since some facts could not be converted into conceptions.

Once more, the study showed that other obscure dances like *Alateawe*, *Akosuatumtum*, and *Bɔsoeɛ* existed as social dances that Ashanti people used to perform at events like weddings, Christmas and Christmas eve, festivals, and enthronements of a king or queen, among other things, even though they lack any scholarly support. All of these dances are reportedly less frequently performed, and the only method they employ to keep them alive is to practice them whenever they attend rehearsals to prevent them from disappearing entirely.

Literally, there are distinct categories for each of the dances that have been discovered. There are dances that are only performed at funerals, festivals, whilst other dances are only performed for enjoyment or recreational purposes. Notwithstanding, other dances also combine both types. Ajayi (1989) asserted that recreational dance is a well-liked art form that is typically presented at events that are solely social, including weddings, funerals (for the elderly), or naming ceremonies for children. In this case, it differs from the more formal and frequent public occasions as well as the more symbolic dances that may go along with such social gatherings. Ajayi (1989) continued to affirm that recreational dances, which are primarily performed for pleasure and entertainment, offer chances to express and share feelings related to the occasion being witnessed. Without leisure dances, such as those performed during historical festivals, initiation rites, and ceremonies honoring ancestors, social festivities in Ashanti society are simply impossible.

## 6. Conclusions

This study highlights the variety and historical relevance of these musical traditions while shedding light on the hidden beginnings of distinct musical genres within the Ashanti Community. The Ashanti people of Ghana are endowed with many musical types. Apart from *kete*, *adowa*, *nwomkorɔ* and *sikyɪ*, which are most popular and documented in many popular books and articles, there are also *sanga*, *Akosua tumtum*, *dansuom*, *alateawe* as well as *bɔsoeɛ* which on the other hand, are not popular, especially, in the education setting. Indeed, these melodies are source materials for use in the teaching and learning of music and Dance. Besides, teachers, in their classroom, can use the documented origins and the dance movements.

The Ashanti people discovered these dances either by gift or self-discovery as well as through created practice to replace other banned musical types that existed in the Ashanti communities in the olden days. Within Ashanti culture, each of these musical genres has a distinct history and meaning. This study highlights the variety and historical relevance of these musical traditions while shedding light on the hidden beginnings of distinct musical genres within the Ashanti Community. The conclusions drawn help in comprehending explicitly the Ghanaian Ashanti Community's rich musical heritage and cultural traditions on a deeper level. Future investigations into the distinctive traits, musical components, and sociocultural relevance of each of these musical genres could deepen our understanding of the Ashanti musical history and its broader implications within the Ghanaian context. The inclusion of Ashanti music and dance in educational settings can offer a distinctive and culturally rich approach to learning, supporting the development of upcoming generations.

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