MISSA YIELU: MUSIC IN THE DAGARA MASS

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Abstract

This paper explores the music of Dagara Masses in Ghana. The Dagara people are defined and described according to the geography of their land and linguistic dialects spoken in the region. A discussion of cultural indicators highlights traditional occupations, family structure, and social practices. Dagara musical practices are outlined by function and include descriptions of instruments and how they are played. Examination of indigenous religious beliefs describe the behaviors, values, and symbols that permeate Dagara life. A summary of the Dagara's encounter with Christianity sets the scene for present-day celebrations of the Mass. Through observation and interview, research was conducted to uncover the correlations between Dagara church music and worship, discipleship, and evangelism. Musical rituals of the Mass and Christian belief systems are compared to rituals and beliefs of traditional life. A case study narrating the liturgy of the Mass exemplifies the musical practices of an ordinary Dagara Mass. Descriptions of musical phenomena include photos, audio, transcriptions of music, and translations of text. An examination of musical elements, functions, composition, transmission, and meanings of Dagara church music highlight its prominent role in the Africanization of Christianity in Dagara communities. Finally, a song collection of Dagara church music provides musical data for music preservation and analysis.
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Dagara Language Diversification

The Dagara stretch over the international borders between Ghana, Burkina Faso and Côte d'Ivoire, inhabiting both sides of the Black Volta river. The geographic homeland (Dagaratêng) includes the major villages of Wa, Lawra, Fiapa, Nandom, Hamile, Nadawli, Kaleo, Daffiama, and Tuna. Today, Dagara people can also be found in Accra, Kumasi and most major towns and villages throughout Ghana. The native term "Dagara" refers to the people who speak a linguistically related dialect: Dagara, Dagaaba, Losaalɛ, Birifor, and Waale. Those who speak the Dagara dialect live in Nandom, Hamile, Fielmuo, and villages of southwest Burkina Faso. Those who speak the Dagaaba dialect live in Jirapa and its surrounding areas. Those who speak the Losaalɛ dialect live in and around Lawra. Those who speak the Birifor dialect live around Kalba and west of the Black Volta river in Côte d'Ivoire and Burkina Faso. The Waala who speak the Waale dialect live in and around Wa. As a consequence of colonial division and misperceptions of language differences, misrepresentations of the Dagara people have obscured the identities of these distinct culture groups. British colonial administrators introduced the term "Dagarti" which some Ghanaian Dagara still use to refer to themselves. French colonial administrators often referred to the people as "Dagari," which is still used by some Dagara in Burkina Faso. Jack Goody, who wrote the first ethnographies on the Dagara, referred to the people as "LoDagaa," which further subdivided into "LoDagaba" and "LoWiili." According to Kuba and Lentz, most people
who are labeled with Goody's terms deem them incorrect or derogatory.\(^1\) Still more spelling discrepancies such as Dagare, Dagaare, and Dagabaa, arise as more literature comes into existence. The question of what to call and how to spell the names of these particular peoples continues to be a matter of intellectual and political debate. For the purposes of this research, I maintain the term "Dagara" to refer to the people who speak Dagara or a related dialect and play the Dagara gyil xylophone because I focus on the musical traditions in and around the Nandom area, which is situated within the Wa diocese. Dagaaba is the language used in Catholic church literature in the Wa diocese, so while audio recordings in this research reflect the Dagara dialect, written texts reflect the Dagaaba dialect.

Figure 1.1. Map of Dagara land

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\(^2\) Malidoma Patrice Somé, *The Healing Wisdom of Africa: Finding Life Purpose*
Introduction

The Dagara People

The Dagara are traditionally subsistence farmers, tilling the ground by hand using a short-handled hoe to grow millet, corn, guineacorn, beans, groundnuts, yams, and rice. They may also raise cattle, goats, sheep, pigs and chickens. Other common pursuits include hunting, fishing, smock making, woodcarving, and processing sheanuts.

Today, a diversification away from farming has led to Dagara people working as miners, factory workers, watchmen, mechanics, shopkeepers, and caterers; and for the educated as teachers, nurses, administrators, and officers. The Dagara traditionally follow a six-day week cycle, with market day, a non-farming day marking the end of the week. The Dagara identify the day by which village is having their market day: Babileda, Jirapada, Takorada, Lawrada, for example. Other cultural indicators of the Dagara include their food (saab), fermented millet beer (pito), men's smock (dagakparoo), and dancing bewaa for recreation and bine at funerals accompanied by the gyil xylophone.

Figure 1.2. Farming hoes
Before colonization, councils of elders governed Dagara communities. British administrators imposed chiefdoms, and village Naas (chiefs) are still common in many Dagara villages. The family structure, Yiirlu, is organized by the name and residence
(typically a flat-roof mud structure) of the patriarchal clan, which associates itself with one of the elements of cosmolology: water, fire, earth, mineral, and nature. The organization is gender-based, the males separate from the females. Power lies with the elders, which constitute both males and females of each social group. Bello, or the social relations in Dagara society include defined gender roles. Boys are trained by their fathers in hunting and farming, and girls learn cooking, child rearing, and female social manners from their mother. The customary payment for a bride is paid with cowrie shells, the pre-colonial currency which is still sometimes used by Dagaaba and Dagara communities as a form of payment for musicians and other exchanges for goods or services. In fact, the skilled laborers that constructed the Basilica in Nandom in 1933 were paid in cowries.

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Dagara Music

There is not a definite word for "music" in the Dagara language. Instead, the words used describe a specific occasion such as bewaa, kari, nuru, bine, and bagr-bine. These words embody all activities involved in that event including singing, playing instruments, and dancing. Therefore, I refer to these events as the genres of Dagara music and focus on the musical treatment of these expressive forms. The word for something that is sung, yielu, is what I use to describe a song, whether the melody is sung, or played on the gyil. Furthermore, there is no word for "art" in the Dagara language. Artistic ability, healing, and the ability to connect with the spirit world are interconnected for the Dagara. Malidoma Somé, a Dagara from Burkina Faso, says, "The artist is the pulse of the community. This is because another role of the artist consists in acting as the spiritual fountain of the community. The beauty artists produce quenches the thirst of the village."\(^4\)

The main melodic instrument of the Dagara is the gyil. The gyil is a pentatonic xylophone with gourd resonators mounted below wooden bars from the Ligaa tree, strung on a wooden frame held together with goat or antelope hide. The gourds have two or three holes drilled in them, which are covered with spider egg casing (pampic), which produce a buzzing sound when the bars are struck with mallets. The mallets may be wound with natural rubber or a disc cut of recycled car tires may be fastened to the striking end. Mallets are held between the middle and index finger, with the thumb tucked under the index finger, hugging the mallet. The elbow serves as the fulcrum as the forearms move up and down, the wrists rotating freely to facilitate quick movement.

A gyil player (*gyil-mwiere*) is thought to be born with the talent and is initiated in a ceremony involving the sacrifice of a chicken. The chicken's blood is poured over some of the gourd resonators, and the prepared meat (*gyil-tii*) is eaten. The gyil itself goes through an initiation that purifies it for playing. Gyile (plural) that are not purified yet are called white gyile. Once they are purified they are called black gyile, and they are considered sacred, only to be played by initiated gyil-players at funerals (bine music), indigenous religious rituals (bagr-bine music), and recreational dance (bewaa music).

Figure 1.6 Dagara gyil

Figure 1.7. Gyil mallets

The Dagara and Dagaaba people play two seventeen- or eighteen-bar major-pentatonic gyil, a male (*gyil-daa*) and a female (*gyil-pog*), as a duet. The female gyil is tuned just a bit sharper than the male gyil as it is used as the lead voice, while the male gyil has a more of a supporting role. The eighteenth bar does not have a gourd resonator, but is struck by the supporting player to play the *kpagru*, a rhythmic ostinato played with the wood end of the stick, with either one or both mallets. The Dagara also play the *logyil*, which is a fourteen-bar minor pentatonic-scaled instrument used for religious
ceremonies (bagr-bine) and to announce a funeral.

Figure 1.8. Dagara logyil with fourteen bars

Finally, the *kpankpul* is considered the Dagara child's xylophone. Bars are tuned and strung like the gyil over two rails and placed over a trench dug in the ground, which acts as a resonating chamber. A child who is considered destined to play the gyil will first learn on the kpankpul before receiving a full gyil instrument.

While the people who speak similar dialects (Dagara, Dagaaba, Losaale, Birifor, and Waale) may understand each other, their cultural practices, and in particular, their musical traditions can differ greatly. The neighboring Sisaala play a similar xylophone, but call it "dzense." While the instrument is constructed relatively the same way among people groups, tuning systems and repertoire vary. The Birifor play a fourteen-bar "Kogyil" for funerals and a twelve-bar "Bogyil" for festivals, which are tuned differently. Both Birifor gyile play completely different repertoire than the Dagara. The Losaale also
use the fourteen-bar logyil, but do not play it at their funeral like their Dagara and Dagaaba neighbors.

The origin of the gyil is credited to the oral transmission of a legend involving a Dagara hunter's (*nabagle*) encounter with forest-dwelling dwarfs (*kontome*). The story is recounted by Bernard Woma in his Master's Thesis on Dagara funeral music, in which he states that his own gyil mentor as a boy narrated the story to him.⁵ To summarize, one day, upon hearing the sound of the gyil in the forest, the hunter compelled a dwarf to teach him how to make and play the instrument. The dwarf did this and also advised the hunter about the rituals and taboos that were associated with the gyil. The hunter took this knowledge back to his fellow hunters and together, they went back to the dwarf and killed him, taking his gyil and claiming that it was god that gave the instrument to the Dagara people. Woma asserts that the legend of the gyil continues to be referenced in the construction of new gyile. "Makers of the instrument believe that a newly made gyil should be purified to cleanse both the bad spirits in the wood that constitute the instrument as well as the magical spirits of the kontome that gyil makers believe hover around a newly-made gyil."⁶

The *kuɔr* is drum that accompanies gyil music. A large gourd with lizard skin covering a cut-out hole, the *kuɔr* typically is held between the player's thighs and struck over the skin with the fingers, utilizing an open tone and a sharp slap tone. While the *kuɔr*, which can be made in three voices (low, medium, and high), plays an

⁶ Woma, 40.
accompanying role to the gyil, *dalara*, and funerals, bewaa dance, and Christian church music, it is also used as the lead solo instrument in the funeral of a young child.\(^7\)

![Figure 1.9. Kuɔr drum](image)

*Figures 1.9. Kuɔr drum*

Dalari are another type of drum played by the Dagara. Snake skin is stretched over the rim (or mouth) of a clay pot, which has been broken off from the body. Dalara (singular) music is thought to possess powers that will ruin the harvest. Therefore, the instruments are only played until after the harvest of millet, a staple food for the Dagara.\(^8\)

Gourd and woven shakers are also found in Dagara lands to accompany dance music.

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\(^7\) Woma, 44.

\(^8\) Woma, 80.
The most important function of the gyil is to play bine music, the traditional music that is performed at Dagara funerals. The Dagara funeral is a three day ritual organized around gyil playing and dirge singing that is attended by not only the family members of the deceased, but the entire extended community. A Nandom resident explains:

For us in Nandom here, people just attend funerals. They attend because this is a duty if someone is dead. You go and pay your last respects to the person and then also sympathize with the grieving, because tomorrow may be yours. You may also have a relative that is dead and you want people to come and support you, so people take pride in going around to funerals. And also because of the way we are related, I could go to a funeral because a friend's grandmother is dead, or a friend's wife's uncle is dead. In that particular village, I have a friend there, and now they have a funeral there. Well, my friend may not have any relation to the funeral, but since he is from the village, I go because of him. So people have different reasons for attending funerals, but generally people patronize funerals here.⁹

⁹ Interview with Nandom community member by author, June 8, 2014.
Music is what provides an outlet for grief and for celebration of the deceased's life at a funeral. The performance of funeral music, including the sounds of the gyil and kuɔ, the wailing songs of the lang-konme (dirge singers), and the weeping of the women all reinforce traditional modes of communication. Within bine music, there are two subgenres: degaar and bilangni. Degaar music is played first using the logyiil as the dirge singers arrive and share their condolences with the grieving family (CD 1, track 1). Bilangni music follows the Degaar music and uses the 18-bar Dega-gyile. Within the Bilangni are two types of dirge songs: lang-wogo (long dirge) and lang-muoli (lamentation). While degaar music improvises words within a certain poetic structure, Bilangni music has specific songs (zog par) whose lyrics can be highly emotional. The text comments on social issues of the day, cosmology, oral poetry, and praise singing (dano). Woma asserts that certain superstitions and public opinion cannot be discussed openly, therefore funeral music texts serve as the medium through which topics such as sorcery, hatred, and envy can be addressed. Gender-specific dance gestures of the bereaved also communicate symbolic messages. The male dance involves scuffing the ground with the feet and leaping high in the air. The female dance involves raising the knees, small hopping steps, and upper body pulsing in a downward motion.

In Dagara, the belief in death marks the beginning of another life in the ancestral realm; therefore, funeral rituals involve the performance of several rites as a way to prepare the journey for the departed soul. One of the basic beliefs strongly held by the Dagara people is that the proper way to send the dead to the ancestral world is through the spirit of music. Thus the occasion of death calls for the performance of music and dirges not only to pay tribute to the deceased but also to send messages to the living about the realities of our corporeal world.

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10 Woma, 68.
11 Woma, 49-50.
12 Woma, 61.
The musical progression of the funeral is determined by the gender, marital status, and age of the deceased. For example, in a man's funeral, there are three degaar segments and three bilangni segments, but in a women's funeral there are four segments of each. Dagara bine music can also be performed outside of the context of the funeral and dirge singer, for social gatherings. In addition, any other gyil genre may be performed at a Dagara funeral in order to reenact the life story of the deceased person as part of the funeral ritual (zanu).

Bewaa, literally, "young people, come," is a group dance for young male and female Dagara. It can occur spontaneously for recreation or may be used to celebrate birth, initiation, marriage, harvest, and the naming of newborns. The dancers, wearing metal jingles (kyeeme) and metal finger cymbals (perre), dance in a circle around the two gyil players that accompany the dance from the center (CD 1, track 2). A leader dancer sings a call and the rest of the dancers sing the response. The lead gyil player signals the dancers with fast, high, syncopated playing to dance vigorously in the solo section (yangfu). A musical cue is given by the lead gyil player to the dancers to return to the yiilu, or song. The accompaniment played by the supporting gyil (yagme), is performed in conjunction with the kpagru. The yagme provides the underlying harmonic structure of the song. Bernard Woma, who also founded and directs the Saakumu Dance Troupe that performs much bewaa repertoire, states that bewaa songs communicate issues of daily life like identity, power relationships, and social and cultural boundaries. "Bewaa music is always under constant change and people can compose bewaa songs out of any
situational circumstance to inform, educate, or rebuke individuals whose actions are considered unethical or questionable.\textsuperscript{13}

Another performance setting of gyil and dalari dance music is during local festivals, like the annual \textit{Kakube} festival in Nandom. This weeklong festival, which takes place at the end of November to thank \textit{Naamwin} (god) for a good harvest, allows music groups to compete by genre: bewaa, men's bine, and women's bine. An award for the best gyil player is awarded each year during the solo gyil competition, in which the winner wins a gyil.

Bagr-bine music comprises the indigenous religious musical repertoire. The gyil is thought to be the medium through which the people and the spirits communicate.\textsuperscript{14} The recited texts, performed in a call-response form, are situational based on the people at each Bagr ritual ceremony. The fourteen-bar minor-pentatonic logyil is used for the final celebrations at the end of a Bagr initiation, and the fifth and tenth bars (\textit{gang-bera}) are avoided, which changes the mood and distinguishes the sound from other gyil genres. The Catholic missionaries considered this genre sinful when they arrived and it was forbidden for Christian converts. Consequently, much of this repertoire has become less known by gyil players where Christianity is prevalent. Gyil playing for Bagr events is reserved only for the göba, the gyil players who have already been initiated as accomplished musicians.

\textit{Nuru} is a female social song genre that is characterized by a slow steady clap. Nuru songs typically have a long verse that is sung by a caller that can then be repeated by the listeners as a response. \textit{Kari} is another female social song genre that is

\textsuperscript{13}Woma, 50-51.
\textsuperscript{14}Woma, 41.
characterized by fast syncopated clapping and dancing two at a time inside a circle with short phrases of call and response.

There are also songs for farming, nursing a baby, grinding millet and other daily-life activities. These songs have melodies that use the same scale, melodic and rhythmic patterns of gyil music, but are typically sung without instruments.

Children also have their own traditional music and dance games, like Ampe and Gago. Many children also favor reggae, Gospel, and modern Ghanaian popular music like Highlife and Hiplife. They acquire songs from the church, radio, peers, cassettes, parents, grandparents, teachers, and local rituals and festivals.

Dagara Religion

The Dagara are a deeply religious people with a high sense of morality. Bagr is the name of the traditional religion that is practiced. The word (close to the English word "sacred") represents the pathway one seeks in order to understand one's own existence in communion with god (Naamwin). The Dagara believe that Naamwin created the universe, both the physical and spirit worlds, and is all-powerful within these realms. His power is manifested in the lesser spirits of the river, wild, hills, earth, rain, etc., who communicate Naamwin's message to humankind. The Dagara strongly believe in an afterlife where the spirits of ancestors dwell. An ancestral shine with different stick figurines represents all the deceased fathers who act as guardians and custodians of the

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homestead.\textsuperscript{16} The Dagara also believe in kontome, small human-like figures that inhabit their own spiritual realm within trees, hills, and rivers, separate from the real of ancestor spirits, although they are thought to be in communication with each other.\textsuperscript{17} Individuals consult kontome when they need to acquire something, or punish their enemies.\textsuperscript{18} The Dagara also believe that witches or sorcerers have powers to see things that regular people cannot and usually use their powers to harm others.\textsuperscript{19} Each family also has a particular non-human relationship (\textit{dume}) with a being that is thought to embody the essence of the family and guard it.\textsuperscript{20} There is a keen perception of the spiritual realms existing alongside the physical, and many rituals exist to mediate the two. Spiritual shines (\textit{tibe}) are constructed to define the ritual space to perform these mediations.

"[Shrines] create a space that, when we step into it, invites us for a while to forget time and the mundane world so that we can focus on our deeper selves and on the timeless realities that can be seen in the natural world that surrounds us."\textsuperscript{21}

Because religious beliefs are incorporated into all areas of life, rituals comprise a large part of Dagara behavior. For example, successful farming is defined by not only by an abundant harvest, but also by being in the goodwill of the spirits of the land, rivers, forest, and ancestors. Therefore, making sacrifices to the land before the farming season is a common ritual that ensures a good harvest. Failure to perform such a ritual is

\textsuperscript{16} Alexis Tengan, \textit{Hoe-farming and social relations among the Dagara of Northwestern Ghana and Southwestern Burkina Faso} (Frankfurt, Germany: Peter Lang, 2000), 150.
\textsuperscript{17} Somé, 168.
\textsuperscript{19} Dery, 21.
\textsuperscript{20} Dery, 19-20.
\textsuperscript{21} Somé, 185
believed to result in a poor harvest, which could result in starvation and humiliation for the family. Rituals are a constant endeavor, required daily to restore balance in the community. "In the village, they say that a person cannot remain right for more than five days. If therefore you have not made a sacrifice to the ancestors of some kind in the past five days, it suggests that your relationship to the ancestors may not be as clear as it was five days before."22 Imbalances that remain unresolved at the time of a person’s death are also believed to carry over to the surviving relatives. The Dagara believe that everyone is born with a purpose that contributes to the overall harmony of the earth. Therefore, there are rituals involving the revelation of this potential. Infants are given names that embody their destiny, as a continual reminder of their purpose on earth. "Expert shamans gather with the mother of the fetus and place her under hypnosis. They contact the life force behind the fetus and ask it to speak using the mother's voice. The shamans then converse with the fetus, asking it why it is coming into the world and what work it intends to do."23

Because the Dagara language is transmitted orally, so are the sacred compositions that document their religious belief, often accompanied by music. Members of different houses are chosen to participate in the Bagr society, a select group that performs all Bagr rites, both private and public throughout the year. Members of the Bagr society, either children (bagli) or elders (bagb ere), are initiated by observing and participating in all rituals for three years, then performing the Bagr chur ceremony in which they must successfully narrate black (Bagr sebla) and white (Bagr pla) oral texts over a period of

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22 Somé, 130.
23 Somé, 33.
three days without errors.\textsuperscript{24} Once inducted, members of the Bagr society perform Bagr rites at births, deaths, marriage, healings, childlessness, and other misfortunes.\textsuperscript{25} Music is central in these religious ceremonies. The gyil, song recitation, and dance are the mediums for which the message of Naamwin is communicated and understood. Music helps the Dagara communicate with Naamwin through ancestor spirits who are believed to be with Naamwin. The song texts describe Dagara history and beliefs about the creation of the universe. Bagr remains the primary religious practice of many Dagara communities where Christianity or Islam does not surmount.

Many Christian concepts and rituals were not foreign to the Dagara by the time they arrived with the missionaries in 1929. The concept of sin and shame were already prevalent, as the Dagara regularly sought the help of elders, healers, and spirits to make reparations for wrongdoings in the community. However, since any type of misfortune was thought to come from angered spirits, a sinful act was not always the intentional act of an individual. Sometimes it was not clear if it was the ancestor spirits or the nature spirits that were angered. The appropriate place to express negative emotions such as shame, suspicion, and grief was a sacred ceremony. "In order to heal these embarrassments, one must re-experience them within the context of ritual in order to prevent them from destroying self-esteem and dangerously affecting the community."\textsuperscript{26} So the concept of using ceremonial music for restoration of the balance of good and evil

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\textsuperscript{26} Somé, 129.
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was already deep-seated in Dagara thought. Their actions parallel the Christian ritual of confession. In the Dagara ceremonial context,

The wrongdoer might punctuate his or her confession with metaphorical statements such as, "I bumped my leg while walking," or "My head was upside down," or "I took the wrong road." This is then followed by a statement of allegiance, in which the wrongdoer reiterates his or her close connection with the ancestors, without whom family, home, or community is impossible. Then follows the appeal to the ancestors, where the wrongdoer promises never to commit such acts again and pleads with the ancestors to forgive. The purpose of the appeal is to make the ancestors realize that they too need the wrongdoer in the interest of maintaining the community. Finally the wrongdoer presents a sacrifice or give-away to the head of the family, who presents it to the elder, who then gives it to the ancestors.  

As mentioned in the quote above, words of confession or apology are not sufficient to restore balance in traditional Dagara belief. Usually a sacrifice is required to clear the air. "The sacrifice carries with it the power to alleviate the bad energy created by the wrongdoing because in it an animal life is offered. In traditional belief, the shedding of animal blood releases energy for Spirit, which then takes it as a tool to wipe out the wrong and restore harmony."  

The Dagara were also already accustomed to the concepts of confirmation and baptism because of Bagr initiations and rituals. In some rituals, clay is put on the skin to symbolize a period of reflection, and washing clean symbolizes coming out of the period as a changed person. The sprinkling of holy water was similar to the Dagara ritual of throwing water at people at the instruction of a soothsayer (baga) during various rituals like when a woman gets pregnant or during an initiation ceremony. Finally, the act of bringing offerings to Mass is similar to making sacrifices in many traditional rituals.

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27 Somé, 132.
28 Somé, 133.
Encounter with Christianity

The Dagara first encountered Christianity in 1929 when Canadian Catholic missionaries arrived in the village of Jirapa. They were met with much skepticism as recent colonial history had left them very suspicious of white foreigners. Dagara initially referred to the missionaries as "Patachi" (Portuguese), a term designated to all foreign traders. Father Regimious McCoy recounts, "They had no experience of philanthropy and found it impossible to believe that men could leave home and country just to help them - people of a different race - whom they had never seen before and with whom they had no personal ancestral ties, and for no apparent benefit to themselves. There had to be some ulterior motive." After three years of missions consisting of mostly medical assistance, five hundred Dagara could be claimed as followers.

In the beginning many were reluctant to come, not because they feared our inexperience, but because they believed that all sickness (and every misfortune, for that matter) was caused by spirits - either evil spirits or the spirits of their ancestors whom they had offended in some way. They would consult the local witch doctor to find the cause of their problem and the means to put it right. It was only after repeated failure in the quarter than they would finally decide to try the missionaries and their medicine.

In July 1932, drought threatened many villages in the Jirapa area, and local representatives came to the missionaries with requests to pray for rain. When rain came soon after, many Dagara converted, making Jirapa a regional center where more people brought requests for rain, cures, and political peace. In 1932, the missionaries in Jirapa

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31 McCoy, 56.
claimed several thousand converts, and by 1947, they claimed seven thousand.

Meanwhile, in Nandom, missionaries claimed thirteen thousand converts. The rain incident is cited as evidence for attracting large numbers of Dagara to Christianity. Other authors cite significant similarities between indigenous Bagr beliefs and Christian beliefs as a major reason for mass conversion. McCoy writes,

The Dagaaba were a God-conscious people, yet they never prayed to Him directly. They always approached Him through intermediaries: either the spirits of their ancestors or the tengaama (the spirits of land or earth). ... Common daily exchanges among them included "God be with you," "God guide you," "God knows," etc. The idea of God as Creator was not new to them either. He was the All-Powerful Supreme Being, Master of all creation, whom they respected rather than loved. He was too “big,” too important, too aloof, and too far away - “in heaven” - to have anything in common with them or to permit them to address Him directly.

Still, some Dagara experienced Christianity as a liberation from traditional modes of religious thought. Edward Tengan's cites Mr. Dieodeblo saying,

My house was infested with kontome (wild spirits) and tibe (shrines) before my conversion. There were some in front of the house, some on the roof and in other places. I had six rooms in which I had installed different tibe. Some of them I inherited from my matrikin forebears, others I had installed myself. Each day, I would hear statements from one or the other of these beings such as: "this thing is mine; You have not given me that; Do not forget what I did for you recently; You have not yet come back to acknowledge such a deed." I regularly had to make sacrifices to these various beings and that demanded material goods from me. I felt weighted down by the demands of these beings but had to fulfill them for fear that I would suffer some misfortune if I did not take them seriously. You can understand that when I heard the preaching of the missionaries, I saw it as a means of liberating myself. Now that I have put aside the kontome for Christianity, I must hold fast to it because if I ever try to go back to these tibe, I will go crazy.

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32 McCoy, 56.
34 McCoy, 63.
Everyone had their own reasons for conversion: People received liberation from the demands of traditional spirits; people with ailments were encouraged at the prospects of being healed; people who had been ostracized found a place to belong; people whose peers had already converted felt social pressure to convert; and others were attracted simply out of the novelty of the phenomenon. Bishop Paul Bemile observed that "evangelization was perhaps very attractive, because it went along side-by-side with the building of roads, putting in place an economic base, building schools and health centers and fighting against forced labor." Peter Porekuu Dery recalls the killing of a chicken for his ancestor's approval of his father's frequent trips to Jirapa to visit the White Fathers. Many Dagara rituals use the killing of a chicken to determine the validity of a ritual. Porekuu Dery's father, Dery, his maternal uncle and Tira Naatii, were the first Dagara from the Nandom area to come in contact with the White Fathers. Peter Porekuu Dery was one of the first twelve Dagara to be baptized in 1932. He went on to become the first Dagara priest and cardinal. As the first indigenous Christian leader, Porekuu Dery was able to relay Christian messages using cultural symbols and understand cultural issues:

When people came to me to seek advice for one issue or the other, they felt they had to lay bare themselves and tell me everything that was on their mind. This was because they trusted I could understand them, it is not the case that they believed I could solve their problems for them. No! The fact is, they knew that when it came to matters of the culture, I could enter into their worldview and empathize with them. Hence, all who came to me were really open and frank in

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36 Edward B. Tengan, 136.
38 Dery, 3-5
their discussions. For, they must have thought to themselves: "He is a black man and a Dagaren like we are, if he does not understand us, who will?"

The White Fathers had a hard time using traditional terms like Bagr and dapaare for "sacred" and "heaven" because of their connotations in indigenous religious belief, but Dery was able to give new meaning to these terms because of his experience growing up in traditional Dagaran culture, and his seminary training. He didn't just translate texts literally word for word; he used expressions and terminology from Dagaran thought patterns that expressed the Christian essence of the biblical texts. McCoy sights Porekuu Dery as an invaluable tool in helping serve the expanding community of Christian converts:

Besides, people learn best by example. In a country devoid of Christian tradition, the sight of men and women like themselves, living the Christian faith they taught, was worth as much or more than any number of formal instructions. Had not Jesus used the same method in His ministry, preparing and sending out disciples chosen from among the people to preach the Good News by word and the example of their lives?

The White Fathers initially employed their Latin songs for worship in the Mass, using a pump organ as accompaniment, which locals called nasaalgyil, literally, white person's gyil. But the language and the style of Gregorian chant were foreign to the Dagara. As a young priest in Nandom, Porekuu Dery recognized the need for translations in order for the Mass to mean something to the people:

In order not to get myself into trouble with the Church authorities, I limited my work of adaptation to the translation of some hymns as well as the litanies. Even this modest action of mine was not well accepted by my expatriate confreres. They were afraid that, by bringing in elements of our traditional culture, we would bring in superstition and make Christianity impure. They were therefore

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39 Dery, 57.
40 McCoy, 96.
unhappy when I went against their advice and taught the people hymns and litanies in Dagaare and encouraged them to use them in the liturgy.\textsuperscript{41}

**Inculturation**

The Second Vatican Council, held at St. Peter's basilica in the Vatican between 1962 and 1965, addressed issues relating to the adaption of indigenous practices, a term they referred to as "inculturation." At a time when colonialism was coming to an end and nations were pushing for political independence, the Catholic Church realized that indigenous expression of religious beliefs was a way that free nations could articulate nationalism, so the Church announced that certain traditional customs could be appropriate for evangelism. Authority for decisions about these issues was given to local Church leaders. Porekuu Dery's knowledge of traditional practices and belief systems drove him to encourage the use of indigenous music and Dagara translations in the Mass. He writes,

\begin{quote}
Even though I had the approval of Rome, I had to be very careful and gradual in initiating any changes in the liturgy. People could misinterpret things. Some could say: “The White Fathers brought us the true religion. Dery has hardly taken over as bishop and he is dragging us back into the very pagan practices that we have rejected.” I decided to start by using Dagara tunes for the Latin chants. Hence, though we continued to sing in Latin, the tunes for the songs were taken from the traditional folk songs. It was only after some time that we decided to experiment singing in Dagara to the accompaniment of the traditional xylophone and drums. This we did first in Nandom by means of a prepared choir. The very first Sunday that we had the sung Mass in Dagara, we posted people at all the exits of the church instructing them to try to get a feedback from the people on the liturgy as they left the Church after Mass. The reports we received were overwhelmingly positive. Many were heard saying: “Aha, now we can understand this celebration. That is what we should have been doing since long.” With time, we went beyond the songs to translating the Bible into the local language to enable the illiterate folk to hear the Word of God in their own language.\textsuperscript{42}
\end{quote}

\begin{footnotes}
\item[41] Dery, 104.
\item[42] Dery, 107.
\end{footnotes}
After the Second Vatican proclamation, hymns previously sung in Latin or French with European melodies were translated into Dagara and given traditional melodies. For example, the song, "Naangmen Bie Leɛ La Nensaala," is the tune "Il est Nest," a traditional French Christmas carol, translated into Dagara text (see the appendix). The gyil was also integrated into the Sunday Mass service, and local songs were given biblical texts. One of the first songs composed by early catechists, "Naamwin nono Dagaaba" (God Loves Dagara) uses a melody from a recreational gyil genre.43 The first hymnal titled, Sɔg Hamama, was published in September 1982, and provided traditional melodies for all liturgical rites of the service.

Figure 1.11. A copy of the Sɔg Hamama

As many Christian principles were already familiar to the Dagara, the new religion may have come across as a "cheap religion," requiring less effort than traditional

43 Dery, 19.
beliefs, yet not all the new Christian customs were easy for the Dagara to adopt. Some Christian concepts, and their corresponding Western customs significantly interrupted traditional Dagara cultural, social and political practices. New converts were forced to abandon indigenous cultural practices that were deemed primitive or non-Christian: polygamy, certain funeral rituals, and tending to ancestral and earth shrines. This in turn condemned many local music traditions. Because of the interconnectivity of ritual and music, separating themselves from these rituals also meant separation from the musical styles inherently connected to those rituals and traditions that were vital to social communication. "Christians would not even sell hens to the non-believer for fear that the latter was most likely going to use the hen for sacrificial purposes" reports Edward B. Tengan. New converts were also forced to acquire new ways of life that conflicted with indigenous life: learning to speak and write Latin, English and/or French, adapting a Christian name in place of their given birth name, attending school, and practicing Christian marriage and funeral ceremonies in the church. The Christian seven-day calendar with Sundays as the day of rest replaced the Dagara six-day calendar cycle in location where churches were constructed. These colonial alterations were not easy to cope with for many Dagara. Malidoma Somé, who was taken from his Dagara home to attend French missionary school in Burkina Faso as a boy was told that the rituals his family performed to heal were "devilish and inspired by Satan." He writes:

School, to us, was a place where we learned to reject whatever native culture we had acquired as children and to fill its place with Western ideas and practices. This foreign culture was presented as high culture par excellence, the acquisition

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Edward B. Tengan, 135.
Somé, 7.
of which constituted a blessing. Going to school was thus a radical act involving the sacrifice of one's indigenous self.\textsuperscript{46}

**Statement of the Problem**

The integration of indigenous music was and continues to be a tool of evangelism through which the Christian messages can be heard, understood, and passed on by the Dagara people. Because of existing connections of music with daily life and religious rituals, the use of indigenous music in the Catholic Mass authenticates the meaning of the Christian rituals. Also, because a major function of traditional Dagara music is to educate community members about the cultural values and beliefs of the community, today in Catholic Masses of Ghana, music is serving the same purpose. Just like the sacred Bagr texts have been transmitted for centuries, music provides the structure and delivery of the Gospel message. Whether a believer can read the Bible or not, church songs explain the biblical texts in a sonic setting appropriate for Dagara modes of communication. Dagara church music has also defined the worship style of believers in the Catholic Mass. Because people can identify with the music and language, they are able to receive the message and worship authentically. Therefore, Dagara church music is central to worship, discipleship, and evangelism in Catholic Masses of northern Ghana today. Examinations of the liturgical structure of Catholic Masses in northern Ghana are needed to shed light on the essential nature of Dagara music in the Church.

**Need for the Study**

While some literature exists about bewaa gyil music, indigenous religious and funeral practices, and even Catholicism in the Dagara region, there is no literature

\textsuperscript{46} Somé, 4.
about music's central role in the facilitation of Christian worship, discipleship, and evangelism in the Dagara Mass. Just as Dagara funerals, Bagr rituals, bewaa dance, and social songs communicate Dagara culture and values; music in Dagara Masses communicates Christian values that are understood by the Dagara people. Case studies narrating the liturgical order of a Mass facilitated by the church songs, accompanied by transcriptions of melodies and translations of text are needed to reveal how music functions in this setting. Interviews with priests, music leaders, choir members, and gyil players in the church are needed to uncover how music is composed and planned for use in the Mass and how it facilitates Christianity on a personal level.

Additionally, there is need to document and preserve Dagara music. As was stated earlier, some traditional music styles have been abandoned by Christians and are now disappearing. Likewise, many of Ghana's youth are also abandoning their local music traditions in favor of popular music, both Western and African, available electronically. Since indigenous composers began composing Christian music using traditional and original melodies and rhythms in the 1960s, there are already songs that have been lost. This is due to an abundance of songs; some with lyrics recorded in the Sog Hamama or on papers collected in pamphlets, and others that have been learned orally and not written down at all. Each parish choir in a particular Dagara village favors particular songs, and does not perform all of the songs collected in the Sog Hamama because they do not know all of them by memory. Some songs are not sung anymore simply because they are very old and considered "out of date." A second edition of the Sog Hamama was published in September 2002 with many old tunes taken out simply because they are not sung anymore. Because Dagara music is transmitted orally, live
musics that function in daily life, including those used in the Mass face the danger of extinction. Considering this, I also understand that music, like culture, is not static but always evolving. It is natural for one type of music to change, or be abandoned for something that favors the times. However, by documenting this change, one can better understand the meaning, value, and historical roots of a particular music. The song collection included in the appendix of this thesis is the beginning of the process to document and preserve Dagara church melodies in a simple format. The collection should not be considered a rigid structure that has never, or will never change, but as one snapshot in time from the process of musical tradition.

**Research Questions**

The first question asks, what is the role of music in the Dagara Catholic Mass? I identify how the elements of music are employed in the Mass to depict the sights, sounds, and context of the music being made. I examine when and why music is used to reveal what functions it serves in the Mass. I explore who is making the music, how it is composed and transmitted, and what meanings it carries with members of the congregation. Finally, a case study illustrating the detailed events of an actual Dagara Mass exemplifies the details of the findings.

The second question asks, how does Dagara church music facilitate Christian worship, discipleship, and evangelism? The first part examines how Dagara church music enables acts of praise, adoration, gratitude, and expressions of love. How does Dagara church music aid in the submission of the believer's will to the Christian God with all of his heart, soul, mind, and strength (worship)? The second part identifies how Dagara church music is linked to biblical storytelling, the message the priest relays, and
an intention to act upon Christian teachings. How does Dagara church music promote the teaching, training, and equipping of believers to live out their faith (discipleship)? Does Dagara church music encourage a life of Bible study, prayer, relationship, service, and obedience to the Lord? The third part examines how Dagara church music continues to draw people to the physical church, and how it aids in the conversion of non-believers (evangelism). Are there any specific attributes of the music that influence the transformation of the non-believer's heart, soul, and mind toward conversion?

**Limitations of the Study**

Time, money, technology, and access to sites were all limiting factors of this research. While I will visited two sites to collect data, numerous other parishes in Dagara villages use music in their Mass. I had only the time and money to study for six weeks in Ghana, yet much more research will be needed to examine other sites, special services (as in Easter, Christmas, Corpus Christi, etc.) that follow different patterns, and other non-liturgical acts of Christian worship, discipleship, and evangelism that use church music outside of the Mass. This research started the data-collection process for examining music in the Dagara Catholic Mass. Four and a half weeks into my fieldwork, the data storage of my laptop computer, video and audio recorders, and numerous flash drives and memory cards were completely full. I was limited by the amount of new-recorded material I could absorb by how fast I could transcribe, dictate, and delete previously recorded material.

Because the Dagara people live across political borders, more research should be done in non-Ghanaian areas where the gyil is used in Christian contexts. Because my visa only allowed entrance to Ghana, I did not examine any non-Ghanaian Dagara
locations, which would also require fluency in the French language (Ivory Coast and Burkina Faso). For this reason, I have limited the scope of my research and literature review to English-speaking Dagara regions (Ghana).

Assumptions

For this research, I assumed that I would be able to attend a few Dagara Masses during my six weeks in Ghana and that these observations would give me a general impression of how Dagara church music functions in an ordinary Mass. If something out of the ordinary happened, I relied on my informants and participants to explain the phenomenon so that it could be documented as an explanation for the events. I assumed that the participants I interviewed would answer truthfully as I attained consent both verbally and in writing, preserving the confidentiality my informants. Finally, I assumed that my presence as an outsider would affect how people would interact with me. A white, female percussionist and researcher is not a common identity in this area of the world, so by establishing good relationships with both males and females in the field, having indigenous acquaintances to live and talk with, learning how to speak phrases and sing songs in Dagara, and offering compensation for study participants' time and services, I was able to gain people's trust and acceptance.
Chapter Two

Literature Review

Literature on Ghanaian Music

Early European accounts of contact with the people of Britain’s Gold Coast included descriptions of the people and their music. Beginning in the mid-twentieth century however, many Ghanaian scholars became recognized for their excellent anthropological and musicological contributions. J. H. Kwabena Nketia wrote extensively about Ghanaian music, focusing on the folksongs of the Akan and Ga people. Although it draws upon many examples from Ghana, the language in The Music of Africa implies that the instruments, rhythms, melodies, harmonies, texts, dances, and contexts occur throughout the continent Africa.\textsuperscript{47} Nketia's \textit{African Music in Ghana: A Survey of Traditional Forms} further illuminates Ghanaian music cultures and traditions in many of the country's ethnic groups.\textsuperscript{48} Kofi Agawu's work, \textit{African Rhythm: A Northern Ewe Perspective} emphasizes the relationship between language and melody in the Volta region. Concentrating on the rhythm of society, language, song, drumming, and dancing of the Ewe people, he suggests a theory of African rhythm.\textsuperscript{49} Dr. Ephraim Amu was a leading Ghanaian composer of 'art music,' the musical tradition of Western music in a Ghanaian setting that is commonly performed by universities or church choirs for worship leading, singing contests, and formal performances. Instead of adopting the

\textsuperscript{49} Kofi Agawu, \textit{African Rhythm: A Northern Ewe Perspective} (Cambridge, Great Britain: Cambridge University Press, 1995).
foreign model in place of indigenous ones, Amu sought to uncover the creative potential within traditional Ghanaian music, therefore preserving African culture, redefining cultural identity, and educating students through his musical contributions. He states,

As a catechist, I used to preach from the pulpit, and I noticed that in singing the hymns, quite a number of the members of the congregation were not able to join in the singing. And then I asked myself why was it, and I felt it was not because they didn't like singing, but rather that the type of music was such that they couldn't sing easily or happily. If the music was arranged in such a way that it was exactly like what they were used to singing, it wouldn't be difficult for them to sing. That's what caused me to begin to think of this. And so I collected indigenous songs from various places all over the country, studied their character, and established certain rules.  

*The Garland Encyclopedia of World Music* also gives some general distribution facts of people, instruments, and various names of instruments in the article, "West Africa: An Introduction." This information is not a comprehensive resource, but a general overview of West African peoples and musics. John Miller Chernoff's books describe Dagomba music in and around Tamale. However, like Nketia, he chooses one ethnic group to represent concepts of "African" rhythm, melody, lifestyle, values, and performance contexts of music. Habib Iddrisu's "The Price of Adaptation: Hybridization of African Music and Dance from Village to International Stage" addresses the different ethnic groups of Ghana that have contributed to the newly created Ghanaian dance companies. He exemplifies the Dagomba people within the context of African

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nationalism and globalization and examines how indigenous performance practices change as the people group adapts to new situations during migration. David Lock provides transcription analysis of one Ewe piece in *Drum Gahu: A Systematic Method for an African Percussion Piece.*\(^5^4\) The book, made up of transcription and technical notes, serves as a guide for performing percussion ensembles, rather than an ethnographic representation of Ewe music.

**Literature on The Dagara**

Adams Bodomo has written extensively on the language, song texts, and socio-cultural organization of Dagara communities. He has written numerous books and articles concerning Dagara spoken and sung speech including *The Structure of Dagaare*\(^5^5\) and "Documenting Spoken and Sung Texts of the Dagaaba of West Africa."\(^5^6\) His work clearly describes the breakdown of the different groups and subgroups of Dagara dialects and illustrates the use of Dagara in song. Carola Lentz's many works explain the geographical landscape and ethnic identities of the Upper West region of Ghana over periods of history, through political boundaries. "Contested Identities: The History of Ethnicity in Northwestern Ghana"\(^5^7\) and "They must be Dagaba first and any other thing second: The colonial and post-colonial constructions of ethnic identities in northwestern

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Ghana explain the distinctions between ethnic groups and other forms of identity in Northern Ghana. Alexis Tengan's, "Hoe-farming and social relations among the Dagara of northwestern Ghana and southwestern Burkina Faso," describes the cultural meanings of the house-based system of lineage, social identities, and farming of the Dagara. In addition, K. van der Geest has written many papers on the impact of Dagara migration in Ghana.

**Literature on Dagara Music**

Much literature spotlights West African xylophones. Eric Charry's maps outline the distribution of West African people groups, languages, and instruments. They are of particular use for anyone wanting knowledge of different West African xylophones. Julie Strand wrote "The Sambla Xylophone: Tradition and Identity in Burkina Faso" in 2009 as her doctoral dissertation. The Sambla are a Mande people in Western Burkina Faso, geographical neighbors to the Dagara, who characteristically play their "baan" xylophone three musicians at time. Other than these examples, few other English-speaking scholars have written about xylophones in Francophone countries. A few French-speaking scholars have written about the gyil. Danièle Branger wrote about the history, construction, and function of the Lobi gyil, a very close relative of the Dagara

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60 K. van der Geest, "The Dagara farmer at home and away: migration, environment and development in Ghana," (PhD diss., University of Amsterdam, 2011).
gyil.\textsuperscript{63} Ben Aning has also written about the Lobi gyil, focusing on the musical life of master gyil-player Kakraba Lobi.\textsuperscript{64} Colter Harper is another scholar that describes the sounds and construction of the Lobi gyil and how the instrument defines events at the Lobi funeral.\textsuperscript{65}

Another close relative of the Dagara gyil, the Birifor gyil, is the focus of Larry Godsey, Brian Hogan, and Michael Vercelli. Godsey, in his doctoral dissertation from the University of California, Los Angeles, writes about the use of the Birifor kogyil in northwest Ghana funeral ceremonies.\textsuperscript{66} Hogan theorizes the inner workings of blindness and musicianship in the Birifor community.\textsuperscript{67} While both blind and sighted xylophonists of the Birifor ethnic group living in Northwest Ghana play the kogyil, an instrument normally played in the context of public multi-day funeral ceremonies, blind Birifor xylophonists compose and perform music called "dondomo yiel," a compositional sub-genre of Birifor funeral music. Vercelli comments on the Birifor and Dagara gyil - a common instrument for both ethnic groups but each with dramatically different repertoires. In "Ritual Communication Through Percussion: Identity and Grief Governed by Birifor Gyil Music," he describes how the Birifor gyil communicates funeral details

\begin{footnotes}
\textsuperscript{66} Larry Dennis Godsey, "The use of the Xylophone in the Funeral ceremony of the Birifor of Northwest Ghana" (PhD diss., University of California, Los Angeles, 1980).
\end{footnotes}
and signals participants to dance and mourn.\textsuperscript{68}

Numerous scholars and students from Anglophone countries have studied the Dagara gyil. For organological information, "Physical Modeling and Hybrid Synthesis for the Gyil African Xylophone" by Daniel Godlovitch, Tiago Tavares, Shawn Trail, and George Tzanetakis describes the physical model of the gyil from northwest Ghana.\textsuperscript{69} Their paper describes the organological attributes of the instrument, including the details of gourd width, height, mouth radius, membrane radius, number of membranes, and frequency of bars for one particular gyil. Atta Annan Mensah distinguishes between the xylophones found among West African peoples, explaining the music and language overlappings of the Lobi, Birifor, Dagara, and Sisaala and the step-by-step process of making a gyil.\textsuperscript{70} He discusses style, technique, ensembles, dances, song texts, and the future of the Dagara-Lobi gyil. In "The Polyphony of Gyil-gu, Kudzo and Awutu Sakumo," Mensah also examines the use of polyphony in gyil improvisation, especially the technique where one hand assists the other playing the melody while it busily adds an accompaniment at the same time.\textsuperscript{71} In 1970 Mitchell Strumpf published a small volume of transcriptions, including an introductory section with a brief explanation of the


\textsuperscript{70} Mensah, Gyil: The Dagara-Lobi Xylophone.

"Lodagaa" instrument and its cultural context. Strumpf also wrote about the Lodagaa funeral for his Master's thesis in 1976. Trevor Wiggins, referencing the knowledge and skill of Ghanaian Joseph Kobom, examines the gyil as played by the Dagara and Sisaala people in Upper West Ghana. He discusses how the instrument is made, how it is played, how it can be used in Western music education, and includes transcriptions of many songs using both Western staff notation and a Time Unit Box System (TUBS), which uses a number scheme based on the pentatonic scale. The book does not distinguish between the traditions of the Dagara and Sisaala people and the ethnographic data is minimal. The book is intended more as a self-instruction course in learning basic gyil pieces. Wiggins has also explored women's roles in gyil music (mostly singing and dancing), how the same music can vary in multiple performances, and how musical knowledge is transmitted to the younger generations in Ghana. Francis Kobina Saighoe explains urban transformation of traditional Dagaba music as it is now performed in Tarkwa, a gold mining town in Ghana. He uncovers the factors that enable the Dagara to maintain their tribal musical traditions with minimal changes. He also mentions that the Catholic Church serves as a venue for Dagara music and that the xylophone is being used as the main melodic accompanying instrument for worship songs. J. P. Kuutiero

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describes Dagara/Sisaala gyil music as a communication medium and transmitter of poetic texts, explaining that the role of the master gyil player is that of "an entertainer, social commenter, critic, and moralist." The language of the xylophone and its ability to elicit action is the author's focus. Valerie Naranjo, initially known as a Western marimbist and percussionist, has written many short articles about the Dagara gyil and her experiences learning the instrument with teachers Kakraba Lobi and Bernard Woma. While she provides some general organological and contextual information about the gyil in her writings, she primary focus is on her own experience as a Western female percussionist learning a foreign instrument. Finally, Bernard Woma, Dagara gyil artist and educator has written about the function of music within the Dagara funeral. As a native gyil musician, his insight into the cultural meanings of gyil music and its song texts are indispensable to the understanding of the function of the instrument in not only the Dagara funeral context, but also all gyil music genres.

Numerous researchers have used Bernard Woma as their primary resource for information about the Dagara gyil. Woma, one of my key informants for this research, is from the Gbanne Clan of the Dagara people. As a boy, Woma played for weddings, funerals, and at the local Catholic Church where he set his own words to traditional melodies and composed his own music for worship. He now tours the world as a musician and teacher and instructs international students at his school, the Dagara Music

Center (DMC), in a northern suburb of Accra. Both Vercelli and Naranjo worked directly with him for their research and professional development. Nii Addckwei Mollalt wrote an article entitled "Bernard Soglinson Woma" that documents Woma's life from birth to the present and his experience learning, performing, and teaching the gyil locally and abroad. Numerous graduate students have travelled to the DMC and written Master's Theses and Doctoral Dissertations about their encounters with Woma and the gyil. Julie Beauregard, from the University of Rochester, investigated the music transmission processes between teachers and learners at the DMC in an attempt to explain how the West African master musicians structured learning for American students in a school environment located in the teacher's home country, and how the geographical and environmental context impacted the transmission processes that took place. Sidra Lawrence studied for six weeks at the DMC and reflected upon the challenges she faced as an ethnomusicologist, a musician, and a woman. She proposed a new method of transcription combining TUBS and a numbering system based on octaves and examines one piece, "Te Wana," in depth. She then investigates how gyil music is transmitted through generations and cultures. She talks about Woma's teaching approach, her own teaching methods, ways of instructing gyil dancing, and techniques for practicing the instrument. Corinna Campbell explored the challenges that gyil players face in conveying personal identity when teaching and performing in other cultures. She

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used Woma as a case study to examine several different performing scenarios and how they change because of audience expectation. She also comments extensively on the development of gyil pedagogy.\textsuperscript{83} Ignacio Agrimbau, an Argentinian composer and instrumentalist, studied with Woma at the DMC and in the towns of Fielmuo, Chetu, and Nandom and published his research online.\textsuperscript{84} Agrimbau compares the xylophone practices of the three people groups (Dagara, Birifor, Sisaala) and then describes the performance context of the Dagara gyil. He cites three main gyil music genres: \textit{bɛwaa} (recreational), \textit{bine} (funeral), and \textit{bagr-bine} (religious), and reveals the technical aspects of playing the lead parts: \textit{yillu} and \textit{yangfu}, and the supporting parts: \textit{yagme}, \textit{kpagru}, and the \textit{kuɔ}r drum.

**Literature on Dagara Religion**

British anthropologist Jack Goody was the first to write about the Bagr religion. Despite his misrepresentations of identities of the Dagara, Birifor, and Lobi peoples, he describes in detail the narrative texts in the dialect spoken around Birifu.\textsuperscript{85} Alexis Tengan has also written extensively about the black and white Bagr rituals, outlining the possible conditions responsible for existence of the texts and presenting a bilingual (Dagara and English) narration of the texts with live recordings as witnessed in a secret initiation.


ritual. Malidoma Somé, a Dagara healer from Burkina Faso, has written many books about the communal, familial, and individual rituals of the Dagara pertaining to healing, funerals, and daily life events. In his books, he also writes about his abduction by white Jesuit priests as a boy and his emotional turmoil in reconciling his Western education with his indigenous Dagara culture. Anthony Naaeke has published many articles in the Journal of Dagaare Studies pertaining to Bagr rituals, women's social status, and missionary activity affecting the Dagaaba. B. G. Der, P. Naameh, and G. Kpiebay wrote their doctoral dissertations about the Christianization in Ghana and the cultural and sacrificial ritual practices pertaining to Dagara religious belief in God. Emmanuel Mawusi, while not specifically referencing the Dagara, describes many challenges for the
Catholic Church in Ghana as a whole, suggesting inculturation as a means to evangelism and re-evangelism.\textsuperscript{90}

Numerous scholars have written about the Dagara religious encounter with Christianity. Remigius McCoy, leader of the White Fathers that first came to northwest Ghana in 1929, wrote a memoir describing his encounter with the Dagara, the obstacles he faced, the first conversions, and the growth of the Church.\textsuperscript{91} Peter Porekuu Dery, one of the first Dagara converts to Christianity and the first indigenous priest, also wrote memoirs about his journey into Christianity and leadership.\textsuperscript{92} *Christianity and the Cultural History in Northern Ghana: A Portrait of Cardinal Peter Porekuu Dery (1918-2008)* is a collection of papers, initiated by Alexis Tengan, about the Dagara encounter with Christianity.\textsuperscript{93} The collection covers contact and conflict with the White Fathers, reconciliation of peoples and religious beliefs, and renewing Dagara culture and religion with the integration of Christian schools. Edward Kuukure’s research explores the relationship between Dagara and Christian eschatology and what is believed to happen in the afterlife and the end of times.\textsuperscript{94} Paul Bekye’s work illuminates the exchange of experiences between the Dagara and white missionaries and discusses the value of the

\textsuperscript{90} Emmanual Richard Mawasi, "Inculturation: Rooting the Gospel firmly in Ghanaian Culture: A Necessary Requirement for Effective Evangelization for the Catholic Church in Ghana," (D. Th. Diss., University of Vienna, 2009).


Second Vatican proclamation in the adaptation of indigenous practices. His argument that Naamwin was not assumed as an object of worship similar to the Christian God until after the missionaries arrived is particularly enlightening for understanding the Dagara religious encounter with Christianity. While these texts document the Dagara's encounter with missionaries and compare theological concepts of the Dagara god and the Christian God, none of them comment on music playing a central role in the conversion, teaching, or worship of the new Christian faith. Finally, the Nairobi Statement on Worship and Culture produced in 1996 addresses the relationship between local culture and church liturgy, music, and art. The statement's definition of the term, "worship," is what I use throughout this paper and is discussed extensively in chapter four.

**Literature on African Church Music**

Early accounts of African church music generalize the issues that occur when the inculcation of indigenous music began. Parrinder highlights the issues of translating European song texts to tonal languages, and the inclusion of indigenous instruments and

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dance styles in Christian worship. Kauffman generalizes his travels to thirteen different African countries to collect samples of indigenous church music. He highlights European music influences as well as particular local practices. Paul Warnock, in his Master's thesis, gives a general overview of musical acculturation in Africa from the 1400's to present day. Since these early accounts of African church music, there have recently been more in-depth research on particular ethnic groups across the continent. Catherine Gray reveals how different church music genres have evolved in Uganda in her research. She focuses on how the tonal Luganda language is difficult to set into the Western tonalities and strophic form, and what compositional solutions have resulted. "African Music in Christian Liturgy: The Igbo Experiment," documents the journey of the Igbo people encountering Christianity, emphasizing the ease at which some parts of Christianity were taken up, but also the material and psychological trauma caused by the missionary's heathen view of Igbo indigenous music. A History of the Church in Africa by Sundkler and Steed summarizes missionary activity across the continent, and includes a short section about church music, mentioning some key composers who revolutionized African church music for their communities. Felix Muchimba wrote his book, "Liberating the African Soul: Comparing African and Western Christian Music and

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Worship Styles," as a guide for people of African descent to authentically worship in an African style, essentially "Africanizing" Christianity.\textsuperscript{104} Roberta King, Jean Kidula, James Krabill, and Thomas Oduro all contributed to the book, \textit{Music in the Life of the African Church}.\textsuperscript{105} While the book does not reference the Dagara people, it does discuss some of the themes of this paper: culture before, during, and after missionary contact; the response of African communities to the new European music, rituals, values, and ideas; and the general characteristics of African song as adapted for the Christian context.

To review, much ethnomusicological data of "African" and "Ghanaian" music has been generalized in order to represent the entire African continent or country as a whole. Authors such as Nketia, Agawu, and Chernoff have chosen to select one or two people groups to represent concepts of African rhythm, melody, lifestyle, values, and performance contexts of music as a whole. Basic organological descriptions of the gyil are usually included in most scholars’ discussions of the instrument. Godlovitch has the most comprehensive description of the instrument, yet the process of gyil-making and the life of the gyil-maker is rarely mentioned. Charry, Mensah, and Agrimbau describe comparisons between the physical attributes and societal functions of similar West African xylophones along with maps of distribution. Yet most other authors have combined two or more people groups in their descriptions of gyil traditions. This has caused much confusion about the instrument's use, styles, and repertoire for the various people groups (especially between the Dagara, Sisaala, Birifor and Lobi) that play the

instrument or similar instruments. Clear distinctions are needed between people groups, instruments, techniques, styles, repertoire, use and function. Many transcriptions have been made of gyil music (much of the repertoire coming from Bernard Woma) using variants of the TUBS system, the transcriptions being basic "outlines" of the melody and harmony patterns of a gyil song. Most gyil transcriptions have been notated to assist a beginning gyil student in remembering a song, but nothing exists that fully describes the context of live, functional performances of gyil music. Woma's thesis on the Dagara funeral is a good description of music's function in Dagara life, focusing on the experience of the funeral. While some discussion exists surrounding dance companies, general physical movement of dances, and contexts of dances, there is not enough description connecting dance with gyil music. The literature has room for more dance description, notation, and dance's connectivity to gyil music. While Wiggins, Naaeke, and Nanbigne mention women's role in Dagara society, I believe a further investigation into females learning, using, and taking leading music roles is merited. Of interest would be the study of how the education of the female music student differs from that of the male music student, and how both indigenous and foreign women are perceived when they play the gyil or take on music leadership roles. Traditional and modern methods of gyil music transmission are mentioned by a number of scholars. Further investigation into teaching improvisational gyil techniques is merited, since no literature exists beyond teaching very basic gyil techniques and repertoire. There is much research regarding "African" inculturation in the church, but none specific to the Dagara people. Numerous authors discuss the Dagara's encounter with Christianity, but the prominent role of indigenous music as a tool for worship, discipleship, and evangelism is sidestepped. An
investigation into the use of Dagara music in Christian contexts, and Christian music in traditional Dagara contexts in Ghana is merited, as no in-depth investigation on this topic exists; hence, one of the reasons for this research.
Chapter Three
Methodology

Description of Research Tools

This thesis examines the music of Dagara Catholic Masses in the Upper West region of Ghana. The research is inductive as it identifies specific and concrete pieces of data and codifies them into structures to create a general concept of the cultural scene in the Dagara Mass, providing explanations for why the events occur. Yet this research is also deductive in the sense that it attempts to prove that Dagara church music is a tool for worship, discipleship, and evangelism in Ghana, using concrete evidence to support the validity of these arguments. Because no fieldwork supporting these arguments exists in literature, this research qualitatively explores the phenomena observed in Dagara Masses and attempts to situate the findings within Dagara history and culture, revealing trends happening at multiple sites, and identifying areas or problems where further research is necessary. Apart from contributing ethnomusicological knowledge to the scientific community, this research educates the general population about the significant role of music in the Dagara Mass and advocates for the use of indigenous music in Christian contexts. The recordings, transcriptions, and descriptions of music make the culture more accessible to people outside of the Dagara community. During my fieldwork, I had no intention of trying to bring about change for the communities in which I observed and participated. My goal was only to examine, process, and share the data I collected in the field and identify questions or problems that exist within the communities in relation to Dagara church music.
Fieldwork Procedures

I flew to Accra, Ghana, on May 19, 2014 and stayed at the Dagara Music Center in Medie, a suburb of Accra, for two weeks. During this time, I took gyil lessons from Bernard Woma, learning how to sing and play much traditional Dagara repertoire and some church songs. I also had many conversations with Woma about his experience of playing and composing gyil music for the Christian church. I attended Mass at St. Joseph the Worker parish and witnessed Dagara church music used in portions of the Mass. I learned many phrases in order to greet people and buy items in both Twi and Dagara from members of the Woma family, and met my travel companion and research assistant. I also used this time at the DMC to confirm my transportation and lodging plans in the Upper West region of Ghana, contacting the priest of the parish in Nandom and attaining permission to attend and conduct interviews at the Basilica of St. Theresa of the Infant Jesus. My research assistant and I travelled throughout the Upper West region of Ghana for about two and half weeks, staying most of the time in Nandom to observe and learn from the people at the Basilica of St. Theresa of the Infant Jesus. I attended two Sunday Dagara Masses at St. Theresa's and interviewed church musicians, priests, seminary students, and community members during the weekdays. While my first meetings with the musicians were interviews in which the participants answered my questions, subsequent meetings turned into music lessons in which they taught me how to play the gyil accompaniments and kuɔr patterns, perform the clapping patterns, and sing the church songs in the Dagara language. They explained the meaning of the text in English, assisted and translated by my research assistant, and described the function of the songs within the Mass. All observations, interviews, and lessons were recorded with either
audio and/or video using Apple iPhone voice memos, photos and videos, Zoom Q2HD Handy Video and Audio Recorder, and a Cannon Vixia Camcorder with permission. I also stayed in a village near Fiermuo with my research assistant's family for a few days to observe and experience the traditional Dagara life as subsistence farmers: keeping livestock, attending funerals, and making and eating Dagara food such as saab, pito, shea fruit, and groundnuts. I returned to the DMC for another week and a half to discuss my findings with Bernard Woma. He was able to clarify, interpret, translate, validate, and expand upon the data I collected in Nandom. I was also met with Dagara musicians of the St. Joseph the Worker parish in Medie who taught me many old and new Dagara church songs and their functions in the Sunday Mass.

**Participants in the Study**

Participants for interviews were chosen from people that were present at each observed Mass. I interviewed priests, church musicians, and community members. I also interviewed master gyil player Bernard Woma for more insight about the role and technical aspects of gyil playing in the Dagara Mass, translations of text, and descriptions of Dagara musical concepts. Minimal risk was involved for participants and the communities involved. Personal identities within the parishes remained confidential, and written consent was confirmed before each interaction. Persons not wishing to converse or interact personally could refuse to participate at any point without consequence.

**Collection of Data**

Data was collected through the qualitative methods of observation and interview. A case study of a Dagara Mass exemplifies the function of music in this setting, and a
song collection of Dagara church music provides musical data for analysis (appendix).

Observations included descriptions of the musical phenomena such as melody, harmony, rhythm, tempo, vocal and instrumental timbre, form, genre, texts, composers and authors, transmission of music, and movement of music makers. In addition, descriptions of the physical setting of the church, material objects (texts, instruments), religious symbols, and clothing set the scene. Photos of physical settings and objects in the field, and video and audio samples of musical and procedural phenomena were collected. Some music was transcribed using Western notation for the presentation of musical data, and spoken events in the Mass were transcribed by referencing song texts in the Sɔg Hamama hymnal and the Dagara Roman Missal, the liturgical book that contains the Dagara texts and rubrics for celebration of the Catholic Mass.

Transcripts of ethnographic interviews were guided by specific research questions and provided new data, interpretation of collected data, and context for observed cultural phenomena. Interviews with priests, gyil players, choristers, and community members provide background and context about systems of belief regarding God, Christian rituals, worship, discipleship and evangelism, the function of Dagara music in the Mass and its relation with tradition music functions, and the social organization of the music leaders.

**Personal Background and Contribution of Research**

My personal motivation for selecting the Dagara people in northwestern Ghana was my previous experience studying Ghanaian music at the Dagara Music Center in Medie, Ghana in 2009. It was my love for the music and people in the Woma family that lead me to inquire more about traditional and modern contexts of the gyil in Dagara life. I studied a small selection of traditional gyil tunes with Woma in 2009 and since then
have enjoyed playing the instrument in the U.S. during my undergraduate music studies and music teaching career, and reading literature written about the gyil and the Dagara people. Knowing that the instrument is traditionally used in Dagara funerals, celebrations, and religious ceremonies, it intrigued me to learn that Woma played the instrument in Christian churches as a boy. With my Christian upbringing, I wondered what exactly this looked and sounded like in the context of a Mass in Ghana. I searched databases for descriptions of the music in Dagara Mass and found none. Through my connections with the Woma family, I was able to gain insight into where to begin the fieldwork process for collecting data on this topic.
Chapter Four

Research Findings

The following findings assemble data collected through observations, interviews, and musical and textual analysis of collected material from Dagara people in Medie and Nandom from May 19 to July 1, 2014. The first research question regarding the role of music in the Dagara Catholic Mass is initially addressed. The elements of Dagara church music, including vocal timbre, melody, rhythm, meter, tempo, song texts, form, and instrumentation, are described in detail. The function of church songs is outlined as a program list to illustrate the many uses of music throughout an ordinary Dagara Mass, followed by a discussion of how music is composed and transmitted, and the meanings of some church songs in relation to their text and musical styles. Next, the second research question concerning how Dagara church music facilitates Christian worship, discipleship, and evangelism is addressed. Finally, a case study examining a Sunday Mass on June 15, 2014 exemplifies the musical events of a Dagara Mass.

Elements of Music

The voice is the primary carrier of melody in the Mass. Singing with the chest voice constitutes both male and female vocal timbres. The only exceptions to this are ululations, a high-pitched, waving wail performed by women to express joy and approval, usually at the lively, climactic points in the music (CD 2, track 3). The priest sings portions of his text, and initiates sung dialogue with the congregation. He may also begin a song by singing the introduction, verse, or refrain of a particular song. The congregation responds by singing the refrain or response, and the choir takes over the
verses or calls for the rest of the song. The choirmaster or choir director’s voice starts the songs. The leader may start a song aloud, or sing it quietly in the ear of the gyil player who will then intone the pitch by playing the melody for the choir and congregation.

The melodies follow the pentatonic scale of the gyile. A gyil player may choose to start a song on any bar of the gyil; therefore the songs can take the form of five modes. While hearing songs in different modes from one encounter of a song to the next made learning and transcribing songs a nightmare for me as a Westerner, changing the starting pitch and mode had no affect on the identity of the song for the Dagara. Difficulties arise, however when a song is started without the reference of a gyil first. The singer may accidentally choose a starting pitch that doesn't exist on the gyil (is "in between the bars") or sing in a mode that doesn't match what they xylophone can match (as is the case with "Te De La Naangmen Yen Yelle" in the case study). The melodies of songs in contrasting verse-refrain form change only from the rhythmical variation of the text. In these cases, the same melodic contour and cadential structure is always maintained. Songs are sung in unison, except on infrequent occasions where the voices split at the end of phrases to create two-part harmony. Some melodies of the musical dialogue such as "The Lord be with you....And also with you" preserve the original Latin intervals because they fit within the tones of the Dagara pentatonic scale. Other sung dialogues disregard the Latin intervals and use the pentatonic pitches of the gyil. These melodies are not written in the Dagara missal, but transmitted orally in the Mass.

The rhythm of the vocal melody is dictated by the words of the text and favors syncopated patterns that don't stress any sort of "downbeat." Clapping is performed by the congregation during the performance of lively songs in the Mass, and often has a
different metrical feel than the singing, creating a desired polyrhythmic texture. Clapping patterns vary from parish to parish or from performance to performance on any given song. In all cases, the clapping pattern continues with the same ostinato until the very end of the song, where it slows down with the gyil, kuɔ, and shakers. It then switches to clap the main pulse of the singing before clapping many quick notes and stopping with the instruments.

The subdivision of pulses in church songs can be either simple (multiples of two) or compound (multiples of three), but many times it is mixed: pulses may be felt with two or three subdivisions at the same time or at different times throughout the song. With the added polyrhythmic textures of the gyil, kuɔ, shakers, clapping, and movement, the composite meter is almost always a mixture of simple and compound.

The tempi of church songs vary depending on their function in the Mass. In general, the tempo of a song as performed in a Mass gets faster, gaining momentum until the final refrain, where it slows down to an end (CD 1, track 4). Some prayers and texts are sung unmetered by the priest or in a call-response format between the priest and the congregation.

Many song texts have been preserved in the Sɔg Hamama hymnal. Songs that have been newly composed have been collected into pamphlets that are specific to the area or parish in which they are used, or to the composer who created the collection. Texts from the Sɔg Hamama are written in the Dagaaba dialect spoken around Jirapa. A possible explanation for this is that speakers of other Dagara dialects understand Dagaaba, and so it is the language that is used in Catholic literature in the Wa diocese. Or perhaps it is because Jirapa was the location of the first Catholic missionaries, and
Dagaaba, the local language, produced the first translations of biblical and musical text. Either way, the Sɔg Hamama is the hymnal used throughout the Wa diocese in Dagara Masses. The words are adapted to fit the local dialect for each parish. Because Dagara is not traditionally a written language, the spellings of words in pamphlets vary greatly. Only portions of the Bible have been translated into Dagara at this time. They are compiled in the Dagara Missal, the book containing the texts for readings throughout the liturgical year. The written words of newly composed songs serve as a learning tool until the choir has the song memorized. Members of the congregation generally don't use a songbook in the Mass. Some choir members had their book and/or pamphlets with them during Mass in Nandom.

Except for the Yeldebo (Creed) sung in Nandom, which is through composed (a song containing different melodic content for each stanza of text), all songs follow a Verse-Refrain format. The choir sings the verses and the congregation sings the refrain. Most songs begin with the refrain, sometimes preceded by an introduction sung by the priest; however, a few songs begin with the first verse. Within the Verse-Refrain form, there are variances in performance. Some songs follow a Simple Verse-Refrain format in which the verses and the refrain have the same melody. The phrases are the same length and follow the general melodic and cadential patterns. Some songs follow a Contrasting Verse-Refrain format in which the verses have a different melody than the refrain. Still others I consider to follow a Call-Response format because there is more than one way to sing the verse (call) and/or refrain (response). Most Call-Response songs follow two main formats: Call 1, Response 1, Call 2, Response 2; or Call 1, Response 1, Call 2, Response 1, Call 3, Response 2.
Full instrumentation for a Dagara Mass includes two gyile (a lead and a support), three kuɔr (high, medium, and low), and numerous gourd and woven shakers; although parishes will use whatever is available at the time of the Mass. The gyile provide the melodic and harmonic accompaniment to the songs. The melody is initially intoned by the lead gyil by sounding the first few notes or entire refrain of the song in octaves. By doing this he gives the starting pitch to the priest or singers who will begin the song. Intoning the pitch is a great responsibility to have, as the gyil player must choose a note in a range that the priest and choir members can sing comfortably. It would be embarrassing if the gyil player chose a note that was too high or too low for the range of the singers. The lead gyil typically plays the melody once or twice as the intonation, and then moves into improvising accompaniment as the vocalists take over the melody (CD1, track 5). The supporting gyil typically plays a repeated pattern that provides the harmonic structure to the song. The kpagru is not used in the Dagara Mass, as it is associated with non-Christian rituals such as traditional funerals. Instead, the kuɔr and shakers fulfill the musical purpose of the kpagru with their ostinati. For this reason, the gyile at the Nandom parish are constructed with only seventeen bars.

The gyile typically serve as melodic, harmonic, and rhythmic accompaniment to the voices singing the song. However, while the priest partakes in Communion and distributes the bread into different bowls, and at the beginning of Mass as people are coming in, it is common for the gyil, kuɔr, and shakers to play a song or improvise on a tune by themselves without singing (CD 1, track 6).

The rhythms played on the lead gyil resemble the rhythms sung by the choir and congregation. However, the lead gyil has the liberty to embellish the melody to
make it more beautiful. He may fill notes of longer duration with rhythmic density and improvise syncopated patterns and melodic ornaments that complement the vocal melody (A in Figure 4.1), always staying within the harmonic parameters of the tune. He may choose to play the melody in thirds (C in Figure 4.1), rather than in octaves (B in Figure 4.1). He may also divide his hands so that one plays the melody and one plays an improvised accompaniment (D in Figure 4.1).

Figure 4.1. Some possible gyil melodic embellishments to the Gospel Acclamation, "Alleluia Le Na Te Fer"
Once the gyil player has intoned the melody for the singers, he may then switch to improvising accompaniment, drawing from his experience as a gyil player outside the church to provide inspiration for his improvisations (*damu* and *melo*). Track 7 of CD 1 illustrates how a gyil player might improvise around the "Alleluia Le Na Te Fer" melody. While the supporting player does not improvise as much as the lead player, there are many types of patterns that he may choose to employ.

I have chosen not to provide full transcriptions of gyil music as it is highly improvisatory, and relies on contextual cues like dancing, singing, and the energy of the people around to direct its performance. No amount of written detail can epitomize the rhythmic and melodic embellishment, vigorous playing style, texture of timbres and cross-rhythms that the kuɔr and shakers create, singing and ululating, hand clapping, and of course, the rhythmic movement of bodies of the listeners. The notations in figure 4.1 outline some very basic frameworks that I heard utilized by gyil players in the church. They are etic observations, that is, they may or may not be conceptualized in this way by the indigenous performer. The notations are to provide the Western musically literate reader the opportunity to "hear" in his or her mind, a minimal idea of the melodic and rhythmic phenomena being described in this text. With this in mind, it is a challenge to transcribe gyil music using the Western five-line staff. Tuning is not standard and varies from instrument to instrument, depending on the maker and the time the gyil was constructed. Additionally, while we call the instrument "pentatonic," higher octaves are intentionally tuned sharp. The male and female pairs are also purposely not identically tuned. So instead of transcribing exact pitch frequencies, I have assigned each bar of the gyil a note of the G pentatonic scale according to the Western pitch to which it is closest.
I notated stems up for the right hand and stems down for the left hand when the two hands are acting independently of each other. When both hands are working together to create an accompaniment, the stems are grouped together in the same direction. The supporting gyil plays the yagme, or underlying accompaniment pattern.

4.2. A seventeen-bar gyil at St. Theresa's in Nandom

Members of the choir play the kuɔr and shakers directly behind the gyil players.

Track 8 of CD 1 illustrates the sound of the three kuɔr and multiple woven and gourd
shakers during the kyiero (collection song), "Naangmen So Danno," in the Nandom parish. While I observed the same people playing these instruments from week to week in Nandom, anyone may play them if they know the part. There are different ostinati for each kuɔr for every church song, although some songs have very similar patterns for the medium and high kuɔr, and just align differently with each other. Tracks 9-11 of CD 1 illustrate the individual kuɔr rhythms for the song, "Vuu Kpɛɛ Kyaale Te Na."

Figure 4.3. Low and medium kuɔr at St. Theresa's in Nandom

The following transcription represents the kuɔr rhythms for the Sonnong (Sanctus or Holy, Holy, Holy), "Hosanna, Hosanna." While I notated it in 2/4 to align with the vocal melody, notice how the length of each pattern is different, creating the desired polymetric feel.
Movement is an integral part of music performance and worship in the Dagara Mass. Choir members often move in a side-to-side pattern together. Members of the congregation move their body to the pulses and clap their hands in the pews. Songs that require processing down the aisles, such as the Bagredikpe (entrance processional), Kyiero (collection), and Detero (offertory) are all executed in a dancing walk: feet stepping to the beat, the upper body bouncing forward and the elbows bouncing outward with the pulse. More vigorous dancing takes place in these songs when the energy is high, inspired by the gyile, kuɔr, and shakers. There are some songs throughout the liturgical year that are sorrowful in nature, like during Passion Week for example. No clapping or dancing occurs when these songs are sung.
**Functions of Music**

Individual songs populate the Mass from beginning to end, which are interspersed with prayers, chants, and call-response dialogue which can either be spoken or sung. Different songs are chosen each week by the choirmaster who uses a program published for the Wa diocese. The choirmaster, who may be male or female, sits in the front row behind the gyil players and is entitled to change the recommended song if his parish choir either doesn't know it, or knows a different one to sing instead of the one in the Sɔg *Hamama*. A choir director moves in front of the choir, directing entrances with his or her hands. In large congregations, such as in Nandom, another director may stand in front of the congregation cueing the people to sing for the refrain.

There are particular songs for each part of the Mass. The style of music and the lyrics of the song enforce its function in the Mass. For example, the lyrics to the refrain of the entrance processional, "Nyi Wa Te Kpe," invite the people to come into the house of the Lord because He is the one with everlasting life:

![Music notation](image_url)

Figure 4.6. "Nyi Wa Te Kpe"

The strong two-beat metrical cadence of this tune resembles kari music, a women's social music. Many entrance processionals are composed in the kari style because people can easily walk and clap while they sing. When the priest begins to incense the altar, he changes the song to an appropriate one, like "O Wa Wa Song Te," which translates, to
"We are calling on our Lord who is in Heaven to come and help us with this Mass." The song continues by calling on the names of Saints to come help with the Mass (see the appendix). Then, after the priest's greeting, the choir starts singing the Kuosong (penitential song) for the sprinkling of holy water; for example, "Naangmen Mir Te Fo Koɔ Song," which translates as, "God, sprinkle your holy water on us, so that our souls will be clean."

The Mass continues in this fashion, with the music text and style corresponding to its particular function within the Mass. For the readings, the choirmaster must choose responsorial psalms every week that reinforce the message of the scripture, which are programmed in the Missal.

The following template outlines the typical program for the Dagara Mass. Bolded font indicates where composed music is used to perform the ritual. Non-bolded text may or may not use sung dialogue to perform the ritual. Starred (*) text indicates an optional portion that may vary from Mass to Mass.

Events of the Ordinary Dagara Mass

I. Introductory Rites
1. **Bagredikpe** (Processional)
2. **Incensing the Alter**
3. Greeting
4. **Kuosong** (Sprinkling of holy water)
5. **Disuuri** (Kyrie Eleison or Lord, Have Mercy.)
6. **Puubo** (Gloria)
7. Opening Prayer

II. Liturgy of the Word
8. First Reading
9. **Soro** (Responsorial Psalm)
10. Second Reading
11. **Soro*** (Responsorial Psalm)
12. **Alleluia** (Gospel Acclamation)
13. Gospel Reading
14. Alleluia*
15. Homily
16. Yeldeebo (Creed)
17. Prayer of the Faithful (or Universal Prayer)

III. Liturgy of the Eucharist
18. Kyiero (Collection)
19. Detero (Offertory)
20. Prayer Over the Offerings
21. Eucharist Prayer
   A. Preface
   B. Sonnong (Sanctus or Holy, Holy, Holy)
   C. Consecration of Bread and Wine
   D. Memorial Acclamation
   E. Doxology & Amen
22. Te Saa Ne Be Dapare Poo (Lord's Prayer)
23. Puortaa (Sign of Peace)
24. Ngmen Pele (Lamb of God or Agnus Dei)
25. Yukaristi (Eucharist or Communion)
26. Post-Communion
27. Prayer after Communion

IV. Concluding Rites
27. Announcements
28. Final Blessing
29. Dismissal
30. Baaro (Recessional)

All of the events above are considered occasions of the everyday, ordinary Mass.

Therefore, I label these songs with Ordinary functions in the Missa Yielu collection (appendix). The Yeldeebo (Creed), Alleluia (Gospel Acclamation), Ngmen Pele (Lamb of God), Sonnong (Sanctus or Holy, Holy, Holy), Dissuri (Kyrie), Puubo (Gloria) and the Lord's Prayer are composed specifically for that function of the Mass. There are many songs within each of these categories, and different ones may be sung each week. For example, there are several Ngmen Pele songs with different melodies, but the words are very similar, if not exactly the same. Additionally, many Dagara church songs can be
used for multiple purposes. For example, a song that is sung for a reading may also be sung during Communion. A Kyiero (Collection) song may be used during Detero (Offertory) or Puortaa (Sign of Peace). It all depends on the themes presented in the text and the style of the music. Correspondingly, there are many songs that lend themselves nicely to specific occasions in the liturgical year. These categories I label as the song's Proper function in the Missa Yielu collection. While songs with a Proper function are likely to be sung during the corresponding time of the liturgical calendar, they are not limited to that time only. For example, a song appropriate for the time of Advent may also be appropriate for the Kuosong (holy water sprinkling) at other times in the year. Proper functions of a song may include: Pentecost, Confirmation, Advent, Palm Sunday, Easter, Christmas, Maria Daano (The Assumption of Mary), Marriage, Ngmen Nibuole (Ordination, Sisterhood, Baptism), Jubilee, Vocation Week, Ascension, Epiphany, Pentecost, Holy Trinity, Corpus Christi, and prayer group settings.

Weekday Masses are performed with less instrumentation than the Sunday Mass. The choir as a whole does not sing for weekday Masses. Reverend sisters will normally call the songs. In the absence of the sisters, anybody may call the songs if they know an appropriate one for that part of the Mass.

While church music reflects the traditional musical styles of bagr-bine, bɛwaa, kari, and nuru, the particular songs and lyrics from these repertoires are never brought into the church. Only church songs are sung at the church. Sometimes, one may find church songs sung outside the context of a Mass. For example, if a Catholic priest comes to funeral to perform Christian rites, church songs may be sung. Or during a celebration with bɛwaa, someone may sing a church song that uses bɛwaa style.
Composition and Transmission

When indigenous music styles were first integrated into the liturgy, local melodies from various Dagara music genres were taken out of their traditional context and given biblical lyrics. Likewise, some western songs were given Dagara lyrics for use in Christian contexts. Today, much more original church music is being made by priests or laity using indigenous musical influences to compose melodies. The text of the songs are typically censored by a music committee in the diocese to make sure they are in accordance with the theology of the Church and the Gospel message that is proclaims.

One priest in Nandom recalls an example of a song that was rejected by the committee because of its message:

It was talking about collection. We have money here that you cannot spend because it is so torn; if you go to spend it anywhere, they will reject it. So people put it in the collection box. So this fellow made the song saying, "if you have your dead money, your torn money, money that you will not spend anywhere, don't come and put it in the collection box." People loved the tune. It was beautiful and they would dance, but when we looked at the lyrics we said no, we should ban this song because it is not in accordance to our Christian teaching. When you go to offering, you give from your heart. The money is torn, but that may be all that you have. So it may not be with bad intention. If we condemn those who come to offer with bad intention, what about all those that come with all their good intention?

Composers write their songs with the intention of it performing a certain function within the Mass. Some compose original melodies while others take an existing melody and adapt the words for Christian contexts. Woma, commenting on the melodies of church songs, says, "Some of these melodies are centuries old. Some of the original words may even be lost but the melodies are still there."
Typically, the composer will teach his or her song orally to the choir, and that is how the song is transmitted. The choir then sings the song in the Mass, and the congregation picks it up aurally. Upon hearing the tune, gyil players will double the melody on the gyil, and understanding to metrical and harmonic structure of the tune, they are able to improvise accompaniment in the appropriate style. New songs spread to other parishes as people travel about and teach others.

Some parish choirs rehearse, especially when there is a new song to learn, or there is special music for special occasions such as Christmas, Easter, or Lent. The Nandom parish currently has around eighty members in the choir. There are two Sunday Masses in Dagara, so half of them sing for the first Mass, and half of them sing for the third. The second Mass is performed in English, with a different group of singers and musicians, who use a different hymnal. Residents of Nandom who are not from the area or who do not understand Dagara usually know English. That is why an English mass exists, to serve those who don't understand Dagara, or for those who prefer to worship in English. Choir members are volunteers from the church who have made the commitment to attend and lead music every Sunday. The Nandom parish typically fills all three of its services on Sundays. The first Mass, early in the morning, is the most full, as it is cooler, and people can then attend to their business in the market afterwards. During specials seasons such as Christmas and Easter, the Nandom parish overflows with people. Many Dagara are migrants to the south, so during these special seasons, many families come home, bringing their families with them. Because these are times of celebration, people who regularly do not attend Mass in the area will come and join in the festivities.
If a gyil player attends church, he may volunteer to play the gyil. There are no other prerequisite auditions or criteria. As long as the player recognizes the songs, he may play for the Mass. If the regular gyil player does not come to Mass on a particular day, anyone who plays gyil from the congregation can come play it. A number of people in the choir know how to play the kuɔr and shaker parts as well, and may substitute if the regular players are absent.

**Meanings of Music**

In general, the Catholic Church wants to support local culture; therefore, the Church's use of indigenous music is an important asset to the community in perpetuating Dagara culture. However, the function of the music is changed in the context of the Mass to assist in worship, discipleship and evangelism. Thus, the music used in the Dagara Mass, while maintaining some traditional cultural meanings, has also acquired new, different meanings. "Gyil songs contain fragments of texts from common phrases and proverbs that are well-understood by the Dagara. Because of these associations, the gyil has the ability to invoke particular emotional responses in the listeners."108 Woma is talking about music at the Dagara funeral here, but the notion holds true for music in the Catholic Mass as well. The more Dagara church songs are used for the Mass, the more their melodies become intertwined with their Christian functions and meanings in and outside the structure of the Mass. People internalize melodies and associate them with their meanings.

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Many melodies and their associated lyrics can only be understood in their cultural context. For example, the song, "Ngmen Yelbir Bagr-Bug Wuo No," uses words and phrases specific to Dagara culture:

Ngmen yelbir, bagr-bug wuo no!
Ngmen yelbir, bagr-kyur wuo no!
Ngmen yelbir, bagr-bug dakora no!

Yuzeb'i, nyine fo kyere? Joseph, where are you going?

The words *bagr-bug* and *bagr-kyur* are referring to Bagr rituals. A *wuo* is a goatskin bag worn by men to identify themselves and to hold their talisman when they are out and about. Dakora is the divinely powered wood used when a soothsayer is consulted. So literally, the song is saying, "God's word is like the goatskin bag we wear for Bagr. God's word is like the items of the soothsayer." The meaning behind the words is, "God's word is our self-keeper, consultant, or advisor. God's word has divine power."

Another church song uses the words, "Bagr-Lille Ginna," after the offertory has been presented in the Catholic Mass. The Christian meaning is, "the offertory has been accepted, my brothers and sisters, let's go out with joy and happiness." The words "Bagr-Lille Ginna," however, refer to the ritual of killing a chicken to determine the validity of a ritual. The final position in which the chicken lies down and stops moving indicates whether or not the ancestors approve the traditional ritual. If the chicken lies down on its side, the answer is inconclusive. This means that another chicken must be killed to clarify the answer. If the chicken lies down on its stomach (*vobli muru*), it means the sacrifice has been refused; so more ritual must be performed to rectify the wrongdoing. Only if the chicken, after jumping around, finally falls on its back with its stomach up (*po*
pla) does it mean that the ancestors are pleased and will receive the ritual. So while the church takes some measures to avoid syncretism, many traditional expressions are used because they convey cultural meaning. In fact, the Dagara refer to the liturgical Mass as "bagr maalu" which can be culturally understood in the Christian context as "sacred ritual."

In addition to texts, modes of nonverbal communication are used in non-scripted communication. The Homily in Nandom was delivered by the priest with physical gestures that enforced the message. A few gestures of note include:

- Closing and opening the eyes in an exaggerated manner - indicates disbelief with a negative connotation.
- Spitting or buzzing sound with pursed lips - indicates disappointment or anger.
- Finger whip - indicates pain or punishment.
- Sound of sucking in through clenched teeth - indicates distaste or dislike for something. Also accompanied by a slapping of the thigh to indicate disapproval.

Finally, the aesthetics of the music convey cultural meanings that I as a cultural outsider can only begin to understanding. As an outsider, however, I observe that use of indigenous music in the Mass carries dual meaning: that of traditional contexts, which I comment about in the discussion of music and worship that follows, and the Christian function of the songs. It is the individual participant who ultimately determines meaning.

**Music and Worship**

Dagara church music is the main method of Christian worship in the Dagara Mass. The style of the music and the text is supports enable acts of praise, adoration, gratitude, and expressions of love. The verses of the Gospel acclamation, "Ale...luya," praise God and admire His attributes:

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109 Dery, 3-4.
1. Dangne, Fôô ne a Sôr.  
Fôô ne Yelmenga.  
Fôô ne Nyôvor,  
Dangne, Fôô ne a Veelong.  

Lord you are the way.  
You are the truth.  
You are life.  
Lord, you are light.

2. Dangne, Fo yelbir ne a Sôr.  
Fo Yelbir en a Yelmenga.  
Fo yelbir en a Veelong,  
Le a Fo yelbir de n'nyôvor.  

Lord, your word is the way.  
Your word is the truth.  
Your word is light.  
Your word has become life.

3. Dangne, Fo yelbir en kyâã;  
Kyaale me N kyere fo sor zu.  
Veelong n adigr lige;  
Dabee be ka n kyeno po’e.  

Lord, your word is bright.  
Shining the way to follow the way.  
Light removes darkness;  
There is no fear in my path.

4. Yezu menga no yel'a yelbie nga:  
"Nee ne zaa na kyelle N yel'a,  
E de a ne o sukyir zaa,  
O sob na nyê ne nyôvôbêbaara."  

Jesus himself said these words:  
All those who listen to my words,  
and have accepted it with all their heart,  
will receive everlasting life.

5.  Te puori Ngmennenta barka  
O yelbir segne danno  
Ngmen Voorong kyâã unne te  
A yelbir, taawä kpiire.  

We thank our Lord.  
His word deserves praise.  
The spirit of God should be bright in us.  
So the word never departs us.

Other praise songs express gratitude towards the Lord and His blessings. The refrain and verses of "Barka Popeelong" are a good example:

Barka Popeelong te nyê l'a Ngmen maalo  
We are thankful and happy because we have received God's blessings.

Barka Popeelong te yiele kye nyille  
Ngmen biiri za pap nye yiele  
Te puor'a Ngmen barka, barka, barka  
Te Saa, barka ne te puoro yaa, barka yoo.  

We are thankful and happy and sing  
All God's children sing  
prayers of thanks to God.  
Our God, we greet you with thanks, thank you.

Many songs in the Sôg Hamama describe love (nɔmmo) as the essence of God, above all other things, as in "Nɔmmo La A Yelkpong":

Nɔmmo la a yelkpong  
Love is central
Nɔmmo la a yelzu  
Love is powerful
Nɔmmo nomma gang la seere  
Love is sweeter than honey
Nɔmmo nyegrê gang la saa  
Love is shinier than lightening
Nɔmmo waa la Naangmen vuu-zel.  
Love is flame of God.
Love is not expressed as a feeling in Dagara songs, but as an act of goodwill. Songs talk about the loving acts of God: his sacrifice, death, and resurrection. The songs portray God not as kindness (sympathetic, removing all suffering), but as an omnipotent or almighty (kpieo) God. The song, "Nye Puoro Na Viel'a N Yebri" calls believers to act on this love:

Naangmen wul te na O nɔmmo bom  
O de n'O Bie, bi-yen tir  
Maria pɔgera dɔg Yezu  
O e te Faare ne te wulle.

Andune nye za nye kyɛ yielo  
Naangmen tone n'O kpɛɛ tome  
O ngmen pollu dem za yaare  
O zɛg ne bambaal O do saa yee  
Naanmgne Te Ire, Fo barka.

Sigru millu sob'r Naangmen bɔbr  
Sukyir vila sob'o Naangmen bɔbr  
Kyillo millu sob'o N yebri  
Nɔmmo millu sob, Naangmen boole.

According to the Nairobi statement of worship, worship is transcultural, meaning it has certain dynamics that are beyond culture such as reading or listening to scripture, praying the Lord's Prayer, and taking Communion, which are conducted through song in the Dagara Mass, using the Dagara language. The following is a translation of "A Fo Naalong Wa Yee," just one rendition of the Lord's Prayer sung in Nandom:

1. Te Saa na be dapare poɔ, Fo yuor'o te boole yoo  
   Sogfo: A fo naalong wa yee, te zaa kyellɛ na yoo.  
2. A fo yuor e kpɛɛ, e kyɛ a Fo naalong wa.  
3. Ka te sag'a Fo noore yee teŋzu ne dapare poɔ.  
4. Ko te zaa zina bondiri, te Saa ka seg te.  
5. Di suuri ko te yee, di suuri te Saa soŋ  
6. Mɛ a le te me di suuri ko taar'a yoo.  
7. Taa sag'a sitama bellɛ wa too te, te Saa soŋ.  
8. Yaayaa te Saa Soŋ, na ir te faalo poɔ.  
9. Te de na a en a le, le na a zu tɔr zaa.  
10. A fo naalong wa yee, te zaa kyellɛ na yoo.

   Our father who is heaven, we are calling out your name.  
   Your father is heaven, we are calling out your name.  
   Your Kingdom come, we are all listening/waiting.  
   Your name is mighty, your Kingdom come.  
   We believe in your word as it is on earth and in heaven.  
   Give us our daily bread so it is enough.  
   Forgive us (have mercy on us), our Holy Father.  
   As we forgive those who sin against us.  
   Do not let Satan tempt us, our Holy Father.  
   Please our Father, deliver us from evil.  
   We accept it as it is, we accept all of it.  
   Your Kingdom come, we are all listening/waiting.
Worship is also contextual, meaning that it reflects local patterns of speech, dress, and other cultural characteristics. In the churches of Northern Ghana, this means that song texts use words that reflect cultural meaning. Traditional verbal expressions and nonverbal gestures (*lob nuru*) are used to convey Christian principles when speaking, singing, and reading. Additionally, the qualities of the vocal and instrumental music, and the connotations that ensue help create an atmosphere for authentic worship. If worship involves the individual submission of will to God, then worship can only happen when familiar forms of expression are utilized. Church songs are composed using indigenous melodies, or traditional music experiences such as the performance of *kari* and *nuru* songs, musical folklore, *bɛwaa* dance, and *bagr-bine* religious music. The following examples illustrate how these musical genres have influenced worship in the Dagara Mass. First, the style of *kari* music, a women's social genre characterized by fast syncopated clapping patterns, can be found in many church songs. "*Noo Ere Bagmaale Yel Ke Baagr Noo De Na,*" is an example of a *kari* song that has been adapted for the Catholic Mass. This song typically functions as Offertory (Detero) or Post-Communion.

Notice the syncopated clapping patterns that define this style (CD 1, track 12):

![Clap: Simple V/R Clap](image)

Figure 4.7. "*Noo Ere Bagmaale Yel Ke Baagr Noo De Na,*" in kari style
Second, there are many church songs that have a nuru rhythmical structure, utilizing the slow even clap. The metrical feel of nuru is well suited for functions in the Mass that require walking or processing. The indigenous song from which the melody of "N Wo Wo" comes from is a nuru song about a woman's conflict living with co-wives. For use in the Mass, this song has been given the biblical lyrics, "Lord, I have repented, and come back to you as a born-again Christian. Come wash me and take away my sins."

This Kuosong (penitential song) is used when the priest sprinkles the holy water on the congregation (CD 1, track 13):

Figure 4.8. "N Wo Wo," a nuru song that was given biblical lyrics

"Barka Bommo ti de waari yoo" is another example of a song that uses a slow nuru rhythm for offertory (Detero), which requires members of the church to process down the aisle with their offerings. It has also been composed using the bɛwaa harmonic cycle of ABABBABA. This is an example of how Dagara composers and performers draw from many traditional styles to create new songs for the church. The following transcription gives an example part a supporting gyil may play to accompany this church song (CD 1, track 14):
Figure 4. A supporting gyil part in bewaa style accompanying, "Barka Bommo ti de waari yoo."

Furthermore, some church songs have a bagr-bine influence. We can tell that "Naangmen Fõõ So Puubo" has has a bagr-bine feel to it because of the melody. Remember, bagr-bine music uses the logyil, which is a fourteen-bar minor pentatonic instrument. Notice how the fifth and tenth bars (gang-bera), or all the "E's" are avoided in the melody and corresponding gyil accompaniment, which changes the mood and distinguishes it as bagr-bine music (CD 1, track 15):

Figure 4.9. "Naangmen Fõõ So Puubo" with a bagr-bine style gyil accompaniment
Church music may also draw from Dagara folkloric repertoire. Woma recalled a church praise song with the words "Puor'a Daana" that comes from the same melody as a from a Dagara proverb about respect, knowledge, and wisdom.\footnote{Bernard Woma, interview by author, Medie, Ghana, June 24, 2014.} The original words of the song are "Bader yir puo yaane." "Bader" is a spider in Dagara, so the words are saying, "Spider house people, we are greeting you." Epics are the way the Dagara retain knowledge about their history. They explain cosmology, history, and culture. Dagara church songs function the same way, explaining Christian cosmology, history, and behavior.

The Nairobi statement says that Worship is also counter-cultural, meaning it resists the idolatries of that particular culture. Traditional beliefs and practices that do not align with Christian principles are not part of the celebration of Mass. Consultation of soothsayers, spirits and items associated with Bagr are deliberately avoided in the Mass so that biblical worship is not inhibited. The use of the bine (funeral) musical style, including the kpagru sound, is avoided completely because of its expression of indigenous cosmology and belief systems.

Finally, the Nairobi statement defines worship as cross-cultural, meaning that the body of Christ transcends time and space. The gospel is not contained in one culture, so the sharing of music, art, and others ways of worship, across cultural barriers, enriches the unity of Christ's Church. The Dagara have embraced the liturgical structure of worship in the Roman Catholic Mass. They have discarded most of the Latin songs the White Fathers taught them and replaced them with familiar forms of musical expression in the Dagara language, using indigenous words and expressions to convey the biblical
texts. The Dagara also have the opportunity to attend an English Mass. At this Mass, people sing Western hymns and contemporary worship songs in English with syncopated rhythms accompanied by both indigenous and Western instruments: drums, shakers, and sometimes an organ or keyboard instrument. Dagara living in diverse communities outside of the Wa diocese attend Mass with peoples of many ethnic backgrounds and worship styles. Each group has their own committee in the church to address issues for their particular people and culture. Each musical section of the Mass is divided amongst the different people groups to worship in their music culture and language.

**Music and Discipleship**

Dagara church music promotes the teaching, training, and equipping of believers to live out their faith, grow in their faith, and model their faith (discipleship). Because songs are the vehicles through which biblical principals are taught, they are what encourage a life of Bible study, prayer, relationship, service, and obedience to the Lord. It is the songs that transmit the prayers and scriptures themselves, allowing people to carry the prayers on melodies as they go about their daily life. They are appropriate for the ordinary and proper functions of the Mass, and reinforce the theme of the readings and Homily. To date, only portions of the Bible have been translated into Dagara written text. Furthermore, not everyone has the education or means to obtain and read a Bible in Dagara or English. Therefore, it is the songs that transmit the stories from the Bible in a call-response form that makes participation with the texts mandatory. So whether people can read or not, they can still hear, sing, and internalize the scriptures. Before Christianity came to Dagara lands, people were already using song stories to preserve history and knowledge. They also recited or sang sayings, or proverbs, to retain or
change people's moral behaviors. When the Bible was introduced, its stories and messages were naturally transmitted through songs. People learned the word of God through songs, without having to learn to read the language. Members of the choir typically sing the verses with changing text, and it is common for them to have all of the verses memorized. Only a few choir members, including the choirmaster and director, used the Sɔg Hamama during the Masses I attended. The Christmas song, "Izaya Yela" tells the entire story of Jesus' birth in Matthew 2. The following is a translation of the Dagara text of nine of the twenty-two verses:

Izaya yela:  
A Faarɛ waa O bɛ dung?  
O noɔr lon teng,  
Bɛ dog'O na bing Betelehem.  

Isaiah said:  
Our Savior has come to be born.  
As it has been proclaimed,  
He has been born in Bethlehem.

1. Gyɛrusalem kyelle;  
A Faarɛ waa te bɛ pke naa!  
Tem' so naalong,  
A Faarɛ waa o bɛ dune?  
Gyɛrusalem, Gyɛrusalem,  
A Nakpɛɛ teng,  
A Tengkpɛɛ pɔo,  
Be ne a Faarɛ dogfo zie.  

All of Jerusalem listened;  
The Savior is present in us!  
He is the king of the Earth  
The Savior has come to be born.  
Jerusalem, Jerusalem,  
the land of the paramount king,  
in the major town,  
That is the birth place of the Savior.

2. Tengpɛɛ Bagkyurdem  
Be won a Faarɛ dɔfo yele.  
Magyi a Bagkyurdem,  
Be yin lo sɔr na bo nyɛ.  
Be na yi de a sɔr,  
Ngmarbir kɔŋ tonge kyololo.  
A tuur a ngmarbir,  
A bang kɛ a Faarɛ ngmarbir no.  

The wise men  
heard about the birth of the Savior.  
Magi, the wise men,  
They travelled to see who he was.  
When they were on the journey,  
a star shined their way brightly.  
They followed the star,  
knowing it is the star of the Savior.

3. Nɛ nyɛ ngmarbir  
A ngmarbir nga dɛ bɛ pur zaglaɛ  
O dɛ pur kyaale te  
Yelmenga a Faarɛ Ngmarbir n'o  

I saw the star  
I see the star was shining for a purpose  
It shined upon us  
Truely, it is the Savior's star

4. Gyɛrɛzalem pɔo,  
A veelɔŋ nga bɔr tem.  

Into Jerusalem,  
a beauty has shown us the way.
The strangers look around, looking for the Savior's birth place
The strangers from a far ask where the king's house is;
when they reach the king's house, They ask where the Savior's birthplace is.

Jerusalem, Jerusalem.
The land of the paramount king.
The people in the major city,
Didn't know what happened.
All of Jerusalem listened, for the Savior to come
The thought that the Savior would be born in the major city.

It is a surprising miracle, That has shook the king and the king's advisors
It is a surprising miracle, Jerusalem was in the dark (didn't know).
It is a surprising miracle, Those who were outside (of Jerusalem) knew it.
It is a surprising miracle, Jerusalem was in the dark (didn't know).

When Herod heard the news He couldn't sleep.
When Herod heard the news He was shaking.
He called all the famous priests He sent out messages

He asked to go and find out Where the birthplace of this king was.
He asked to go and find out Has a king been born?
They consulted the prophesies They looked and found
a prophesy from God, It was Micah who said:

Bethlehem, Bethlehem in the land of Judah
among the kings of Judah
Who is coming from ancient days
Among you.
There will be a king.
He will be the ruler
Who will lead Israel.

For another example, the words of the following song, "N Na Tong La A Voorong Song," sung on Pentecost Sunday, recount the Holy Spirit coming to Jesus' followers a few weeks after his death and resurrection:

I will send the Holy Spirit to be your guide.
I will send down the Holy Spirit
He will come with the power of the word
To bring salvation
To the entire land (world).

During Pentecost, Jesus' disciples gathered in a room
In fear, they prayed in anticipation
For the arrival of the Holy Spirit.

They came to realize
The spirit from above,
Roaring strongly,
Came and covered everyone in the house
The house in which they were.

Additionally, "Naangmen So Danno," a favorite collection song that inspires lots of dancing, recounts how the Dagara encountered Christianity in 1929:

Praise be to God; He is praised
Thanks and praise to the spirit
Only this prayer can save us.

We came to realize,
The lamb of God is seen
Go out and see it.
Go out and see what it is.

What brought them?
Everybody is asking
Everybody is confused
Has fear engulfed them?
3. Zebag nib e bee?
Le te le zon bong
Ai! Poto kyii
Le, yerina ka

Are they mysterious people?
They are blinded by what's going on
No! They are Patachi (white foreigners)

4. Ke "White Fathers"
Ne tiem-ber wo gr ka
Su gyolba wo gr ka
Ne kgor-lege wo gr ka

The "White Fathers"
with long beards
wearing long gowns
with long beads

5. E Naangmen nebe le
Suome ber be ten dem
Vor pii wa saa ka
Be wa ne ngmens paal ka

They are God's people
They left their place
and came all the way
because they are bringing God's word

6. Te en Saa-biiri moo?
Bee ma-biiri moo?
Uu, te en yirbeen dem
Saa ne Bie ne Vooro Jo

Are we paternally related?
Are we maternally related?
Yes, we are the same family
Father, Son, and Holy Spirit.

7. Be na de piil'a
Sire yel ben be.
A Gyir baa poo
Be na be ti be segr'o!

That's where they started
in Jirapa
Where it wasn't welcome!

8. Faara Makoe, ne Faara Paketi
Brada Basilio, ne Faara Gyuro Bapti

Father McCoy, and Father Paquet
Brother Basilide, and Father Joseph

9. Jirapa nib e yina
Kaleo, Daffiama nib e yio
Mh pag see zir zaa
Gyir baa te kpen puor-paala ka

Jirapa people came
Kaleo people came
Daffiama people came
They all gathered in Jirapa, the big town.

10. Nandom de yina
Zug ne be per zaa
Mh pag see zir zaa
Gyir baa te kpen puor-paala ka

Nandom people came
All of Zemapare
They flooded the streets
Because of the new religion in Jirapa

11. Man-gan dem yina
Dissin ne Danno ten dem
Lo gan man wa telle yoo!
Gyir baa te kpen puor-paala ka

Man-gan people came
Dissin and Danno people came
Crossing over the river,
Because of the new religion in Jirapa.

Finally, Dagara church songs encourage the listener to carry their faith with them
in all aspects of life. The notions of love, thankfulness, joyfulness, and being of service
to the Lord are common themes of Dagara church songs, and the music style reflects each theme. Praise songs are typically fast, highly syncopated, and encourage clapping, dancing, and ululation. A song that mourns the death of Christ during Passion Week is sung slower and without clapping or dancing.

In sum, Dagara church songs equip believers to live out their faith through prayer and obedience to the Lord. In addition, Dagara church songs transmit biblical history, allowing people grow in their faith, and teach others about their faith.

**Music and Evangelism**

The conversion to a new faith is an individual pursuit. While many of the rituals of Christianity like reading or reciting scripture, praying the Lord's Prayer, and taking Communion can be done communally, it is the condition of the heart that is the indicator of conversion. When the White Fathers arrived, they observed the Dagara's fear-based relationship with their deities and the accompanying feeling of powerlessness facing the punishments of offended spirits. Therefore, the process of conversion from the Bagr religion involved dismantling the Dagara's entanglement with spirits. This proved to be a complex task as traditional beliefs influence everything in life and permeate the worldview. To leave traditional community values and rituals for Christianity's values and rituals would affect their interaction in traditional society. Today, in Dagara villages where a parish is present, the Christian community resides along side the Muslim community, and the Bagr religious community. Children are born with these practices already in full development. While the process of conversion to Christianity may still be a difficult process, the use of indigenous music makes Christianity apprehensible, feasible, and even attractive.
One of the Masses I attended in Nandom was also attended by chiefs of neighboring villages, who were there requesting prayers and bringing offerings for the Nandom chief's quick recovery, who was not well at the time. A Nandom priest mentioned how Masses can be requested for particular occasions:

When things like that are done, you see various groups, they all want to receive something in the church, and all of it is because of the music, the singing and the people dancing. I can say that it attracts and draws people into the church, even though that is not our main aim. You never know the interest of people. God can use anything at all to get people to the church.\(^\text{111}\)

So Dagara church music helps draw people to the church, whether they intend to convert or not. Non-Christians in the community are exposed to the messages of the Bible through listening to the Gospel being read and sung in their own language. They may even participate in the church music because the style is familiar to them. The Nandom priest continued:

When it comes to some special seasons, for instance, Christmas season, you always feel like expanding the church. It is always packed and so many people are left outside. This is because many of our people are migrants down south, and during Christmas they want to bring their children home to experience the life, because it is a time of celebration for us. And sometimes there are family celebrations and funeral celebrations. So many people come home at that time, whether it is first Mass, second Mass, or third Mass, it is always full to capacity. If you were at Christmas night Mass or Easter night Mass, oh! So many people come here. Even the Muslims, they will come and fill up the whole space. Sometimes we wonder if they come to disturb. When you ask for them to come and give collection, you can use about ten minutes for collection and it will still not be over. It's not that people are still contributing, but they just want to dance, especially the youth. So they will dance, come join the line, and come again so such a line has no end.\(^\text{112}\)

Because music is the vehicle through which hearing the Gospel, praying to God, and declaring one's Christian beliefs takes place, Dagara church songs aid in the

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\(^{111}\) Interview with St. Theresa parish priest by author, Nandom, June 8, 2014.

\(^{112}\) Interview with St. Theresa parish priest by author, Nandom, June 8, 2014.
conversion of non-believers. First, the song texts provide the opportunity to understand who the Christian God is. For example, the lyrics of the song "Naangmen En Saa" define the Holy Trinity:

Naangmen en Saa  
Sazu ne teng Ire  
Naangmen en Bie  
Yezu Krista te Faare  
Ngmen en Voorong  
Voorong Song te Unne  
Naangmen been, Ngmenneta

1. Naangmen yela:  
Maane Abram Naangmen,  
Maane Izaki Naangmgne,  
Maane Yakobo Naangmen,  
Maa benbe,  
N be ter piilu'ε  
Bele ter baaro'ε  
N voore ne korale.

God says,  
I am the God of Abraham  
I am the God of Isaac  
I am the God of Jacob,  
I'm present,  
I have no beginning  
and no end  
I am breathing/alive forever.

2. Naangmen yela:  
O yela ko Moses,  
Maa, fo Saame Naangmen,  
N yori nga ngmaalε.  
Maa, Maano.  
N be ter piilu'ε  
Bele ter baaro'ε  
N voore ne korale.

God says,  
I am the God of Moses,  
I am your Father God  
My name is the preparer  
Me, the I am.  
I have no beginning  
and no end  
I am breathing/alive forever.

3. Isaia yela:  
Pɔgsera kang benbe,  
O gba tere poɔ.  
O na dɔg ne Bie kang.  
Por'O yuor ke:  
Emmanowel, Ngmenbe,  
Naangmen wan'O nebe zie,  
O wa kpn'O nebe poɔ.

Isaiah says,  
There is a young lady,  
She is even pregnant.  
She will give birth to a certain child.  
naming him:  
Emmanuel, God,  
God will come to his people.  
He should come live among his people.

4. Naangmen tona,  
O ton Malke Gabiyel:  
Pɔgsera kang yir poɔ  
O yuor di Maria.  
O dɔg ne Bie kang,

God sent  
his angel Gabriel  
to the young lady's house  
Her name is Mary.  
She has given birth
Por'O yuor ke'  
Yezu Krista,  
Naangmen Bie, te Faare.  

5. Naangmen wulla:  
N Bie ne a nga,  
N Binonna ne a (nga),  
Maa menga tong O sig wa,  
N de O ne tolo,  
N binonna n'O.  
Naangmen n'O sig wa.  
O wa kpen O nebe poo.  

6. Yezu yela:  
Maane N Saa Bi-menga,  
O zie na N yi wa,  
Ol menga n'O tom,  
O noor'O O kom,  
K'n wa mane mane  
Maa n'N Saa en been,  
Naangmen been, Ngmenneta.  

7. Yezu yela:  
N na leba kyen N Saa zie,  
Te te tong Songne Kang,  
Maa tonnoor baara,  
Ngmen Voorong no,  
O wa leb unne.  
Le Saa ne Bie ne Voorong Song,  
Naangmen been, Ngmenneta.  

8. A Pentecost daar a,  
Seseb kpɛe pilipag,  
ɛ dammɛ vig vig,  
Pilipag Ngmen nebe zaa.  
Wa bere vuu zele,  
Wa dɔra nebe zuru;  
A Naangmen Voorong sig be.  
Le Saa ne Bie ne Voorong Song,  
Naangmen been, Ngmenneta.  

Song texts also help people recognize sin and the sacrifice of God's son on the cross.

This is important for believing the need to be saved and forgiven.  The words of "A Te
Noŋfo Yaŋ" address the purpose of Christ's death and resurrection:
A te noŋfo yaŋ na Naangmen Bie kpin a dagara zu
A te faafo yaŋ na Naangmen Bie leb yi kuuni poɔ; Alleluia

Because of love for us, God's son died on the cross.
Because of saving grace for us, God's son was resurrected from the dead; Alleluia.

1. Nyi za pap nyi nyɛ a Naangmen Saa na noŋ te nensaale a.
Bon-iri zaa poɔ o maal te na gaŋ a zaa kpeleŋ kpeleŋ; Alleluia.

Everyone see how God the Father has demonstrated love for us human beings.
He has created us above the rest of creation; Alleluia.

2. Nensaale no-zagro na yaŋ nensaale be kuu wiir poɔ.
Sitaana belle poɔ na kuu yi kpe nensaale teŋa zu; Alleluia.

Because of human disobedience, we die.
Because of Satan, the deciever death visits us; Alleluia.

3. A te noŋfo yaŋ na Naangmen Bie leb'a nensaale.
A te faafo yaŋ na Naangmen Bie leb yi kuuni poɔ; Alleluia.

Because of love for us, God's son has become a human being.
Because of saving grace for us, God's son was resurrected from the dead; Alleluia.

4. Yelmanŋa dulŋy kuu be kyaa ter te yel-ira i.
A te Sore na yi kuuni poɔ a te noŋfo yaŋ na; Alleluia.

Truely, death has no power over us.
He has been resurrected from the dead; Because of love for us; Alleluia.

5. A te kuu daare Naangmen Saa foo wa laŋ ne te.
E nyog te e te yi mɛ Naangmen Bie na leb yi kuuni poɔ; Alleluia.

During our death, we ask God the Father to come among us.
And raise us like God's son was raised from the dead; Alleluia.

Nye daano gbololo Naangmen Bie na leb yi kuuni poɔ; Alleluia.

All of you should praise God's son because has risen to save us.
Praise loudly because God's son has risen from the dead; Alleluia.

Subsequently, many church songs teach about salvation, pleading to God for forgiveness.

Every Kuosong sung during the sprinkling of holy water, expresses repentance, often asking God to wash away sins. The refrain of "Yɛbre" is an example:

Yɛbre, nyi e te leb kyen a Dangnɛ zie
Nyi e te leb kyen te yel k'O, ke te sangna.
Nyi e te leb nuru zɛl'ɔ, ne a te poor zaa;
K'O di a te yelbebe zaa pap suur ko te.

Brothers and sisters, let's go to the Lord.
Let's go and tell the Lord we have sinned.
Let's go beg him with all our heart;
He should forgive all our sins.
The words of the Dissuri (Kyrie Eleison) plead for God to have mercy:

Naangmen zo n nembaalong
Yàà yàà te Saa, zo n nembaalong
Krista zo n nembaalong
Yàà yàà Faare, zo n nembaalong.
Voorong Song zo n nembaalong
Yàà yàà Voorong Song zo n nembaalong.

God, have mercy.
Please our Father (pleading), have mercy.
Christ, have mercy
Please Savior (pleading), have mercy.
Holy Spirit, have mercy
Please Holy Spirit (pleading), have mercy.

The words of all Ngmen Pele songs also plead to the Lord for forgiveness:

Ngmen Pele (Yezu Daana)
Yàà yàà di suuri ko te.
Ngmen Pele (Yezu Daana)
Ko te laafe ne maarong.

Lamb of God (Lord Jesus)
Please (pleading) give us forgiveness.
Give us health and peace.

Finally, the opportunity to declare one's faith in the Christian God comes every Mass during the singing of the Yeldeebo (Nicene Creed). There have been many tunes composed for the Yeldeebo. The following composition comes from the Nandom Parish:

N de la Naangmen yen yelle;
N de la Naangmen yen yelle.

I believe in only one God:
I believe in only one God.

1. O waa la Saa, kpieo zaa Daana
Sazu ne teŋa Ire
O ir la bomma zaa na saa daadaa
Laŋ ne anaŋ mej na ba saa togtoge
O zaa kyogkyog la waa a Saa nu tomma

He is the only Father, the almighty Lord.
Creator of heaven and earth
He created everything on earth
Including all unseen things
All that became creation by the hands of the Father

2. Te taa la Daa-yen, Yezu Krista
O waa la Naangmen Bie bi-yen tenteŋ
Naangmen Saa dag'O la yee...ee...ee
Naangmen Saa dag'O la Naangmen daa daa

We believe in Jesus Christ
He is the only Son of God
God the Father gave birth to him
God the Father gave birth to him, indeed.

3. Yezu, Naangmen meŋa la yi Naangmen poɔ
Yezu, vierlong meŋa la yi vierlong poɔ
Naangmen meŋa la yi Naangmen meŋa poɔ
O Saa dag'O la, O ba de bonzaa yee maale ne Yezu

Jesus is God, in God's image
The light of Jesus came out of the light of God
God is the creator of himself
His father gave birth to him, He is not a worldly being

4. Yezu ne O Saa; nen-yen la, ba siŋ la taa
Naangmen Saa tu la Yezu zie kye male bonzaa
Saa ne Bie laŋ la taa waa, suzu ne teŋa Ire

Jesus and God know they are equal (the same)
God the Father passed all his creation through Jesus
Father and Son came together, creators of all things.

5. Te nensaaba zuįŋ la so;
Te nensaaba faabo ena la
Yezu yi dapare poɔ sig wa, wa laŋ ne te

It is because we are human beings;
It is because of our salvation
That Jesus came from heaven to be among us.

6. A Voorong Soŋ bammo poɔ,
Virgo Maria ngmaa la O sier

In the presence of the Holy Spirit,
Virgin Mary became pregnant
Ngmaa Naangmen Bie siec; dag Naangmen Bie

with God's Son and gave birth to God's Son.

7. Pontius Pilato, Pontius Pilato naaloŋ poɔ
O nye la laadime, yelmena kye kpi
Ba uu la yee, k'O yi dayere naŋ taa
Tu a tuubu siŋ le Ngmen yelbir naŋ yeli

In Pontious Pilate's Kingdom,
He suffered a lot and died.
They found him and he rose on the third day.
Following the words of what God has said (scripture)

8. O iru puoriŋ, O yi la dapare poɔ
Te de Na-uyor kog ziŋ
O Saa duloŋ siŋ

After his resurrection, he went to heaven
And is seated by the side of God
The right hand side of the Father

9. O na yi la be wa yee
Wa di vuba a ne kuuni sereŋ
Kye kaala naalong tegteŋ le
A kaala naaloŋ tegteŋ le

He will come back again
He will come back to judge the living and dead
And his kingdom will have no end (be forever)
His kingdom will have no end (be forever)

10. Yelmena la; Voorong Song waa la Daana, nyovor-tereŋ
O yi la Saa ne Bie zie
O laŋ ne ba la Naangmen yen, te puoro, kye danaa
O tu la porofet mine zie, yel yelle yoo

Truely, the Holy Spirit is the Lord,
the giver of life.
He is from the Father and the Son.
He is with the only God, and he is glorified
Through the profets who have told us

11. Te de la Laŋne soŋ yeele
Yezu mena na mɛ
Aposoli mene Laŋne Soŋ
Yezu mena na mɛ
Katolik Laŋne Soŋ
Yezu mena bom-meieraa

We believe in his Holy Church
Jesus himself has built
the Apostolic Holy Church
Jesus himself has built
the Catholic Church
Jesus' own building

12. Te de la ba bonno, suobo taa la kpieŋ;
Pegre boorɔ yelbiere, laŋ ne te minne yelbebe
Kuuni lier iruu yele: a na e la a le
Nyovo-babaara menŋ: a na waa la a le
Nyovo-babaara; te na kpe la nyovo-babaara
Kpe laŋne ninsonne
Nyovo-babaara; te na kpe la nyovo-babaara
Kpe laŋne ninsonne

We believe in the power of baptism
that denounces sin, through our belief
The resurrection of the dead: it will be so
Everlasting life: it will come
Life everlasting, we will earn everlasting life
We will be united with the Saints
Life everlasting, we will earn everlasting life
We will be united with the Saints

After one has accepted Jesus Christ as their Savior, songs facilitate the baptism of new believers (see N Faara Nang Sulli Kaa Ma in the Missa Yielu collection, appendix).

In sum, Dagara church songs provide an outlet for people to express themselves through singing and dancing in their own language and indigenous style. The music makes coming to church appealing because people identify with and enjoy making music. While it is not the music that causes conversion and salvation (as this is done through divine grace), the music sets the scene for the transformation of the heart, soul and mind.
by conveying the attributes of God, the concept of sin, the significance of Jesus' death, 
the need for forgiveness, the profession of belief, and the baptism of new believers.

**Case Study: Location and Context**

Nandom is located in the Upper West region of Ghana, about eleven miles from 
the border of Burkina Faso. Being a regional center for smaller villages in the area, the 
town serves nearly 10,000 people including 4,000 people living in town. 113 Most people 
living here are subsistence farmers and identify as ethnic Dagara. Recreational music and 
dance typifies the end of harvest time, especially during a full moon, when people gather 
to dance bcwaa. During the high-temperature dry season that begins around November, 
there is little farming and recreational music making. At this time, it is common that 
many young people who are done with their education migrate south for paid 
employment, then return to Nandom to help with farming around April. People who visit 
Nandom on this day are likely attending Mass and/or going to the market. Market day 
here is always on Sunday, following the schedule of the Catholic Church rather than the 
traditional six-day week.

This narrative of a Mass at the Minor Basilica of St. Theresa of the Infant Jesus in 
Nandom, Ghana is intended to give a detailed outline of the musical events that guide the 
rituals and worship in a Dagara Ordinary Mass. Because this Mass took place on Trinity 
Sunday (June 15, 2014), some musical events are a reflection of this occasion in the 
liturgical year. The Mass is over two hours in length, so the narrative includes some, but 
not all speech that takes place during the Mass. Much of the spoken texts and 

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113 Trevor Wiggins, "Whose Songs in Their Heads?" in The Oxford Handbook of 
Children's Musical Cultures, ed. Patricia Shehan Cambell and Trevor Wiggins (Oxford 
accompanying physical gestures from priests and deacons have been left out of this account. All sung and spoken language is in the Dagara language. Written Dagara text comes from the printed Order of the Mass, "A Krista Bagre Maalo Yele Tutaa," which is written in the Dagaaba dialect from Jirapa, Ghana. In all cases expect when indicated, all verses of songs are sung, but full text transcriptions are left out of this case study for brevity's sake. To view full transcriptions of text for each song, see the Missa Yielu collection in the appendix.

A phenomenological approach is taken to narrate the Mass because I recognize that I cannot rid myself of my own ethnocentrisms and therefore do not attempt to disguise them in order to put on a charade of objectivity. So while I try to write as objectively as possible, I embrace the fact that everything I choose to include in this account is a judgment that has been influenced by my background, therefore preventing pure scientific objectivity. My presence as a white female American musician and graduate student is out of the ordinary, and while I hope that my presence does not alter or disrupt the usual proceedings, I cannot completely write myself out of the story. The phenomena that I notice are influenced by my own Western musical and cultural upbringing, and may or may not be considered relevant to the cultural insider. But it is in light of my etic (outsider) perspective, complemented with emic (insider) translations and explanations, that the reader may form his or her own picture of what is happening.

Case Study: June 15, 2014

The walk to the church is hot in my church clothes. The streets are busier than usual since today is the Nandom market day. People bring in goods from their farms to do business on this day. There is a herd of sheep passing in front of me on the road,
herded by some young boys. Children shout, "Nasaapla!" as they see my white skin.

Nearing the church, drumming and singing fills the air as the English service comes to a close. It is about 9:30 a.m. on Sunday, June 15, 2014. The Dagara service doesn't start until 10:00, so I wait in the shade of one of the two trees in front of the door to the church, a large cross-shaped building made of cement bricks. Large colored windows frame the halls. Doors are propped open with a metal bar.

Figure 4.11. The Minor Basilica of St. Theresa of the Infant Jesus in Nandom

I greet members of the choir that I have met and spoken with throughout the week. Many men wear collared shirts of a batik or traditional pattern fabric with slacks. Some wear Dagara smocks. Some women are wearing the same smock cloth for their dress and several women wear heeled sandals and necklaces that match their earrings. Many women carry babies on their back in a two-yard piece of fabric that matches their colorful dresses and head scarf (zutara). One such woman sits down next to me under the tree. Her baby turns to look at me and bursts out crying when she sees my white skin. I hear
"What a friend we have in Jesus" with shakers and drums playing syncopated rhythms by the English service inside. It is almost time to go in. The choir members have made me their honorary guest today and have invited me to sit with them in the front. When the people from the English service start pouring out of the church, we go in. Ceiling fans are suspended from the top rafters and are spinning. There is a loud high-pitched chirping sound coming from the rafters where numerous birds live. There are blue, green, and white satin streamers decorating the main aisle. Stairs lead to the stage in the front where the altar sits under a large crucifix. Chairs flank both sides of the stage. A statue of Mary sits on the left and a statue of Jesus stands on the right. Bouquets of flowers and burning candles have been placed around the altar and on the edge of the stage.

![Figure 4.12. Inside St. Theresa's in Nandom](image-url)
I take my seat in the front row of the choir that is seated in the front, right side of the main aisle. Two gyile are set up in the front row with chairs. It takes no more than two minutes for those attending the English service to file out and all the rows to be filled for the Dagara service. People pause to bow to the statue of Jesus in the front before sitting. The gyil plays lightly as the choir members take their songbooks and pamphlets from the box in the front. Three women grab kuɔ while other women take shakers and sit in the second row behind the gyil players.

I. Introductory Rites

The choir director tells the lead gyil player to begin. The lead gyil player plays the Bagredikpe (processional song) loudly on the high bars of the gyil and glances at the second gyil player who joins in quietly on the low bars of his xylophone. The congregation quiets down. The gyil play the tune one more time as the choir director stands up and walks in front of the gyil to face the choir. The drums and shakers come in and the choir stands to sing the first verse. When they finish the verse, the congregation immediately stands and sings the refrain. The song continues in verse-refrain form while the procession of the crucifix, ministers, and priest make their way down the center aisle (CD 2, track 1).

Nyi Waar A Naangmen Zie
Bagredikpe (Processional)

Clap: continue...

1. A ten-daa zaa dan - nr a Naang-men, Nyi zaa niy yang - nO e kyel-

Ir, Nyi kye-re O zie, Ne no yie-long.
The priest bows before the altar. The music slows to a stop and the lead gyil player immediately plays the tune for incensing the alter. The priest then sings out the introduction (CD 2, track 2). The gyil and the choir take the first call followed by the congregation's response. A woman who stands on the stage in the front signals with large motions when the congregation is to sing. The priest shakes incense all around the altar.

**O Wa Wa Song Te**

*Incensing the Alter*

Figure 4.13. "Nyi Waar A Naangmen Zie, Bagredikpe (Processional)

Figure 4.14. "O Wa Wa Song Te," Incensing the Alter
The priest stands, genuflects with the Sign of the Cross and says:

_Naangmen Saa, ne Bie ne Voorong Song yuori enge._
In the name of God the Father, and of the Son, and of the Holy Spirit.

The congregation replies:
_Amen._

Then the Priest extends his hands and greets the people:

_Ke Daana be yɛzie._
The Lord be with you.

The congregation responds:

_K’o be fo meng zie._
And also with you.

At this time, the Priest introduces the faithful to the Mass. Then follows the Penitential Act, in which the Priest invites the congregation to acknowledge their sins, and prepare themselves to celebrate the sacred mysteries. The congregation is still standing at this point. The gyil player takes a seat and intones the pitch for the Kuosong, the Penitential song for the sprinkling of holy water. The choirmaster stands and sings the first line of the refrain accompanied by the gyil player playing the melody with him (CD 2, track 3). The choir joins him on the second line and finishes the refrain. The congregation follows by singing the refrain. The choir then takes the verses and the congregation sings the refrain. The priest walks around every aisle in the church sprinkling the congregation with Holy Water, a symbol of baptism.

_Yɛbre_
Kuosong (Sprinkling of holy water)
The Kyrie (Diissuri) is recited in spoken words today, the congregation echoing the priest, although there are many composed songs found in the Sog Hamama that may be sung for the Kyrie in any given Mass.

*Naangmene, zo te nembaalong.*
God, have mercy.

*Krista, zo te nembaalong.*
Christ, have mercy.

*Naangmene, zo te nembaalong.*
God, have mercy.

The lead gyil player intones the next song, which is the Puubo (Gloria). The choirmaster sings the first verse (kyeb) and the choir responds, then the congregation sings the refrain (sogfo). The choir sings the verses while the congregation sings the refrain (CD 2, track 4).
Voices

The priest sings:

The congregation responds:

Figure 4.1

The song concludes with ululations from women in the choir and congregation. The priest immediately begins to sing (CD 2, track 5):

Figure 4.16. “Fo Yaane Yaa, Fo Yaane Yee,” Puubo (Gloria)

The congregation responds:

Figure 4.17. “K’a Daana be ye zie” (The Lord be with you)

The priest sings:

Figure 4.18. “K’o be fo meng zie,” (And also with you)
The priest says a prayer from the Missal and the congregation responds by saying "Amen," and then sits.

II. Liturgy of the Word

A man in robes comes to the podium on the left of the stage to read the first reading (Exodus 34:4b-6.8-9). He concludes by saying,

_A Daana Naangmen Yelbiri l'a nga._
The word of the Lord.

The congregation replies:

_Naangmen taa la ameseere._
Thanks be to God.

The gyil intones the responsorial psalm. This time, the choir begins by singing the first verse of "Naangmen En Saa." The congregation joins in timidly for the refrain, as if this song is unfamiliar. The choir sings five verses, and the congregation becomes more confident with each refrain (CD 2, track 6).
Another man in robes begins the second reading (Corinthians 13:11-13) at the podium. He pauses to check the microphone, which is going in and out. The church is large, so without the microphone, it would be too difficult to hear the speaker, so he pauses until the microphone is fixed. He concludes by saying,

*Naangmen En Saa,* Soro (Responsorial Psalm)

The word of the Lord.

The congregation replies:

*Naangmen taa la ameseere.*

Thanks be to God.

The gyil player intones the next responsorial psalm by playing the tune twice with the drums and shakers. The choir begins by singing the first verse. The congregation joins in confidently in the refrain (CD 2, track 7).
The choir director signals the end after the sixth verse and refrain, as the Gospel is brought forth to be read. Everyone stands as the priest sings (CD 2, track 8):

Figure 4.2. "K'a Daana be yɛzie," (The Lord be with you)

The congregation responds:

Figure 4.22. "K'o be fo meng zie," (And also with you)

The priest continues,

Figure 4.23. "A Ngmen yelnoore..."
The congregation responds:

Figure 4.25. "Daana, fôô so puubo," (Lord, you deserve glory)

He then shakes incense around the podium where the Gospel lies, bows, and then reads the Gospel. Today it is John 3:16-18. He concludes by saying:

*A Ngmenyelnoɔnang moolebaaro zie la kye.*
The Gospel of the Lord.

The congregation responds:

*Krista, fo sengne la puubo.*
Christ, you deserve glory.

The priest finishes by saying:

*K'a Ngmenyelnoɔ nga kyɛllo e ka Naangmen di te yelbebe suuri ko te, kye ka te tuuro seng o nang wuli le.*
Through the words of the Gospel, may our sins be wiped away.

The priest then sings the fifth verse of "Ale...Luya," the Gospel Acclamation. The gyil player finds the pitch he is singing and joins in. The congregation sings the refrain. The choir sings verse nine then the congregation sings the refrain (CD 2, track 9).

**Ale...Luya**
Gospel Acclamation
After the Gospel Acclamation, the congregation sits and the priest moves back to the podium to give the Homily. He speaks dynamically, gesturing with his hands. He reads from a script, but speaks frequently to the people off the script, naming people in the church and community to exemplify his message. At one point, his inflection changes and the people laugh and react to what he is saying. Women ululate in excitement and agreement at his humorous illustrations. Throughout this time, people are fanning themselves, wiping their faces and chests with handkerchiefs, and some women breastfeed their children. The congregation is a mixture of men and women, with slightly more women then men, and nuns are identifiable by their black ropes and hoods. Children are also sitting with their families. Small children occasionally wander up and down the aisles. Some mothers leave when their child is being fussy, bowing first before the statue of Jesus.

The gyil player intones the Yeldebo (Creed) and the song leader begins singing the first line (CD 2, track 10):
The gyile take over with the characteristic melody of this tune, which is the only through-composed Dagara church songs I came across during my research. Between each verse, the gyile bring up their volume and play their melody:

Figure 4.27. "N de la Naangmen yen yelle," Yeldeebo (Creed) introduction

The congregation stands and sings along:

**Te De La Naangmen Yen Yelle**

_Yeldeebo (Nicene Creed)_

Clap: `continue...

Te De La Naangmen Yen Yelle

Yeldeebo (Nicene Creed)

1. O wa la Saa _____ kpie-o zaa _____ Daa-na. Sa-zu ne teŋ-a I-

2. re_____ O ir la bom-ma zaa n saa daa-daa_____ Lan-ne an-an

3. men na ba saa tog-toge. O zaa kyog-kyog la waa a Saa nu to-ma---
Gyil interlude

2. Te taa la Daayen, Ye-zu Kris-ta, O wa la Naangmen Bie-ye-ten tey.


Gyil interlude


Naang-men mej-a la yi vier long po - O Naang-men mej-a la yi Naang-men

Gyil interlude

4. Ye-za, Ne O Saa; nen-yen la, ba sin la taa. Naangmen Saa tu la Ye-za

zi-e kye ma-le bon-zaa Saa ne Bie laj la taa waa, Sa-zu ne te na I-re.

Gyil interlude

5. Te nen-saa-ba zu-iij la so; Te nen-saa-ba faa-bo ej-a

la. Ye-za yi da-pa-re po, sig wa; wa laj ne te.
Throughout the previous verses, the congregation was singing gradually more flat, and the lead gyil player has been experimenting with the pitch, moving back and forth between E and D as his tonal center, exchanging glances with the choirmaster. With hundreds of people in a large space with two acoustical instruments, it is hard to hear the gyile if one is not right next to it. It won't be until after many hearings of the field recording that I understand how the initial singing of this song was in a different mode than the xylophone. By the end of verse eleven, the lead gyil player makes the decision to match where the congregation is and moves down a bar on his instrument, changing the mode of his playing for the last verse, which perfectly matches the mode in which the choir is singing (CD 2, track 11). The tempo gradually slows the song to a stop.
Typically, people from the congregation come to say the Universal Prayer, or Prayer of the Faithful, and the people respond in song. Today, the priest says the prayers the from behind the altar and the congregation concludes with, "Amen."

### III. Liturgy of the Eucharist

At this time, women come forward and pull out the collection buckets that are on wheeled stands and place them at the front of each aisle. The gyil intones the collection song by playing the tune five times. People begin filing out of the rows into the aisle to bring their monetary offering up to the basket. The drums and shakers join in and the choir begins singing the first verse. The congregation responds between the verses by singing the refrain while they are walking around the pews and back to their row. All people in the rows come forward for this practice, whether or not they have money in their clenched fists for giving (CD 2, track 12).
When all the verses have been sung, the gyile, drums, and shakers play on for a few more repetitions. The music stops and the choir, along with the kuɔr and shaker players, make their way to the back of the church in the center aisle. The procession begins when one choir member sings the refrain of the Detero (Offertory). The congregation echoes her and people bring offerings of food in baskets down the center aisle, followed by the drums, shakers, and vocalists (CD 2, track 13). The goods are brought to the front and offered to the church. The choir members take their place again in the front pews.
As soon as this song is finished, the choirmaster begins to sing the refrain of the next song. The congregation immediately echoes. While the people sing, the ministers bring the chalice and shake incense around the gifts. A second Detero is sung (CD 2, track 14):

**Yaane Yoo**  
Detero (Offertory)

The priest asks the congregation to pray that the gifts will be acceptable to God.

The congregation responds by singing (CD 2, track 15):
The Priest then sings the prayer over the offerings while the gyil players play fast random notes on their instrument. The congregation answers by singing the same song, this time back up by the gyil playing the melody (CD 2, track 16).

**Prayer Over the Offering**

A sung call and response dialogue between the Priest and congregation asks the Lord to bless the bread:

Priest: (The Lord of all Creation.)

Congregation: (Take.)

Priest: (This bread. That is what we are offering you.)
Congregation: (Take.)

Priest: (Bless it so that it will become the body of Christ.)

Congregation: (Take.)

The prayer over the offering is sung again, followed by the same melodic discourse, this time asking the Lord to bless the wine:

Priest: (The Lord of all Creation.)

Congregation: (Take.)

Priest: (This wine. That is what we are offering you.)

Congregation: (Take.)

Priest: (Bless it so that it will become the blood of Christ.)

Congregation: (Take.)

The priest then begins the Eucharist Prayer in song (CD 2, track 17):

Figure 4.37. Melodic discourse between priest and congregation as part of the Prayer Over the Offering

Figure 4.38. "K'a Daana be ye zie," (The Lord be with you)
The priest then continues praying from behind the altar. When he is finished, the choir immediately begins to sing the Sonnong (CD 2, track 18).

**Nembata Naangmen Yen Poɔ**

Sonnong (Sanctus or Holy, Holy, Holy)

Figure 4.39. "K'o be fo meng zie," (And also with you)

Figure 4.40. "Ye žege ye pourre k'a do saa," (Lift up your hearts)

Figure 4.41. "Te žege a la ko a Daana," (We lift our hearts up to the Lord)

Figure 4.42. "Ye e ka te puori a Daana te Naang ameseerre (Let us pray to the Lord our God)

Figure 4.43. "Yelmeng, a segne la le," (It is right and just)
The priest makes the sign of the cross over the chalice and bread as a chime rings three times. While he holds the bread and wine in the air, incense is shaken before the altar.

A bell rings and the congregation sings during the consecration of the bread:

The priest bows deeply, bending one knee to the ground. He then raises the chalice and the bell rings again. The congregation sings the Consecration song for the wine (CD 2, track 19). The people then sing the memorial acclamation translating, "Christ has died, Christ is risen, Christ will come back again" (CD 2, track 20):
The priest then says the doxology, translated, "Through him, with him, and in him, in the unity of the Holy Spirit, all glory and honor is yours, almighty Father, for ever and ever."

The people respond, singing "Amen" (CD 2, track 21):

The priest finishes the Eucharist prayer with his palms together from behind the altar.

The choirmaster and choir director then begin the Lord's Prayer together. The gyil picks up the tune and the congregation responds to the call with arms out, palms up (CD 2, track 22).

**A Fo Naalong Wa Yee**

The Lord's Prayer
The priest then speaks the Lord's prayer:

_Daana, iri te yel faara zaa poɔ, ka fo yuori waa kpong, ka fo naalong wa; ka te sagra fo noɔre tenge zu seng ba nang sagra fo dapare poɔ. Kot te bondiri zene k'a seng te. Di te yelbebe suuri ko te seng te nang dire suuri kor te taaba. E ka te ta sage bɛlle, iri te yel faara poɔ._

(Lord in heaven, hallowed be your name. Your kingdom come, your will be done, on earth, as it is in heaven. Give us this day our daily bread, and forgive us our sins, as we forgive those who sin against us. Lead us not into temptation, but deliver us from evil.)

The congregation sings the response (CD 2, track 23):

![Sung response to the Lord's prayer.](Figure 4.49) Yours is the kingdom, the power, and the glory forever.

The priest says:

_Daana Yezu Krista, fo nang da yel ko fo Apostolimine: "Ka maarong be ye zie. N ko ye la n maarong. Ta kaara te yelbebe. Kaara a fo Langne Song biiri yeldeebo milluu, kye ko te maarong ane nɔlang seng fo popelle. Fo waa la vore a dire naalong tegtegtle."_ The Lord Jesus Christ said to his Apostles, "Peace, I leave you, my peace I give you. Lean not on our sins, but on the faith of the church I have. Grant us peace and unity of your kingdom where you live forever and ever."

The congregation sings the Amen (CD 2, track 24):

!["Amen" of The Lord's Prayer](Figure 4.50)

The Sign of Peace proceeds as the people shake hands with those around them and sing, lead by the choir director who sings the call (CD 2, track 25):
After the sharing of peace, the lead gyil player immediately begins the Ngmen Pele tune and is joined by the second gyil playing a low bass line. The drums and shakers come in quietly. The instruments play by themselves for a while before the choir joins in and sings the short song (CD 2, track 26).

**Ngmen Pele II**

Lamb of God

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The priest speaks:

Ye nye a Naangmen Bie, ye nye a nee na nang pege a andunee yelbebe. Zunoɔdeme l’a noba na O nang boɔle ka ba wa di a bondi song nga.

(Behold the Son of God. Behold him who takes away the sins of the world. Blessed is he who is invited to the Lord's supper.)
The congregation responds:

*Daana Yezu Krista, N ba seng ka fo was n zie, kye ka főö yeli yel yeni yong, O nā maale ma la yaga.*

(Lord Jesus Christ, I am not worthy that you should bend down under my roof. I only say the word and my soul shall be healed.)

While today these words are spoken, they can also be sung in the same call and response form. The priest now partakes in the Holy Communion while gyile, drums, and shakers play an improvisation that resembles the tune "Vuu Kpee Kyaale Te Na," while the bread flakes are distributed into different bowls and carried down the front steps to the head of the aisles. People file into the aisles, like they did for collection. The priest places a bread flake in each person’s mouth or on the palms of his or her cupped hands. After four minutes of gyil playing, the song leader quietly sings the first Communion song, "Naangmen En Saa," which was already sung this Mass after the first reading. The gyil picks up the tune and is soon joined by the second gyil, drums, shakers, and choir. The music quiets and comes to a stop after all verses have been sung. The gyil player immediately begins the next Communion song by playing the tune twice loudly on the high bars (CD 2, track 27).

**Nye Puoro Na Viel'a N Yebri**

Yukaristi (Eucharist or Communion)

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Figure 4.53. "Nye Puoro Na Viel'a N Yebri," Yukaristi (Eucharist or Communion)
The priest signals all to stand and says a prayer after Communion. The congregation responds by saying "Amen."

**IV. Concluding Rites**

This Sunday, there is a second collection for a special reason. The collection buckets are again placed in the front of the aisles. The gyil, drums and shaker begin to play (CD 2, track 28).

![Musical notation](image)

**N Popieelo Zaa Be Na Fo Zie A**

*Kyiero (Collection)*

As the gyil begins to fade, as the song leader begins singing "Naangmen So Danno," and the gyil immediately joins his melody in octaves (CD 2, track 29).

![Musical notation](image)

**Naangmen So Danno, O Bie Me So Danno**

*Kyiero (Collection)*

Figure 4.54. "N Popierlo Zaa Be Na Fo Zie A," Kyiero (2nd Collection)
The verses of "Naangmen So Danno" are sung with a steady beat pounded out by the lowest kuɔr drum. Between verses, the rest of the drums and shakers play vigorously while the gyile play a fast solo that inspires much dancing in the open aisles. Feet step to the beat as the upper body pulses forward and down to the beat. Bent arms accentuate this pulsing movement with elbows moving out loosely with the chest and shoulders and hands (usually in a loose fist) pulse upwards. Ululations of excitement belt over the music during the dance break, demonstrating happiness and approval of the events taking place. When the song finally comes to a close, the ululations continue for a good thirty seconds.

Some announcements are given concerning the financial intake of the church.

While all speaking in the service takes place in Dagara, the numbers are said in English, as is the practice in day-to-day transactions outside of the church. After one of these statements, the gyil player begins playing a tune, to which all sing a song of thanks (CD 2, track 30).
The priest extends his hands and sings:

*K'a Daana be ye zie.*
The Lord be with you.

The congregation responds:

*K'o be fo meng zie.*
And also with you.

The priest blesses the people in the name of the Father, Son and Holy Spirit, and the congregation replies with "Amen." The priest sings the dismissal which translates, "We have finished the ritual of the Eucharist. Go home with the peace of the Lord." The people respond in a song that translates, "It is fitting to give thanks to God. Let's clap our hands and ululate and take the peace of the Lord to the whole world" (CD 2, track 31).
Figure 4.58. "A Te Nongfo Yaŋ Na," Baaro (Recessional)

The music comes to a close with much energy, and people begin filing out of the church. I thank everyone around me for their welcoming and helpful manner. It has been just over two hours and thirty minutes since Mass began. I stay and observe the choir a while longer as someone is here to teach them a new song.
Chapter Five

Summary, Conclusion, and Recommendations

Summary

The introduction of Christianity created a new musical context for the Dagara. When indigenous music was initiated into the Mass, it was appropriately composed for each function of the Mass, drawing from the traditional genres of bewaa, bagr-bine, kari, nuru, and social songs. The music took on new meanings as it is used for worship, discipleship, and evangelism.

The voice carries the pentatonic melody of the songs, accompanied by the gyil xylophone to create the harmonic structure. Kuɔr drums, shakers, clapping, and dancing all create syncopated polyrhythms that create a mixed simple and compound metrical feel. The verse-refrain and call-response formats of Dagara church songs compel personal participation in the Mass. The repetition of the refrain or response assists in the memory of the song's message. The content of the song develops during the verses or calls, sung by the choir or song leader.

Just as music is central in facilitating traditional life events, Dagara church music is the central organizer of the Mass as certain songs are appropriately chosen to serve a liturgical function. There are many songs that may serve ordinary or proper functions, and it is the choirmaster's responsibility, with the assistance of the musical plan laid out by the Wa diocese, to choose an appropriate song for their parish each Sunday. Just as traditional music transmits cultural values and beliefs, Dagara church music transmits Christian values and beliefs. All the significant events of the Mass including responding
to scripture readings, the professional of faith, praying the Lord's Prayer, and taking Communion are performed in song.

Father McCoy and the other White Fathers initially taught the Dagara to sing the Mass in Latin and French using Western melodies. After Vatican II, existing local melodies were given biblical lyrics for use in the Mass. Today, composers use biblical lyrics to portray Bible stories and lessons using existing or original melodies. Dagara church music is transmitted orally, with the assistance of texts preserved in the Sɔg Hamama and parish pamphlets.

Christian meaning of Dagara church music is derived from the texts, for which the Bible is the source. Phrases with culture-specific meaning promote understanding of Christian stories and principles. The musical sound is also culturally and functionally appropriate. The slow tempo and even rhythmical pulse of women's nuru music that is often used for processions down the aisle is well-suited for walking, and many songs provoke dancing and ululation, a cultural form of group celebration. Dagara people can fully comprehend the meaning of church songs because the music and texts reflect cultural customs.

A case study examined the narrative of one Sunday Mass and highlighted the central function of music. Music punctuated every portion of the Mass and illustrated how Christianity is expressed in the Dagara culture. Transcriptions and recordings of music, with translations of text and descriptions of the setting portray a detailed account of the event.
Conclusion

The use of culturally appropriate music in the Mass is essential for fostering the Christian faith. As Roberta King states about the artistic expression of African Christians, "to sing is to theologize (to talk about God), to dance is to witness to his goodness and testify to one's relationship with him, and to dramatize is to make the message clear and understandable." Song texts and music styles allow for authentic worship to take place within the Mass. Texts express praise, adoration, gratitude, and love, while the styles of music promote cultural expressions of worship like communal singing, clapping, dancing, and ululating. Dagara church music is used to narrate the stories and lessons of the Bible, and is therefore a pedagogical tool to teach and train believers in their faith. The text and musical sound of church songs situate biblical scripture within the Dagara people's life context. Music attracts people to the church and enforces the message of the Bible in their own language and communication style. It makes possible the transformation of the heart, soul and mind by conveying the attributes of God, the concept of sin, the significance of Jesus' death, the need for forgiveness, the profession of faith, and the baptism of new believers.

It is impossible to know how another individual understands the details of his or her own Christian religion, as faith is a matter of personal identity and perception. Therefore, I cannot state how exactly the Dagara appropriate their cultural worldview with Christianity and vice versa. It is possible and even probable that because the Dagara already believed in a supreme God, an afterlife, and the immortality of the soul before Christianity was introduced, many syncretisms were created and continue to exist in

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individual's religious ideologies. In the Instrumentum Laboris of the first Synod of the Diocese of Wa in 1998, it was stated, "so many years after Christianity has been implanted in our diocese, we still have many of our Christians having one foot in traditional religion and the other in Christianity. In various areas of their lives, they feel torn between their culture and Christianity." Now, almost a century after the first missionaries landed on Dagara soil, Christianity has become less of a foreign white-person's religion, and a much more Africanized theology whose God understands and accepts local culture. The use of traditional music has been central to the unlocking of Christian theology for the Dagara, and will continue to be a main force in allowing Christianity to penetrate the worldview and habitual life patterns of behavior for the Dagara.

As of today, Dagara church music has not replaced indigenous songs in cultural rituals such as Bagr initiation and funerals. Christian music remains primarily in the church. However, when examining conversion to a different religion, one must look at not only the changes of belief that take place within the convert's mind, but also the manner in which he discloses his transformation to his acquaintances, and conducts his behavior in daily life. Emmanuel Mawusi, speaking generally of Christianity in Ghana, "The Gospel is often not seen as offering resources for life’s most deeply felt experiences and needs. When faced with death, famine, infertility, many Christians resort to

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More research, conducted outside of the setting of the Mass is needed to uncover the dichotomy between faith on Sundays and faith in practice during daily life, and the use of Dagara Christian music in dealing with both the atrocities and pleasantries of life.

**Recommendations for Future Research**

Scholarly representations of the Dagara social structure, farming life, Bagr rituals, and encounters with Christianity and colonialism require further investigation into the integral role that music plays in the Dagara life. While bɛwaa music has been explored at length, and Dagara funeral and church music has been broached, the genres of Bagr religious music, women's music, children's songs, hunter's music, and folklore music remain untouched in terms of ethnographic representation. Additional studies involving church music should include many geographical areas, both rural and urban in and outside the Wa diocese, including communities in Burkina Faso and Cote d'Ivoire, where Dagara people celebrate the Catholic Mass. Investigations into how music functions in special celebrations of the Mass such as Christmas, Easter, weddings, and funerals would enhance the research. They could also examine the differences in the performance of Dagara church music in terms of the musical styles expressed by different dialectical groups, and the "Ghananization" of the Western worship songs used in the English services throughout Ghana. Related research could examine the differences between a funeral Mass and the traditional Dagara funeral, or the use of music within the other

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Christian denominations present in Ghana: Baptist, Methodist, Church of Christ and Pentecostal churches to name a few.

The process of contextualization of music for meaningful use in the Dagara Mass has proved to require continual renewal in order to appropriately serve the people, historical time, and place of worship. Recurring research that traces the evolution of this new genre of Dagara Christian music would document the process of change and provide insight into the Dagara expression of the Christian faith.
Appendix

Missa Yielu Collection

The traditional method of learning Dagara music is through listening and imitation. Yet music changes as culture changes, and old music is replaced by new music, and efforts need to be made to preserve both old and new Dagara musics. The most effective way to preserve a music is through continued traditional use within the society. Audio and video recordings of music made either in traditional contexts or for the purpose of documentation would be the next best method of preservation. Transcriptions, while they preserve a skeleton of the music, cannot portray the complexity of the phenomena and illustrate the functions and contexts of the music. Nevertheless, the following transcriptions serve to preserve the essential melodies and rhythms of Dagara church music, for reference and analysis purposes. Because many church songs have the same name ("Alleluia," or "Ngmen Pele") and similar lyrics, this collection helps distinguish one song from another. It is not meant for the transmission of church music to be performed by the non-Dagara, as there is not enough musical information in the transcription to give an authentic performance. The following notes serve as a reference key:

**Staff name:** Except for instrumental parts, all transcriptions indicate the vocal melody sung by the priest (*prisi*), choir (*kyeb*), and/or congregation (*noba*). Songs in call-response form are labelled with "call" and "response." The call is typically sung by a choir member, director, or full choir. Responses are always sung by the congregation.
Melody: The melody is notated according to the verse indicated. Minor variances of the
verse's melody change only from the variation of the text, unless indicated in the
transcription.

Rhythm: The exact rhythm of each verse is not notated. The rhythm varies verse to
verse according to the text. The rhythm of the notated verse is taken from the text of the
first verse, unless indicated in the transcription. If the song is in simple verse-refrain
form, only the refrain is notated, since the verses follow the same melody.

Clapping Pattern: Clapping patterns varied from performance to performance of any
given song. The clapping pattern notated is the one I heard most often performed, or the
pattern used in the Sunday Mass. In all cases, the clapping pattern continues with the
same ostinato until the very end of the song, where it slows down with the gyil, kuɔr, and
shakers. It then switches to clap the main pulse before clapping many quick notes and
then stopping with the instruments.

Meter and Time Signature: Meter indicates the subdivision of the pulse of the vocal
line. Meter types:

• Simple: Pulses divide and are felt by multiples of two throughout the entire song.
  2/4, 3/4, or 4/4 time signatures.

• Compound: Pulses divide and are felt by multiples of three throughout the entire
  song. 6/8, 9/8, or 12/8 time signatures

• Mixed: Pulses may be felt with 2 or 3 subdivisions at the same time or at different
times throughout the song. For example, song in 12/8 may be felt in 4 and 3 and
2 simultaneously (i.e. A Fo Naalong Wa Yee).
The time signatures do not imply a downbeat or strong beats within the measure. Time signatures are chosen based on the movement of the singers and phrases in the text. Instrumental patterns tend to create polyrhythms against the vocal line, but are still written in the vocal time signature.

**Key Signature:** The appropriate key signature is used to reflect the tonal center of the song. However, because of the pentatonic nature of the scale, not all flats or sharps in the key signature are pitches sung in the song. Dagara songs can start on any pitch of the gyil, and therefore may be sung in a number of modes, depending on the starting pitch of the singer or gyil player. The mode in which the song has been notated represents one hearing of the song.

**Pitch:** Pitches are rounded according to their nearest Western chromatic pitch for ease of reading. Exact pitches can be determined by referring to the tuning of the gyile that is accompanying. In some cases, songs gradually modulated as the singers continually sang either flat or sharp, and the gyil players adjusted the pitch of the song accordingly. This sometimes happened two or three times in a long song. Because these modulations did not happen at every occurrence of the song, I assume they are not intentional. Therefore, the transcriptions do not reflect these key changes, and are written in the key they were sung in the longest or most often.

**Tempo:** Tempi are not indicated because they do not usually stay the same throughout the song. In the songs I observed during Mass, the tempi of songs generally got faster, gaining momentum until the final refrain, where it slowed down to an end.
**Text**: Written text comes from the *Sog Hamama*, St. Theresa's Minor Basilica Parish Choir pamphlet (2011), or "A Collection of New Dagaare Church Songs" by Rev. Fr. Mike Tanzile pamphlet (2004). Texts are written in the Dagaaba dialect. However, because I collected songs from people in the Nandom and Fiermuo areas, the words from my observations are sung in the Dagara dialect. The sung text of the Dagara dialect is reflected in the rhythm of the transcriptions. This is also the reason for different spellings of the same word. Some new songs that have been incorporated into pamphlets are written in whatever local language the composer is familiar with, and therefore may be different from the Dagaaba text of the *Sog Hamama*. All songs with the subtitle 'Psalm' are Dagara translations of the corresponding Bible verses in English.

**Form**: Song form is indicated when a song was sung in its entirety for me. Form is not indicated when I only heard one verse, or a partial rendition of the song. The Verse-Refrain subcategory is not indicated if the melody of the verses is unknown. Form types:

- Through composed: The music is different for each stanza of the lyrics.
- Verse-Refrain: The choir sings the verses and the congregation sings the refrain. Songs begin with the refrain unless indicated in the transcription. Verse-Refrain types:
  - Simple Verse-Refrain: The verses and refrain have the same melody. Phrases are the same length and follow the general melodic and cadential pattern. In most cases, only the refrain has been notated to show the melody.
  - Contrasting Verse-Refrain: The verses have a different melody than the refrain.
Call-Response: Still a form of Verse-Refrain form, but there is more than one way to sing the verse (call) and/or refrain (response). All transcriptions with this form are indicated with a split stave. Call-Response types:

- C1, R1, C2, R2
- C1, R1, C2, R1, C3, R2
A Fo Naalong Wa Yee

1. Te Saa na be da-pa-re-poɔ, Fo yuɔ'ɔ te boɔ-le yoo. (Sɔgfo 1)
2. A Fo your e kpee kye a Fo naa-long wa.
3. Ka te sagr'a Fo noore yee teŋzu ne dapare poɔ. (Sɔgfo 1)
4. Ko te zaa zina bondiri, te Saa ka şeg te. (Sɔgfo 2)
5. Di suuri ko te yee, di suuri te Saa soŋ. (Sɔgfo 1)
6. Me a le te me di suuri ko taar'a yoo. (Sɔgfo 2)
7. Taa sagr'a sitana belli wa too te, te Saa soŋ. (Sɔgfo 1)
8. Yaayaa te Saa Soŋ, na ir te faalo poɔ. (Sɔgfo 2)
9. Te de na a en a le, le na a zu tor zaa. (Sɔgfo 1)
10. A fo naalong wa yee, te zaa kyɛlle na yoo. (Sɔgfo 2)

Ordinary Mass Function: Te Saa Ne Be Dapare Poɔ (Lord's Prayer)
Form: Call-Response (C1, R1, C2, R2)
Tone Set: l, d r m s l d' r'
Text Source: St. Theresa's Minor Basilica Parish Choir Pamphlet, 2011. No. 28, p. 25

Collected June 8, 2014
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A Te Noŋfo Yaŋ Na

1. Nyi za pap nyi nye a Naangmen Saa na noŋ te nensaale a. Bon-iri za o po o maal te na gaŋ a zaa kpeŋ kpeŋ; Alleluia.

2. Nensaale no-zagro na yaŋ nensaale be kuu wiir poɔ. Sitaana belle poɔ na kuu yi kpe nensaale teŋa zu; Alleluia.

3. A te noŋfo yaŋ na Naangmen Bie leeb'a nensaale. A te faafo yaŋ na Naangmen Bie leb yi kuuni poɔ; Alleluia.

4. Yelmeŋa dulnye kuu be kyaar te te yel-ira i. A te Sore na yi kuuni poɔ a te noŋfo yaŋ na; Alleluia.

5. A te kuu daare Naangmen Saa foo wa laŋ ne te. E nyog te ɛ te yi mɛ Naangmen Bie na leb yi kuuni poɔ; Alleluia.


**Ordinary Mass Function:** Baaro (Recessional)

**Form:** Simple Verse-Refrain

**Tone Set:** l, d  r  m  s  d’  r’


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A Te Yiele Aa

Sōgfo:  
A te yie-le aa  Son-nong zaa dang-na_  Song-boo-re zaa dang-na

Son-nong son-nong -song-boo-re zaa dang-na.

1. A te danga aa yiele kora te danga  
   A o faabo yangna aa  
   Sonnong dangna songboore zaa dangna

2. A te kyaare sebr dangna kore te  
   Dangna a faabo yangna aa  
   Sonnong sonnong songboore zaa dangna

3. A malkere zaa nyi yiele nensonni zaa nyi kaare  
   A te danno aaa  
   Sonnong sonnong songboore zaa Danna

4. Naangmen saa te iri Naangmen Bie te faara a Ngmen Voorong te Kyaale  
   Dapar ne tengzu tuori taa a yiele  
   Hosanna yee te dangna

Ordinary Mass Function: Sonnong (Sanctus or Holy, Holy, Holy)  
Form: Simple Verse-Refrain  
Tone Set: l, d r m s l  
Text Source: St. Theresa's Minor Basilica Parish Choir Pamphlet, 2011. No. 63, p. 52

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Aa mɔ, Aa mɔ, Aa mɔ No Na Wɛl Tem Ne Krista Taa?

1. Naangmen ar ko te yee; 8. Bono yel woma no?
   Aa mɔ koŋ ar ko te?  Bono yang mii no?
   Barka ne a Fo nɔmmɔ.  Bɔbra zɔrε ne gben-kgare?

2. O be fiiri O Bie ter; 9. Kuu yel'o mɔ bee?
   O daana ko te yee.  Pii teebɛ mɔ bee?
   Barka ne a Fo nɔmmɔ.  Bɔbra zɔrε ne gben-kgare?

   Boo zaa no mɔ  Per-zagla mɔ bee?
   O kon de, laŋ ne O ko te?  Bɔbra zɔrε ne gben-kgare?

4. Aa no kon ar ko te yee, 11. Polvuɔ yelwona bee?
   A Ngmen nenkaairri?  Dambeɛ yel'o?
   Naangmen ar'e gbem ko te.  Bɔbra zɔrε ne gben-kgare?

5. Naangmen te ir saŋna bɛr 12. Be şeɓ na yel ko te yee!
   Aa mɔ na toɔ te saŋna?  Bie zaa te kpin Fo zuieŋ;
   Naangmen ar're gbem ko te.  Me pele be na dogle soo a-a.

   Yezu Krista mɔ bee?  O zuieŋ te faŋ di na
   A ner na kpi lieŋ yi o faa te a.  Barka ne a Fo nɔmmɔ

7. O te zin O Saa duroŋ seŋ 14. Ner zaa be ka be-i!
   A moore korɛ te;  Bon zaa be ka be-i!
   Te yɛb ar'ε gbem ko te.  Na wel tem ne Krista taa!

Ordinary Mass Function: Yukaristi (Eucharist or Communion)
Tone set: s, l, d r m s l d'

Collected June 8, 2014
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Abraham Naangmen Fo Segne Danno

1. Naangmen te Saa nommo zuo na.
   Ale na so o tong o bi-yeni.
   A bie nga sig wa tengzu faa tee.
   O faa te beb faalo puo.

2. Israel biiri Naangmen ba faa.
   O faa be ni Pharoah nuuri puo.
   A ter be yini Pharoah naalo puo.
   Israel biiri nyi Daana Sore.

3. O vena manzie leb sor be toloo.
   O vena kuo dogr Naangmen biiri.
   Abram Naangmen fo segne daano.
   Israel Naangmen fo segne daano.

4. Prophets Naangmen fo segne daano.
   Martire Naangmen fo segne daano.
   Posoli Naangmen fo segne daano.
   Andunne zaa nye Daana Sore

5. Naangmen te saa ko te ni Voorong.
   E te Voore Naangmen Voorong.
   Noomo Voorong Naangmen yuor yang.
   Bonvoore zaa nye Daana Sore.

   Bambaalbe saa fo segne daano.
   Bonboore Naangmen fo segne daano.
   Bonvobe zaa nyi Daana Sore.

7. O faa te ni kun nuuro puo.
   Le faa te ni kong ni kuunyuu puo.
   O faa te ni Sitaana kpeno puo.
   Ale na so te Daane fo yoo.

8. Naangmen te Saa fo segne daano.
   Naangmen Vie fo segne daano.
   Ngmen Voorong fo segne daano.
   Israel Naangmen fo segne daano.

Ordinary Mass Function: Detero (Offertory)
Form: Simple Verse-Refrain
Tone Set: s, l, d r m l
Ordinary Mass Function: Gospel Acclamation

Form: Contrasting Verse-Refrain

Tone Set: d m s l d' r'

Alleluia

1. Naangmen Kpieong zaa
   Daana nommo sob, na bebe sangzaa
   Ko te a fo noomo
   Kanyir vilaa Alleluia

2. Te nommo zieeng na so
   Fo sigi tenga zu
   Dagaara zu fo nye ne tuo e kpi
   A paa faa te Alleluia

3. A sore yela kom
   Wa tuur me yoo
   N na maale fo na fo e ne nyogre
   Nyogre nibe yang Alleluia

4. Foo ne a n sikyiri Daane
   Ta sogle a fo ninge n zie
   Maa fo suuri Alleluia

5. E ka te puo Yezu bagr maalo puo
   Ko te yeldoobo millo
   Moomo millo
   Kyelle millo Alleluia

6. Yezu Krista na be Yukarist
   Yaa yaa song te
   Te tuur fo sor villa
   Te ta te kuu Alleluia

Ordinary Mass Function: Gospel Acclamation
Form: Simple Verse-Refrain
Tone Set: l, d r m s l d'

Collected June 24, 2014
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Alleluia

Ordinary Mass Function: Gospel Acclamation
Form: Contrasting Verse-Refrain
Tone Set: s, l, d r f
Alleluia

Ordinary Mass Function: Gospel Acclamation
Tone Set: s, l, d r m s l d' r'

Collected June 8, 2014
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1. Le na te fér a Krista won tuo;
É le yi O menga kùuni poô.
Yi kùuni poô O menga pàà nyè daano.

2. N noone ne a Fo nee a teng zu;
Bibie zaa N meng teere a na.
Yuo n mimie N nye a Fo tokpenne zaa.

3. N soone ne a Fo nee a teng zu;
N nyovor poô, Fo yelbir en fentele,
En fentele kyaale n sòrkyene zaa.

4. Te puore ne Yezu Krista Naangmen Menga;
Na leù iri kùuni poô n'O menga fang,
N'O menga fang ter danno ane pugfo.

5. Te nommo zueng na so Fo sig teng zu;
Dagara zu Fo nye ne tuo kye kpi.
A pàà faa te a Setaana nururing.

6. Yezu Krista na be Yukaristi poô;
Yàà yàà song te, te tuur a Fo sôr velaa.
Bibie zaa te ta te kùû daare.

**Ordinary Mass Function:** Gospel Acclamation
**Proper Mass Function:** Easter
**Form:** Simple Verse-Refrain
**Tone Set:** l, d r f s l

Collected June 8, 2014
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Alleluia, Allee

1. Naangmen yel-biro te waare, Te zeg'o na o do saa. Durnye woo te na ir-a zo tuor a Dang-ne, E kye yielo Al-le-lu-ia Al-lee.

2. Naangmen yel-biro te waare,
   Te zeg'o na o do saa.
   Dægbë woo te na lob'i kyelsi le falala,
   E kye yielo, Alleluia, Allee.

3. Naangmen yel-biro te waare,
   Te zeg'o na o do saa.
   Pøgbë woo te na dui kuryii ko do saa,
   E kye yielo, Alleluia, Allee.

4. Naangmen yel-biro te waare,
   Te zeg'o na o do saa.
   Durnye woo te na de na yang te sukyie,
   E kye yielo, Alleluia, Allee.

Ordinary Mass Function: Gospel Acclamation
Form: Contrasting Verse-Refrain
Tone Set: d m s l d'
Text Source: St. Theresa's Minor Basilica Parish Choir Pamphlet, 2011. No. 17, p. 15

Collected June 8, 2014
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Alleluia, Alleluia, Allee

Ordinary Mass Function: Gospel Acclamation
Form: Simple Verse-Refrain
Tone Set: s, l, d r m

Collected June 24, 2014
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Alleluia! N Won Na Kòkòr Yere

Ordinary Mass Function: Bagredikpe (Processional), Baaro (Recessional)

Form: Call-Response (C1, R1, C2, R1, C3, R2)

Tone Set: d r m s l d' r'


Collected June 8, 2014
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Barka Popeelong

1. Te yel'ka bong k'a seng na barka puoro
   A Yelmenga zaa noɔ kpɛɛ eɛɛ te na
   Ne maa-λo zaa nang yi a Fo zi-e
   Te nyɛ l'aa zaa kyɛ kyɛ te
   Saa

2. Te yel'ka bong k'a seng barka puoro
   Yelmenga zaa noɔ kpɛɛ erɛ te na
   Ne a summo zaa nang yi a Fo zie
   A saaeng te nyeang penteng
   Barka te puore yaa, barka yoo.

3. Te yel'ka bong k'a seng barka puoro
   Yelmenga zaa noɔ kpɛɛ erɛ te na
   Ne a nommo zaa nang yi a Fo zie
   Fo nong teng yelmenga Fo nong teng kpokpo
   Barka te puore yaa, barka yoo.

4. Te yel'ka bong k'a seng barka puoro
   Yelmenga zaa noɔ kpɛɛ erɛ te na
   Ne a tooła zaa nang yi a Fo zie
   A te teng te de a ba bono
   Barka te puore yaa, barka yoo.

5. Te yel'ka bong k'a seng barka puoro
   Yelmenga zaa noɔ kpɛɛ erɛ te na
   Fo veelong nang pur'kyaan te
   A kyaan teng te nyɛɛ te nyɛɛɛɛɛɛgang Ngmenaa
   Barka te puore yaa, barka yoo.

Ordinary Mass Function: Post-Communion
Form: Contrasting Verse-Refrain
Tone Set: s, l, d r m s l d'

Collected June 25, 2014
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Ordinary Mass Function: Detero (Offertory)
Form: Simple Verse-Refrain
Tone Set: d r m s l d'
Psalm 126

2. A lɛsɔntɛ na paale na laaro,
Ɛ a te nɔgbɔmbie ngmeere taa,
Ne popeelɔng yielɔng.

3. A bɛpuɔrbe me te yele ne a yele,
A en nɔmaa tome,
A Daana nang to ko te lɛ.

4. Nɔmaa tome k’a Daana sore to ko te,
K’a Daana sere to ko te,
Te te tere popeelɔng gang.

5. Daana tɛ’ a te nɛbe zaa ɛbe wane,
Kɛ ɛbe bare taa waar yaga zaa,
Me Negeb baa koɔ.

6. Bɛlzaa na bore wone ne tuo,
Na kyaare na ne popeelɔng,
A kyeerbo daare.

7. Bɛ te yina, bɛ te yina kone kyere ne,
Ɛ ɛbe sereng na tuo ɛbe bomboore,
Tun a wee sɔr.

8. Bɛ te ɛbe na, bɛ te ɛbe na yiele waar’ɛ
Ɛ ɛbe sereng na tuo ɛbe kagyiine,
Yiele ne yielɔng.

9. Naangmen na e Ole na bebe,
Ɛ na kyɛɛ bebe,
Yuomo nang be ter baaro.

10. Nyi e ka te ir’a Saa ne Bie,
Ne a Voorong Song Yuori pampnangga,
Ane sang zaa.

Ordinary Mass Function: Soro (Responsorial Psalm)
Proper Mass Function: Lent, Funeral Mass
Form: Contrasting Verse-Refrain
Tone Set: s, l, d  r  m  s
Daana E Ka N Yi Seree Poo
Psalm 26

1. Daana, fo gyele ma la a e ma kaa,
   Fo gyele la n poɔ a ne tɛɛrɔŋ zaa.

2. N taa la fo nommo tɛɛrɔŋ tegteglɛ,
   N tu la fo yelmenga sori.

3. N ba lanna zena ne a ziringmareba,
   Bee a langna ne a veele-yengmine.

4. N ba sage a yelbe-erbe poɔ kpeɛbo,
   Bee na lang zeng ne a pobierideme.

5. Daana N pege la n nuur a nemenne sɔɔglɛ,
   Ana tuɔ ɔele fo bagmaal zie,

6. Daana, N nɔŋ l'aa fo yiri veɛlong;
   Be la ka ba danna fo,

7. Naangmene, ta sage ka
   N poɔ a yelbebe deme poɔ,

8. Ba waa la yelfa-erebe,
   Ka ba nuuri pa ne kyɔɔtəare.

9. Maa tu la sonnong sori;
   Faa ma, zo n nemaalong.

10. N tu la a dendeng sori, Daana,
    N na danne fo l'aa andunɛɛ poɔ.

11. Ka Saa ne Bie ne Voorong Song
    nyɛrɛ puubo,

Ordinary Mass Function: Soro (Responsorial Psalm)
Form: Simple Verse-Refrain
Tone Set: m, s, l, d r m s

Collected June 13, 2014
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Daana Te Bagmaal Bonter'

1. A ngmensɔr-kankanna Hosea,
O yelee la:
Naangmen boorɔ la nommo ane yeldeebo,
Gang bagmaal bontere n'a bagre.

2. Kyɛ ye Wong velaa, a Hosea,
O ba yeli ka:
A bagr maalo ba taa tege zaa,
Ka a tong kong bang faa te yoo!

3. A Ngmen bagre nga waa la nommo bagre,
O waa la yeldeebo bagre.
Ka nee ba wa taa a ama zaa teerong,
O bagre kong taa tege naangmen zie.

4. N yɔɔmine a nang, waa le:
Te de te bagmaal boma:
Langne yeldeebo ane nommo.
K'a zenɛ bagre waa bag menge.

5. Daana vɔŋ a bagre nga te na maala,
Ko te yedeebo kanyir,
Langne nommo kangiri kyɔtaare.
Le tong ka te na nyɛ faabo yoo!

6. A bagre nga poɔ Ngmen-neta;
Nan waa yen nyɛ puubo.
Kyɛ ka tendaa zaa noba nyɛ naangmen maarong,
Ka bagre die deme nyɛ ba meng maalo.

Ordinary Mass Function: Kyiero (Collection), Detero (Offertory)
Form: Simple Verse-Refrain
Tone Set: d r m s l d'

Collected June 25, 2014
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Daana Wa Song Ma
Psalm 70

1. Naangmene, nang wa faa ma,
Daana, wa weõng wa som ma!

2. E ka vi kpɛ bademe na,
Nang boɔɔ na iri N nyɔvore.

3. Banang zaa na laara a n zubie,
Vɛŋ ka ba sigi le ka ba yuori sâã.

4. E ka banang zaa na yele:
Ahaa! ahaa! Tɔglo ma;
Yɛŋ bore, ka ba lee puori.

5. E ka banang zaa nang boɔɔ fo,
Nyɛ popeelong fo zie.

6. Ka banang zaa nang nɔŋ fo faabo,
Yeli: "K'a Daana nyɛ puubo."

7. Mâã waa la nandaana ne nembaala,
Daana nang kaa n zie a song ma.

8. Fõõ la n songna ne n Faara,
Daana ta kɔɔɔ ne n soomo yele.

9. Ka Saa ne Bie ne Voorong Song,
Nyɛɛ puubo pampannga ne beri zaa, Amen.

Ordinary Mass Function: Soro (Responsorial Psalm)
Form: Contrasting Verse-Refrain
Tone Set: l’d r m s l’ d’ r'

Collected June 13, 2014
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Daana, Zo N Kpëlle Yee!
Psalm 102

1. Daana kyëlle n puoru, 5. N waa nga koɔ yaara
Kyɛ e ka n kpëlle ta fo  Nang be dalempoŋ
Ta leɛ fo kpaare ko ma  Anga vig nang sɔgle daa zu
Fo kpaare doma  Vig nang sɔgle daa zu
N awombo daare.  A kono dabe kone.

2. Lee fo toori tãgle ma, 6. N ma gang la nimiri,
Kyɛ ka N mang wa boole  A kpaare kono.
Nang sulli kaa ma  Anga nuulee nang ðɔɔ peɛ zu
Sulli ka ma  Nuulee nang ðɔɔ peɛ zu
Wa faa ma wiɛong.  A dono nemba kuori.

3. N nyɔvore moorɔ nga nyoorë, 7. N ðɔɔndɔnne mang dege ma leɛ,
Ka n kɔbo dire anga viu.  Ka ngmenaa te kpe,
N sukyiri ngmɛnɛ nga moo  Ka n zomenne zaa,
Sukyiri ngmɛnɛ nga moo,  Zomenne zaa
Ka N inni diibu yele.  Lee n ðɔɔndɔnne.

4. N man gaa ka N sigre, 8. A fo suuri nang iri ne ma zueng,
Ka n kɔbo zaa gang welwel,  Tempelong leɛ la n diibo.
Daana vëŋg ka fo sukyiri ðɔɔ  Ka n konyuuri pulli nentang
Vëŋg ka fo sukyiri ðɔɔ,  konyuuri pulli ne nentang
Ka fo wa faa ma.  Aba! Daana.

9. A fo suuri nang iri ne ma zueng,
Ka fo zelle ma foɔ.  Ka N nyɔvore deε ngaarma
Ka N korɔ n zaa nga mɔɔ.

**Ordinary Mass Function:** Soro (Responsorial Psalm)
**Proper Mass Function:** Funeral Mass
**Form:** Simple Verse-Refrain
**Tone Set:** l, d r m s l d'
De A Te Bontere

Ordinary Mass Function: Detero (Offertory)

Form: Simple Verse-Refrain

Tone Set: d r m s l d'


Collected June 25, 2014
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De N Danno Daana, Fo Na Sig Wa N Sie Puo

1. A boroboro ŋa te na di a, a Drista yangan no
A daa aŋa mi te na nyu a, a Drista zii song na
A Drista meŋa no te de.

2. A Drista yangan yelmeŋa, o en te sie bondira
A Drista zii ŋa te na nyu-a, a maanę ni koŋnyuuri
Te Faare Yezu barka.

3. A Dangné bagruur zu te na wa a, te wani a te teero
Te teero ne a te danno, laŋ ne te sokye zaa
Wa yielo ke te puore Fo.

4. Boŋ mɔɔ no N naa zɔrɛ, Fo na sig wa laŋ ne mɛ a
Boŋ mɔɔ no N naa zɔrɛ, Fo na sig wa N siee poɔ a
Dambie ba kye N sokye poɔ i.

5. Danno yoŋ na N na ko Fo, Fo na sig wa N siee poɔ a
Danno yoŋ na N na ko Fo, Fo na sig wa N siee poɔ a
N Faare Yezu barka.

6. Danno yieloo N na de, a ire ne Fo yuori
Danno yieloo N na de, a yiele puore fo
Sebr danne ne a Fo yuori

7. Fo don gang bomzaa Dangné, Fo do na gaŋ ngmeme zaa
A tenge zu ka a ne sazu, Fo do na gaŋ bom zaa
A seg ne bonvor zaa puoro

8. Sigru millu yoŋ na N bɔbr, N Faare Yezu woo
Yaŋ-mhaaronŋ yoŋ na N bɔbr, N Faare Yezu woo
Yeldeebo millu na N bɔbr

9. De te danno Daana, te Ire Naangmen woo
De te danno Yezu, te Faare Yezu woo
A Voorong Song seg ne puoro.

Ordinary Mass Function: Baaro (Recessional)
Form: Simple Verse-Refrain
Tone Set: l, d r m s l d’ r’

Collected June 14, 2014
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Disuuri III

Ordinary Mass Function: Disuuri (Kyrie Eleison or Lord, Have Mercy)

Form: Call-Response (C1, R1, C2, R1. C3, R3)

Tone Set: d r m s l d'


Collected June 14, 2014
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Fo Yaane Yaa, Fo Yaane Yee

1. Anduna zaa andune woo
Nye wone a buolo te na buole a
E nye vaa ir, nye daa yi
Suone a sore ten, ten.

2. Fo sengne danno, dapare
Sazu ne tengzob fo yaane
Dunne zaa ire
Te yiele na Naangmen so puubo tegtegle

3. Yang-mhaaro ne fang
Fo zie a zaa tuur waar'a te zie berobero
Lenso te yiele
Te yiele naa Naangmen so puubo tegtegle

4. Te faare Krista Naangmen Bie
Ngmen vuu vielo kyaana, Kyaale te a vuu
Te yiele naa Naangmen so puubo tegtegle

5. Fo en sonnong sob, sonnong yoo,
Naangmen
so puubo tegtegle
Song, songong sob, sonnong yoo,
Naangmen so
puubo tegtegle
Sonnong yoo, Naangmen so puubo tegtegle

6. A Ngmen Voorong Song te moortere mi
kyaale a te ya beruber
Paala te ne fang
Te tuo muoll ke Naangmen so puubo
tegtegle

7. Naangmen ninbata nye langne taa,
Naangmen yen tenteng so puubo
Ngmen yen ninbata te na yiele naa
naangmen yen tenteng so puubo

Ordinary Mass Function: Puubo (Gloria)
Form: Simple Verse-Refrain
Tone Set: l, d r m s l

© Transcribed by Karin Rau
Ordinary Mass Function: Puubo (Gloria)
Form: Contrasting Verse-Refrain
Tone Set: s, d, r, m, s, l, d', r'

Collected June 8, 2014
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Fõõ La N Kyëëne
Psalm 23

Clap: \(\text{\textcopyright{\textregistered}}\)

Ordinary Mass Function: Soro (Responsorial Psalm), Bagredikpe (Processional)
Form: Contrasting Verse-Refrain
Tone Set: l, d r m s l d'

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Hosanna Te Naa

1. Ho-san-na te Naa Ho-san-na te Naa Da-vid yir Bie te Naa

2. Fo sang te' te Naa Fo song te' te Naa Hosanna te Naa

3. Dunee pobilli ye kyiere Dunee poyaare looro hawulo Hosanna te Naa

4. Gandaare zaa Gandaa Fo sigre polbo Hye duoro gbangbaa

5. Ligee puo kyaana Balbo deme penno Hosanna te Naa

6. Ye zeg vaare k'a do Kye liere Na-zuur Hosanna te Naa

7. David yir Bie te Naa Di naalong te zueng Hosanna te Naa

8. Te puore Naangmen Saa barka Ne Bie ne Voorong Song barka Hosanna te Naa

Proper Mass Function: Vaar Mirong (Palm Sunday)
Form: Contrasting Verse-Refrain
Tone Set: r m s l

Collected June 25, 2014
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Hosanna, Hosanna

Ordinary Mass Function: Sonnong (Sanctus or Holy, Holy, Holy)
Form: Contrasting Verse-Refrain
Tone Set: l, d r m s l d' r'
Isaya Yela

Proper Mass Function: Christmas
Form: Contrasting Verse-Refrain
Tone Set: d r m s l

Collected June 24, 2014
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1. K’a Daana be me te yir nga,
A memeerbe na ena kpaa,
Ka ole be gu a tenga
A dendore guurbe,
A dendore guurbe,
Na gu na te gu.

2. A fôô ne na wono tuo,
Fo bondiri bôb yang,
Na meng dangne iru zagle le,
Ê le kyaa kôgre ne fo gôô weele, a le sang
A Daana kyîr’O kyôtaar
A O nennonne yang.

3. Seza debli ne pôgli dôgo fo
En kyôtaa na yi a Daana zie.
Bibiiri a yir poô,
Ngme na me pime be na yang;
Me pime be na yang
Zezerbe nuru poô a.

4. Zuvela sob ne a ol na paal’o log ne pime;
Sere, vi kong kpe o ê
A le sang o benonbe na gyil koli o a ziezaa
A le sang o benonbe na gyil koli o a ziezaa

5. Daana Saa kpeè o zaa soba,
A Bie Yezu Krista te Daana,
A Voorong Song na zeng te sukuye poô
Pampana nga ne yome na be ter baaro.
2. Anga O nan da de O profet sonne,
Yelyelu engne noore,
A lè la k'O e seng.

3. K'O na faa te la,
Te dëndoonne zii.
Ane banang zaa nang kyiire te,
A ba nuuri poô.

4. K'O wuli te saakomite,
O nenbaaloungeo.
K'O le reerre:
A O ño-emmo yele
A O ño-emmo yele

5. A pollo na O na da polle ne te Saa Abraham
K'O na e ka te faa te menne
Te dëndonne nuuri poô
A tonna O toma ne sokyiri.

6. A taa sonnong,
Ane mënnoong O ningesogô.
Te nyovore zaa poô.
Te nyovore zaa poô.

7. Kyë Fëô N Bie,
Ba nà bool fo la Naangmen Prefet.
Bong zueng,
Fo nà de l'a Daana weer.
Te nar'O sori.

8. Ka fo kanne,
O noba a faabo yele
Na nang wane,
Ba yelbebe sudi,
Ba yelbebe sudi.

9. A te Naangmen,
Sumaaron ba taa manno zueng la so;
K'O na iri yi Dapare,
Sigi wa nye te.

10. K'O waa kyââne,
Lige deme ne banang zaa,
Ne banang zaa,
Na be babammo kû poô.
Na denne te gbeë eng maaron poô.

11. Ka Saa ne Bie,
Ane Voorong Song,
Nyerre puubo,
Pampannga seng korong zaa,
Ne beri zaa Amen.
**Ordinary Mass Function:** Bagredikpe (Processional)

**Form:** Call-Response: C1, R1, C2, R2

**Tone Set:** l, d m s l d' r'

**Text Source:** A Collection of New Dagaare Church Songs by Mike Tanzile, Wa Diocese, 2004. p. 2.

Collected June 30, 2014

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Koro Zaa
Psalm 114

Ordinary Mass Function: Soro (Responsorial Psalm)
Form: Contrasting Verse-Refrain
Tone Set: s, l, d r m s l d' 

Collected June 25, 2014
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Kuosong

Ordinary Mass Function: Kuosong (Sprinkling of holy water)
Form: Simple Verse-Refrain
Tone Set: l, d r m s l d'

Collected June 8, 2014
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Maria Đog Bie Ko Te Dia

Proper Mass Function: Christmas
Dagara Stylistic Genre: Kari rhythmic structure
Form: Contrasting Verse-Refrain
Tone Set: l, d r m s l d'

Collected June 25, 2014
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Maria Dɔg Bie Yee!

1. Ahaz sɔr bomanna,
   Ahaz ba gbɛr;
   Maa meng ne ang,
   Na zeng gyeene N Naangmen.

2. Naangmen bomanna:
   Pɔgsera dɔg bie,
   A bie nga your mɔɔ la bo?
   Emmanowel.

3. Maria nuzagl sob,
   Maria fo ser wa?
   Maria na e ngmen mɔɔ?
   Dɔg Ngmen Bie?

4. Maria dɔg Bie kom'
   Naangmen zeng ke tome
   A Ngmen Voorong na e
   K’O ter pɔo dɔg Bie.

5. Pɔgsera dɔg Bie yee!
   Pɔgser Bie bɛ no.
   Bidble gbenggele le,
   Do O ko Naangmen.

6. Yaane Maria yee!
   Fo paale ne grase
   Naangmen ben fo zie yoo!
   Fo gangne pɔgbe zaa.

7. Yaane Maria yee!
   Naangmen ben fo zie
   Fo dɔg Bideb ko te yoo!
   K’O di Faarɛ.

8. Maria yaane yee!
   Naangmen maal’ fo na.
   Fɔdɔ ne zunoɔ Ma,
   Naangmen biir pɔo.

9. Yaane Maria Song
   Na puori Naangmen ko te
   Te waa la yelbbe dem
   Te nyɔvor zaa pɔo.

10. Te Ma yaane yee!
    Te Ma barka.
    Fo dɔg Bideb ko te yoo!
    K’O di wulle.

Ordinary Mass Function: Yukaristi (Eucharist or Communion)
Proper Mass Function: Christmas, Easter
Dagara Stylistic Genre: Nuru rhythmic structure
Form: Contrasting Verse-Refrain
Tone Set: l, d r m sl d’r’

Collected June 25, 2014
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Maria N'O Velveële Yee!

**Call:**


**Response:**

5. Naangmen to yel a Maria yee! K'O na le Naangmen Ma.

9. Yaane Maria! Zuno3 Ma,
   - Bong yel ne ngan te tebrè le,
   K'N na le Naangmen Ma...

13. Dambere kpe a Nuzagl Ma,
   K'O na le Naangmen Ma...
   - Dambere kyèbe, Evele Ma,
   Fôô Naangmen nimir to...

**Ordinary Mass Function:** Kuosong (Sprinkling of holy water), Yukaristi (Eucharist)

**Form:** Call-Response: C1, R1, C2, R2

**Tone Set:** I, dr m s l d' r'


Collected June 13, 2014

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Maria Song, Fo Yaane! (I)

Ordinary Mass Function: Kyiero (Collection), Yukaristi (Eucharist or Communion)
Proper Mass Function: Assumption of Mary, Easter
Dagara Stylistic Genre: Nuru rhythmic structure
Form: Call-Response: C1, R1, C2, R2, C3, R3
Tone Set: d r m s l d'

Collected June 24, 2014
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Ordinary Mass Function: Yeldeebo (Creed)
Form: Contrasting Verse-Refrain
Tone Set: l, d r m s l d' r'
Text Source: A Collection of New Dagaare Church Songs by Mike Tanzile, Wa Diocese, 2004. p. 36.

Collected June 30, 2014
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N Faara Nang Sulli Kaa Ma

1. N Daana, N ngm la gb le vogle
   N fang zaa baar la
   N boor la sommo na yi Fo zie wa
   Maa ba nyFo sommo, N weeb zie la le.

2. N Daana, n yelbebe yaga zuoe la
   A dii ma la bing tenge
   Ka N pene n zaa nga nee na tuo tegrong
   Føø ba wa song ma N kong la to3 iri.

3. N Daana, Fo zie la ka N lee wa
   Wa zeg'ne see ko Fo
   Føø la ka N de n menga zaa tere
   N Daana, faa ma setaana berre pøo.

4. N Daana Føø la ka N sørø
   Zo nyonono kyé di suuri
   N zagre Fo nınomo kyé e yelbieri
   N ba la sengne na boòl n menga fo bie.

5. N zaa gbul kpiire la Fo enga
   N kono sørø Fo la
   Vøng ka Fo pøo pelle ne ma Daana
   Kyelle n pelle kyé zo n nembaalong.

6. N Daana Føø la ka N kono koro
   Ka Fo zo n nembaalong
   Kyé pege ma ka N yi, ka n see pelle o zaa
   A pelle o zaa a seng nga kyuu pela.

7. Lee ko ma a Fo sommo no5, Daana,
   Kyé duor n kokor
   Ka N to5 lange a Fo nensonne,
   A yiele danna ne Fo, Daana.

8. Ye langne ma puori a Naangmen Saa yaane
   A puor O Bie te Faara
   A puori a Voorong, veelong soba barka
   Ne ba na song ka N pege n pøo lee wa.

Ordinary Mass Function: Kuosong (Sprinkling of holy water)
Proper Mass Function: Ngmen Nibuole (Ordination, Baptism)
Form: Simple Verse-Refrain
Tone Set: d r m s l d' r' m' s' l'

Collected June 24, 2014
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N Kyele Na Fo Yele

1. Fo yero e mi nuo, n sore, fo yero e mi nuo aa
   Fo yero e mi nuo n sore, n kyele na denden yee

2. Fo yero ko mi fang n sore, fo yero ko mi fang aa
   For yero en fang ko a bel zaa na kyele a fo yele a

3. A Naangmen yero en nyovoorong, a Naangmen yero aa
   A Naangmen yero en kyaa, te nyovoooro zaa puo yee

4. A Naangmen yero en bondira, te nyovoooro zaa puo aa
   A Naangmen yero en bon nuo, na nome le hemememe

5. A Naangmen yero en tii ko yeldeebo deme aa
   O yero le doctaa, na sane a te baalo a

6. Fo yero lebi saa waaro, a bure te sokyie aa
   Na yere yoo te saa Naangmene, te kyele na fo yele yee

7. Te puore ne Naangmen te ire, te puore ne o bie aa
   Te puore nia voorong aa, te nyovoooro zaa puo yee.

Ordinary Mass Function: Soro (Responsorial Psalm)
Form: Simple Verse-Refrain
Tone Set: l, d r m s l d'

Collected June 15, 2014
© Transcribed by Karin Rau
Ordinary Mass Function: Soro (Responsorial Psalm)
Dagara Stylistic Genre: Nuru rhythmic structure, bɛwaa harmonic structure
Form: Simple Verse-Refrain
Tone Set: d r m s l’d’r

Collected June 24, 2014
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2.  Ba wa na bangna-bere
Ka doone nang yi sagama poo
Fuuro sasi-kpeengaa
Wa pilli page a yiri na
A yiri na poo ba nang be.

3.  Daadaa le, ba nye la boma mine
Nang togle vuuzelle
A ngma na po yee.
A ngma na po yaa.
A dogle ba zuring.

Ordinary Mass Function: Soro (Responsorial Psalm), Yukaristi (Eucharist or Communion)
Proper Mass Function: Pentacost
Form: Contrasting Verse-Refrain; begins with verse
Tone Set: {l, d, r, s, l'}

Collected June 8, 2014
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N NӨnne Ne N Daana
Psalm 116

2. Kūū lób'o yora yang me;  N NӨnne ne n Daana
Ne a bóg doge zaa.    N NӨnne ne n Daana
A tuo feere me na.   N NӨnne ne n Daana
N boöl'a Daana Yuori
"Daana, fàa me we!"

3. A Daana en yàbangne;  N NӨnne ne n Daana
Ane yelmenga sob,    N NӨnne ne n Daana
Nembaalongzàrè.     N NӨnne ne n Daana
O fàa me na sang nè,
Be na erè me laara.

4. Lee puor n see.    Kyen a fo pènno zie,
Bonso a Daana,       Yang fo ne gyìrìe yaga
O fàa me ne kûû pòó.    A eer'n montakoŏ.
A pìgì n gbeé ter,
A tun-leebo pòó.

5. N na kyere ne    A Daana nimisògà.
A vòbè teng pòó;    A vòbè teng pòó;
Te ir'a Saa ne a Bie
Ne a Voorong Song,
Yuor tegteglë

Ordinary Mass Function: Soro (Responsorial Psalm), Baaro (Recessional)
Form: Call-Response: C1, R1, C2, R1, C3, R2
Tone Set: d r m s l'

Collected June 8, 2014
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N Popieɛlo Zaa Be Na Fo Zie A

Ordinary Mass Function: Kyiero (Collection), Detero (Offertory), Puortaa (Sign of Peace)
Form: Contrasting Verse-Refrain
Tone Set: l, d r m s l d’ r’

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N Wo Wo

Ordinary Mass Function: Kuosong (Sprinkling of holy water)
Dagara Stylistic Genre: Nuru rhythmic structure
Form: Simple Verse-Refrain
Tone Set: 1, d r m s l d'

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Naangmen Bie Lee La Nensaala

2. Ba dɔg la Yezu Betelhɛm,
   Tang bogeng donne kpeɛbo zie.
   Yezu nang sigri O menga,
   Te na bɔ la sigru millu.

3. Malkere boele pekyɛɛmɛ,
   A yeli ka ba gaa te puu;
   Ba Daana nang lee nensaala,
   A waa te nesaaba Faara.

4. Naangmen nɔmмо waa la kpong
   O bo fe te nessaaba maalo
   A da seng ka te zaa nɔn'O
   A nɔn'O a gang boma zaa.

Proper Mass Function: Christmas
Tune: Il est Né
Form: Contrasting Verse-Refrain
Tone Set: m, l, d r m s

Collected June 24, 2014
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Naangmen En Saa

1. Naang men ye-la: Maa-ne Ab-ра-ham Naangmen, Maa-ne I-za-ki

2. Naangmen yela:
O yela ko Moses,
Maa, fo Saamr Naangmen,
N yori nga ngmaa.r
Maa, Maauo.
N be trri pilu'e
Belt trri baaroe' 
N voor ne korale.

3. Isaia yela: 
Parsa kang benbe,
O gba tre po0.
O na dsg ne Bie kang.
Por'O yaur ke):
Emmanowir, Ngmenbe,
Naangmen waO nebe po0.

4. Naangmen tona,
O ton Malke Gabyel:
Parsa kang yir po0
O yaur di Maria.
O dsg ne Bie kang,
Por'O yaur ke*
Yeze Krista,
Naangmen Bie, te Faarr.

Ordinary Mass Function: Soro (Responsorial Psalm), Yukaristi (Eucharist or Communion)
Proper Mass Function: Holy Trinity
Form: Contrasting Verse-Refrain (starts with Verse)
Tone Set: I, d r m f s l d' r'
1. Te dogfo daar za na, Naangmen bool
   Te yang O wek kpe poó
   Ka te de O yele te manne ko tendaa deme za
   Ka be dier.

2. Te Daana yi Dangné, paa te'a te ter ke te kyere
   Ke te kyere daa daa, ke te kyere a taa wa
   Ngmeer gbee lore kon ta'e.

3. A Daangné ir te na, e kaare te, ke te e song
   A Daangné en Song, andunée nyi danne'a sonn zu za
   Dangné te Naangmen.

4. Andunée za pap; nyi sog a yielo le hemmeme
   Pug ne a Sore, nyi kyaare ka kókéé ka do saa puure ne'O

5. Nyi yiele ne noo, nyi kyaare a pug ne'a te Dangné
   Naangmen O seg ne danno, nyi yiele ka kókéé ka do
   Saa puure ne'O

6. Ka Naangmen nye puubo, lang n'O Bie Yezu te
   Faare, ne a Voorong Song yuor yang, be za pap, e
   Been a so danno.

Ordinary Mass Function: Puubo (Gloria)
Dagara Stylistic Genre: Bagr-bine melodic structure
Form: Simple Verse-Refrain; starts with verse
Tone Set: l, d f s l d'
Naangmen Nommo Laare
Psalm 33

Clap:  


1. Yelmen dem nyi ngme no3 kyelze,
   Ko a Daana
   Sukyiverle dem nebe sengne,
   Sukyiverle dem nebe sengne a Daana danno.

2. Nyi ngme gyile puori,
   Ne a Daana barka;
   Nyi ngme koringyong soone ne a Daana.
   Nyi ngme koringyong soone ne a Daana.

3. Gobr zaa nyi daane,
   A Daana nyi ngmeero po3,
   Nyi de a nyi bammo zaa yang a Daana puubo yang.
   Nyi de a nyi bammo zaa yang a Daana puubo yang.

4. Zuno3 dem ne belene,
   Na de Naangmen k'O e a be Daana;
   Benga nebe na so a Naangmen gbandiro:
   A benga nebe na so a Naangmen gbandiro.

5. N kyelle ne a Daana Naangmen
   A ol na e a te fang a.
   N kyelle ne, a ol na e a te fang a
   A ol na e a te fang ne te guure.

6. Naangmen, veng ka fo nommo,
   Laare page te:
   Te nang faa kyelle fo zie.
   Te nang faa kyelle fo zie.

7. Ka Gaa ne Bie ne Voorong Song
   Nyere puubo.
   A zene seng korong zaa ne yuomo zaa
   Seng korong zaa ne yuomo na ba taa baaro.

Ordinary Mass Function: Gospel Acclamation
Form: Simple Verse-Refrain
Tone Set: s, l, d r m s l

Collected June 13, 2014
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Naangmen Puubo

Ordinary Mass Function: Puubo (Gloria)
Tone Set: r m s l d'

Collected June 30, 2014
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Naangmen Saa No Buolɛ

Ordinary Mass Function: Bagredikpe (Processional)

Form: Call-Response (C1, R1, C2, R2)

Tone Set: l, d r m s l d' r'


Collected June 11, 2014
© Transcribed by Karin Rau
Ordinary Mass Function: Kuosong (Sprinkling of holy water)
Proper Mass Function: Advent
Tone Set: s, l, d r m s
1. Te Sore, Naangmen!
Te waar’e fo zie deã.
Ka te wa puori fo yaane,
A te bonko re zaa yang.

2. Ka Naangmen sumaarong,
Maala te a yo me zaa.
Naangmen wul te fo ning,
Ka te tɛr fɔyangmaarong.

3. A tengzu zusɛbla zaa,
Na bang ne a Fo nɛɛ zaa.
Kye a fo faabo yele,
Na tan a nemboore zaa.

4. Naangmen kaara nensaala zie
Naangmen de barka puoru.
K’a nemboore zaa kpelengkpeleng
Maane a fo yel maale.

5. K’a tendaa nenvobɛ zaa,
Kyellɛ yiele ne yaga.
Naangmen en yelmenga sob,
O naalong ben a zie zaa.

6. Naangmen maale a tensɔg,
A tensɔg ton O tome.
K’a tendaa nensaabe zaa,
Yangne a tensɔg Ire.

7. De a te bagmaal bome,
A boroboro ne a dáã nga.
Langne a te bonkoore,
A Yezu na de kore fo.

8. Naangmen, de barka puoru,
Te puore fo ne yaane.
Fõõ so a bonveele zaa,
Te de a na leε kore fo.

9. Ka nemboore zaa kpelengkpeleng,
Daanɛ te Sore Naangmen.
Ka Saa ne Bie ne Voorong Song.
Ter danno a yuome zaa.

Ordinary Mass Function: Kyiero (Collection)
Form: Simple Verse-Refrain
Tone Set: l, d r m s l d'
Naangmen So Danno, O Bie Me So Danno

Intro:

Ngmen so dan-no, O bi-e me so dan-no Be

5

Voor-øj bar-kå dan-no Puoro na yon no faa te.

Kyeb:

1. Te wa be-re na, Saa-me ngmen pel-le le saa yoo_

Niee yi nyin mo? E nie-e waar bo-no yan?

1. Te wa bere na,
Saame ngmen pelle le saa yoo
Niee yi nyin mo?
E niee waar bono yan?

2. E boono wan be?
A nebe zaa sogre na
A nebe bug na
Puluwoo dambie nyog be?

6. Te en Saa-biiri moo?
Bee ma-biiri moo?
Uu, te en yirbeen dem
Saa ne Bie ne Vooroŋ Soŋ.

7. Be na de piil'a
Sire yel ben be.
A Gyir baanoo
Be na be ti be segr'o!

3. Zebag nibe bee?
Le te le zon bang
Ai! Poto kyii
Le, yeri kaŋ

8. Faara Makoe, ne Naara Paketi
Brada Basilio, ne Faara Gyuro Bapti

9. Jirapa nibe yin'a
Kaleo, Daffiama nibe yi
Mho pag sec ziir zaa
Gyir baan te kpen puor-paala kaŋ

10. Nandome de yin'a
Zug ne be per zaa
Mho pag sec ziir zaa
Gyir baan te kpen puor-paala kaŋ

11. Man-gaŋ dem yin'a
Dissin ne Danno teŋ dem
Lo gaŋ man wa tollr yoo!
Gyir baan te kpen puor-paala kaŋ

Ordinary Mass Function: Kyiero (Collection)
Form: Verse-Refrain (gyile solo and dance refrain)
Tone Set: d m s d' m'
Text Source: St. Theresa's Minor Basilica Parish Choir Pamphlet, 2011. No. 10, p. 10

Collected June 8, 2014
© Transcribed by Karin Rau
Ne Nyε Yaŋ Na Mhaa Te Lε A

1. A yelbir nga yaa; o be yi zae zaa-I yoo!
A Naangmen yelbir me nza no
A le so o nomme le tomomomo

2. A yelbir nga yaa; o lieb'I ninzaa yoo!
A sig wa laŋ kpe no te;
A le so o nomme le tomomomo

3. A yelbir nga yaa; o wan'e faafo, o wan'e mhaaro
A le so o nomme le tomomomo

4. A yelbir nga yaa; a faa ne nensaale zaa
Yelbier gniekoo baaloo poo
A le so o nomme le tomomomo

5. A yelbir nga yaa; o en tamplel-pbre
Tem ne Naangmen saģa
A le so o nomme le tomomomo

6. A yelbir nga yaa; o yaale ne nibe biir
O mhaane ne nibe suur
A le so o nomme le tomomomo

7. A yelbir nga yaa; o baale ne nibe biir
O mhaane ne nibe suur
A le so o nomme le tomomomo

8. A yelbir nga yaa; o kyere Naangmen yir
Be kyere Naangmen yir
A le so o nomme le tomomomo

9. A yelbir nga yaa; o dire ne suur terε
E peghr yelbebe bere
A le so o nomme le tomomomo

10. A Naangmen Saa, A Naangmen Bie ne a
Voorong soŋ
Laŋ ne taa te boolε yelbir

Form: Contrasting Verse-Refrain
Tone Set: s, d r m s l d’ r’

Collected June 25, 2014
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Nembata Naangmen Yen Po

1. Sonnung Sonnung Sonnung (Sonnung Sonnung Sonnung) Sonnung Sonnung Sonnung
Nensonne gi la du mo Ye ning-eng, langne male ke re Ba yie-le

2. Sonnung Sonnung Sonnung (Sonnung Sonnung Sonnung) Nem ba ta Nang men yen po.
Sonnung Sonnung Sonnung Nem ba ta Nang men yen po.

3. Sonnung Sonnung Sonnung (Sonnung Sonnung Sonnung) Sonnung Sonnung Sonnung
Yr ba ta piilu! Baaro meng togot! Na voor koralr
Sonnung yong sonnung sonnung
Nembata Naangmen yen po.

Ordinary Mass Function: Sonnong (Sanctus or Holy, Holy, Holy)
Form: Call-Response in Constrasting Verse-Refrain
Tone Set: l, s, d r m s l d'

Collected June 15, 2014
© Transcribed by Karin Rau
Nensaala Bile Yɛ Nyellɛ

1. Naangmen nɔŋ la nensaala,
Le la so k'O vɛŋ,
K'O vɛŋ k"o Bie
Sigi teng lee nensaala.

2. O kpieng k'O faa te
Setaanə nuuring
A eng te te Saa
Te Saa Nangmen yiri soring.

3. O yieng k'O wul'te,
K'O waa la Naangmen,
Kũũ ba taa O el era,
Kũũ la bong na toš Naangmen?

4. Ngmen daare bebi pipi;
Maria Magdalena,
A n'o taaba da gaayɛŋ,
Na te maale Yezu engeh.

5. O gaa k'o daara
Ka bipɔl nyaaara
La are be, a yeli ba:
"Yezu yi la kũũni poɔ."

6. Ka be lee de gbɛ tolɔng,
Zoro gɛ̀ na te yeli
Ko Peter ne o taaba:
"Yezu yi la kũũni poɔ."

7. Ka Peter ane Johne,
Yi bare bọgɔ,
Ka Johne ko banbiri
A dang Peter ta a yaa zie.

8. Ka ba de kpɛ a yaa poɔ;
A nyɛ a kũũ peɛ́
Kyɛ ba nyɛ a kũũ yɛŋ.
Bonso O bee vɔba poɔ.

9. Nee zaa ta la gbire;
Yeɛ zaa ye iri, ka te tu,
Te Faara,
Naangmen Bie Yezu gbɛɛ.

10. Ka te do O yɛlɛ,
A de ta bonno,
Nensaala la mang ɓelle,
Naangmen yɛŋ dang kong bang
  ɓelle.

11. Ka te kyellɛ O zie,
Ka te kũũ daare,
O na ta a la
A gaane te Saa yiri.

12. Yeɛ e ka te nɔŋ'ɔ,
Kye nɔŋ taa anga ɣɔmɪnɛ.
Yezu nɔŋkɔŋ l'a nga,
K'O ko te kyɛ gaa O Saa zie.

13. Ka Saa ane Bie,
Ne Voorong song,
Nyɛre puubo,
Nensaalbile zaa zie.

Ordinary Mass Function: Yukaristi (Eucharist or Communion)
Proper Mass Function: Easter
Tone Set: l, d r m s l

Collected June 24, 2014
© Transcribed by Karin Rau
Ordinary Mass Function: Ngmen Pele (Lamb of God or Agnus Dei)
Form: Call-Response (C1, R1, C1, R1, C2, R2)
Tone Set: s, l, d r m

Collected June 8, 2014
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Ngmen Yelbir Bagr-Bug Wuo No

Ordinary Mass Function: Kyiero (Collection)

Form: Call-Response in Constrasting Verse-Refrain

Tone Set: s, l, d r m s l d'


Collected June 8, 2014

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Nommo La A Yelkpong

Ordinary Mass Function: Puortaa (Sign of Peace)
Proper Mass Function: Wedding Mass (signing the certificate of marriage)
Form: Simple Verse-Refrain
Tone Set: l, d r m s l

Collected June 24, 2014
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Nɔmmo Na Wa Ne Te

1. A langne Song nyovor poɔ a
   Krista langne Song nyovor poɔ a
   O bɔbri a dɛb a ne poɔ ber'a be saa yie
   O bɔbri a e be e been yoo
   A kultaa Sakarmati poɔ

2. Te wa lang ne taa yoo
   Te zaa pap lang ne taa yoo
   Te wa na e te di dansiee a kultaa yang
   Te wa ne e te di dansiee
   A langne son nyovor poɔ

3. A dɛb n'o deblo zaa
   O en da-kɔŋ; o kon too tɔe-i
   O e na me tiee be na sel'a, a zi-kɔŋ poɔ a
   O bɔbri pog na e me saa
   E be tuo wɔmme a tengzu kaa

4. A pog n'o poglo zaa
   O en da-kɔŋ; o kon too wɔe-i
   O ena me tiee be na sel'a, zi-kɔŋ puɔ a
   O bɔbri pog na e me saa
   E be tuo wɔmme a tengzu kaa

5. A le so a Naangmen yel:
   A pog na ber'o saa n'o ma
   A deb me na ber'o saa n'o ma, a kultaa yaŋ
   Be paa ne leb'i zu a ne tobri
   A kultaa nyovor poɔ

6. Foo no N kaair dia
   Foo yoŋ No N kaair dia
   N de ne N meŋa zaa kob'i, N sir woo
   N na sag ne tuo zaa a ne noo yee
   A nɔmmo n na ter'i fo aa

7. Foo no N kaair dia
   Foo yoŋ No N kaair dia
   N de ne N meŋa zaa kob'i, N pog woo
   N na sag ne tuo zaa a ne noo yee
   A nɔmmo n na ter'i fo aa

Proper Mass Function: Wedding Mass
Form: Simple Verse-Refrain
Tone Set: l, s, d r m s l
Text Source: St. Theresa's Minor Basilica Parish Choir Pamphlet, 2011. No. 34, p. 29
Noo Ere Bagmaale Yel Kê Baagr Noo De Na

1. Noo ere, yangmhaaro bagr'o te wa maale
   Noo ere, popieelo bag'o te maale
   Ne yagr zie zaa
   Noo zaa erê te na; yangame zaa mhaa te yololo

2. Noo ere, no-laŋfo bagr'o te wa maale
   Noo ere nommo bagr'o te maale
   Ne yagr zie zaa
   Noo zaa erê te na; yangame zaa mhaa te yololo

3. Noo ere, naangmen seg ne amisierê puoru
   Noo ere, nensaalbe zaa ne kyaare
   Ne yagr zie zaa;
   Noo zaa erê te na; yangame zaa mhaa te yololo

Ordinary Mass Function: Detero (Offertory), Post-Communion
Dagara Stylistic Genre: Kari rhythmic structure
Form: Simple Verse-Refrain
Tone Set: d r m s l d'
Text Source: St. Theresa's Minor Basilica Parish Choir Pamphlet, 2011. No. 16, p. 14,

Collected June 25, 2014
© Transcribed by Karin Rau
Noɔ Kpee Kpee Erɛ Na

Ordinary Mass Function: Baaro (Recessional)
Form: Simple Verse-Refrain
Tone Set: l, d r m s l d'

Collected June 30, 2014
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Nye de Nye Yel-Wona Lanne Maria

1. Ne nyé a Naangmen Saa na noŋ te le a
   Ne nyé a Naangmen Saa na maal te le a
   Ne nyé a Naangmen Saa na song te le a
   O de ne O biyen tir
   Marya pògsera dòg’O yoo!

2. Marya zinyaakinkyooła Fo yaane yoo
   Marya pògsar kyiira fo ség ne puoru
   Marya bikpebe zaa lur-lanna
   Naangmen kaa na ir Fo
   Ka fo waa te za Ma

3. Marya na dò Emmanuel wone tuo a
   Naangmen zing ke tong O malke Gabiyel
   Gabiyel kyen te yel ko a pikyiimè yaa
   Be dog ne a nye Faarè
   Bethlehem taŋboŋ.

4. Malke Gabiyel te yeli a yele
   A pikyiimè zaa poor te peli na
   Be te bëri a bé piir zaa moɔ poɔ
   E zɔ kyen na tang-boŋ
   Te puori a bé Faarè

5. Marya vieelo kyeweleee, Fo yaane yaa
   Marya zinyaakyinkyoolu, Fo yaane yoo
   Marya pòg-zunuö Foayaane yee
   Pògbe poɔ pòg yuore
   Popieelo pure Fo segne puoru

Ordinary Mass Function: Kyiero (Collection)
Proper Mass Function: Maria Daano (The Assumption of Mary)
Form: Simple Verse-Refrain
Tone Set: s, l, d r m s l d'
Text Source: St. Theresa's Minor Basilica Parish Choir Pamphlet, 2011. No. 4, p. 3.

Collected June 25, 2014
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Nyɛ Ngmen-Bagr Pele

Ordinary Mass Function: Ngmen Pele (Lamb of God or Agnus Dei)
Tone Set: l, d r m s l d'

Collected June 25, 2014
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Nye Puoro Na Viel'a N Yebri

1. Nye puoro na veel'a, Naangmen biiri
Puoru nomne na me sig a
Le so Naangmen ko ne boolo ḫa
Te na pag ne a dapar naalo yoo

2. Nɔmmɔ en bonoɔ N yebri
Naangmen wul te na O nɔmmɔ bom
O de n'O Bie, bi-yen ti
Maria pogsera dog Yezu
O e te Faarɛ ne te wulle

3. Andunę nye za nye kye yielo
Naangmen tone n'O kpeŋ tome
O ngmen pollu dem za yaare
O zeg ne bambaal O do saa yee
Naangmen Te Ire, Fo barka

4. Sigru millu sob'o Naangmen bobr
Sukyir vila sob'o Naangmen bobr
Kyillo millu sob'o N yebri
Nommo millu sob, Naangmen boole
O wa wone noo O yir poɔ

5. Yezu Krista no boole yoo
O boole ne te zaa Kyokyokyɔŋ
A ko-demae za ne koonyu ur dem
Woor deme za ne a naŋ dem
Krista no boole e te waa

6. Nɔmmɔ kpɛɛ kaŋ no lo yaare
Tențu nonsaalbe nye kyaare
Sazu lil nye kye yielo
Sonnoŋ, Sonnoŋ, Sonnoŋ zaa Dangne
Naangmen te Ire, Fo barka

7. Yezu Krista no weɛ te waar
Dɛbr za nye ngmeer kyelesi yoo
Pogbe za nye duri kuryii yaaŋ
Bibiir za nye kyiile O yuur yaaŋ
Te pag ne zunoɔ O waan yaaŋ

8. Nye puoru na nomne N yebri
Puoru vieela te nyaŋor poɔ
Yaŋ-tuo sob'o koŋ toɔ puori-e
Nakyir sob'o be a nɔmmɔ poɔ
Wone noo Naangmen di-song poɔ

9. Te Saa mine zaa nye kye yielo
Te ma mine za nye kye yielo
Bibiir zaa nye kyiile puoru yaaŋ
Krista no e a kyaa-kpee yoo
Kyaale te a vuu e te nyerɛe

10. Naangmen Saa kpeo za soba
Naangmen Bie na e te Faarɛ
Voorong Songna kyale a sɛz zaa
Ngmen-nimbata e Naangmen been
Dire naalo na be ter baaro-a

Ordinary Mass Function: Yukaristi (Eucharist or Communion)
Form: Simple Verse-Refrain
Tone Set: l, d r m s l d'

Collected June 14, 2014
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Nyi Wa Te Kpe A Naangmen Yir Puo Andune

Ordinary Mass Function: Bagredikpe (Processional)
Dagara Stylistic Genre: Kari rhythmic structure
Form: Simple Verse-Refrain
Tone Set: l, d r m s

Collected June 24, 2014
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Nyi Waar A Naangmen Zie

Ordinary Mass Function: Bagredikpe (Processional), Kyiero (Collection)
Form: Contrasting Verse-Refrain; starts with verse
Tone Set: l, d r m s l d' r'

Collected June 15, 2014
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O Ir Ma La K'n Gaa

1. Naangmen Vooro sig wa n zie
   A Daana Naangmen ze ma kāå Song
   Ka N taa O belvir te moo ko noba
   Ka N gaa te wul andonee kyāā.

2. Yezu Krista la veelong
   O no la yelbi-song nang yi Naangmen Saa zie
   Krista your'ng. Faara noba zaa
   Krista la andonee kyāā.

3. O ir mang k'N kyaane veelong
   O ton gman k'N wul andonee kyāā
   Ka N kyaane veelong ko lige deme zaa
   Ka N gaa te wul andonee kyāā.

4. Ngmen-nen kaairaa te moołe Ngmen yēłe
   Ngmen-nen kaairaa te moołe faabo
   Gbanggbaare, woore deme zaa na wong noo
   A Daana faabo peële la.

5. N ko fo n nuuri n bgeẽ ne n noore.
   N ko fo n menge zaa de ma taa.
   Krista fo ma fang, N moołe Fo yelbir.
   N too gaa te wul andonee.

6. A toma baaro sang Daana
   Song ma ka N wa Fo zie nye penno
   Ka N wa yir bi ka maaron be
   Fo zie ka fo tontona mang penne.

7. Te puori Naangmen Saa te maala
   Yezu Krista te Faara yaane
   Ane a Vooro naang yi Saa ne Bie zie
   Nenbata e Naangmen yen tententeng.

Proper Mass Function: Ordination of Priest
Dagara Stylistic Genre: Kari rhythmic structure
Form: Simple Verse-Refrain
Tone Set: s, l, d r m s'

Collected June 24, 2014
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O Wa Wa Song Te

2. +
   Te na boole a Dangnë,
   Te boslO gholbol ...
- Te na boole a Dangnë,
   Te boole ne bombo ...

3. +
   Nye gu te Saa na waara'
   O waa damne ne gbekyille ...
- Nye gu te Saa na waara'
   O waa nyíine ne zugamme ...

4. +
   Te na soone a Dangnë Yuor,
   Te soone ne dende ...
- Te na soone a Dangnë Yuor,
   Te soone ne kyerete ...

5. +
   Te na buole a Malekere zaa,
   Nam be a dapare poɔ ...
- Te na boole a Nenonone zaa,
   Nam be a dapare poɔ ...

6. +
   Te na buole ne Mikël,
   Malekere bal poɔ ...
- Te na buole ne Peter Song,
   Nenonone bal poɔ ...

7. +
   Te na buole ne Abel,
   Na te dang e pekyêene a ...
- Te na buole a Peter Song,
   Na dang te e zomnyôgre a ...

8. +
   Abram te Saakom,
   Yeldeebu Saakom ...
- De o bie bi been teng,
   De o ko Naamnëm ...

9. +
   Meklisdeek woo!
   Bagmaal kara naeb ...
- Yezu Krista woo!
   Bagmaal kara naeb ...

**Ordinary Mass Function**: Incensing the Alter

**Form**: Call-Response (C1, R1, C2, R2)

**Tone Set**: s, l, d r m s l

Puori A fo Daana Gyεrusalɛm
Psalm 147

1. Gyεrusalɛm, pug a Daana,
   Zion ire fo Naangmen yuori
   Bonso, O gben la fo dendɛ
   O maale la fo biiri fo poɔ.

2. O eng la maarong foone fo dɔndɔnne sogɔng,
   O eɛ la ka bondi sonne ore,
   O tong l'O noɔre k'O sisgi wa
   Wieɔŋg a tenge zu.

3. K'O wa yɛr sazɔng pag a tenge;
   A seng wagye pellaa.
   K'O le uli seng templelong,
   Le sakubo seng sapurimo;
   K'O ɔore e ka koɔ kpi.

4. O leɛ e k'a koɔ nyɛlle,
   O e la ka saseɛ fuuro
   O e la ka saseɛ fuuro.
   A fuuro ka koɔ zoro.

5. O wuli l'a Yakobo O yelbiri,
   Ko Izrayɛl O naɛ n'O potɛrɛ
   O dang ba e le noba mine zie.
   O dang ba wuli ba O naɛ.

6. Ka Saa ne Bie ne Voorong Song;
   Nyɛrɛ puubo pampannga,
   Seng korong zaa ne beri zaa
   Amen, Amen.

Ordinary Mass Function: Baaro (Recessional), Soro (Responsorial Psalm)
Proper Mass Function: Kyiero (Collection) in a Funeral Mass
Form: Simple Verse-Refrain
Tone Set: s, l, d r s l d' r'

Collected June 25, 2014
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Sonnong

Ordinary Mass Function: Sonnong (Sanctus or Holy, Holy, Holy)
Form: Call-Response
Tone Set: l, d r m s l d'

Collected June 24, 2014
© Transcribed by Karin Rau
Sore Sore Sore Yezu Krista

Ordinary Mass Function: Soro (Responsorial Psalm)
Form: Contrasting Verse-Refrain
Tone Set: m s l d’ r’
Te Buole Ne A Ninsonne Dapare Puo

1. Te laɔ ne taa yoo, ɛ te piili
A missa maalo na e a Krista bagr maalo a

2. Te boɔlɛ ne a malkere, ɛ bɛ wa
Be wa te wa piili a Drista bagr maalo

3. Apostoli ne wo-a naa, ne yi wa
Ne wa te wa piili a Drista bagr maalo

4. Te boɔlɛ ne a martiri, ɛ bɛ wa
Be wa te wa piili a Drista bagr maalo

5. Te boɔlɛ ne a Konfesori, ɛ bɛ wa
Be wa te piili a Drista bagr maalo

6. A Profets me boɔlɛ na, ɛ te wa
Te wa pag a Dangnɛ, a missa na maalo poɔ

7. Sazu ni teŋ bome zaa, ne yi wa
Ne wa te wa piili a Krista bagr maalo

8. John Baptist no kone boɔlɛ, ɛ te wa
Te wa pag a Dangnɛ, a missa na maalo poɔ

9. A Krista boɔlɛ na, ɛ te wa
Te wa de amaalo, a missa na maalo poɔ

10. Andunnɛ ne kyɛ yielo, a te danne
Te dann'a Dangnɛ, a missa na maalo poɔ

11. Naangmen Saa Fo so puubo, Fo yaane
Krista barka, ni Fo na bin a bagr maalo a

12. Te boɔlɛ ni a Voorong, O wa
O wa de te niŋn, te toɔ maali a bagr na

**Ordinary Mass Function:** Bagredikpe (Processional)
**Dagara Stylistic Genre:** Nuru rythmic structure
**Form:** Contrasting Verse-Refrain
**Tone Set:** s, l, d r m s l d' r'
**Text Source:** St. Theresa's Minor Basilica Parish Choir Pamphlet, 2011. No. 19, p. 16.

Collected June 25, 2014
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Te Daana Naangmene (I)

1. Te Daana Naangmene,
A boroboro nga,
Te nang de kora Fo:
Waa la te kukuri bon,
A waa la te nuuri toma bon.

(Offering Bread)

2. Te Daana Naangmene,
A dãã nga meng
Te nang bara kora Fo
Waa la te kukuri bon
A waa la e nuuri toma bon.

(Offering wine)

3. Te Daana Naangmene,
Te puore fo la
Barka ne a fo bon iri zaa
Fo nang de ko te yoo!

4. Te Daana Naangmene,
Pãã de ameseerre
Bonso fo zie k'a tu yi wa
Yelmenga te de a puori Fo.

5. Te Daana Naangmene,
Maal a borobor'ama
Ka yine fo tigri bondi song;
Nang sangna fo sâama konjuuri.

6. Te Daana Naangmene,
Lee a dãã nga meng
Ka yine fo dapar tigri dãá
Nang maana fo sâama konjuuri.

7. Te Daanan Naangmene,
E k'a te tuubo nga
Da te dapar tigir kparre
Nang sengne fo sâama po'oo zemmo

8. A bagre die deme zaa
Yɛ yuo yɛ su kyie
Kye zeg ye kawkær k'a do saa
Soone ne a Daana Naangmene.

9. Naangmen Saa nyɛ puubu
O Bie yuori yi,
A Voorong Song meng nyɛ puubu
Yuomo yumo nang babaara.

*For verses with 5 lines, the second line is sung just like the first.

Ordinary Mass Function: Consecration of Bread and Wine
Form: Simple Verse-Refrain
Tone Set: d r m s l d'

Collected June 25, 2014
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Te Daana Naangmene (II)

Sɔgfo:

1. Naangmene, te Sore,
   A kukur bom Fo na maal ko te;
Nyɛ a te de leb wan Fo zie,
Fo yaane barka, ameseɛre.

2. Naangmene, te Sore,
   A kukur bom Fo na maal ko te;
Nyɛ a te de leb wan Fo zie,
Fo yaane barka, ameseɛre.

3. Naangmene, te Sore,
   A libie anga te na de waar'e;
Fo yuor yong iru te kyeɛr langtɑa,
Kyãɑ maalɛ a ire Fo yuor.

4. Te kaarɛ, Naangmene,
   Te nuru bom Fo na maal ko te;
Nyɛ a te de leb wan Fo zie
Kyãɑ maalɛ ko te a ire Fo yuor.

5. Naangmen Saa, te Ire,
   O Bie, te Faarɛ,
A Voorong, te Maalɛ,
Nye zaa sag barka, te bagr de.

Prisi:

6. Te Dangne, Naangmene,
   A bagɛ nga yang te kong ko Fo
Pɑɑ meng e Koɔ kɛɛ zɔ pag te

7. Te Dangne, Naangmene,
   Serɛŋ te en zome man gber pɔɔ
A bagɛ nga yang te kong ko Fo
Pɑɑ meng e Koɔ kɛɛ zɔ pag te

8. Naangmene, te Sore
   A boroboro nga te na de ko Fo
Maala a e bondi vor,
A Yong na vɛŋg a kɔŋ kɔŋ kpe te.

9. Naangmene, te Sore,
   A dɑɑ nga te na ber ko Fo;
Vɛŋg a e dɑɑ na e vor,
O Yong na vɛŋg kɔʊnyuur
kɔŋ kpe te.

10. Te Ire te nyɔɔvor,
    A bagɛ nga te na lang maale;
Nyɔɔvor yɔŋ tɑŋnga te wa Fo zie,
Mhäaoro mɛŋg yɔŋ te wa
    lang maale.

11. Te teerɛ, Naangmene,
    Te teerɔ na te langtɑa zeng mɑn;
Kɔ te vɛeɛlo a bagɛ dɪɛŋ nga pɔɔ
Kɔ te kanyir te nyɔɔg ne Fo sɔr!

12. Te Maale, te Sore,
    A bagɛ nga te na lang maale;
O Yong no sɛŋ ne barka puoru,
O Yong no sɛŋ ne ameseɛre.

13. Naangmen Saa, te Ire,
    O Bie, te Faarɛ,
A Voorong te Maalɛ
Nye zaa sag barka te bagr de.

14. Te Dangne Naangmene (II)

Ordinary Mass Function: Consecration of Bread and Wine
Form: Contrasting Verse-Refrain
Tone Set: d r m s l d' r'

Collected June 25, 2014
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Te Sore Naangmene, Foo so barka,
A kyootaar Fo na ko te a,
A lɛna te de lɛb waari wa puori ne Fo barka
Barka, sag de a maal'a ko te yoo!

2. Te Sore Naangmene, Foo so barka,
A kukur bome Fo na maal ko te a
Na te de leb wan wa puore ne Fo barka
Barka, sag de a maal'a ko te yoo.

3. Te Sore Naangmene, Foo so barka,
Te nuru vome Fo na maal ko te a
Na te de leb waari wa puori ne Fo barka
Barka, sag de a maal'a ko te yoo.

4. Te Sore Naangmene, Foo so barka,
A libie na te na kyeer lanj taa
Na te de leb waari wa puore ne Fo barka
Barka, sag de a maal'a ko te yoo

5. Te Sore Naangmene, Foo so barka,
A boroboro ne a daa ne a ɲa,
A lɛna te de leb waari wa puore ne barka
Barka, sag de a maal'a ko te yoo

6. Te Sore Naangmene, de a te min
De a te teer laŋ ne a bagmaal bome na
Te za na wa ka te bobri yanj na yoo
Yaa yaa sag de a maal'a ko te yoo!

Ordinary Mass Function: Detero (Offertory)
Form: Contrasting Verse-Refrain
Tone Set: 1, d r m s l d' r'
Te Naa Fo Yaane

1. Ni yuo a dendor
A te naa no wie te waar ngmuruto
Durnyɛ ni yuo sokyie
Sag de nia te naa ngaa
ɛ ky ɛ yielo te danno aaa
Te sog hosanna ee te Daana

2. Ngmɛ kyɛl nuo yee
Gerusalɛm pogbe woo ni kyaare
Pogbe ni dur kuryii
A te naa no wie te waara aa
A zom bongle kang’aa
Te yel k’oo hosanna yee te Daana

3. Ni zaa ni nye a
Ni nye yel siele na erɛ aa
Na ngmingmino zom bong yee
ɛ ao puobo te duor saa lɛ
Bibili kye yielo aa
Te sog hosanna yee te Daana

4. Te naa fo yaane
David bal yir bie fo yaane yee
Yangmaaro naa fo yaane
Dapare tengzu naa eei
Malkere ni langne te aa
Te yel k’oo hosanna yee te Daana

5. A fo naalo
Te saani kyaami le a fo dogfo daar
Saperi namine, na ir tuo salme wani aa
Wa lo vogla fo nigne aa
ɛ yel ko fo hosanne
yee te Daana.

6. Herod na-nyuur,
Te bo na fo kob yee, ɛ i faa.
Naangmen malke te wa na
Wa kpaa Josef aa, o ir tera
durnyɛ naa a, zo te kpeni
Egypt teng deme puo

7. A namine, te miine ni yeg-
yega fo dogfo daar, bi-liɛ
na lieb naa,
namine zaa miine aa
ɛ pekyeem kye yielo aa
Te sog hosanna yee te Daana

8. Krista fo yaane, fo yuoro te
danne korale, andunne zaa
ni zeg ni kokoe, andunne zaa
ni zeg ni kokoe te danno aa
A tengdaa kye yielo aa
Te ngmaa sog hosanna yee te Daana
Te Puore Naangmen Saa Barka

Ordinary Mass Function: Kyiero (Collection)
Form: Constricting Verse-Refrain
Tone Set: d r m s l d'

Collected June 25, 2014
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Te Sore Taar Nye

Form: Contrasting Verse-Refrain
Tone Set: l, d r m s l d'

Collected June 30, 2014
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Te Sore Yin Kuu Puo Nyi Daano

Ordinary Mass Function: Gospel Acclamation
Proper Mass Function: Easter
Form: Call-Response (C1, R1, C2, R2)
Tone Set: r m s l d' r'

Collected May 25, 2014
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Te Wan Fo Zie

1. A Messa bagr nga te na maalə a,
A Yezu Krista menga bagr'o.
Te lɛpugie maalə deã,
Ɛ de te toɔra zaa korɛ fo Naangmene.

2. Te kpaa ne taa a Yezu Krista zie.
A Messa bagr nga maalo yang.
Te na langne O na a dekob poɔ
Ɛ de te toɔra zaa korɛ fo Naangmene.

3. A boroboro ne a dää a bagr-maale na de koba
A te Messa bagr dekob bome na.
Te de ne a te nyɔyor yele yang poɔ,
Ɛ de te toɔra zaa korɛ fo Naangmene.

4. Tem'zaa na wa a Messa maalo yang,
Sag pɛg te seer degr zaa ber.
Te yuo ne a te sukyie wul fo
Ɛ de te toɔra zaa korɛ fo Naangmene.

5. Noɔ kpɛɛ seza ben a te zaa zie,
Te na maale a Yezu bagr a.
Te wan Fo zie ne popeellong,
Ɛ de te toɔra zaa korɛ fo Naangmene.

Ordinary Mass Function: Yukaristi (Eucharist or Communion)
Form: Contrasting Verse-Refrain
Tone Set: l, d r m s l d'
Ten Daa Nibe, Nyi Kyaare Suone A Sore

Ordinary Mass Function: Yukaristi (Eucharist or Communion)
Form: Contrasting Verse-Refrain
Tone Set: l, d r m s l
Text Source: A Collection of New Dagaare Church Songs by Mike Tanzile, Wa Diocese, 2004. p. 27.

Collected June 25, 2014
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Tong A Fo Tontonmē

1. Koro kang zaa Fo kaair te
Ê te wa e a Fo tontonmē
Ê te wa zeg Fo veelong don saa
K'o kyaale a tendaa zaa.

2. Fo yel te na te Dangne
Ê tem'ne a tengzu veelong
Ê veng a te eveele saa yeng
K'e nebe tuur te eveele.

3. Zena bibir te won Fo kŏkŏr
Te sag ne a Fo boso
A pāa ir wa ne popeelong
Na wa ter a Fo yelbir tan a tendaa zaa.

4. Fo wee gana ne kyi
Ê kye kalkyeerbe di nang
Le so Fo kaair te K'e te kpē a Fo wee poō.
K'e te kpē a Fo wee poō.

5. Ko te a Fo grasee Dangne
K'e te toô tuur'i a Fo gbēe
Ê de te nyŏvor zaa
Tone a Fo tome.

6. Fo tere a peer a mine
Na bê yi a zab nga poō
A na kyelle ne a Fo kŏkŏr
Ê wa langne a Fo peer,
K'a zaa e zag been peer.

7. Fo yel te na, Te Dangne
Ê te de a Fo nyŏvor tan a nebe zaa,
Ê song a bêl na be bang Fo,
Nye penno Fo zie.

8. Nebe na saa zaane Fo a
Be boble na bobr Fo a be Dangne
Veng a te eveele ne nommo
koole bë zaa lang taa
A Fo Langne Song poō.

Ordinary Mass Function: Ngmen Nibuole (Ordination, Baptism)
Form: Contrasting Verse-Refrain
Tone Set: r m s l d' r'
Vaa Ir Waa
Psalm 100

1. Kyaarɛ ne, poeɛlong ko a Daana,
  Donnɛ zaa nyi tone,
  O tome ne popeɛlong,
  Wa O ninge yiele ne popeɛlong.

2. Bang vela ka Daana en Naangmen yoo!
  O lɛ no iri te,
  Lɛnso te en O bonsori;
  Te en O'nebɛ nO zag peere.

3. Kyen a Daana yiri te puor'O barka;
  Kpɛ O die poɔ,
  Kyɛ yiele ne danno,
  Puor'O barka, e dann'O yo song.

4. Yelmenga, nyɛ a Daana,
  Nang veεle le,
  Sang zaa O zɔrɛ te nembaalong,
  O en yelmenga zaa sob.

5. K'a Daana kpeɛ o zaa sob,
  Nyɛre danno,
  K'a Yezu ne a Voorong song,
  Nyɛre puubo andunɛɛ zaa poɔ.

Tone Set: l, d r m s l d'

Collected June 10, 2014
© Transcribed by Karin Rau
Vuu Kpɛɛ Kyaale Te Na

1. Nuo kpɛɛ ire te na
   Nuo kpɛɛ ire te
   Ny nyɛ noo kpɛɛ kpɛɛ ire te
   Te kyere a Dangne yir

2. Popieɛlo ire te na
   Popieɛlo ire te
   Ne nyɛ zaa poor pel'i yaga
   Be kyere a Dangne yir

3. A Naangmen vuu kpɛɛ nga
   O kyaali a tendaa zaa
   O ve na lige dem
   Be kyere a Dangne yir

4. Naangmen Kpɛno zaa sob
   Te ppor pel'i yaga zaa
   Te iri Fo yo-song
   Te hiere ne Fo yo-soŋ

5. Kyaa kpɛɛ kyaale ten a
   Te Naangmen kyaa no
   Ne ngmɛ kuryi o do saa
   Te ire a Dangne yuor

6. Fo noŋfo zuinj na so
   Noomo yaŋ te lang taa
   Nommo yaŋ na yaa
   Te kyere a Dangne yiri

7. A teŋzu nabere zaa
   Nabiilu gandaar
   Na kyen ne a Dangne yir
   Te ire O yo-song

8. Naangmen Saa Te Ire
   Yezu Te Faare
   Ngmen Voorong te moortere
   Te wa na nyi yir poo

Form: Simple Verse-Refrain
Tone Set: d m s l d'

Collected June 10, 2014
© Transcribed by Karin Rau
Wa Kyal Ti Vuu Ti Kyere

1. Ti bore na tengsog lige puo n sore
   Wa kyal ti vuu ti saa na kyal ti vuu ti kyere

2. Ti ti we na, ti ti kpi na n yebri
   Ti ti bore a sore wa tag ti yir lige puo

3. Na kyal ti vuu, na kyal ti vuu ti kyere
   Na wa tag ti yir, ti saa wa tag ti yin lige puo

4. A ti fang bili dem, ti fang bili dem na we na
   Ne tie ti ter, ti saa na tie ti ter ti ta lo I

5. Ti zele na, ti sore na ti sore
   Ti zele na ti saa na kyal ti a vuu ti kyere

6. Ti polu na so, a le na so lige ti na kpe
   Ti polu na so, ti saa na tie ti ter ti ta lo I

7. Ti faalong puo, fo nong ti na n sore
   Na ter kanyir, ti saa na ter kanyir ani ti

8. Maa ni anu, maa mi ni anu n sore
   Maa mi ni anu, a fo kyaale vuu n kyere

9. Foo nie nu, foo mi nie nu n sore
   Maa mi ni anu, a fo kyaale vuu n kyere

Ordinary Mass Function: Detero (Offertory)
Form: Simple Verse-Refrain
Tone Set: l, d r m s l d'

Collected June 15, 2014
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1. Naangmen N Saa, su-mhaaro N wan'a Fo zie
   Yaa yaa so m'Fo koo sonj
   Peg me yini faalo poɔ

2. N faalo na gaŋa; a ven'a N tieere faalo yoŋ
   Naangmen so m'Fo koo sonj
   Peg me yini faalo tieero poɔ

3. N na saŋ a Fo poɔ a, N be seg na na boɔl Fo N Saa-i
   Zo N nimbaalo E so m'Fo koo mhaaro yololo.

4. So m'Fo koo sonj, Naangmen Saa, so m'Fo koo sonj
   So m'Fo koo sonj; Peg me yini faalo tieero poɔ

5. N zelle na, Saa ne Bie ne Vooroŋ sonj
   Nye yaa yaa, di suuri ko m'e, kye me ko m'e nyovor paala

Ordinary Mass Function: Kuosong (Sprinkling of holy water)
Proper Mass Function: Advent
Form: Contrasting Verse-Refrain
Tone Set: 1, d r m s l d'

Collected June 24, 2014
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2. Te me wa lang Kyere, Songtaa na ben be ...  
Te me wa lang Kyere, Tietaa na ben be ...

3. Te me wa lang Kyere, Laaro na ben be ...  
Te me wa lang Kyere, Wullu na ben be ...

4. Te me wa lang Kyere, Maarong na ben be ...  
Te me wa lang Kyere, Popielong na ben be ...

5. Te me wa lang Kyere, Zanno na ben be ...  
Te me wa lang Kyere, Yezu na ben be ...

6. Te me wa lang Kyere, Zebre ne ben be ...  
Te me wa lang Kyere, Nokpien na ben be ...

7. Te me wa lang Kyere, Dogee na ben be ...  
Te me wa lang Kyere, Weltaa na ben be ...

8. Te me wa lang Kyere, Nyuur na ben be ...  
Te me wa lang Kyere, Sitaana be ti puo ...

**Ordinary Mass Function:** Detero (Offertory)  
**Form:** Call-Response (C1, R1, C2, R2)  
**Tone Set:** l, d r m s  
**Text Source:** A Collection of New Dagaare Church Songs by Mike Tanzile, Wa Diocese, 2004. p. 27.

Collected June 25, 2014  
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Yaa Yaa Zaa N Saa

1. N mang zu la fo puore
   Ane N faalong eebo Daana
   Nimibaalong Daana woo
   Nang faa ma inee yoo, faa-long poow
   N saa song ma kya N yi
   A sengne a fo bagre maalo

2. Yel bieri e la beraa yee
   Nang veng mang kpiere tulo Daana
   N Daana Naangmene, N Daana Naangmene,
   Nang peg ma yine yee faa-long poow
   N saa song peg ma ka N yi
   A sengne a fo bagre maalo

3. Subaalong Daana N saa woo
   Nang peg ma yine yoo N Daana
   Daana Naangmene, N be la faa-long
   Poow N Daana
   N saa song peg ma kya N yi
   A sengne a bagre nga garasia

4. Daana Naangmene, N waa la faa-long soba N saa
   Sonmong Daana woo
   Nang faa ma yine yee berra poow
   N Daana peg ma ka N yi
   A iri ma faa-long zaaboor poow

5. Daana Naangmene
   Fo waa la song zaa Daana
   Sonmong Daana woo
   Nang faa ma tine yee beraa poow
   N Daana peg ma ka N yi
   A sengne a fo bagre maalo

6. Nimimaarong saa
   N yelbebe za sube yee Daana
   Suuri kong ditero
   A waa la faa-long yee Daana
   N Daana song ma ____ yi
   A ire ma faa-long zaa boor poow

7. N Daana Naangmene
   Faa-long zaa nang gy____
   N Saay song, ko ma fang yee
   Ka N toona guuro N menga
   Faa-long poow, N Daana ____ ma yee
   A faa ma yine yoo faa-long poow

8. Sigru millu Daana
   N taa la polooy N saa
   N Daana, N eebo
   Zaa yirl poow, N saa ____
   N ba mang sigre N menga
   Togtog N puoroo zaa .... Daana

9. Naangmen saa woo
   Nang peg ma yine yoo
   Faa-long poow
   Naangmen bie yee
   Nang peg ma yine ____
   N Daana
   Zo N nembaalong
   Kye peg ma ka N yi yoo
   A peg ma yine yoo faa-long poow

Ordinary Mass Function: Kuosong (Sprinkling of holy water)
Form: Simple Verse-Refrain
Tone Set: l, d r m s l d'

Collected June 11, 2014
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Yaa Yaa Zaa Te Saa

Ordinary Mass Function: Kuosong (Sprinkling of holy water)
Form: Contrasting Verse-Refrain
Tone Set: d r m s l d'

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Yaane Yoo

Ordinary Mass Function: Detero (Offeratory)
Form: Call-Response (C1, R1, C2, R2)
Tone Set: s, l, d r m s
**Ordinary Mass Function**: Kuosong (Sprinkling of holy water)
**Form**: Contrasting Verse-Refrain
**Tone Set**: d r m s l d'

Collected June 15, 2014
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Yeldeebo: N De La Naangmen Yen

**Ordinary Mass Function:** Yeldeebo (Creed)

**Form:** Call-Response (C1, R1, C2, R1, C3, R2)

**Tone Set:** s, d r m s l


Collected June 25, 2014
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Yelmenga, Yelmenga

1. Naangmen Saa Fo nəməmo
   Gänge la te laare;
   Fo sigri Fo menga yaga,
   A zo te nembaalong.

2. Naangmen Saa Fo de la
   Fo menga Bie tere;
   A yiəme faabo enga,
   Fo nəng te la te zuo.

3. Adama yelbewolaa
   Yezu kũũ nang pəge;
   Sangna nye Faara k’O ta ona,
   Dabaglakala zunoɔ.

4. Tengsɔg song la yelmenga,
   O yong seng na bang a wagre na;
   Ne a gogo na poɔ a
   Krista nang leəiri.

5. A tengsɔg gna yeə la
   Ka ba da sege eli;
   A tengsɔg nga taa veəlong,
   A nga ngmenəɔ.

6. A tensɔg nga eng la veəlong,
   N popeəlong yele poɔ;
   A tengsɔg nga sonnung digi
   Faalong zaa bare.

7. O leə ko yelsããba mennong,
   Ko posããna deme poeəlong;
   Digi kyiirung sigri poəl,
   O taa la maəonw wane.

8. A tengsɔg velaa nga poɔ,
   Te Saa Song:
   De a zemã bagre nga vũu,
   Nang dire Fo ningesəgɔ.

9. Yelmenga! Yelmenga!
   Te pãa bang ngmen vũu veəlong
   Te pãa bang l’a veəlong nga teə;
   Ane O siere.

10. A veəlong nga, veəlong nga,
    O manno l’a kandle nga;
    Nang nyexe vũu dire,
    Êre Naangmen yuouri.

11. A tengsɔg nga yelmenga,
    Yelmenga, tengsɔg nga,
    Fo ngma la Êgypt deme,
    Ka Hiburu kpe nää.

12. A tengsɔg nga poɔ la ka
    Sazu ne tenga boma,
    Tenga boma suzo deme
    Zaa pãa tuori taa.

13. A tengsɔg nga poɔ la
    Naangmen boma ne nensaala deme
    Zaa pãa langtaa.
    Naangmen so ameseere.

14. Te Daana te sɔrɔ Fo,
    Fo Yuori ne Fo puubu zueng;
    K k’a kandle nga nang dire,
    Wel’a tengsɔg nga lige.

Proper Mass Function: Easter
Form: Simple Verse-Refrain
Tone Set: d r m s l d’ r’
Collected June 25, 2014
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Yezu Krista Ba Waɛ Yee

Proper Mass Function: Bagredikpe (Processional) at Wedding
Dagara Stylistic Genre: Nuru rhythmic structure
Tone Set: l, d r m s l d

Collected June 24, 2014
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Yezu Yela

1. A teng piilu daar;
Naangmen so bon zaa.
A ten pii lu daar;
Naangmen maal bon zaa.
O na wa maal baara na,
O ny a vele yaga,
O maal a deb ne pág
De a zaa ko bé.

2. A teng piilu daar;
Naangmen ir dun zaa.
A tend piilu daar;
Naangmen maal deb yong.
O na wa maal baara na,
A deb yo kyare viire,
O yong le, bobb o to,
Kong bang ny'o don po'ë.

3. Deb, deblo yong,
Nensaalo en kylô.
Pog, paglo yong,
Nensaalo en kylô.
Naangmen iri
A deb nyabirkôbr.
De maale pog
"N songe n'o yoo!
N pog n'o yoo!"

4. A deb na ny'o,
Kyelnye o fôlo'o.
A pég na ny'o,
Kuryii o dore yang.
"Serr, serr zaa
N yangnen paa n'o.
N menga kobr'o yoo!
N songe n'o yoo!
N pog n'o yoo!
N ser'o yoo!"

5. Aboni woi!
Na teere teere nye a
Aboni woi!
Na kaale nye a
Ke a nye ayi,
A lee nenyenni.
A kpi merttaa lee
Kûû yong no na wel 'e.

6. Naangmen noor nga,
Âà mœo nää de O?
Naangmen iri
A deb nyabirkôbr.
De maale pog
"N songe n'o yoo!
N pog n'o yoo!"

7. A yel nga pòo mœo,
Naangmen ne te fèng,
A yel ga pòo mœo,
Lang puoru ne te fèng.
Serr, serr zaa,
Te zentaa nga pèo,
Nemmo ne te fèng,
Yangtaa ne fèng,
Wontaa ne te fèng,
Suar di tero ne te fèng.

Proper Mass Function: Wedding Mass
Dagara Stylistic Genre: Nuru rhythmic structure
Form: Simple Verse-Refrain
Tone Set: l, d r m s l d'

Collected June 24, 2014
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Zo Te Nembaalong
Psalm 123

1. Daana, Naangmen!
   N na gbol na kaa fo;
   E uore fo lɛɛ,
   Te ta olɛ sang nɛ
   Te ta a sang nɛ
   Fo na zo n nembaalong.

2. Te Saa ne be Dapare poɔ vuoli ɲɛ;
   N na uore fo,
   N de na kyol yang fo.
   Mɛ gbangbaa
   Na gyɛre o sore a.

3. Daana Naaangmene,
   N na yag ne nimie yang fo.
   Mɛ biyaal na yag nimie yang biyaal-ma
   Te ta oli daaɛ
   Fo na zo N nembaalo a.

4. Ka Saa ne Bie ne Voorong Song nyɛre danno,
   Bibiveere zaa,
   Naangmen, Fo benbe.
   A dire naalong,
   Nang bɛ ter baaro a.

Ordinary Mass Function: Soro (Responsorial Song), Baaro (Recessional), Disuuri
   (Lord, Have Mercy)
Proper Mass Function: Funeral Mass
Form: Simple Verse-Refrain
Tone Set: m, s, l, d r m s

Collected June 24, 2014
© Transcribed by Karin Rau
2. Ole sob na bë tuur
Yelbebe sor,
E bë lang zene ne
A potuodem.

3. Ol noõ de na k'o tuur
A Daana nee
E teere a yele
Montong ne tensag.

4. A sob nga ena me teer,
Bë na sel baa noor yang;
A sob nga ena me teer,
Bë na sel baa noor yang;

5. K'o wone tome yome zaa,
Bë suore o vaare:
E kyé a o tome
Zaa en kyerete.

6. Potuo sob kong bang
Ngmë anga e;
O ngmë na me ur na e,
Sëseb deendern bon.

7. A nenfaar benga kon toô
Kyegre ne a nenveele;
Bë yina zaa a
Nenveele zena zie.

8. A Dangne pigre a nenveele sokyeni;
ë ber a nenfaar
be fare lore a faalong poô.

9. Ka Saa ne Bie ne Voorong Song,
nyëre pugfo
Pampananga ne korozaa
ne bibie zaa.
**Glossary of Terms**

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Accra</strong></td>
<td>The capital city of Ghana that stretches across the Atlantic coast and north into Ghana.</td>
</tr>
<tr>
<td><strong>Ampe</strong></td>
<td>A children's music game in Ghana.</td>
</tr>
<tr>
<td><strong>Andune</strong></td>
<td>Everyone; humankind</td>
</tr>
<tr>
<td><strong>Baaro</strong></td>
<td>The recessional or exit song in the Dagara Mass.</td>
</tr>
<tr>
<td><strong>Baga</strong></td>
<td>The Dagara soothsayer or shaman who holds divine power.</td>
</tr>
<tr>
<td><strong>Bagbere</strong></td>
<td>Elder members of the Bagr religious society.</td>
</tr>
<tr>
<td><strong>Bagli</strong></td>
<td>Young members of the Bagr religious society.</td>
</tr>
<tr>
<td><strong>BAGMAAL</strong></td>
<td>Worship</td>
</tr>
<tr>
<td><strong>Bagr</strong></td>
<td>The traditional religious beliefs of the Dagara people.</td>
</tr>
<tr>
<td><strong>Bagr bine</strong></td>
<td>The traditional music played for bagr religious rituals.</td>
</tr>
<tr>
<td><strong>Bagr chur</strong></td>
<td>The three-day training rites performed by the new Bagr society members, marking the beginning of the Bagr season.</td>
</tr>
<tr>
<td><strong>Bagr maalu</strong></td>
<td>Literally, &quot;ritual (or sacrifice) of the Bagr.&quot; The name now used for the Liturgical Mass in Dagara Catholic churches.</td>
</tr>
<tr>
<td><strong>Bagr pla</strong></td>
<td>Literally, &quot;white Bagr.&quot; A specific narrative performed as a ritual in the Bagr season.</td>
</tr>
<tr>
<td><strong>Bagr sebla</strong></td>
<td>Literally, &quot;black Bagr.&quot; A specific narrative performed as a ritual in the Bagr season.</td>
</tr>
<tr>
<td><strong>Bagr sebu</strong></td>
<td>Literally, &quot;dance of the Bagr.&quot; A period of time in the Bagr season.</td>
</tr>
<tr>
<td><strong>Bagredikpe</strong></td>
<td>Processional entrance song of the Dagara Mass.</td>
</tr>
<tr>
<td><strong>Barka</strong></td>
<td>Thank you</td>
</tr>
<tr>
<td><strong>Bee</strong></td>
<td>Or</td>
</tr>
<tr>
<td><strong>Bebaara</strong></td>
<td>Everlasting; forever</td>
</tr>
<tr>
<td>Word</td>
<td>Translation</td>
</tr>
<tr>
<td>----------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Bello -</td>
<td>Dagara social relations.</td>
</tr>
<tr>
<td>Bewaa -</td>
<td>A traditional recreational dance of the Dagara people, accompanied by gyile.</td>
</tr>
<tr>
<td>Bie -</td>
<td>Son.</td>
</tr>
<tr>
<td>Biiri -</td>
<td>Children.</td>
</tr>
<tr>
<td>Bilangni</td>
<td>The gyil music played along with dirge singers at a Dagara funeral after the Degaar music has finished.</td>
</tr>
<tr>
<td>Bine -</td>
<td>The traditional music at a Dagara funeral, accompanied by gyile.</td>
</tr>
<tr>
<td>Birifor -</td>
<td>A neighboring people group and language of the Dagara.</td>
</tr>
<tr>
<td>Bogyil -</td>
<td>12-bar Birifor xylophone.</td>
</tr>
<tr>
<td>Bommu -</td>
<td>Things; items.</td>
</tr>
<tr>
<td>Bɔbr -</td>
<td>To want.</td>
</tr>
<tr>
<td>Boôle -</td>
<td>To call.</td>
</tr>
<tr>
<td>Bulé -</td>
<td>Wrist jingles worn by a master gyil player (gɔba).</td>
</tr>
<tr>
<td>Daana -</td>
<td>Lord.</td>
</tr>
<tr>
<td>Daano -</td>
<td>To praise; praise singing.</td>
</tr>
<tr>
<td>Dagaare -</td>
<td>Another frequently used term for the Dagara language.</td>
</tr>
<tr>
<td>Dagakparoo -</td>
<td>Literally, &quot;the clothes of the Dagara,&quot; specifically refers to the smock worn by Dagara men.</td>
</tr>
<tr>
<td>Dagara -</td>
<td>For the very northern areas that border Burkina Faso, the native term used for both the name of the language and the people who speak it.</td>
</tr>
<tr>
<td>Dagaraténg -</td>
<td>The geographical area of Dagara homeland.</td>
</tr>
<tr>
<td>Dagarti -</td>
<td>A frequent term used by non-natives to refer to the Dagara people.</td>
</tr>
</tbody>
</table>
Dagomba - An ethnic group in northern Ghana.

Dalara - (plural: Dalari). A Dagara drum made with snakeskin stretched over the rim (or mouth) of a clay pot that has been broken off from the body.

Damu - A type of improvisation in gyil playing.

Dapaare - Heaven.

Degaar - The music that is played first at a Dagara funeral as the dirge singers arrive.

Detero - The offertory in the Dagara Mass.

Discipleship - The teaching, training, and equipping believers to live out their faith.

Disuuri - To forgive. The Kyrie, or song within the Mass with the text, "Lord, have mercy."

DMC - Dagara Music Center. The school founded by Bernard Woma in Medie, Ghana, where students pursue studies in traditional Ghanaian drumming, dancing, xylophone music and visual arts.

Dɔgfo - Birth.

Dume - The relationship Dagara clans have with a non-human creature that is believed to protect the family.

Dzense - The name for the Sisaala xylophone.

Evangelism - The teaching of the Christian Gospel.

Faabo - To save.

Faare - Savior.

Fo - You; your.

Gago - A musical dancing game Dagara children play.

Gang-bɛra - The "odd" bars on the 14-bar Dagara logyil which are not played during bagr-bine music.

Gboloło - Loudly.
| **Gɔba** | A master gyil player who has been initiated in an induction ceremony. |
| **Gyil** | (plural: Gyile). A xylophone instrument with gourd resonators by the Dagara people. |
| **Gyil-daa** | Male xylophone of the Dagara. |
| **Gyil-pog** | Female xylophone of the Dagara. |
| **Gyil-mwiere** | Gyil player. |
| **Gyil-tii** | The prepared chicken meat eaten at a gyil player's initiation. |
| **Inculturation** | From the Second Vatican Council, the way Church teachings are presented to non-Christian cultures in order to incorporate indigenous practices. |
| **Irɛ** | Happening; creating; doing. |
| **Jirapa** | The capital town of the Jirapa/Lambussie District in the Upper West Region of Ghana. |
| **Kakube** | The music festival in Nandom, usually at the end of November, where local musicians and music groups compete. |
| **Kari** | Dagara female social song genre that is characterized by fast syncopated clapping and dancing. |
| **Kata Puori** | Let us pray. |
| **Katolik** | Catholic. |
| **Ko te** | Give us. |
| **Kogyil** | 14-bar Birifor xylophone. |
| **Kontome** | Forest dwelling dwarf creatures that gave the gyil instrument to the Dagara, according to oral legend. |
| **Kpagru** | The rhythmic ostinato, or timeline, played on the lowest gyil bar with the wood end of the mallet. |
| **Kpankpul** | Xylophone bars placed over a trench in the ground played by Dagara children. |
Kpe - Enter.
Kpieo - Powerful, almighty, strong.
Kuu - Death.
Kuo - Water.
Kuɔr - Large gourd drum with lizard skin stretching over a cut-out hole.
Kuosong - Literally, "holy water." The music during the Penitential right of sprinkling holy water in the Mass.
Kyal - To show.
Kyãã - Bright.
Kyeemɛ - Metal leg jingles that dancers of bewaa wear.
Kyere - Walk; go.
Kyɛb - Verse.
Kyɛlɛ - Listen.
Kyiero - Collection, in the Dagara Mass.
Lang-konme - Dirge singers at a Dagara funeral.
Lang-muoli - Lamentation dirge at a Dagara funeral.
Lang-wogo - Long dirge at a Dagara funeral.
Langnɛ - Church.
Lob nuru - Hand gestures.
Lobi - An ethnic group in northern Ghana that neighbors the Dagara.
LoDagaa - A term invented by Jack Goody referring to the Dagara people.
LoDagaba - A term invented by Jack Goody referring to a subgroup of the Dagara people.
Logyil - A fourteen-bar minor pentatonic-scaled instrument used by the
Dagara in some bagr-bine music, and to announce a funeral.

**LoWiili** - A term invented by Jack Goody referring to a subgroup of the Dagara people.

**Maalo** - Making something right; a blessing.

**Maane** - I am.

**Mabia** - An ethnicity and language in West Africa.

**Malekere** - Angels.

**Melo** - A type of improvisation in gyil playing.

**Menga** - Oneself; own.

**Mwime** - The spirits who communicate between God (Naamwin) and humankind in the Bagr religion.

**Nabagle** - Dagara hunter.

**Naa** - Village chief.

**Naalong** - Kingdom.

**Naamwin** - (Dagara dialect; Naangmen in the Dagaaba dialect) The name for god in the Bagr religion; and also for the Christian God.

**Nandom** - A village in northwest Ghana.

**Nasaalgyil** - Dagara name for the missionaries' organ. Literally, "white person's gyil."

**Nasaapla** - Dagara word for a white person.

**Ngmaale** - Preparer.

**Ngmarbir** - Star in the sky.

**Ngmen Pele** - Literally, "Lamb of God." The musical passage in a Mass that translates, "Lamb of God, who takes away the sins of the world, have mercy on us."

**Nembaalang** - Mercy.
<table>
<thead>
<tr>
<th>Term</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Nensaala</td>
<td>Human beings.</td>
</tr>
<tr>
<td>Nensonne</td>
<td>Saints.</td>
</tr>
<tr>
<td>Noba</td>
<td>People.</td>
</tr>
<tr>
<td>Nɔmмо</td>
<td>Love.</td>
</tr>
<tr>
<td>Nyɔvor</td>
<td>Life.</td>
</tr>
<tr>
<td>Nuru</td>
<td>Dagara female social song genre characterized by a slow steady clap.</td>
</tr>
<tr>
<td>O</td>
<td>He; Him; His.</td>
</tr>
<tr>
<td>Pampie</td>
<td>The spider egg casing that covers the holes in the gourd resonators of the gyil.</td>
</tr>
<tr>
<td>Patachi</td>
<td>(&quot;Literally, Portuguese.&quot;) The term Dagara used for the white foreign traders and the white missionaries when they first arrived in Dagaraland.</td>
</tr>
<tr>
<td>Perre</td>
<td>Metal finger cymbals that dancers of bɛwaa wear and play.</td>
</tr>
<tr>
<td>Pɛɡ mɛ</td>
<td>Wash me.</td>
</tr>
<tr>
<td>Pito</td>
<td>An alcoholic drink (beer) in Ghana made from fermented millet or sorghum.</td>
</tr>
<tr>
<td>Phenomenology</td>
<td>An anthropological approach in which the researcher's own experiences are part of the phenomena under study.</td>
</tr>
<tr>
<td>Pogle</td>
<td>Girl.</td>
</tr>
<tr>
<td>Pogsera</td>
<td>Young woman (at an age to marry).</td>
</tr>
<tr>
<td>Popeɛlong</td>
<td>Happiness.</td>
</tr>
<tr>
<td>Pɔɔ</td>
<td>Inside; among.</td>
</tr>
<tr>
<td>Puoro</td>
<td>Prayers.</td>
</tr>
<tr>
<td>Puortaa</td>
<td>The sign of Peace during Mass.</td>
</tr>
<tr>
<td>Puubo</td>
<td>The Gloria, or musical passage praising God the Father and Christ in the Mass.</td>
</tr>
<tr>
<td>Term</td>
<td>Definition</td>
</tr>
<tr>
<td>----------</td>
<td>---------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Saa</td>
<td>Father.</td>
</tr>
<tr>
<td>Saab</td>
<td>The traditional staple food of the Dagara.</td>
</tr>
<tr>
<td>Saakom</td>
<td>Grandfather.</td>
</tr>
<tr>
<td><strong>Second Vatican Council</strong></td>
<td>Reform sessions in the Vatican between 1962 and 1965 that addressed relations between the Roman Catholic Church and the modern era.</td>
</tr>
<tr>
<td>Segne</td>
<td>Deserving; appropriate.</td>
</tr>
<tr>
<td>Sig</td>
<td>To come down; descend.</td>
</tr>
<tr>
<td>Sisala</td>
<td>An ethnic group and language in northern Ghana, neighboring the Dagara.</td>
</tr>
<tr>
<td>Sitaana</td>
<td>Satan; the devil.</td>
</tr>
<tr>
<td>Sonnong</td>
<td>The Sanctus, or Holy, Holy, Holy sung in the Dagara Mass.</td>
</tr>
<tr>
<td>Soŋ</td>
<td>Holy.</td>
</tr>
<tr>
<td>Sore</td>
<td>Owner; something you submit yourself to.</td>
</tr>
<tr>
<td>Soro</td>
<td>Reading.</td>
</tr>
<tr>
<td>Sɔŋ Hamama</td>
<td>Dagara hymnal that uses traditional Dagara melodies in the Dagara language (Dagaaba dialect) for use in the Catholic Mass.</td>
</tr>
<tr>
<td>Sɔŋfo</td>
<td>Refrain.</td>
</tr>
<tr>
<td>Sukyir</td>
<td>Heart.</td>
</tr>
<tr>
<td><strong>Te Saa Ne Be Dapare Puo</strong></td>
<td>Literally, &quot;Our Father in Heaven.&quot; The Lord's Prayer.</td>
</tr>
<tr>
<td>Te zaa</td>
<td>All of us.</td>
</tr>
<tr>
<td>Tengaama</td>
<td>Spirits of the land or earth.</td>
</tr>
<tr>
<td>Tegtegle</td>
<td>All the time; always.</td>
</tr>
<tr>
<td>Tendaa</td>
<td>All over; everywhere.</td>
</tr>
<tr>
<td>Teng</td>
<td>Earth; land; a place.</td>
</tr>
<tr>
<td>Term</td>
<td>Meaning</td>
</tr>
<tr>
<td>----------------------</td>
<td>-------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Tibe</td>
<td>Spiritual shrines.</td>
</tr>
<tr>
<td>Tuubu</td>
<td>Follow.</td>
</tr>
<tr>
<td>Unne</td>
<td>Protector.</td>
</tr>
<tr>
<td>Veɛlong</td>
<td>Beauty; something that is good.</td>
</tr>
<tr>
<td>Voorong Song</td>
<td>Holy Spirit.</td>
</tr>
<tr>
<td>Vuu</td>
<td>Light.</td>
</tr>
<tr>
<td>Wa</td>
<td>The capital city of the Wa Municipal District in the upper west region of Ghana. Also, the word for &quot;come&quot; in Dagara.</td>
</tr>
<tr>
<td>Weŋŋ</td>
<td>Quickly.</td>
</tr>
<tr>
<td>White Fathers</td>
<td>Name for the Catholic missionaries who came to Ghana.</td>
</tr>
<tr>
<td>Worship</td>
<td>The submission of the believer's will with his heart, soul, mind, and strength.</td>
</tr>
<tr>
<td>Wulle</td>
<td>Teacher.</td>
</tr>
<tr>
<td>Yaa yaa</td>
<td>Begging; pleading.</td>
</tr>
<tr>
<td>Yaane</td>
<td>Greeting.</td>
</tr>
<tr>
<td>Yagme</td>
<td>The accompaniment pattern played by the supporting gyil player.</td>
</tr>
<tr>
<td>Yangfu</td>
<td>The solo section of the bewaa dance in which the dancers dance vigorously.</td>
</tr>
<tr>
<td>Yela</td>
<td>Said.</td>
</tr>
<tr>
<td>Yelbebe</td>
<td>Sin.</td>
</tr>
<tr>
<td>Yelbiir</td>
<td>Words; communication.</td>
</tr>
<tr>
<td>Yeldeebo</td>
<td>Creed; belief.</td>
</tr>
<tr>
<td>Yelmenga</td>
<td>True; truely.</td>
</tr>
<tr>
<td>Yezu Krista</td>
<td>Jesus Christ.</td>
</tr>
</tbody>
</table>
Yebre - Brothers and sisters.
Yiele - To sing.
Yielo - Singing.
Yielu - A song.
Yiir - House.
Yiirlu - Dagara family structure.
Yong - Only.
Yoo - Yes; agreement; confirmation.
Zanu - The Dagara funeral ritual that reenacts the life story of the deceased person.
Zie - Place.
Zog par - The specific song identities of Dagara Bilangni funeral music.
Zutara - Fabric worn around a women's head.
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