



## **GEOGRAPHIES OF GOMOA FETTEH AHOBAA FESTIVAL: ORIGIN, MUSICAL PERFORMANCE AND SOCIO-CULTURAL IMPACT**

**Emmanuel Obed Acquah and Eric Ahor Adjei**

Department of Music Education, University of Education, Winneba, Ghana

**ABSTRACT:** *There has been a remarkable rise in documentation of festivals in Ghana in recent decades. Specific historical accounts as well as music making activities of some festivals in the Fante communities have not received sufficient scholarly attention, especially, in social and cultural terms. This paper was a qualitative research to document the of Gomoa Fetteh Ahobaa festival: Origin, musical performance and socio-cultural impact geographies of one of the Fante communities; Gomoa Fetteh in terms of its origin, festival, musical performance as well as the socio-cultural impact of the festival on the people. In gathering the data for the study, the chief, chief priest, elders of the chief palace, the musical ensembles as well as a cross section of some citizens were selected. Interview and observation were used to garner the needed data to answer the research questions. Indeed, while the Gomoa people found themselves in the present location from the major Fante ethnic group, their Ahobaa festival is a vehicle of economic generation and development of tourism. Ultimately, celebrating the festival with its enchanting spontaneous music making brings unity and improve their quality of life.*

**KEYWORDS:** Ahobaa, Akwambo, Gomoa Fetteh, Ahor, Sociocultural

### **INTRODUCTION**

It is generally a common knowledge that the origins of most festivals in Ghana are heavily relied on mythological narrations. In this case, different schools of thought give credence to emergence of traditional festivals in Ghana. One of such festivals is Gomoa Fetteh festival called *Ahobaa*. *Ahobaa* festival as celebrated by the people lacks documentation on its origin although some oral history is available. The celebration of the festival has distinctive socio-cultural impact amidst varied musical performances. Indeed, festivals are special events that are temporary with detailed scheduled programmes, usually well publicized prior to the event (Getz, 2010). Most often than not, they are organized within a well-defined scope and differ from one location to the other. Thus, the celebration of festivals is usually done on an annual basis, where culture, lifestyle and various experiences are shared. The significance of festivals has attracted scholarly attention over the years. For instance, Getz (2010) talks about how festivals revive the local community. Similarly, Yolal et al. (2016) argue that cultural festivals reinforce the identity, image and quality of life of a people. Again, talking about physical developments, Baltescu (2016) is of the view that developments associated with festivals include putting up new facilities and renovation of old ones. *Ahobaa* festival is no exception of these development. During the *Ahobaa* festival, it is the musical performances that enhance the aesthetics of the unfolding events. In most festivals in Ghana, particular musical groups apart from other spontaneously formed ones, are formalized. Such musical groups have retrospective warrior background. A typical example is Asafo music that features festivals such



as Akwambo, Bakatue, Aboakyer, Hɔmɔwɔ, Hogbetsotso and others. In the case of Ahobaa festival among the Gomoa Fetteh people, varied musical performances of groups are experienced. The questions then emerge; how many musical ensembles are formalized in the festival? What roles do they play in the sociocultural contexts of the festival? It is worth mentioning that music has lots of roles as much as celebration of festivals is concerned. Lentz (2001), for instance, postulated that during annual festivals, music forms an integral part of the various facets of the celebration. According to him, songs meant to expose the wrong deeds of people in society are sung. In the same way, Odotei (2002) also asserted that the freedom of holding up people's vices to ridicule through songs is exercised during some of the other traditional festivals in Ghana. Clearly, these assertions show how important music is to the celebration of festivals. We would wish to add that music really has the ability to beautify our traditional festivals. Without music in these festivals, there will be nothing spectacular about them that will excite or win the admiration of the people. The celebration of the festival has, socio-culturally, impacted on the people of Fetteh and its environs which has not been documented. In this case, this paper addresses the documentation gaps of the Ahobaa festival of the people of Gomoa Fetteh in terms of its origin, how it is celebrated, the emergence of varied musical ensembles and socio-cultural impact.

Several festivals are known to be celebrated in Ghana and the Central Region to be precise. The fact remains that the role of music in festivals has been well articulated. In as much as some studies have been done on the role of music in festivals, little is known of the sociocultural context of music in the Ahobaa festivals among Gomoa Fetteh of Central Region of Ghana.

Undoubtedly, this paper adds to the existing literature of origins of festivals in Ghana, the incidence which brought about the celebration of the Ahobaa Festival. It brings to light the benefits derived from the celebration of Ahobaa festival of Gomoa Fetteh to the individual citizen, the community, and the nation at large. Finally, it resuscitates musical performances and their specific roles which is significant to a study of this nature.

## **THEORETICAL FRAMEWORK**

Functionalism theory as propounded by Bronislaw Malinowski (1884-1947), a sociologist who introduced structural functionalism to the study of society. This theory is also called the functionalist perspective as used in the works of many scholars (Couldry, 2005; Grabe, 1999; Turner & Maryanski, 1979; Wolff & Durkheim, 1960) Functionalism theory has been used in sociology and other social sciences such as the political science sociology, social anthropology and others. In political Science, issues about neostatism and the study of the state-society are considered as movements in this theory. Lane (1994) explained functionalism to imply theory about entities of social set ups. Like functional theory, society is dynamic and grows alongside with its cultural activities. In this regard, its parts can be examined with respect to the way in which they operate (or function) to maintain the viability of the social body as it grows and develops (Mebard-hill, 2018). Explaining further, Mebard-hill (2018) postulated:

Functionalism is a theoretical perspective in sociology and social sciences in general, which places special emphasis on the positive contributions made by any given social agreement (for example, institutions, cultural values, norms, rites, etc.) for the current operability and the continued reproduction of social and cultural patterns. (p.4)



Similarly, Sprevak (2009) had earlier on made a proposition on functionalism:

Functionalism preserves the Martian intuition by claiming that what makes an organism have a mental state is the organism's functional organization. This is typically understood in terms of the notion of a causal role, which in turn is understood as a pattern of typical causes. (p.509)

Thus, the preference of the citizens of the community to think about the community's "purity" with its associated maintenance of musical culture and their festival and economic development is convenient to accord it within the functional model construction. Indeed, it is useful within the cultural matrix of the people of Gomoa Fetteh, with the various types of elite and non-elite social groups across the length and breadth of Ghana attending the Ahobaa festival. Its adaptation in music and ethnomusicology in this present paper argues that the processes embedded in the social organization of the Ahobaa festival and its constituent varied musical performances breed cultural diversity of motives, hence, within societal functions if functionalism seems to imply theory about social wholes.

## REVIEW OF RELATED LITERATURE

### *The Concept of Festivals*

As already explained, festivals are usually annually occurring rituals which are observed by a community with the aim of expressing beliefs as well as commemorating some events of historical, cultural or religious significance (Akintan, 2013). There are several festivals celebrated in Ghana which date back as far as before the advent of religion. Some of these festivals are occasions for masquerade, arts, drumming, singing and dancing. Local festivals in Ghana cut across harvest festivals, commemorative festivals, masquerade festivals and betrothal festivals to the installation of new chiefs and funerals. Among others, celebrated festivals in Ghana are Bakatue by the Elmina, Fetu by the people of Cape Coast, Aboakyer by the Effutu, Kundum by the Nzema, Hɔmɔwɔ by the Ga, Odwira by the Akwapem, Hogbetsotso by the Ewe, Bugumchugu fire festival by the Dagomba, the Nanumba and the Mamprusi, Akwambɔ by Ajumako and Mankessim and Ahobaa by the people of Gomoa Fetteh and its environs.

### *The Cultural Context of Music*

If culture is the sum of the things we do and we know and what we pass on for adoption and modification then it naturally follows that music is a part of all this (Garfias, 2004). It grows out of culture, based on whatever tradition has been inherited along with all the modifications that have taken place. Nothing is really new here, except that this means innovations, brilliant new ideas of any particular age must also be seen as a part and outgrowth of the same culture. Garfias (2004) explained the cultural context of music with personal opinion:

We can understand that music must grow out of its own cultural context. People in each culture create music from what they have learned and from what they have heard. Even when they create something entirely new, it is still based on what existed in previous experience. Music adds to the culture and is an important form and avenue for personal and group expression in it. It is also



very much a product of that culture and of all the influences, historical, economic as aesthetic which have played upon it. (p. 7)

He also commented on the reflection of music as a cultural heritage:

At the same time music has a place, a role, a function, in each culture. That is to say that in addition to being an outgrowth of the culture as well as a reflection of it, music has a status and function in each culture. There is a way that people use it, practice it, continue it and think about it which is unique to each culture. If in some society music begins as a formalization of sounds used during the corralling and hunting of game and it continues to be performed in a symbolic or religious association with hunting, this is one kind of natural context for music. If in another society every individual in the community is expected to perform in some way, by singing or dancing whenever the group holds a musical event, then this is another context. (p. 7)

He further stated the varying differences and perception with regards to how individuals understand the function of music in their societies;

In other societies, the religious leaders may tell the community that music is not good for them and even so the people go to places where music can be enjoyed and devote themselves deeply and passionately to it. Other times, most of the people may not engage in the performance of music themselves but will pay others to serve this function for them. All of these examples are from cultures that exist today. The differences between them are in the cultures which have, in turn, had an effect on the music itself. (p. 7)

Finally, he commented on the role of music in some societies:

In some societies, music serves as an important accompaniment to ritual and may have little other function. In such cultures, music is performed only when certain ceremonies are performed. Music is often associated with ceremony and ritual. In the ancient courts of Asia, music was part of the emblem of the king, emperor or sultan. Certain music when played announced the presence of the ruler and some musics, when played, indicated that even when the ruler was not present, the performance had royal authority. Music is often used in religious ceremonies. In Japan one of the important annual religious festivals is the *Kagura*, which means “music of the gods”. In this ceremony, the performance of the music itself is the ceremony, the songs and dances are intended as entertainment for the gods. (p. 8)

This means that music has a very integral role in the sociocultural activities of any cultural community.

### ***The Sociocultural Impact of Music in Festivals***

Social impact has been defined by Hall (1992) as the changes that occur in a people and community in terms of their value systems, behaviour patterns, community structures, lifestyle and quality of life. Cultural impacts have been associated with social impacts of festivals. However, Brunt and Courtney (1999) distinguished the two, social impact being short-term



and cultural impact being long-term. Thus, festivals generate sociocultural impacts on the lives of both the host communities and the guests. Socio-cultural is defined as the differences between groups of people relating to the beliefs, customs, practices and behaviours in the society in which they live. Music has been understood comprehensively as a social and cultural practice (Middleton, 2003). According to Nettle (1983), music reflects culture. This means that the style and type of music used during festivals are a true representation of the lifestyle of the people celebrating such festivals.

In African societies music forms an important feature of sociocultural behaviour; music may be organized as a form of entertainment, as an outlet for mass expression of sentiments and in connection with events of national significance. As Nketia (1974) puts it, “music and life are inseparable for the African because there is music for many of the activities of everyday life as well as music the verbal texts of which express the African’s attitude as an event in social life” (p. 23). For this reason, public performances, therefore, take place on occasions during which all members of the community come together either for recreational activities, for the enjoyment of leisure, for the performance of a rite, a ceremony, a festival or that kind of activity that calls for collective involvement such as building bridges, cleaning of paths, going on a search party or putting out fires- activities which, in industrialized societies, may be catered for by specialized agencies. These considerations have been the basis of the generalization that African music is functional; that music in the African’s culture has a markedly utilitarian function; music in other aspects of culture are inter-related (Saighoe, 1997). Hence, it is important to dwell deep into the inter-relation between music and culture in our various celebrated festivals.

### **Setting, Method and Process**

The study was conducted in Gomoa Fetteh community. It is located in the Gomoa East District of the Central Region of Ghana. The total population of the people residing there is about seven hundred and twenty-eight thousand (728,000). The occupation of the indigenes of Gomoa Fetteh is peasant farming and fishing, and their native language is Fanti. The major social activity of the community is the Ahobaa festival apart from sporadic organization of funerals. The festival is the heart of the community as citizens who have travelled far and near are offered the opportunity to come home and celebrate the season together.

In addressing the purpose of the study, case study research design was used. A case study is an in-depth or extensive description and analysis of a single unit or bounded system (Merriam, 2002; Yin, 1994, cited in Kuranchie, 2016). We opted for a case study because the study was distinctive to the Ahobaa festival of a single community; Gomoa Fetteh. The population for the study was drawn from groups of individuals that have one or more characteristics in common and of an interest to the research (Best & Kahn, 2006, cited in Owu-ewie, 2016). The population therefore targeted the *odikro* (the chief), the *ɔkɔmfpanyin* (the chief priest), elders of the chief palace, the musical ensembles usually found in the Ahobaa festival and then citizens who have been regularly taking parts of the festival for the past five years. In sampling the participants for the study, the *odikro* and the *ɔkɔmfpanyin* were purposively selected. In addition, five (5) elders, who are opinion leaders in the palace, were also purposively selected. It was purely based on their associations with the Ahobaa festival. Also, eight (8) citizens were accidentally but purposively selected during the celebration of the festival. These eight citizens were selected based on their experience of taking part in all the festivals for the past five years. Additionally, musical ensembles that are formalized in the festival were purposively selected





for the study. It was envisaged that the sampled participants would provide the necessary rich information relevant to the study.

Again, in gathering the data, interview and observation were used. Interviews are purposeful conversations with participants to get the needed information to answer research questions (Owu-Ewie, 2016). Focused Group interviews (FGI) were used for the members of the ensemble group to obtain some information on how they take part in the various sections of the festival. It also sought to determine the impact the festival has made in their lives. The interview also sought to obtain information on history of the Ahobaa from the *odikro*, the *ɔkɔmfopanyin* and the elders of the chief palace. Other information on socio-cultural impact were also obtained from these participants including the selected citizens. These citizens could add to the general history of the festival, how it is performed and the benefits it gives to the community.

As stated earlier, observation, which is the “the primary technique of collecting data on nonverbal behavior (Owu-Ewie, 2016, p.63) was used. It was important that the structure of the festival was observed to provide information on how it is celebrated.

In gathering data for the study, permission was sought from the chief and the elders who promised of their readiness to provide the necessary data. The interviews were then conducted as scheduled at a popular draft centre and others in the residence of participants. Information on the historical background of Gomoa Fetteh Ahobaa festival, how it is celebrated as well as the sociocultural impact were recorded. During the interview, the respondents expressed their view on how the *Ahobaa* festival is celebrated among the Gomoa Fetteh people. Other interviews with the elders also provided some information on the historical background and the sociocultural impact of music of the Ahobaa Festival in the Gomoa Fetteh community. Their local dialect in Fanti language was mostly used while they were translated into English for transcription and analysis. Similarly, the celebration was observed from its beginning to the end, usually in November every year.

All these happened during the procession to the various places where rituals were being performed. This occurred within the period of the celebration where the researchers partook in community events and fraternized with families, friends and other relatives. The researchers observed the various activities during the Ahobaa festival celebration. The information acquired from the observation helped to establish the fact and evidence on the sociocultural impact of music on the celebration of Ahobaa Festival among the people of Gomoa Fetteh. Data obtained were transcribed, analyzed and coded into themes based on the objectives of the study.

## DISCUSSION OF FINDINGS

### *The Historical Background of the Ahobaa Festival of Gomoa Fetteh*

Before the origin of the festival, respondents gave brief accounts of the Akan people. According to the data collected, Gomoa is a sub-group of the Akan people of Ghana. The Akan people are believed to have migrated to their current location from the Sahara Desert and Sahel region of West Africa into the forested region around the 11<sup>th</sup> century. Like a respondent said many Akan people tell their history to have begun from the forested region of West Africa as this is where the ethno genesis of the Akan as we know today occurred.



Oral traditions of the *Abrade* (also called *Aduana*) clan, according to the clan system of the Akan people, relate that they originated from ancient Ghana. They migrated from North, went through Egypt and settled in Nubia (Sudan). Around 500AD (5th century), due to the pressure exerted on Nubia by the Axumite Kingdom of Ethiopia, Nubia was shattered, and the Akan people moved to the West and established small trading kingdoms. These kingdoms grew, and around 750AD the empire of Ghana was formed. The empire lasted from 750AD to 1200AD and collapsed as a result of the introduction of Islam in the Western Sudan, and the zeal of the Muslims to impose their religion on everyone: their ancestors eventually left for Kong (i.e. present day Ivory Coast). From Kong they moved to Wam and then to Dormaa (both located in present day Brong-Ahafo region). The movement from Kong was necessitated by the desire of the people to find suitable savannah condition since they were not used to forest life. Around the 14<sup>th</sup> century, they moved from Dormaa south eastwards to Twifo-Hemang, North West Cape Coast. This move was commercially motivated. The Kingdom of Bonoman (Bono-Ahafo) was established as early as the 12<sup>th</sup> century, between the 12<sup>th</sup> and 13<sup>th</sup> centuries where a gold boom in the area brought wealth to numerous Akan people.

During different phases of the kingdom of Bonoman, groups of Akan migrated out of the area to create numerous states based predominantly on gold mining and cash cropping. This brought wealth to numerous Akan states like Akwamu Empire, (1550-1650) and ultimately led to the rise of the most well-known Akan Empire, the Empire of Ashanti, (1700-1900), the most dominant Akan states.

Similarly, traditional narration has it that, the Gomoa people were immigrant from Techiman who joined the *Bɔ̃ɔ̃ɔ̃ Fantse* at Mankesim in the central region. Consequently, the people of Gomoa Fetteh found their way out to their present location. Data from the field revealed that, the *Bɔ̃ɔ̃ɔ̃ Fantse* were immigrant from Techiman which gave birth to Gomoa state in the Central Region. An interview with one of the participants (chief informant) also revealed how Gomoa Fetteh has been a sub-group of the Gomoa state. According to the informant, the Gomoa people were led by their ancestors; *ɔ̃safo* Abor Ewusi and *ɔ̃safo* Kwabena Essel, to settle in the Gomoa East district.

Another interview with Opanyin Kwesi Amonkwandoh supported the above-mentioned historical background of the people of Gomoa Fetteh, he also gave an insight to how the people of Gomoa Fetteh settled at their current location and how the Ahobaa festival come about. He said;

*... "As it is being said, all Fante are from Techiman. From Techiman, the Fante were led by Obunumankoma, ɔ̃dapagyan and ɔ̃son. There were several wars with the Ashanti and others and we finally come to settle at Mankessim where all wars ended, there came the need for the Fante people also to divide themselves. So, when we were moving from Mankesim, our leader who led us (the Gomoa people), there is Gomoa Assin, Gomoa Apam, Gomoa Fetteh, and a lot of Gomoa towns, so our leaders who led us was called "Nana Gomoa". The Name Gomoa is a name of a human being, and his siblings; Kobina Ewusi and Ehunako.*



He further stated that, even after that Gomoa Fetteh had also experienced that epidemic illness again.

*Hence, another person had to be sacrificed and that person they sacrificed was also called Kwodwo Ahor a nephew of “Kwabena Ewusi” the person who led the people of Gomoa Fetteh to their current location. This Kojo Ahor also claimed that if there should be someone to offer himself to be sacrificed for the people to have peace and also get rid of the illness, then he will also offer himself for that sacrifice. He was buried alive and left a very big stone on him. Before he was dropped in the big hole, he said “kojondedzemewu” literally meaning (kojo, today I’m dead). So they named that big stone “kojomewu” and made it a god. Dwama people also brought theirs which was gold to be added to bury him, Gomoa Adze-ntem people also brought a female child of about a week old, and took off her vagina, and was also buried together with kojoAhor. That stone has become very big. So in June in every year, they pray (pouring libation) in remembrance of their departed family members.*

In effect, the above information from the interview turns to serve as an answer to the first research question; what is the historical background of Gomoa Fetteh ahobaa festival?

### ***Celebration of the Ahobaa Festival***

The Ahobaa festival celebration is a weeklong celebration marked by traditional drumming and dancing with a day set for the performance of traditional rituals and special stool rites. During the festival the people come together in remembrance of Egya Ahor who gave up himself to be sacrificed to stop an epidemic. Ahor laid down his life so that his people could be saved from a plague which attacked and killed many of them after their migration from Techiman to their present settlements.

Field data indicated that the Ahobaa festival of the Gomoa people is celebrated in June every year. As indicated earlier, the purpose is to eulogise Nana Ahor. Gomoa people celebrate this festival in two folds: Ahobaakakraba (small ahobaa) and Ahobaakese (big ahobaa). In some areas among the Fante people, ahobaakese refers to Akwanbo, which is celebrated after that of the miniature one.

It is customary to see emergence of spontaneous musical activities embedded in the various festivals. People go about singing songs to the accompaniment of a bell or castanet. They move from one end of the town to another while some of them dance, skip or even somersault. Eventually, they all converge at the sanctuary to worship. After the chief priest has poured libation and prayed to the gods, the rest of the activities are marked with drumming and dancing till the ceremony comes to a close.

The first day of celebrating the Ahobaa festival is marked by customary rituals, which Opanyin Kwesi Amonkwandoh asserted:

*“we go to where Kojo Ahor was buried to pour libation and pray on Wednesday”*





In an interview with Mpaebɔ, he stated that in celebrating the Ahobaa festival,

*an old lady leads a group of young ladies in singing dirges at dawn on Thursday and Friday depending on which day a particular clan decides to start theirs, while the singing is ongoing in the morning, the old lady goes to the end of the Gomoa Fetteh town to give food and water to the ancestors by sprinkling them at various ends and also extend greetings to them. After doing this, she returns to the family house where the elders have met to also extend greetings from the god's of the land to them.*

From another interview with Opanyin Kwesi Amonkwandoh he made a statement in support of Mpaebɔ's view that:

*All these traditional rituals are done on clan basis which is from Thursday to Sunday, and on the last day of celebration which is Monday, after that the chiefs and people of Gomoa Fetteh come together to climax the celebration to perform various traditional music and dances like; Akosobeawhɛ, Apatampa, ɔga, Osoode and others by various groups to mark the end of the celebration.*

### **Musical Ensembles**

Through our observation we got to know that songs from various musical types such as Akosobeahwɛ, Apatampa, ɔga, Osoode, ɔmpɛ, Asafo music and Kpanlogo have been borrowed from other neighbouring communities and other tribes as well, and are being performed by the youth in the Gomoa Fetteh community. Among the above musical types mentioned, Asafo music is said to be very instrumental in the celebration of the Ahobaa festival. It came to our observation that that during the celebration, people are energetically revived when songs are sung. This shows that the songs carry some messages to them and also help them recall their historical as a people.

### **Sociocultural impact**

The celebration of the festival and the uniqueness of the embedded musical performances draw many people all over the world and across Ghana to the festival. This in a way has promoted tourism and economic activities. Over the years, tourism has proven to be a key source of development of many countries (Baltescu, 2016). As at 2010, over 1 billion people were recorded to have been involved in the tourism industry. This number has been predicted to grow to 1.56 billion by the year 2020 globally (Guruz, 2011). Among the several reasons for people engaging in this fast-growing industry, festivals play a significant role. Higham and Hinch (2002) have established a relationship between tourism and such events or festivals, one that is experiencing rapid development. The numerous benefits of tourism can thus be associated with festivals; provision of foreign exchange, enhanced local economies, community pride, improved development of social amenities, increased sense of community, establishment and enhancement of social structures among others. As an important branch of the tourism industry, festivals have in the past decades increased at such a fast pace that it has become one of the fastest growing sectors worldwide (Baltescu, 2016).



Also, natives and visitors engage in activities different from their routine lifestyle, the preservation of culture, and the provision of time for people to socialize and have fun. In the celebration of festivals, emphasis is usually laid on cultural festivals. Such festivals lay much emphasis on the culture of the people and aims at getting natives and visitors educated about their traditions during celebrations. Also, Yolal et al. (2016) asserted that a festival creates sociocultural impact on the community and its people through the interactions that take place between the host community and the guests (Clarke & Jepson, 2011). The more the host residents engage the visitors, the higher the chances of changes occurring. Such interactions usually result in changes in customs, lifestyles, values, cultural and social activities.

In as much as much attention is not given to the musical practices these days during the celebration of Ahobaa Festival, on the contrary, an interview reveals that whenever they engage themselves in musical activities in relation to their rituals, they believe it brings some kind of connection between them and their ancestors and reminds them of their origin. Early humans may have at first made as a re-creation of the activities of a hunt, or as appeasement to the powerful spirits, or as way of healing for the sick. At some point, humans began to enjoy the sound of music for its own sake. In doing this and in performing music for the pleasure it gave and for the expression of feelings which it allowed, they had redefined music and its role in their culture (Garfias, 2004).

## CONCLUSION

Injecting the power of social change and a greater emphasis on the role of music in the socio-economic and socio-cultural development of a community such as Gomoa Fetteh remains attached to functionalism theory since main historical processes of their festival is also taken into consideration.

Indeed, the Gomoa-Fetteh people are a sub-group of the Fante people of Ghana. Their main social activity that tells their history, philosophy and which brings all walks of people around the world together is their Ahobaa festival. Ahobaa festival is celebrated annually in May and June in commemoration of Egya Ahor who was killed to save the Fante people from fatal diseases. Several activities and rituals that are performed before, during and after the celebration of the Ahobaa Festival all go with musical performances. Most music making in the festival are spontaneous and therefore make music from the already existing songs of Ghanaian musical types such as Akosobeahwe, Apatampa, Ɔga, Osode, Ɔmpɛ, Asafo as well as Kpanlogo to celebrate the festival. It is worth stating that Gomoa Fetteh festival attract many people across the world.



## REFERENCES

- Akintan, O.A. (2013). Traditional Religious Festivals and Modernity: A Case Study of Female-Oriented Cults Annual Festivals in Ijebuland of South Western Nigeria. *International Journal of Social Science and Education*, 3, 1035-1046.
- Baltescu, C. A. (2016). Culinary experiences as a key tourism attraction. Case Study: Brasov County. *Bulletin of the Transilvania University of Brasov. Economic Sciences. Series V*, 9(2), 107.
- Brunt, P., & Courtney, P. (1999). Host perceptions of sociocultural impacts. *Annals of tourism research*, 26(3), 493-515.
- Clarke, A. & Jepson, A. (2011). Power and hegemony within a community festival. *International Journal of Event and Festival Management*, 2, 7-19.
- Couldry, N. (2005). Media rituals: Beyond functionalism. In: Rothenbuhler, Eric W. and Coman, Mihai, (eds.). *Media anthropology* (pp.59-69). Sage Publications.
- Garfias, R. (2004). *Music: the cultural context*. Osaka.
- Getz, D. (2010). The nature and scope of festival studies. *International Journal of event management research*, 5(1), 1-47.
- Grabe, M. E. (1999). Television news magazine crime stories: A functionalist perspective. *Critical Studies in Media Communication*, 16(2), 155-171.
- Guruz, K. (2011). *Higher education and international student mobility in the global knowledge economy: Revised and updated second edition*. Suny Press.
- Hall, C. M. (1992). *Hallmark tourist events: impacts, management and planning*. Belhaven.
- Higham, J., & Hinch, T. (2002). Tourism, sport and seasons: the challenges and potential of overcoming seasonality in the sport and tourism sectors. *Tourism Management*, 23(2), 175-185.
- Kuranchie, A. (2016). *Research made easy*. Bookworm publication.
- Lane, R. (1994). Structural-Functionalism Reconsidered: A proposed research model. *Comparative Politics*, 26(4), 461-477.
- Lentz, C. (2001). Local culture in the national arena: the politics of cultural festivals in Ghana. *African Studies Review*, 47-72.
- Mebard-hill, J. (2018). Functionalism and Neofunctionalism: The genesis of Europe or the trojan horse in the integration process. *Journal of European Integration History*, 1(2), 145-153.
- Merriam, S. B. (2002). Introduction to qualitative research. *Qualitative research in practice*, 1(1), 1-17.
- Middleton, R. (2003). "Music Studies and the Idea of Culture." In M. Clayton, T. Herbert & R. Middleton (Eds.), *The Cultural Study of Music: A Critical Introduction* (pp. 1-18). Routledge.
- Nettl, B. (1983). *The Study of Ethnomusicology: 29 Issues and Concepts*. University of Illinois Press.
- Nketia J. H. K. (1974). *The Music of Africa*. W. W. Norton & Company
- Odotei, I. (2002). Festivals in Ghana: Continuity, transformation and politicisation of tradition. *Transactions of the Historical Society of Ghana*, (6), 17-34.
- Owu-Ewie, C. (2016). *Introduction to Traditional and Action Research*. University of Education, Winneba.
- Saighoe, A. K. (1997). Francis. The Psychology of Songs of Protest. *The African Music Educator*, 9, 24-41



- 
- Sprevak, M. (2009). Extended Cognition and Functionalism. *The Journal of Philosophy*, 106(9), 503-527.
- Turner, J. H., & Maryanski, A. (1979). *Functionalism*. Benjamin/Cummings Publishing Company.
- Wolff, K. H., & Durkheim, E. (1960). *Emile Durkheim, 1858-1917: a collection of essays, with translations and a bibliography*. The Ohio State University Press.
- Yolal, M., Gursoy, D., Uysal, M., Kim, H. L., & Karacaoğlu, S. (2016). Impacts of festivals and events on residents' well-being. *Annals of tourism research*, 61, 1-18.

---

Copyright © 2020 The Author(s). This is an Open Access article distributed under the terms of Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International (CC BY-NC-ND 4.0), which permits anyone to share, use, reproduce and redistribute in any medium, provided the original author and source are credited.