



MUSIC AND DANCE AS MEDICINE: AN ART BEYOND EMOTIONAL EXPRESSION FOR HEALING

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Abstract

The paper examines current developments on the use of music as therapy. It looks at the application of musical healing by the society in contemporary times and determines extent to which it affects the emotions of people. The objectives of the paper were to review literature from anthropologists, ethnomusicologists and historians on using dance and music as a scientific approach to healing the sick. Through interview, participant observation and content analysis, the paper examines the Jinjwariba (dancing prophet) musical therapeutic of the Dagbamba of Northern Ghana, and discusses the specific purposes of the Jinwaraba shrine music and dance healing. Results of the findings were choreographed for stage performances for public education.

Keywords: Emotions, Healing, Therapy, Jinwariba

Introduction

Music is crucial to every culture and its meaning and roles are assorted. To borrow the words of Becker (2004) 'Healing, from a western perspective, is usually assumed to be the biological re-establishment of the well-being of an individual' (p.2). In this paper, however, healing is used to simply mean the betterment of the individual and/or the social 'body'. Several methods of healing are being used by indigenous African societies. A greater proportion of indigenous practice is the use of herbal medicine in spiritual healing rituals that do not involve the use of music, but are often used within such rituals that include the use of music (Feierman & Janzan, 1992).

Objectives

The objectives of the paper are to review literature from anthropologists, ethnomusicologists and historians on the use of music and dance as a scientific approach to healing the sick, examine the Jinjwariba (dancing prophet) musical therapeutic of

the Dagbamba of Northern Ghana, and discuss the specific purposes of the Jinwaraba shrine music and dance healing.

Since antiquity, music has been a crucial socio-cultural activity in virtually all human societies, regardless of the status of their social, political, or economic development. Music, although used through time in diverse ancient cultural traditions as a healing means, its use in contemporary treatment procedures as music therapy has been appreciated by the society in the last few decades (Phan, 2016). Music therapy, as an allied health profession, arose from the need for recovery programmes for World War II survivors in the early 1940s and was officially instituted in 1950 with the formation of the National Association for Music Therapy (NAMT) in the United States (Chiang, 2008).

Alvin (1975) defines music therapy as "the controlled use of music in the treatment, education, training and rehabilitation of children and adults suffering from physical, mental or emotional

disorders" (p.4). Bruscia (1993) describes music therapy as an inter-personal process in which the therapist aids patrons to enhance or sustain a state of health. He observes further that music therapy is a routine procedure of involvement wherein the therapist helps the client to attain health, using musical experiences and the correlations that evolve through them as a dynamic force of change. Mereni (2004) states that the word therapy originates from the Greek word "therapeia" which means "healing", in the same idea as treatment of disease: "a curative intervention for the purpose of healing a sickness or restoring health." Chiang (2008), writing on music and healing in Ethnomusicology and music therapy emphasised the role of ethnomusicologists in the use of indigenous music and music related with healing. Literature on music healing has been extensively reviewed in many discussions and texts in ethnomusicology studies. Leslie Bunt states that each individual has his or her own distinctive approaches to music, as he writes in a summary of the range of music making:

What are the connections between us and music? The answers include: the pleasure gained from listening; the warmth and friendship from being part of a group making music; the stimulus and satisfaction from regular practice and rehearsal; the intellectual delight from exploring the intricacies of musical forms and structures; the physical energy released within us by both playing and listening to music, inspiring us often to move and dance (Bunt, 1994:1).

Music in this context has distinct purposes and meanings distinctively to individuals. One of the purposes of music in society is that it improves our emotional life. However, the source and nature of the emotional effect of music is unique. Music is perceived to have a crucial role in the healing ceremonies of many African natives. Examples of such ceremonies are the prophetic healers of Malawi (Friedson, 1996), the Ndeup rituals of Senegal (Nicole & Wall, 2011), the Zar cults of Ethiopia and Sudan (Boddy, 1989), to the Tonga of Zambia (Colson, 1969), the Shona of Zimbabwe (Gelfand, 1964), and the Malagasy of Madagascar (Emnoff, 2002).

In the words of Agordoh (1994), "No one who has visited a scene of public worship in Africa can be in doubt that one of the attributes of the gods is that they are music-loving gods" (Agordoh, 1994:38). Friedson (1996), in a similar statement, noted that many African peoples "...experience sickness and healing through rituals of consciousness-transformation whose experiential core is music" (Friedson, 1996:xi). In his review of "Remains of rituals: Northern gods in southern land", Locke (2015) noted the important aspects of African 'spirit-god worship' as being the centre of African religion. In a similar sense, (Nicole & Wall, 2011) contend that rituals involving music and dance play a critical role in soothing and managing symptoms of psychological distress, as well as balance and minimize the effect of psychological trauma. Dance is a physical behavior that incorporates many healing properties that are discharged through movement, rhythms, self-expression, communion, as well as cathartic release methods. The exhibition of emotion through dance is mostly said to be organic, natural and immediate (Leseho & Maxwell, 2010).

In her book, "To Dance is Human, a Theory of Nonverbal Communication", Hanna (1987) investigates the anthropological study of dance, including its healing and functional properties. In her investigation of dance, Hanna (1987) admits that "to dance is human and humanity universally expresses itself in dance [through its ability to] inter weave with other aspects of human life, such as communication and learning, belief systems, social relations and political dynamics, loving and fighting, urbanization and change" (p.3). Hanna (1987) continues to bring to light the essence of music and dance in the biological and transformative growth of the human species, remarking that music and dance are very essential for 'man's' emotional development. Davis (2013) remarks that "indigenous healing practices are valuable therapeutic tools for promoting physical, mental, and emotional health" (p.10). Davis (2013) lauds that the efficacy of music therapy practices in the medical community can integrate consciousness, thought processes, and emotions into medical models and argues that implementation of traditional curative methods must

include an appreciation of the cultural principles and connotations from which they are derived (Davis, 2013). In Africa, there are many curative modalities within traditional African societies. A large part of indigenous methods is the use of herbal medicines, which can be used in spiritual healing ceremonies that include the use of music. The use of music and dance for healing has, otherwise, been neglected by many, as a scientific method for healing the sick.

Methodology

The study was purely qualitative. Interviews and participant-observation were field instruments for data collection and the results were interpreted, analyzed and used for stage performance. Organized fieldwork for the study was in three villages of Lahaga, Gbanyamli and Woribogu, all in Dagbon. Permission was obtained from prominent elders and the custodians of Jinwaraba for Jinwaraba ritual performances. Ethical concerns were also solicited from the custodians of Jinwaraba to use the information and images acquired from the field for stage performances and for public consumption. Researchers were not allowed to participate in the live performance process of the Jinwaraba mediums but were allowed to observe, take notes and later on ask questions. One on one interviews were also conducted with the custodians of Jinwaraba and the data gathered was translated, interpreted, rehearsed and performed on a modern proscenium stage by the Ghana Dance Ensemble at the Mawere Opoku's Dance hall for public education, which results are as shown in the discussion. Literature was also reviewed from secondary sources - books, journals, the Bible, the Qur'an and the Hadiths as well as the internet.

Islam and Christian Musical Therapy

Texts in both the Qur'an and the *hadiths* indicate that most adherents of Islam do not entertain the inclusion of music and dance in their jurisprudence. This is because music-making and dancing are regarded as *haram* (sinful) by Salafi Muslim jurisprudence. The underlying fact is that, there are divergent views among the various Muslim groups with regard to the performance of musical traditions within Islamic

jurisprudence. While the Salafi and the Shia Muslims maintain that music-making and dancing are sinful, other Muslim Sunni orders such as the Tijaniyya and the Ahmadiyya maintain otherwise (Jebuni, 2012).

The Salafi and the Shia Muslim adherents raise strong objections to the performance of music-making and dancing in Islamic domain describing it as *Kufr* (a practice that is a deviation from the straight path of Islam). One of the strongest arguments advanced by the Salafi Muslims prohibiting music-making and dance performance in their faith was a narration by al-Bukhaari ta'leeqan who reported that he heard Prophet Muhammad say: "There will not be people from my Umma who will seek to make lawful; fornication, the wearing of silk (for men), the drinking of wine and the use of musical instruments."ⁱ Another claim by the Salafi and narrated by Abu Aamirⁱⁱ was that, Prophet Muhammad said: "Whoever listens to entertainment (music), lead will be melted inside his ear on the Day of Judgment." Prophet Muhammad again said, "Singing and dancing are enchantment for adultery, it is a stepping stone or a way that leads to adultery." The Salafi in their submissions also opine that, Prophet Muhammad said: "Allāh has sent me [Prophet Muhammad] as a mercy to the world to guide the people. And He (Allāh) ordered me [Prophet Muhammad] to eradicate the playing of flute and other instruments of music, all games of vice, idol (worship) and all practices of the days of ignorance." The Salafi and Shiah Muslims also claim that "singing and dancing are enchantment for adultery; it is a stepping stone or a way that leads to adultery" (Bari, 2009:227).

A careful study of the Salafi Muslims with regard to music-making and dancing suggests that their views are at variance with what the *Qur'an* and the *Hadiths* teach. For instance, the local *Tijaniyya* Muslim group who also interpret the *Qur'an* and the *Hadiths* hold the view that no categorical statement has been made in the *Qur'an* and in the *Hadith* questioning Muslims who dance and make music (Jebuni, 2012). The *Tijaniyya* Muslims do not consider music-making and dancing in their doctrine as *shirk* (sinful), except dances whose performances are characterized by activities such as sexual insinuations, adultery and

alcohol consumption. The local Tijāniyya Muslims believe that every ethnic group on this earth has a tradition and it should be practiced by the people provided that it does not contravene the laws of Islam.

Contrary to the above submissions by some Islamic scholars with regard to the use of music in Islamic jurisprudence, Hayani (2014) refuted the assumptions by those Muslim sects stating that “any person who, erroneously, thinks that [listening to music] is unlawful in Islam must be a person who knows little, if anything, about the true spirits of Islam or its holy book, the Qur’an” (p.25). He noted that the Qur’an is an enduring symphony that comprises the radiant “musical” beauty of God’s creation as displayed in this defined world, every part of which is filled with the “musical” acclamation of God’s might, compassion, and forgiveness. He reiterated his position to say that “no civilization could possibly exist and flourish without music.” Muslim physicians employed music as a fundamental part of the process of healing.

Syed (2015), President of Islamic Research Foundation International, elucidates the point that, about one thousand years ago, Muslim physicians were front liners in the field of medicine with improved and therapeutic approaches that are viewed contemporary in the 21st century. They managed mental ailments keeping the patients in mental institutions with 21st century methods of music therapy. Syed (2015) noted that in Fez, Morocco, Damascus and Aleppo, asylums were built for the treatment of mental patients. At these therapies, precise choirs and live music bands were brought daily to sing and perform music to amuse the patients. Abu Hamid al-Ghazali (1096-7) in his *Ihya Ulum al-Din* (The Revival of Religious Sciences) supports the statement of Syed. He states that, music and singing are spiritual, awakening the truth in one’s soul and heart, which reveal themselves and their contents to Allah. This notion is also supported by Hazrat Inayat Khan who wrote that the physical effect of sound has a great influence upon the human body (Irfan, 2001). In similar words, Director of Medical Oncology and Integration at New York’s Cancer Prevention Centre and author of “Sounds of

healing: A physician reveals the Therapeutic power of sound, voice, and music” reveals how medical doctors appreciate the connection between harmonious sound in the treatment of mental patients and opines that there is nothing more profound in the treatment of mental patients than music (Gaynor, 1999). Gaynor was emphatic that music has the efficiency to improve the immune function, reducing heart rate, reducing stress-related hormones that regulate human blood pressure and impair immune systems. Music according to Gaynor (1999), lessens problems after cardiac arrest, calms anxiety and escalates the creation of endorphins. In his overview of literature on music as medicine (Aldridge, 1994) contends that music is the therapeutic tablet for the recovery of patients with troubles in revealing their feelings and relating with others. He cites communication as the primary roadblock between the care-receiver and others, and music therapy as an effective treatment option. To ascertain this, Aldridge (1994) laments that:

Much of the research work has been developed within the field of nursing where the use of music is accepted as a useful therapeutic adjunct. Not surprisingly, the work from this field has concentrated on medical scientific perspectives. There is almost a complete absence of cross-cultural studies or the use of anthropological methods that would bring other insights into music therapy (Aldridge, 1993:29).

There were two theoretical bases for the practice of musical therapy in the Middle Ages, termed the ‘ethical’ and the ‘astrological’ respectively. Burnett (2000), writing on ‘Spiritual medicine: music and healing in Islam and its influence in Western medicine, noted that music has been very instrumental in the treatment of the sick by doctors at health centres. The ethical theory was based on the doctrine of ethos that claimed that music affected the emotion and therefore had a direct influence over the state of the soul (Burnett, 2000). Emphasizing the relevance of music, Burnett (2000) asserts that the science of music belongs to the medical art and

reiterated his position that there is a mode of melody and rhythm that induces despair and arouses delight. Austern (2000) writing on the topic 'No pill's gonna cure my illness: gender, erotic melancholy and traditions of musical healing in the modern West' (p.113-136), discusses the essentials of music for the treatment of erotic ailments. Austern (2000) commended the medication of music as a product for self-cure of whatever ails the body and soul. The thoughts of Austern are in congruence with those of Meremi who, elucidating on spiritual healing, illustrated five kinds of healing in the Bible as: Anxiolytic music therapy; thus, a therapeutic music meant to release fear, anxiety and fright in someone; Tensiolytic music therapy—music meant to relieve one from physical or mental strain as a result of labour; Algolytic music therapy— music meant to relieve physical pain; Psycholytic music therapy— music meant to loosen a person from the grips of evil forces; and Patholytic music therapy— music meant to relieve grief of bereavement, heavy loss or heavy burden borne on one's mind.

The Bible denotes that, the sickness of Saul was investigated, diagnosed and it was ascertained that the spirit of God had left him and was taken over by evil spirits (1 Samuel 16:14-23). The therapy meted to Saul was that David played the harp for him to be liberated from the dominion of the evil spirits. It is perceived that the harp is a device known to have the capability of playing melodies as well as harmonies. The submissions in the scriptures indicate that the music was not danced to but played solely to calm Saul. The scripture therefore, connotes that whenever the spirit from God descended on Saul, David would take up his lyre and play to bring comfort to Saul and he would feel better, and the evil spirit would depart from him (1 Samuel 16:23). The kind of music therapy as used for the treatment of Saul is psycholytic music therapy and the objective was to liberate him from the demonic possessions.

Such was the case of King David who used musical intervention to alleviate himself from the threats of fear and consecrated his home and all he had (1 Samuel 6:12). The Bible said; "David, wearing a linen ephod, danced before the Lord with all his might, while he and the entire house of Israel brought

up the ark of the Lord with shouts and the sounds of trumpet" (1 Samuel 6, V.14-5). This affirms how the Biblical experts' talk about David dancing with his strength, and the sort of music he was affiliated with. Aluede & Ekewenu (2000) write that:

Hearing very brilliant music with high pitches attenuates fright, anxiety or fear and as David was subjected to anxiolytic music therapy there and then, his mind rose above fear and he danced very vigorously, came to the once dreaded ark, made sacrifice and blessed the land of Israel and his household (p.161).

The story is also told in the Bible of Jephthah's daughter's two months' solitude of great lamentation. Jephthah's daughter moved to the deserts to be rid of worldly cares and to conquer eminent anguish, torment and stress related to being given up for sacrifice right after, the sort of musical intercession which she obtained from this solitude was both tensiolytic and patholytic music treatment. Same was also said about Paul and Silas singing of praises unto God in prison. The aim of Paul and Silas singing while in pain in the prison was to lessen the stress, mental and physical torture related to their incarceration. Therefore, the sort of treatment that the two pursued in songs was fusion of Tensiolytic and Algolytic music therapy. McClellan opines that: *Singing regulates, sustains and deepens the breath, increases the sensitivity of auditory system and refines the internal sensing process. Singing resonate the entire physical body and the electro-magnetic fields, fully engage the mind, and give the emotions as a vehicle for expression and produce an overall sense of wellbeing. In short, the quality of our voice can be a reflection of our emotional, physical and spiritual condition – our healthfulness (2000:72).*

Sevban (2007) sharing a similar view contended that patients' anxiety level and high blood pressure is properly regulated when they listen to music while surgery is being performed on them. Music is employed as audio-analgesic to ease or lessen agony;

hence, the term music therapy, music has a trembling treatment session that influences physiological changes such as reducing blood pressure, heart rate and music tensivity (Aluede & Ekewenu, 2009).

African Conceptualization of Health and Illness

In Africa, it is believed that life manifestations are related to the spiritual rather than the physical (Friedson, 1996). As such spiritual means are sought when faced with predicaments. The use of dance, music and ritual in diagnosing illness and treatment of the sick is widely adopted in Africa. Notable among these traditional diagnostics and therapeutics can be said to be the Tumbuka people of Northern Malawi who use music and dance to heal the sick (Friedson, 1996). The sound of the *garaya* and *buta* in Northern Nigeria among the Hausa call the ‘divine horesmen’ of the sacred city of Jangare to come down onto the heads of *bori* adepts, thus curing the very people they made ill (Friedson, 1996). Spirit affliction is cured through music and dance in Ethiopia and Sudan wherever Zar cults occur (see Friedson, 1996:xii). In each of these cases as noted by Friedson (1996), people encounter illnesses and treatment through ceremonies of consciousness-transformation whose experiential core is musical. Indigenous African curative techniques and remedies focus on repositioning of the individual with the material, social and spiritual worlds (Monteiro, 2011). The ill person has to be “reinstated” into these levels of his or her community (Monteiro, 2011). The body is foremost crucial in identifying and managing disease such that many signs and symptoms are described physically, including how and what part of the body is affected.

With reference to the Jinwaraba (dancing prophets), they are a special class of healers among the Dagbamba of Northern Ghana who, not only effect cures for all types of illnesses with their spiritual powers, but also investigate witches, neutralize witchcraft, and most importantly, divine their patients’ ills and misfortunes (Alhassan Naporo, personal communication, September 21, 2016). The specific purposes of the Jinwaraba shrine music and dance healing are discussed below.

Discussion of Results (Dagbamba Religious Ideology)

To appreciate the purpose of Dagbamba’s shrine music in healing, a detailed ethnography of the Dagbamba is required. The Dagbamba believe in one God (*Nawuni*) through whom they take reverence. Beneath the *Nawuni* are lesser gods or deities known as *Bugga* who act as intermediaries between man and the supernatural being. These *Bugga* are believed to have command in the spiritual realm to regulate human behaviour. The human mediums who have links with both the *Bugga* and the physical world are the traditional healers known as the Jinqwariba.

Traditionally, the Dagbamba believe that the misfortune of an individual whether in spiritual or social terms, physical and financial problems has a cause and has to be investigated for its spiritual implications. The profession of Jinwaraba is acquired through the individual coming into contact with the spirits and initiated into the cult. The power of Jinwariba prophetic healer is the ability to attain entry to the spiritual realms and sustain the link between the living and the meta-physical (Friedson, 1996). According to the Jinqwariba, to diagnose a patient’s illness is to communicate with the ancestral spirits through a divinatory trance dance, an act in which potential features of the patient are revealed and the causality of the past disclosed (Friedson, 1996).

The interpretation of a typical Dagbon Jinwaraba therapeutic healing is showcased in a modern stage as a case study. At Gbanyamli (a suburb of Tamale) in the Northern Region of Ghana where the authors personally witnessed the Jinwaraba therapeutic healing, Asana and her husband Mahamadu sought the assistance of a Jinwara healer for the possible diagnosis of their childlessness. After several unsuccessful consultations with the physicians for scientific medications to cure Asana and her husband’s problem, it was diagnosed (divined) at Jinwara ceremony that the cause of the couple’s childlessness was spiritual rather than physical (Friedson, 1996). To divine the possible causes of the couple’s bareness was to enter a divinatory trance dance where potential features of the couple were revealed and the causality of their problem

established. The power of the Jinwaraba (prophetic healer) rests in his ability to attain entry to, and sustain links with the invisible spirit realms. Chanting and dancing are important in Jinwariba's healing art. Mediums of Jinwaraba dance in order to heat up their spiritual powers. Through the divination trance dance, the Jinwaraba healer was able to diagnose the causality of Asana's bareness and thus, provided the possible solution to their predicament. In Jinwaraba therapeutic ceremony, diagnosis of patient's health is likened to Western medical facilities. For instance, the use of X-ray in a scientific health center is conceived of as a kind of divination in Jinwaraba diagnostic therapeutic health services. Jinwaraba healers and their patients see Western and traditional medicine not in opposition to each other but rather as forming a continuum.

Jinwariba Ceremony

A Jinwariba ritual healing is usually performed in the night mostly at the compound of a Jinwariba medium. According to local informants, the Jinwara ritual healing ceremony is performed on selective or designated days, namely, Fridays, Wednesdays and Mondays. Permission was obtained from the officiating officials to observe and to perhaps ask questions regarding the activities of Jinwariba in Gbanyamli. The team first visited the leader of the ceremony and took instructions from him as to how observers should conduct themselves during the ceremony. He cautioned that one would have to be initiated as a member of the cult before formal permission is given to conduct research. The research team accepted the conditions and was initiated to become members which then gave them leverage to ask questions about Jinwara ceremony.

The ceremony began at about 8:00pm with the shrine musicians drumming and singing to announce to all potential sick people about the commencement of the night's Jinwara ceremony. The drumming became intensified after majority of the patients had gone into the compound and seated. The devotees of Jinwara sang and danced to ward off all evil spirits that may be lurking around the vicinity of the shrine. This act was first done to purify the grounds,

perhaps, to carry out proper consultation devoid of mischief.

Figure 1: Drumming and Singing to Ward off Evil Spirits Lurking at Jinwaraba Shrine



Source: Ghana Dance Ensemble UG, Legon, 2016

Figure 2: Jinwaraba Devotees Dancing and Hooting at any Evil Spirit Lurking around the Shrine



Source: Ghana Dance Ensemble UG, Legon, 2016

Devotees of the Jinwariba danced to heat-up their spirits, perhaps to call on the support of their deities to grant the request of their patients. Local informants indicated that in Jinwariba musical experience, drum sounds are mostly affiliated with the spirits. Shrine drumming according to Wilson (2006) is not only played to interact with people; it is played to interact with the gods as well. The music, according to the informants, calls the deities to possess the Jinwariba mediums. Considering that spirits are believed to be human-like, and drums are

used as a beckoning call for humans, it is not surprising that drumming is used to call Jinwariba mediums to get in touch with their spirit deities. It was also noted that the gods like humans, have diverse tastes of music and will more likely be willing to come extra might if they heard music that delights them (Agordoh, 1994). This supports the notion that “each god has its own type of music, which interests him more or which is of his own taste,” (Agordoh, 1994:39). This is similar to Nketia’s (2000) assertion that among the Asante “gods are supposed to be sensitive to the language of music and would come down to see ‘their children’ if they heard music they liked” (Nketia, 2000:99).

In Jinwariba ceremony, the drum modes are the core of Jinwara music, and they stand out in a phenomenological sense. Figures 3 and 4 below indicate Jinwariba devotees dancing to the rhythmic patterns of Jinwara music. They are escorted by officials of the shrine, one of whom carries talcum powder in a bowl, which is occasionally sprinkled on the ground in front of the devotees, perhaps, to calm them down so as not to hurt themselves. The devotees, according to the informants, dance to prepare the grounds for the male Jinwara medium to consult the oracles and to provide possible causes and solutions to their patients’ problems.

Figure 3: Jinwaraba Devotees Dancing to Heat up the Jinwara Sprits



Source: Ghana Dance Ensemble UG, Legon, 2016

Figure 4: Jinwara Medium Taking Reverence from Mother Earth



Source: Ghana Dance Ensemble UG, Legon, 2016

Figure 6: Jinwarabe Medium Receiving Treatment from the Spirits for Asana and



Source: Ghana Dance Ensemble UG, Legon, 2016

Dancing the Disease

At a Jinwaraba ceremony, patients do not verbally tell the Jinwara healer their problems. The causality of the patients is divined by the Jinwaraba medium. The rhythms of Jinwaraba music are dynamic and play specific roles in the treatment of the sick. Shrine drummers often learn rhythms from their predecessors to help them in the treatment of the sick. Jinwaraba shrine music is used as a medium of worship. It is a process of reviving the avenue of the gods to action and keep them in a state of euphoria until the aim of the gods is being satisfied. According to the shrine drummer, Jinwaraba rhythms are played to delight and energise the mediums (who are acting as the medium of the gods). These dance rhythms are especially essential in the preparation of the Jinwariba to be possessed by a particular deity in the community and keeping

them energised while possessed. It is at this moment of time that the Jinwaraba medium draws his powers from the deities to be able to define the causality of every sickness brought to his/her care.

Figures 5 and 6 below indicate how the Jinwaraba medium divines to find the causality of Asana's bareness.

Figure 5: Jinwarabe Medium Consulting the Oracle for Treatment of Asana's Bareness



Source: Ghana Dance Ensemble UG, Legon, 2016

Source: Ghana Dance Ensemble UG, Legon, 2016

Conclusion

The study has outlined the theoretical foundations for music and dance therapy in the classical era and explored to what extent the theories were put into practice in Islamic, Christian, and traditional African societies for the treatment of the sick. The study also demonstrated with scriptural examples that both Islam and Christianity appreciate the healing powers of music. The study also draws its inspirations from the disciplines of ethnomusicology using music and dance therapy as a discourse for healing. Finally, it examined Dagbamba religious ideology using the Jinwaraba as a case study for the treatment of the sick.

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ⁱal-Bukhaari ta'leeqan, no. 5590; narrated as mawsool by al-Tabaraani and al-Bayhaqi. See al-Silsilah al-Saheehah by al-Albaani, 91.

ⁱⁱ A de facto ruler of Muslim Al-Andalus in the late tenth to early eleventh centuries. His rule marked the peak of power for Moorish Iberia.