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- To serve as the voice of Africans at the international level in the study of their own Music;
- To publish original research papers and reviews by Africans on their own music (encompassing all categories of African music);
- To foster mutual cooperation among African scholars in the field of African Musicology;
- To promote and develop the concept and practice of African Musicology, by Africans.

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FOREWORD

It is with great delight that I present Vol. 7, No. 1 edition of African Musicology Online Journal. It is the first edition produced after my appointment as the Editor-in-Chief. The edition features seven well-researched articles written by eminent African musicologists on different areas of African Musicology. The papers are well focused and insightful.

Atinuke Adenike Idamoyibo in the first paper, ‘The Impact of Dùndùn Drummers on the Development of Traditional Music in South West Nigeria’; recognises dùndùn ensemble drummers as the custodians of Yoruba oral repertoire. She distinguishes between court drummers and, street drummers whose performances are constrained by financial capability and social patronage. However, despite these challenges, the street drummers, affirms the author through interviews, have a great passion and their inspiration in the sustenance of Yoruba dùndùn drumming tradition is largely responsible for the systematic transmission of Yoruba oral genres.

The second paper is entitled ‘Analysis of Edi Edise: A Composition for African Orchestra’ is authored by Isaac E. Udoh. Udoh seeks to unwrap the rich rhythms of Annang people founded in African orchestra. The author considers analysis of Edi Edise; a composition used in playing of the instruments found in Annang land. The composition is a call to all walks of people to ‘come and see’ rich and captivating rhythms of Annang land.

Femi Adedeji, in the third paper, ‘The Indigenous Music of Christ Apostolic Church in Nigeria and the Diasporas: A proof of Christian Transformative Musicality; establishes that music describes the identity of any church. He recognises music as the tool that helps in the process of spirituality, evangelisation and proselytisation in the Church. Adedeji’s focus is on the Christ Apostolic Church in Nigeria, which he says has largely influenced Nigerian Christian music.

The fourth paper is titled ‘Assessment of Music Teachers on the Poor Performance of West African Examinations Council (WASSCE) Music Practical Test’, written by Joshua A. Amuah, Emmanuel ObedAcquah and Mary Priscilla Dzansi-McPalm. The three address the issue of poor performance among candidates in music practical tests. To ascertain this objective, they undertake a descriptive survey on 40 music teachers in Ghana. They identify absence of music studies at the Junior High School, lack of music facilities and employment of music teachers with no practical background as the cause. The authors however recommend measures to be taken by WAEC, head teachers and the government in dealing with the menace.

Analytical Study of Haruna Ishola’s Compositional Techniques in ‘Ina Ran’ by Olugbenga Olanrewaju Loko and Olasumbo Omolara Loko is the fifth paper. The authors use the track ‘Ina Ran’ to highlight the structure, form and compositional techniques used by Haruna Ishola. In this, Loko and Loko explore how indigenous musical materials attest to Haruna Ishola’s stylistic influences.

Meki Nzewi, in the sixth paper, ‘Reflections on Indigenous and Modernist Pedagogies: The Causative Force of Repetition’ holds that if natural, humanity-managed musical arts through poignantly interactive pedagogy that sobers minds can be brought back and applied repetitively to the diversity, then the millennia may yet be viable unto humane-minded posterities.

In the seventh paper ‘Nonsensical Syllable’: Inquiry into its Rational in Sub-Saharan African Music – Making”; Sunday Ofuani responds to a question raised by an interviewer of his view of what people call ‘nonsensical syllable’. Using relevant folksongs of Aniocha people, Nigeria, he concludes that it is erroneous to call it “nonsensical syllable” given diversity in use of syllabics in African music-making.

The editorial Board wishes to reaffirm its commitment to the promotion of African Musicology by Africans and therefore encourages scholars to submit papers on time for review. While the quality of the articles in this edition is not in doubt, it should be mentioned that the findings and submissions therein are those of the Authors. Critical reviews on the articles are also welcomed.

EDITOR-IN-CHIEF
ABOUT THE JOURNAL

African Musicology Online is an International, peer-reviewed, e-journal on African Musicology. The scope of the Journal includes but is not limited to: Theory, Musicology, Ethnomusicology, Performance, Composition, History and Book/Album Reviews. Articles must be scholarly, original, current and contribute to African Musicology in general. The journal is published in an online version only.

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CONTENTS

The Impact of Dùndùn Drummers on the Development of Traditional Music in South West Nigeria [Atinuke Adenike Idamoyibo] ................................................................. 1

Analysis of Edi Edise: A Composition for African Orchestra [Isaac E. Udoh] ..................... 20


Assessment of Music Teachers on the Poor Performance of West African Examinations Council (WASSCE) Music Practical Test [Joshua A. Amuah, Emmanuel Obed Acquah & Mary Priscilla Dzansi-McPalm] .............. 67

Analytical Study of Haruna Ishola’s Compositional Techniques in ‘Ina Ran’ [Olugbenga Olanrewaju Loko & Olasumbo Omolara Loko] ................................................................. 88


THE IMPACT OF DUNDÜN DRUMMERS ON THE DEVELOPMENT OF TRADITIONAL MUSIC IN SOUTH WEST NIGERIA

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ABSTRACT

The dundun ensemble drummers are the custodians of Yoruba oral repertoire in South West Nigeria. Their skills are transmitted to the younger generation in simple and articulate style. It is important however, to distinguish between the dundun ensemble groups at the king’s palace, city square, town hall and the dundun ensemble groups who perform on the streets and who normally impose themselves on guests at organised social events in Yoruba land. The court musicians and their counterparts usually, at the city square or town hall are gainfully employed by the king. This group of drummers are practitioners who perform mainly for royalties at the palace. The dundun street drummers, however, are prolific drummers who perform generally within the circles of the poor, roaming from street to street. They are generally perceived as beggars by those who do not understand the importance of the group in the society in which they reside. Their performance is sometimes extended to the social events in the midst of the rich without any invitation. The members of these groups are skilled instrumentalists according to the standard of measurement of artistic excellence in Yoruba land. Nevertheless, they lack the financial stability and social patronage to form a real dance band that promotes classical recordings of their works for a wider public consumption. Sociological and analytical methods of data collection used in the study reveal the societal intolerance of these groups of drummers and the drummers’ wise resistance of this attitude to their performances. The findings reveal that the ensemble drummers though do not get enough patronage, are very versatile performers and are promoters of their traditional musical culture. In conclusion, the status of the drummers does not influence the quality of their performances; rather, they are very happy people, thoroughly groomed as drummer ensemble whose impact deserves a better recognition and patronage.

Key words: drummer ensemble, traditional music, dundun drummers, music development

INTRODUCTION

Dundun drummers ensemble are master performers who contribute significantly to keeping the centuries-old Yoruba drumming culture and repertoire alive and relevant in Nigeria today. Yoruba dundun drum music has been widely studied as a distinct ensemble instruments that is majorly associated with the Yoruba of South West Nigeria. Many researches such as Oba-
Laoye (1975) Euba (2010) Olaniyan (2013) and Omoljola (2012) among others have written extensively on the verbal relevance of the drum. However, this is only one of the many manifestations of this versatile instrument, which plays a central role in many other genres of Yoruba music found in the land. In Yorubaland the *dùndún* drum is an hourglass tension drum that can imitate the tonal speech of the language. Today, it is used in some contexts to praise the *orisha* (divine spirits) or the *egungun* (ancestral spirits) and praise of the kings, chiefs and important elders by certain lineages of drummers that have great deal of respect and unlimited financial remuneration from the king for their art. The drum in other contexts is used to praise ordinary people on the street, market square and local get together by other lineages of drummers that are conversely denigrated in society for their association to recreational genres solely, consequently, receiving little economic support for their work. The court musicians play traditionally sacred roles primarily and entertainment rarely while the street drummers’re role is purely recreational.

This study is based on ethnographic data collected from active Yoruba *dùndún* drummers in five States, which reveals the social context and positioning of a group of neighborhood drummers within the landscape of traditional music performance in Lagos, Ilorin, Ile-Ife, Saki and Ibadan. Street drumming performances at both sacred and secular events forms the scope of the study. The paper therefore documents the importance of street drummers in a number of socially significant ways.

The study is guided by the following questions: How are drummers classified in Yoruba land? What is Yoruba *dùndún* drumming tradition? What is the audience’s perception of the street drummers’ performance role in imparting knowledge? In what ways are *dùndún* drummers relevant in Yoruba society? Who are the audiences at such social events? Are the audiences of a different social-economic class than the performers?
The classification of *dùndún* drummers in Yoruba land

Ayanwale Adeboye in an oral interview (10th June, 2012) explains that master drummers in Yoruba land are of two categories, the court drummers and the street drummers. The court drummers are part of the king’s ensemble and are also members of the Ayan families, trained to be court musicians within their families through the processes of socialization and apprenticeship. The street (the term street is used to describe the musicians because they usually perform on the street and not at fixed venues as the other group of drummers) drummers however, are trained in their lineages to occupy a range of class and professional statuses within the Yoruba region that is subsidiary to the court musician historically but not socially. Notable scholars in Yoruba land including Euba Akin who wrote on the “*Dùndún* Music of the Yoruba” and “Yoruba Drumming” and Yemi Olaniyan who wrote on “*Dùndún* Tradition”, “Yorùbá *Dùndún* Drummers” and “The *Dùndún* Master Drummer” have written extensively on the court drummers. Most recently, Bode Omojola wrote on Yoruba Music in the Twentieth Century while the street drummers have not been given attention in serious research.

Court musicians are artists with generational records of performance at both ritual and historical/praise poetry drumming events. This class of drummers performs and composes; they create original compositions on the spur of events. On the contrary, street *dùndún* drummers refer to those who play outside the praise poetry (*orikì*) tradition, playing peculiar roles at grassroots music events. They are different in status from the court musicians in Yoruba society. Though they speak the same language which is *Yoruba*, live in the same community, wear the same traditional garments (though with variation in quality) *aso okè*, *ànkárà* or *àdíre* and they have the same cultural practices. The street drummers belong to a lower political and economic class with limited social opportunities than the palace/court.
musicians. This is because they lack regular income and depend entirely on the generosity of the members of the public at social events where they perform to earn a living. The token they earn from public performances is never enough for them to stabilize economically. The consequence of their low status is poor general appearances at performances and a merry making/not too serious outlook in the nature of their performance. The court musicians discriminate against the minority drummers and minority drummers are not allowed to join the former regardless of their skills. The drumming skills of the former group in Yoruba land are recognised because of several performance opportunities made available to them by the kings in whose palaces they serve as musicians. This paper suggests that they only appear to be better than the minority drummers who lack regular performance opportunities.

METHODOLOGY

This section procedurally shows the range of events attended by the author and the number of drummers interviewed. It also reveals towns and/or cities that were part of the study. In her studies to pursue PhD programme in African Music at the University of Ibadan, Nigeria, the author came across quite a number of ensemble drummers that resided in the neighborhood of hunters who took delight in entertaining themselves with Ìjálá songs/chants after every successful hunting adventure. Some of those minority drummers served as drummers at those casual meetings, where they performed just for a meal. No financial reward was expected after such performance. The agility with which the drummers performed despite not receiving any financial gratification was noticeable. This prompted a further investigation of the street drummers at a social event that took place in Saki in Oyo State, during a burial ceremony in Nigeria in the year 2010. It was observed that the drummers performed to entertain a small group of people at a time because their performance is not amplified electronically and so could only reach a small group of people at a time. The author observed the dexterity of their
performance, and listened critically to their song repertoire thus the study focusing on street drumming and drummers. Baba Alajede (the leader of the first drumming group), Baba Akeem, Isola Opo (whose real name is Dele Tomori) Ayanwale and Mr. Fasipe among other leaders of street drumming groups were interviewed.

RESULTS

Audience perception of street drummers in Yoruba land

Okoto, in an interview (26th March, 2013) affirms that the street drummers, though poor, have a passion for drumming and singing. They are great inspiration in the sustenance of Yoruba dundún drumming tradition and are largely responsible for the systematic transmission of Yoruba oral genres. Besides engagement in drumming, their performances are often accompanied with singing and dancing. He further confirms that most master drummers who are leader of street ensembles have sonorous voices and very good memory of local histories, which they transmit in oral form. If these drummers are significant in the society as affirmed by the audience, then there is need to determine why there are no specific institutionalised arrangements by the government to secure the future of these musicians. More so they are perceived by their audience as beggars and as lazy people because they chose music making at the grass root as their profession. The Yoruba generally do not believe that an able man should spend his entire life making music. Occupations such as farming, hunting, cloth weaving, pottery, calabash making, carving, welding, driving among others are seen as viable means of livelihood. This may be responsible for Yoruba non-tolerance of anyone in the traditional society who claims to be a full-time musician. Music is viewed as a redundant occupation. This is why the drummers must seek daily acceptance/absorption at social events that take place in their communities. These drummers are capable of spontaneous creation of drumming patterns and indigenous songs styles to suit any social
occasion. Even though they are viewed as beggars, their skilful performances at events endear them to the hearts of some guests who pay close attention to their acts and the brilliant ways in which they weave and re-weave words into their songs by adopting excellent rhythmic exploration. A few dundun drummers have succeeded in preserving many indigenous songs that might have been forgotten due to the advent of western civilization and cultural integration of pop songs into Yoruba society. The drummers have preserved many of the cultural drumming/singing characteristics of the Yoruba in very simple performance.

The street drummers are aware of their subordinate status. This realisation is sometimes evident in their performance as they often resist discrimination by event planners by singing abusive songs or by using drum language to protest marginalisation, which most often gives them access or the opportunity to perform. The street drummers know their limitations and they restrict themselves to the opportunity available to them. They do not in any way clash with the stage musicians at social events, less patronised by the society at social events being the reasons of their involvement in other occupation besides drumming.

In another interview, Okoto in Lagos (26th March 2013) describes the relationship among the minority groups as not often being cordial. “The rivalry between the groups is sometimes alarming”. One sees the other as a threat and moves to do everything possible to hinder the performance of the other group in order to humiliate it. A very skillful drummer may suddenly become dull at performance just because someone has played a prank on him by use of charms, that being an action revealing envy (Baba Hakeem in an interview, 26th March 2013). They sometimes go to the extent of physical combat to show their displeasure to fellow drummer who intrude at social events. This has generated lots of strife to the profession.
The Yoruba Dùndún Street drumming tradition

Authentic documentation on Yoruba drumming tradition could be traced to (Beier 1954, p. 23) who writes on the talking drums of the Yoruba focusing on its verbal capacity, the cultural relevance and the tonal importance of the instruments to Yoruba language. The origins of the dùndún drum stretch back to the old Oyo kingdom (Laoye, 1975, p. 5). Olátúnjí (1984) argues that the dominant instrument determines the name by which the ensemble is called and Euba (1974) concentrates on the re-definition of the peculiarity of the drums, what guarantees the tone quality, the significance of the membrane, the quality of the woodwork and the drummers and their skills, Akpabot (1975, p. 23) concludes that the repetitive nature of African drums music is a deliberate device that enables the audience to memorize the drum patterns and also to verbalize them. The peculiarity of Yoruba music is always closely linked with the drum ensemble. Oláníyan (2013, p. 72) holds that “out of many traditional instrumental ensembles of the Yoruba of South West Nigeria, dùndún stands out as the most popular’. Yoruba Street drumming is a combination of ancient and modern drumming/singing practices that originated in Yoruba land. It is an integrated art that is mostly associated with singing, dancing and drumming. The songs are mostly traditional. It is assumed that Yoruba street music is all about drumming, however this is not entirely so, although drumming is a major feature as ensemble instruments are mostly rhythmic in nature. This enhances spontaneous performances.

Anku (1988, p. 167) asserts that “rhythm in African drumming is not a haphazard assemblage but something that occurs on the spur of the moment without any kind of structural framework”. Anku’s position is similar to the experience of Yoruba street drummers where the enthusiastic force of rhythms forms a dominant factor in their spontaneous drum music. This aligns with Olaniyan’s view when he remarks that the simultaneous composition of
_dùndún_ drummers is their area of strength Olaniyan (1984, p. 98). He equally asserts that _sekere_ music at some _dùndún_ traditional performances plays significant role. Sekere music is very important in Oyo town, as it is associated with specific palace events that involve the queens.

Baba Hakeem in an interview (25th May, 2013) explains interlocking in the context of the performance of street drummers which differs from its usage in Western harmony. He associates the term to the integration of the tones that are fused with each of the _dùndún_ ensemble instruments perform by this group. He also emphasises the realization of the various rhythmic patterns as they emerge in sounds at drumming events. Yoruba drumming traditional, with specific reference to the street drummer exhibits two distinctive characteristics: One is the tonal character of the music in relation to the language that guides the verbalised melody and the other is the rhythmic character. The dominant of the two is the reflection of the tone of the language in the vocal music especially in the melody. Yoruba language has three tones: the low, middle and high tones and the association of the words with the tones is considered very important in street drumming. Euba (1992, p. 46) explains the importance of intonation in Yoruba language beyond the spoken texts. In the traditional culture the melodies of songs and drums language reflect speech intonation. Speech tone is reflected in street drumming when a drummer uses his drum to communicate speech as shown in the music extract below. See figure 1.
Figure 1. “Gon go su odidare” verbalised drumming in Yoruba land. (Transcribed by the Author)

The notation above is a simple verbalised drumming pattern that is often used in a satirical way to discourage patronage without financial gratification. It is in compound duple time, notated for the purpose of the study in the key of G Major, in eight bars. Meaning one’s intelligence equals one’s foolishness.

The other distinctive characteristic of street drumming focuses on the rhythmic emergence of the accompanying instruments. Songs in Yoruba land are generally accompanied by drum beats. The tones of the drum beats at performance form a collection of sounds that resembles the formation of a chord in rudiments and theory of music.

Euba identifies harmonic integration of the emerging sounds of the instrumental ensemble, within the concept of drumming in Yoruba culture as the shadow chord and the nuclear chord as terms that form the theories of Yoruba drumming especially the dundún ensemble (Euba, 1968a, p. 196).

The use of chord in the context of this study differs remarkably from its usage in the Western world. It refers rather to the building up of ensemble sound as the instruments integrate in
performance forming emerging harmonic sounds. This fusion of ensemble instruments motivates an average Yoruba person to dance and sing. (Naturally, man follows the rhythm of the instrument in dance more than the rhythm of the songs).

Mr. Fadipe, in an oral interview in Ibadan (23rd November 2000, 5th April 2004 and 28th August 2014) admits that dancing and singing are integral parts of street drumming; dance articulation motivates street drummers and enhances their drumming prowess. The dance pattern associated with the dùndún ensemble is different from the one tied to the bàtá. The kind associated with the bembe ensemble is different from that of the sekere. A good dùndún dancer glides with the beats; she does not count the beats before changing his dance pattern as does the bàtá dancer. He or she swings along with the drum beats in simple and dramatic style: Omíbíyí (1975, p. 62) in her explanation of musical universalism remarks that, ‘culture has a system of introducing members into its musical tradition’. Her opinion is quite relevant in this study. This is because the street drummers have been situated culturally to transmit their musical skills to younger ones with ease. First, they are very friendly, second, they are thoroughly groomed musically and culturally and third, they are easy going and always willing to share the knowledge of drumming with whoever shows interest in their art. They are different from court musicians who have sound drumming skills but do not interact with youth in the community as they are confined to the palace and restricted to playing mainly for royalty.

In Yorubaculture music is mostly associated with instruments, the most popular of which is the dùndún ensemble that is mostly rhythmic in nature, however there are a few tonal drums too. The iyàlà for example is a tonal drum as the realisation of between three and five tones are possible, depending on the skill of the master drummer. In this tradition, there is an extricable link between rhythm and melody; and drumming and singing. The attraction to Yoruba music is tied to its rhythmic inventiveness and its complexity on one hand and the ensemble secular patterns on the other hand. See Figure 2.
Figure 2. A master dùndún street drummer and an articulate dancer, Ibadan,
March 2013

In figure 2, a crowd acknowledging the performance of a versatile master drummer and an articulate dancer in Ibadan, Oyo State. The exploration of the nature of drum music is in agreement with Euba’s depiction of Yoruba drum music in the pre-colonial era thus:

In pre-colonial traditional music repetition is one of the most outstanding stylistic devices. This is not to say that variety is absent in the old traditional music; the music is indeed a subtle blend of repetition and variety, sometimes a single line of varied patterns is balanced against several lines of other activities…(Euba,. 1977, p.7).

The study corresponds to the primary goal of African Musicology, which is theoretical research that brings about scholarship and a humanistic approach to the understanding of African music practice. The study explains are made on the classification and status of the street drummers and their impact in the promotion of music and dance in Yoruba land.
Street drumming in the context of today’s performance differs remarkably from that of the olden days in the variation and stylistic repetitions of the rhythmic patterns and the ornamentation of the themes of the folk or indigenous songs that the drummers sing at performance. The genre is now characterised by the various appearances of the punctuation style of drumming and different phases of drum strokes application as it is suitable to the artists.

The audience’s perception of the drummers’ performance role in impacting knowledge

Alajede in an interview (26th March 2013) admits that the street drummers are oral artistes who perform spontaneously at occasions. The possibility of reconstruction is always evident during performance at social events. When a master drummer creates a rhythm, it serves as a building block for the laying of other rhythmic concepts that might follow in the course of his performance. Master musicians according to him create new or varied patterns in the performance of an already existing song. This is to create variety and new excitement at events. Street drummer as a cantor uses folk songs (in the community in which they live) by varying the original rhythm either by shortening the rhythm of the notes or by elongating it. Extra notes are even sometimes added to the song if an art musician is to rearrange such tunes. The word note(s) is used here to distinguish between the performance of the folk tune in its natural state and the ornamental and a spontaneous variation of the same song by the same artiste during performance.

Variation in street drumming is a very skillful art and that is where an ensemble leader manipulates the rhythm of the song without prior preparation. He gets to the circle of friends at performance, selects a known tune, sings it in its original form and then renders endless variations of it to the admiration of his audience who gives approval to his versatility by
giving him some monetary gifts. The musical illustration below is an example of a popular traditional song that is often improvised.

There are three significant factors at play in this context by Euba 1992 as indicated below:

...the importance of intonation in Yoruba language is not limited to spoken texts. In the traditional culture the melodies of songs and drums language reflect the speech intonation too (p. 46).

Euba’s view is valid because there is a close relationship between Yoruba language, the text of the song and the melody.

Isola Opo emphasises that the street master drummer is also the song leader in an indigenous drum ensemble, who is not only expected to vary his songs but also to improvise skillfully on his drumming patterns as well. In most cases, he does the variation of the songs and its accompaniment on the drum simultaneously. Understanding traditional performance requires the evaluation of the task before the master musician, whose virtuoso skill of improvisation is mysterious even unto the drummer himself Isola Opo, in another interview in Ile Ife, (15th January, 2013). The word mysterious is used because the leader or cantor may not be able to repeat the same performance at the same level of musical prowess twice. There is always a difference in performance. The art of improvisation is daunting to the master musician himself hence, he cannot instruct specifically on how to realise or attain such musical versatility in performance. “Good drumming skill in Yoruba land is in association with the inspirational power of Àyàn, the god of drumming. If a good drummer is asked to explain his drumming prowess, he simply says he was endowed by the god.” Alajede in another interview (26th March 2013) On the contrary, the researcher does not believe that endowment alone is sufficient for sustainability in the art; practice is also a pre-requisite for outstanding performance.
Ijoye Onilu real name Baba Ayandiran in an interview in Ibadan, (19th September 2013) describe the acquisition of the improvisation skill in street drumming as deeper in practice than of normal drumming style or singing skill. The former is a development of the latter. It may be strange to assume that improvisation skill is not necessary in drumming, yet skillful drummers improvised endlessly on their instruments focusing on a traditional rhythmic motive. Improvisation is an admirable and a complementary skill in street drumming. Until an instrumentalist attains this height, he or she is still lacking in expression or musical communication. Musical practice according to Nketia, (1963) is by absorption. It means that for a man to excel in musical practice he must have received and digested some musical knowledge and ideas from older musicians. Rhythmic improvisation requires a good musical memory, which is the ability to hear and retain rhythmic patterns and variations as performed by older and more experienced musicians.

The Street Drummers’ interpretation of rhythmic variation and freedom of interpretation in Yoruba music

Lagelu Ayanrinde, in an interview in Ibadan, (28th August 2014) narrates the relationship between the street drummers in the contemporary Yoruba society and indigenous court musicians as varied from context to context. The modern performances of street drummers exemplify the extent to which creative ensemble leaders have been influenced by new occurrences within their musical cultures.

Alajede in another interview (26th March, 2013), contributes to this study by asserting that the development of street drumming is gradual and tied to the readiness on the part of the ensemble members and sufficient development of their drumming and variation skills. If street drummer does not develop his skills sufficiently, he may give repetitive performance of some repertoire and may lack spontaneous creation of rhythmic patterns. It has been
established that Yoruba oral musicians perform from memory. This according to Olaniyan (2005, p. 60) does not make the music a mere mental exercise and this has a way of activating their confidence. It is sufficient confidence at street drumming performance that leads to variation of an existing or an already known rhythm. A keen memory of drum patterns is very significant. The acquisition of this however, requires discipline and determination. It is very easy to identify a struggling musician during casual street drumming events because he is often stagnant at play and he may not show any fluent or convincing performance on his drums.

Repetition is an important feature in street drumming, but the sustaining power of this is accurate variation. A single rhythmic fragment if properly and skillfully varied can be performed repeatedly without the drummer creating an atmosphere of boredom. Drums if made to communicate manifest in reality an atmosphere of artistic matrix that forms the relationship between men, musical arts of drumming and singing, which sometimes transcends the understanding artistic creative ability in man (Hakeem interview 26th March 2013). See Figure 3.

Figure 3. The transcription of “Ko ni ja se mo” by Ishola Opo, with the dundún ensemble serving as accompaniment.
Ko ni ja se mo means It will not be the end, the performer assures the audience that there will be opportunity for him to perform again. The simple and very short voice part is in compound quadruple time, the voice serves as the principal instrument in this context of this study while the dùndún ensemble play subsidiary role. The composition of the ensemble drums includes Isaaju, Atele, Aguda and Iyaalu, Isaaju and Aguda play monotone Atele play dual tone while Iyaalu play multiple tone.

CONCLUSION

This study was conducted in Yoruba land, South West, Nigeria with specific interviews from street drummers and audiences in Lagos, Ilorin, Ile-Ife, Saki and Ibadan. Street drumming performances at both sacred and secular scenes from the scope of the study is addressing the sought objective to document the importance of street drummers in a number of socially significant ways was achieved. The audiences of street drummers are market men and women, street party audience, cobblers, artisans among others. Common people generally who reside in the neighbourhoods of drummers or guests at low class parties. The audiences are often of the same social-economic class as the performers. Seven master drummers were interviewed and two articulate dancers within a period of fifteen years.

The ideas expressed in this study generates interest and further debate, particularly on the treatment of street drummers and the impact of this diversified culturally active artistes on the development of Yoruba traditional music. A master drummer in the context of Yoruba usage is a skillful ensemble leader and a custodian of oral repertoire. He is a diligent instructor, a composer of spontaneous songs, a merry maker, a cantor and a good dancer. The assignment/responsibility as court musician is a hereditary profession and the members of the group take delight in showing off this heritage at any occasion where the king presides and they enjoy financial support from the palace/royalty. The street drummers belong to a
different class of musician with limited resources. These groups of drummers belong to traditional Àyàn family lineage (the drummers that have been certified by the god called Àyàn as good and fit to perform) and are disempowered financially because they do not have sufficient recognition that enhances their inclusion in a social band. They find contentment in moving from street to street seeking patronage for daily sustenance.

The street drummers do not only engage in drumming, they also accompany their performances with singing and dancing. Most master drummers who are leader of street ensembles have sonorous voices and very good memory of local histories which they transmit in oral form. As significant as they are in the society, this paper reveals that there are no specific institutionalised arrangements by the government to secure the future of these musicians. They are often portrayed as lazy people because they chose music making at the grass root as their profession.

There are similarities in drumming traditions specifically amongst the street drummers in Yoruba land bringing to light the accuracy of transmission formula from generation to generation; we admit that there is a uniform or almost uniform style of drumming but different approaches depending on the versatility of the drummers. This study confirms how the minority drummers are important in a number of socially significant ways.

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APPENDIX

Metric variation

"Gongo su odidare"

“Gon go su odidare” variation 1. Transcribed by author
ANALYSIS OF EDI EDISE: A COMPOSITION FOR AFRICAN ORCHESTRA

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ABSTRACT

This work is an original composition for African orchestra. It is a composition for African musical instruments particularly found in Annang land of Akwa Ibom State and its analysis. In African orchestra, there are categories of instrumental combinations. This paper focuses on the combination of melodic and percussive instruments and with peculiar rhythms found in Annang land. It takes into account the rich rhythms of Annang people of Nigeria as would be used in this original instrumental composition to exhibit the rhythms of Africa. The method involved in this study includes library review, collection of discography, selection of some traditional instruments, watching and analysis of life performances of Annang music ensembles, and transcribing the various rhythms found therein. The study seeks to bring to the fore, through an instrumental composition, the rich rhythms of Annang people. Various traditional musical instruments are selected for this purpose to form an African orchestra. This will truly create an identity for Africa in general and Annang in particular thus will make known Annang rhythms to the world adding to the knowledge base for musicologists, rhythms of Annang people. This orchestral piece can be used for study and performance of African rhythms, for entertainment and at concert halls.

Key words: Orchestra, Edi Edise, African rhythm, Annang, Nigeria.

INTRODUCTION

This research work is an original composition where the rich rhythms of Annang of Akwa Ibom State of Nigeria in Africa are used in an instrumental composition, referred to here as African Orchestra. Annang is both a language and a second largest ethnic group in Akwa Ibom State of Nigeria (Nyarks, 2002). Annang in this context refers to an ethnic group that occupies an area of land in the Western part of Akwa Ibom State. The Annang people, as part of Africa, have a rich musical culture. Akwa Ibom State (Annang inclusive) falls within the tropical zone. Its dominant vegetation is green foliage of trees cum shrubs and the oil palm tree belt which holds the highest density in the world (Esema, 2002). This informs the nature
of instruments; that are mainly instruments made of wood and animal skin, for example and xylophones.

This composition, therefore, takes into account the rhythms used in the playing of the instruments found in Annang land. The composition is entitled, ‘Edi Edise’, meaning, ‘Come and See’. This title suggests that people from all walks of life are invited to come and see the rich and captivating rhythms of Annang land through this composition. The instruments used are those of Africa found in Annang. They include ntakorok (woodblock), nsak (gourd rattle), ibit iba (twin drums), obodom (wooden slit drum), nkwong (big gong), akangkang (small twin gong), abang (pot drum) andikon eto (xylophone). Ikon eto (xylophone) is used as rhythmic/percussive, harmonic and melodic instrument.

LITERATURE UNDERPINNING

Theoretical Framework

Orchestral music has come to stay both for the Western and non-Western cultures. Africa is not left out in this ‘race’. The Wikipedia definition of orchestra in the western sense, is thus; ‘An orchestra is a large instrumental ensemble that contains sections of string, brass, woodwind, and percussion instruments’ (en.m.wikipedia.org/wiki/Orchestra). It is defined in the western sense because African musical instruments are not grouped into such families (that is, string, brass, woodwind and percussion). The author defines orchestra thus, ‘An orchestra is a large instrumental ensemble’. The instruments may be that of the Western world or that of Africa. In this context, it has to do with Africa, hence the name, African orchestra. The author is in agreement with this submission, ‘An orchestra is a group of musicians who play together on various instruments’ (www.english-online).
This original composition makes use of complex rhythms: syncopation, cross-beats, polyrhythms and ostinato, among others. The author is in agreement with Novotney (1998, p.147), who points out, ‘African rhythmic structure is entirely divisive in nature but may divide time into different fractions at the same time, typically by the use of hemiola or three-over-two (3:2).’ This is what Novotney (1998, p. 201) calls ‘the foundation of all West African polyrhythmic textures’.

Nketia (1992) has not left us in the dark as regards African instrumental works. He identifies the three main categories of instrumental combinations, thus:

(i) Ensembles consisting exclusively of melodic instruments, that is, instruments of definite pitch.

(ii) Ensembles consisting instruments capable only of indefinite pitches (percussive instruments), such as drums, bells, rattle among others.

(iii) The combination of both melodic and percussive instruments is the third type of instrumental ensemble.

This work makes use of the third category of instrumental combinations, that is, percussive and melodic instruments. These instruments are used in this orchestra to give scope to rhythmic/percussive, harmonic and melodic functions.

There can be no composition without a Form. Every composition must have a Form. Therefore, this original composition is in Binary Form (AB). Udoh (2012, p. 183) discloses, ‘form is the general principle and scheme that governs the overall structure of a composition’.

In other words, a musical form is the structural outline – comparable to an architect’s ground plan – in the composer’s mind when he sets out to write. It is simply the design or shape into which musical materials are moulded as done in this work.
Musical analysis is the practical process of examining pieces of music in order to discover how they work (Edgar, 1999). This musical analysis work of Edi Edise, sought to discover how the components in this composition relate to each other.

**METHODOLOGY**

Several methods may be used in a work like this. In particular, this paper makes use of library review, collection of discography from Annang Music practitioners (for example, the music of traditional musicians - Uko Akpan and Okon Udo Udo) and their peculiar rhythms. These rhythms were studied and used in this work. The traditional musical instruments used in this work are the ones found in Annang land of Akwa Ibom State to suit its purpose. Watching and analysis of life performances of Annang music ensembles, and transcribing the various rhythms found therein are also employed.

One of the objectives of this work is to create, through this composition, an identity for Africa in general and Annang in particular. This work is to bring to the fore, through an instrumental composition, the rich rhythms of Annang people with various traditional musical instruments to form an African orchestra. It also makes known Annang rhythms to the world at large helping musicologists/academicians in their research on the rich rhythms of Annang people. This orchestral piece can be used for study and performance of African rhythms, for entertainment and enjoyment and even at concert halls.

**Selection of Instruments**

There are several musical instruments that cut across the length and breadth of Africa and their use may be possible in a work like this. But there is a simple wise saying, ‘Charity begins at home’. This informs the selection of instruments used in this study – the instruments that are found in Annang land of Akwa Ibom State. They include *Ntakorok*
(woodblock), *Nsak* (gourd rattle), *Ibit Iba* (Twin drum), *Obodom* (Slit drum), *Nkwong* (gong), *Akangkang* (small twin gong), *Abang* (pot drum) and *Ikon Eto* (xylophone). These instruments (of indefinite and/or definite pitch) are carefully selected to serve its purpose. Nkетia (1992) submits that African concept of musical sound gives equal prominence to sounds of indefinite as well as definite pitch, and this reflects in instrumental combinations.

The third category of instrumental combinations (The combination of both melodic and percussive instruments) by Nkетia (1992) as earlier mentioned is employed in this work, that is, percussive and melodic instruments.

**Percussive Instruments:** As used in this work, with their different pitches shown, they include:

1. *Ntakorok* (woodblock) with one indefinite pitch thus:

   ![Ntakorok](attachment:image1)

2. *Nsak* (gourd rattle) with one indefinite pitch thus:

   ![Nsak](attachment:image2)

3. *Ibit iba* (twin drums) with two indefinite pitches thus:

   ![Ibit iba](attachment:image3)

4. *Obodom* (wooden slit drum) with two indefinite pitches thus:

   ![Obodom](attachment:image4)
5. *Nkwong* (big gong) with two indefinite pitches when muted, thus:

The muted sound is represented by a slash (/), thus: 

6. *Akangkang* (small twin gong) with two indefinite pitches thus: and

7. *Abang* (pot drum) with one indefinite pitch thus:

**Melodic Instrument:** Only one melodic instrument is used in this composition. It is *ikon eto* (xylophone) with five definite pitches. It uses the pentatonic scale as shown, thus:

Though this instrument is regarded as a melodic instrument, it combines melodic, harmonic and rhythmic/percussive characteristics/functions.

**Techniques Used**

The major techniques used in this work include call-and-response, hocket, repetition and ostinato. Other techniques are explained in the analysis.

**Call-and-response and hocket techniques.** These techniques are common in African music. As observed in the web. ‘As with emergent and resultant rhythms, the performer’s ability to maintain the overall organisation of the piece rests in part on their perception of the various relationships of call-and-response and hocket patterns. These techniques find their highest expression in drumming.’
Repetition. Repetitions are used in this work either directly or with minor variations.

Ostinato. This is simply a persistent music phrase or rhythm. Some rhythms are persistently repeated on all the instruments used.

PERFORMANCE PRESCRIPTION

This original composition is purely instrumental, meant to be played with African musical instruments, thus: ntakorok (woodblock), nsak (gourd rattle), ibit iba (twin drums), obodom (wooden slit drum), nk Wong (big gong), akangkang (small twin gong), abang (pot drum) and ikon eto (xylophone). The xylophone here is used to evoke both vocal and instrumental rhythms of Annang traditional music. It is used as a rhythmic/percussive, harmonic and melodic instrument. The entire composition is to be performed at once and could be danced to if so wished.

Pre-Compositional Consideration

The ‘Composition Outline’ of this work is first considered. This includes Title, Medium, Style, Form, Meter/Time Signature, Tempo, Techniques, Texture, Extra Musical Element, Length, Mood, Audience, Motif, etc.

Composition Outline and Compositional Procedures

Title: *Edi Edise*

Medium: African Traditional Musical Instruments found in Annang land. They include ntakorok (woodblock), nsak (gourd rattle), ibit iba (twin drums), obodom (wooden slit drum), nk Wong (big gong), akangkang (small twin gong), abang (pot drum) and ikon eto (xylophone).
Style: A combination of instruments of indefinite and definite pitches in
classic form, melodic and harmonic exploration with the use of
pentatonic scale.

Form: AB (Binary)

<table>
<thead>
<tr>
<th>Form</th>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>a</td>
<td>a¹</td>
</tr>
<tr>
<td></td>
<td>b</td>
<td></td>
</tr>
</tbody>
</table>

a, 29 mm [4 + 4 + 5 + 4 + 4 + 2 + 6]

A a¹, 29 mm [4 + 4 + 5 + 4 + 4 + 2 + 6]

B b, 41 mm [4 + 5 + 3 + 2 + 2 + 4 + 9 + 4 + 8]

Key: C major. (For the xylophone)

Meter/Time Signature: 6/8

Tempo: Moderately fast

Techniques: Call and Response, hocket, repetition and ostinato

Metronome: \( \text{♩} = 90 \)

Texture: Multi-rhythmic with harmonic and melodic lines.

Climax: Measure 59

Extra-musical Element: Rhythms from Annang land

Mood: Generally happy and dance-like.

Intended Audience: Concert hall

Motif: 🎵

Length: 70 measures.
ANALYSIS OF EDI EDISE

A, a [Measures 1 – 29]

In measures 1 – 4, all the instruments come in with their peculiar rhythms. Also in measures 1 to 4, a common Ntakorok (woodblock) rhythm in Annang traditional music is presented as an idea which creates foundation/motif for this composition. Ikon Eto (xylophone), in the same measures, comes in with harmony in 3rds and 4ths to depict the harmonic pattern/identity of the Annang people of Akwa Ibom State. From measure 5 to measure 29, other instruments maintain their rhythms while Ikon Eto (xylophone) plays rhythmic, harmonic and melodic functions. This sub-section, ‘a’ ends in bar 29 with a rest.

A, aı [Measures 1 – 29]

This is simply a direct repetition of measures 1 to 29 by all the instruments involved.

B, b [Measures 30–70]

From measure 30 to 38, Ikon Eto (xylophone) in the form of ‘call’ introduces this sub-section with hot rhythms, harmonies and melodies while other instruments are silent. Ntakorok (woodblock) and Ibit iba (twin drum) in the form of ‘response’ come in with their peculiar rhythms from measure 38 to 41 while other instruments are silent. All the instruments respond/come in together with their various rhythms from measure 42 to measure 70. Hocket technique is evident here. Also in these measures (42 to 70), Ikon Eto (xylophone) keeps performing its rhythmic, harmonic and melodic functions. Measure 59 witnesses the climax with the highest note on G. The harmony is mostly in 3rds and 4ths. Measure 70 marks the end of this sub-section as well as the end of the entire composition.
CONCLUSION

This work has fused together the rich rhythms of Annang in this composition, entitled, *Edi Edise* (Come and see). It actually invites everybody to come and see and enjoy the rich culture of Africa, especially that of Annang through music. It employs multi–rhythms which are integrated into one. Call – and- response and hocket techniques are extensively used since they are common in African music. The different rhythms are heard as a single ensemble but made of many and different instruments. This work could be used as a piece to study and analyze African rhythms. It could be used as Examination piece for African ensemble, for enjoyment and /or for other purposes deemed fit.

REFERENCES


Rhythm in African music.


DISCOGRAPHY


APPENDIX
THE INDIGENOUS MUSIC OF CHRIST APOSTOLIC CHURCH IN NIGERIA AND THE DIASPORAS: A PROOF OF CHRISTIAN TRANSFORMATIVE MUSICALITY

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ABSTRACT

One of the distinguishing identities of any Church movement is music. Christ Apostolic Church (C.A.C) in Nigeria and the Diasporas at her inception came with her peculiar music firmly rooted in the Pentecostal theology of the church and in indigenous African musical culture. It became a great tool in the spirituality, evangelisation and proselytisation processes in the Church. Today, not only has C.A.C. influenced Nigerian Christian music greatly, but also dominated the gospel music, one of the most popular music genres in Nigeria. This paper, hinged on transformative and functionalism theories, aims at exhuming the philosophical theology, performance practices and the evolution of this Pentecostal brand of music, both at home and abroad. Employing theological, musicological and historical approaches, the paper as a sacred musicological study, discovers that C.A.C. music is highly functional with deep metaphysical connotations. From indigenous native airs, anthems, hymnody, art music and lyric-airs to gospel music, its style forms one of the manifestations of indigenous Pentecostalism; as it has been instrumental to the diverse operations, spread and acceptability of the Church. The Church extended overseas through migration, had her music ‘carried’ along, though not without re-contextualised modifications. This paper concludes on the note that the Church, bearing in mind her leadership roles, should strive to uphold the legacies that earned her identity; especially her musical culture.

Key words: transformative music theory, Christ Apostolic Church music, indigenous music, Pentecostal music.

INTRODUCTION

that bother on C.A.C. or African Independent Churches are Turner (1967), Omoyajowo (1978), Mala (1983), Oshun (1981a, 1981b, 1983, 1989), Vaughan (1991), Olusunmbola (2001), Ositelu (2007), Olaniyi (2007), Ogunrinade (2009) and Sepo (2011). The fact remains that no history of any Church is complete without music. Alternatively, we may ask, is there a Church without music? What an unpardonable oversight! Works that featured music did not give it major treatment. What is obtainable are scanty information mentioned in passing. For instance, Ogunranti (1964) mentioned the deep interest of Late Oba Akinyele in the choir and that he produced sanctified choristers at Olugbode, Ibadan. Ayo (1967, p. 8) revealed that Apostle Ayo Babalola always ‘sang a lot of hymns and lyric airs including one that no one had heard before’. He also listed about 80 songs used in the early period of the Church (18–21). C.A.C Ikare Council (1968, p. 19) remarked on the development of the choir in C.A.C. Ikare between 1934 and 1951, and ‘how the Holy Spirit mightily came down and the Church building shook mightily as they sang on Sundays’. Latunde (1967a) buttressed his points with some hymns and lyric airs and in (1967b). He also cited some roles of singing in deliverance and comforting of souls. Ademakinwa (1971, p. 116) revealed the competence of some earliest C.A.C. pastors on the organ and how he (Ademakinwa) played in ‘Ebute metta and Lagos Churches as early as 1930s’. Babajide (1981) listed 65 lyric airs sung at the early period of C.A.C. Oyelakin (1989) narrated divine messages she received from God to the C.A.C. choirs. Olujobi, 1993, p. 30; 1995, pp. 35-37; Idowu, 2007, pp. 120-123 and Olowe, 2007, pp. 131-132 listed some of the songs used at the great revival of 1930. Oluwamakin (1996) mentioned some positive and negative functions of music in the Church. Idowu (2012) however was an improvement by devoting a chapter to music, where the musical contributions of Babajide were documented. Finally, the 1998 edition of the Church constitution did not do justice to music; as no general committee or recognition of the choir was provided for, unlike other areas that are considered important.
However, the above information, though skeletal, are useful. The onus then lies on the musicologist who has been trained to recognize, extract musical patterns in a historical milieu and to intelligibly and chronologically analyse them. That is the task in this paper. Christ Apostolic as a Church is unique and outstanding in many ways, even in her music. For instance, ‘the Church possesses her uniqueness and identity in liturgy hinged on praying and singing of hymns, anthems and choruses’ (www.cacworldwide.net/history.asp, accessed on 12/01/2012). The music is so peculiar as to justify the term ‘C.A.C. music’. The peculiarities make the music so functional and consequently transformative.

PHILOSOPHICAL AND THEOLOGICAL UNDERPINNINGS

C.A.C. music is guided by some unique theologies and ‘strange’ philosophies, all of which foster the transformation of lives of her converts. First, songs rendered in the Church must be ‘given’ by the inspiration of the Holy Spirit. This is in conformity with the Church’s pentecostality, which believes in the authority of the Holy Spirit. It has been established that the Holy Spirit ‘gives’ songs during prayers, sermons, in the dreams and visions (Idowu, 2012, p. 37).

Second, songs must be biblical. It means that the Church believes that both the texts and the style of songs rendered during the liturgy must conform to biblical standards. The Church also believes that an ideal music should edify the members. This is also biblical. It is in view of these that the Church upholds that songs should be devoid of vain words and must not feature the praise of any personality, whether living or dead.¹ Sequel to the above, the Church recognizes and believes in ‘isoji orin’ (musical revival), a term used to denote special programmes devoted to the promotion of sacred music (C.A.C. Supreme Council, 1961, p. 34).

¹Some songs that feature the names of Apostle Ayo Babalola serve as contradictions to this law (see Appendix). Some of them were rendered while he was alive.
In addition, Apostle Ayo Babalola through the Holy Spirit revealed that it took the heavenly choir 600 years to rehearse the songs that would be used to welcome the saints to the millennial reign of Christ (Emmanuel, n.d, p. 19; Oluwamakin, n.d, p.8). The implication of this is that not only does the Church believe in the existence of active musical activities in heaven, but also in the role of music in eschatological events.

Another important but controversial belief is the rejection of gangan (tension or talking drums). The use of talking drums is fundamentally forbidden. According to Apostle Ayo Babalola, God said any member who beat or dance to them will suffer tension just as the drums suffer tension in order to produce sound (Emmanuel, n.d, p. 19; Idowu, 2010b, p. 32). Given the above doctrines, it is a laid down principle that pastors must always screen songs that are composed by the choir before presentation in the Church (See Babajide, 1988, pp. 57-58).

Furthermore, the Church strongly believes in the separation of sacred and secular music. Both are separate and must not intermix. As a result, it is a taboo to bring secular music into the Church. Besides, no C.A.C. member may play, dance to or participate in secular music (Adedeji, 1990b). It is important to state that the secular music style that reigned during the enactment of the doctrinal statements was the one cited. By implication, all contemporary and future evolving secular music styles are included in the prohibition. It should be mentioned also that this divine rule applies to all music associated with idolatry and traditional religions.

In addition, the Church disallows ‘partying’ or use of social music for any social function. The penalty for contravening any of the above rules is punishable by six-month suspension. These rules are forcefully presented in the statements below:
O je eewo ati ohun isina fun olukuluku omo Ijo yii lati jo ilu dundun, gangan, kokoma, iya ilu, ojoge ati awon ilu aye miran. A ko fi aaye fun egbekegbewa lati lo si ode ijo tabi fun enikeni lati ba egbe alaigbagbo lo si ode ijo. A ko fi aaye fun enikeni lati gba ilu fi se ariya fun ohunkohan, ibaase igbeayawo tabi isinku, oye jiye, ati beebee lo. Jak.3: 1 – 6. ... Bi a ba ri omo ijo ti o se lodii si eyii, a oo da a duro fun osu mefa. (Babajide, 1988, p. 33).

(It is a taboo and apostasy for all members of the Church to dance to the music of dundun, gangan, kokoma, iya ilu, ojoge and other secular drum ensembles. We do not permit any group in the Church to attend dance party, or any member to join secular club in their dance parties. We do not allow any member to hire a band for any celebration; be it wedding, burial, installation, etc. James 3: 1 – 6.... Any member that disobeys this instruction shall be suspended for a period of six months). (Babajide, 1988, p. 33).

As contained in the Church doctrines, the Church embraces the use of organ/keyboard, strings that comprise guitar, mandoline, banjo; winds such as trumpet; percussions like cymbals and bell; and traditional drums like bembe and omele for special musical programmes such as music anniversaries and concerts. It is however stressed that the users must ensure they did not use them in a way that would draw the minds of the faithfults to secular and carnal music that were prevalent in those times. The inclusion of omele here is confusing since it is also attached to bata drums used for Sango² worship. The quotation below bears it all:

Ijo ko lodii si awon ohun elo orin bii duru, gita, mandoline, violin, banjo, cornet, bembe, omele, kimbalii, agogo ati beebee fun akans eorin, bi awon ti n se akoso re ba lee see lona ti ko fi nii fa okan si awon orin aimo, ati ti ara ti o kun inu aye isinsinyii (Kol.3: 16) (Iwe Ilana ati ti Eko, 1961, pp. 35-36).

The Church is not against the use of musical instruments such as the organ, guitar, mandoline, violin, banjo, cornet, bembe, omele, cymbals, bells, etc for special music programmes if the organisers would use them in such ways that would not draw people’s minds to secular and carnal music that are prevalent in the present world (Col.3: 16) (Iwe Ilana ati ti Eko, 1961, pp. 35-36).

The same view is expressed in both the old and the 1998 editions of C.A.C. constitution ‘the Church welcomes the use of musical instruments with anthems provided they would not be used in the same way as public orchestra which draws people’s minds away from the Holy

²Sango is the traditional Yoruba god of lightning and thunder.
Spirit, and such musical instruments shall exclude talking drums’ (C.A.C. Supreme Council, 1961, p. 43; p. 118).

The above theological beliefs do not negate the presence of African identity in C.A.C. music. For instance, in terms of the cultural affinity, C.A.C. music possesses some African musical elements as identified in Adedeji (2000a). However, what give C.A.C. music its identity include: the name of Patriarchs (like Joseph Ayo Babalola, Daniel Orekoya), spiritual warfarism, radical evangelism, prayer, radical evangelism and Holy Ghost derived inspiration and power.

**Evolution**

The evolution of music in C.A.C. followed the metamorphoses of the Church. As a praying group that started in 1917, the music then consisted of CMS hymns and prayer songs. Later, native airs composed by Rev. J.J. Ransome Kuti, Ajisafe and the likes (from Anglican and African Churches) were borrowed through interaction. Apart from hymns and their translated versions, there were neither impositions from Faith Tabernacle Congregation nor The Apostolic Church in Bradford to which the Church affiliated at different times. However, later, C.A.C. voluntarily adopted the Western hymnody of the latter.

Sequel to the adoption of Western translated hymns of The Apostolic Church, the authentic C.A.C. indigenous music evolved in the 1930s (both in Nigeria and in Ghana) with the advent of the great revivals under Apostle Ayo Babalola, Prophet Orekoya and the likes. The ministers ‘received’ and sometimes, composed lyric airs to inspire, admonish, pray and to spread the good news of Jesus Christ. These spread to other ministers and lay leaders. In no long a time, there had been several such songs that were used on crusade grounds, street parades and at special prayer and deliverance programmes (Adedeji, 2004). In addition,

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A faction of Christ Apostolic Church in Ghana claimed a different historical legacy([http://cacintl.org/history.html](http://cacintl.org/history.html)).
Babajide, whom Idowu (2012, pp. 35-45) described as the ‘singing bird of C.A.C.’ composed several indigenous airs and hymns in the 1940s, thus marking the birth of indigenous hymnody in C.A.C.

By 1950s, there were C.A.C. members that served as teachers in schools. Some of them that had studied music, organized music bands and prepared their pupils for Christmas and end of the year drama/music entertainment. One of such people was Elder Adeosun of C.A.C. Yaba, Lagos State. In addition, they developed the Church liturgical music through their indigenous compositions of airs, anthems and hymns, playing of organ and leading of the choirs. The indigenous works of Rev. Ola Olude was a source of inspiration to those musicians.

The 1960s witnessed the rise of gospel music in Nigeria, with Elder Adeosun as one of the major pioneers. Although started in the Church, it later became professionalized and used more in non-liturgical functions (See Adedeji, 2004). In 1970s, C.A.C. in non-Yoruba speaking areas started developing their vernacular hymnodies, while C.A.C. gospel artistes like Mrs. D.A. Fasonyin took their music abroad as Nigerian Christian music ambassadors. It is noteworthy that women played prominent roles in gospel musicianship in C.A.C. (Akintunde, 2001). In addition, the United Association of C.A.C. musicians started in the 1970s in Lagos and flourished in the 1980s, but was proscribed by the Church authorities in the 1992. English services began in 1980s and ushered in the use of English songs in the liturgy, but it was in the 1990s that praise ‘n’ worship singing started in C.A.C.

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4Rev. Ola Olude was a Methodist minister in 1950s and 60s.
5The responsibility was assigned to the Association of C.A.C. Musicians, Lagos, which in turn appointed Elder C.O.W. Awolaja, the then Choirmaster of Yaba Choir as the chairman of the Hymn Book Committee. With Elder Oladipo oludare, then Choirmaster of Itire Choir and Elder F.O. Onagoruwa, Assistant Choirmaster of Ebute metta Choir as the key members. The committee set to work to produce the present work. Other members who contributed toward the making of the book include Elder C.A. Osukoya, President, Association of C.A.C. Choirs; F.O. Oyebadejo, Chairman, Association of C.A.C. Choirs, Lagos District; G.O.E. Okafor, Chairman, Association of C.A.C. Choirs, Mushin District; Elder Yinka Oyesanya, Secretary, Association of C.A.C. Choirs, Lagos District; Elder I.O. Ojo formerly Assistant Choirmaster, Yaba Assembly; E.N. Neboh, Chairman, Association of C.A.C. Choirs, Enugu District; Sam. Olu. Olukunle of Kaduna District; I.O. Ibiedhe and Aremu Olusanya of Mushin District; Elder M.O. Onabanjo and E.O. Efunsola of Lagos District.
Today, there seems to be a decline in the use of hymns during the liturgy. This is due to several reasons. Firstly, the early morning and evening prayer meetings have stopped in many branches because most members have now become civil servants unlike when the Church started. Second, the Sunday services have incorporated more activities. Third, in most homes, morning and evening family altars that made use of hymns have waned drastically. In addition, the effect of American musical culture on the C.A.C. Youth for whom the English Assemblies were established is a great factor that reduced the singing of hymns.

There were notable Church choirs that contributed significantly to the development of music in C.A.C. over the years. These included C.A.C. Ebute Metta, a centre for the development of serious Church music tradition, where Oba Adeosun and Elder Owoaje featured prominently and C.A.C. Itire, which featured great musicians like Adeosun and F.O. Oyebadejo as the Organist/Director of music. Others were C.A.C. Adewale Street Yaba, where Pope Dopemu and Pastor Soile served as pioneering Choirmaster and Organist respectively; C.A.C. Mushin; C.A.C.Agege; C.A.C. Tabernacle, which retained orchestral music exclusively until recently; and C.A.C. Olugbode, where Pastor Oguranti and later his son, Dr. Ayo Oguranti (Now Oluranti) were choirmaster and Organist respectively. More so, there were choirs like C.A.C. Moore, Ife, that produced great Organists like Osinaike and Egbeleyi; C.A.C. Bethel that featured Directors such as Dr. Abayomi and Prof. Omideyi; C.A.C. Oke Igan Akure which produced Tope Dada; C.A.C. Oke Isegun Akure that produced Organists like Kehinde Mogaji and Tope Arije and C.A.C. Oke Ibukun, Oke Ado, Ibadan, under the leadership of Elder Adetoyinbo and assisted by Omitinde; C.A.C. Agbokojo, Ibadan and C.A.C. Sango, Ibadan, which later developed Orchestras along with their choirs.

Several Association choral groups that evolved over the years included Good women, Children, Youth, Light of the World and C.A.C. Students’ Association Choirs. They all contributed in the development of music in the Church. For instance, in the early 1980s, the
C.A.C. Students’ Association (C.A.C.S.A), National Choir under the leadership of Bro. Mosaku developed classical music for use in C.A.C.S.A. conferences. The Akure axis featured great musicians like Tope Dada (a great choral director/conductor), and Ayo Adeusi and Tunde Omojuwa Adanri as Organists. The Lagos axis produced people like Remi Collins, Dele Ajibola and the likes. At those times, it was classical singing at its best, before the great crisis that rocked the Church in 1990. The Youth Fellowship also published a special hymn book used for worship (Ogunranti and Obabiyi, 1980).

Gospel music giants produced by the Church included Elder Adeosun (one of the pioneers), Shola Rotimi and Bola Are (ex-Presidents of Gospel Musicians’ Association of Nigeria), Mrs. D. A. Fasonyin, Evang Niyi Adedokun, Evang. Ojo Ade, Dunni Olanrewaju of Opelope Anointing fame, Pastor Adelakun of Amona tete bo fame, Rev ‘Femi Adedeji of Ona Abayo fame, etc. (Adedeji, 2003a). It is important to state as claimed by the practitioners that so many souls were won to Christ through their gospel music.

**Ebute Metta**

We shall examine some of the special contributions of C.A.C. Ebutemetta choir that had produced so many giants of C.A.C. music. As mentioned earlier, Oba Adeosun and Elder Owoaje featured prominently as Organists before they later moved to C.A.C. Yaba. One of the foremost C.A.C. musicians that laid solid foundation for choral music was Elder D. B. Oshunwho served as Choirmaster/Organist as from 1954. He was then assisted by F.O Onagoruwa. Yinka Oyesanya served then as Assistant Organist. Elder Oshun and Oyesanya were products of T.K.E. Phillips, a renowned Nigerian musicologist and Church music expert that trained abroad.

The revolution started in early 1960s with the introduction of classical music and informal training in music theory and singing. Elder Timmy Ademakinwa joined in 1967 and sang
Halleluyah Chorus in 1968. Oshun retired in 1970s and became the Patron and later, the Grand Patron. Onagoruwa took over from him while Oyesanya served as assistant Choirmaster. In the late 1970s/80s, Mr. Fawole, a very good Organist, attempted to establish a music school. The attempt however failed due to logistic reasons.

The 1980s witnessed the incoming of Ayo Adeusi, who joined as assistant Organist around 81, while on National Youth Service. He had already trained himself under Mr. Ologunde, a music lecturer at College of Education, Ikere Ekiti before joining the Ebute Metta choir. Onagoruwa retired in the mid-1980s and Oyesanya succeeded him as Director of music in 1985/6. Ayo Adeusi then served as assistant director. Ayo as multi-instrumentalist introduced orchestral music. Sight-reading became compulsory in late 1980s to early 1990s under his coordination. Through his efforts, the choir became affiliated to Royal School of Music, London in early 1990s, thus becoming the first C.A.C. Church to have such. Ekundayo Phillips was invited to assess the choir as Commissioner for Royal Schools of Music in Africa and marveled at the high standard of performance. Many of the choristers received medals of honour. Ayo revolutionised C.A.C. choral music in Lagos through training, and groomed a lot of choirmasters, Organists and singers; including Sesan Agbabiaka of C.A.C. Agege. He also trained Ayodamope Ogunranti (Now Oluranti), who is now based in the UK. Ayo was Director of music until his sudden demise in 2011. He was assisted by Segun Ogunbuku as Assistant Director of Music (Administration) and Bidemi Oyesanya as Assistant Director of Music (Technical).C.A.C. Ebute Metta choir has distinguished herself as a highly standard choir in classical music by performing various works of great composers. For instance, the choir has performed the full version of great oratorios by Handel and others.

Other notable musicians included Deji Oshun, who was trained as Organist in Trinity College. He was a student of Kayode Oni. Ayo Adeusi, Bidemi Oyesanya and Ayodamope Ogunranti (Now Oluranti) developed indigenous art music composition in C.A.C.
Composers such as Onagoruwa, Solomon Gbadebo, Egbeyode, Olufemi distinguished themselves in native airs. Elder Yinka Oyesanya was one of the great indigenous hymn composers.

**Other Developments**

At C.A.C. Yaba, Elder Adeosun, a great Choirmaster and Organist released several albums of gospel hymns and indigenous songs. At Abuja, the choir of C.A.C. Garki Headquarters rose to stardom, with the contributions of Ayo Adeusi who came to Abuja on transfer in the late 1990s. In addition, through his efforts, the choir became an affiliate of Royal School of Church Music, London (Borokinni, 2003).

Several music schools were founded in the 1980s in addition to that of Ebute Metta, in different parts of Lagos, Ibadan, Ile Ife, Ilorin and in Kaduna. For instance, in Ile Ife, Dr Abayomi of C.A.C. Mount Bethel and this writer floated a music school for C.A.C. choristers in 1985/86. This writer registered candidates for the ABRSM Theory Examinations in 1986. The effort could not continue for some logistic reasons. In addition, serious music studies were incorporated into the curriculum of C.A.C Theological Seminary in 1988 by this writer. Those schools contributed greatly to the development of music education in C.A.C. In addition, the works of Adedeji (1991a, b, & c) were unique eye openers on the place of music education in the Church.

The history of C.A.C. music would not be complete without mentioning the contributions of Pastor S.O. Olukunle. Apart from publishing tonic solfa editions of C.A.C. hymnbooks (1983 and 1991), he taught several choirs, tunes that were not known before. In addition, Olukunle has been very instrumental to the development of indigenous hymnody of C.A.C. In addition,

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6This writer was invited as the guest preacher during the choir’s anniversary and concert in 2003, events which showcased Church music per excellence.
Worthy of mentioning, is the solfa edition produced for C.A.C Youth Camp meetings at Ibadan (1980).

**Diasporic Development**

C.A.C. music in the Diasporas started on tripartite dimensions. The first and major was the missionary activities of C.A.C. Prophets/Evangelists like Obadare, Akande and Ayo Omideyi, more lately, Abiara; all of who used the indigenous Nigerian music effectively during their overseas’ crusades and in the Churches pioneered afterward. The second dimension was through the ministering of C.A.C. gospel artistes such as Mrs D.A. Fasonyin, Bola Are, J. A. Adelakun, Shola Rotimi and the likes who were invited abroad to minister at special programmes. The third dimension was through the migration of skilful musicians who relocated abroad, some of who became Organists and choirmasters there. C.A.C. music in the Diasporas at the early stage of 1970s involved the singing of Yoruba hymns, indigenous lyric airs and anthems. Later it incorporated English lyric airs, ‘classicals’ and gospel songs. As a way of solving serious problems such as immigration, marital and other socio-economic problems, the indigenous prayer songs used in Nigeria became unavoidable, as led by the Evangelist/Prophets.

The diasporic C.A.C. music retains the functionality of the home-based Church. For instance, C.A.C. Mount of Redemption in Philadelphia states that the members do God's work through music (www.cacpenn.com, retrieved on 10/01/2012). Also, according to www.cacbethel.org (retrieved on 19/01/2012), ‘music is one of the powerful and effective means used by Christ Apostolic Church (Bethel) UK to minister and to spread the good news of Christ Jesus’. In addition, C.A.C. (Bethel) UK states that ‘We are strengthened by the power of our praise and worship services and the use of various types of biblical musical instruments to glorify God’ (www.cpo.org, retrieved on 12/01/2012).
In terms of stylistic forms, in North America, the Chicago and Brooklyn Churches developed choral music first before spreading to other branches. In the UK, C.A.C. Seven Sisters and others like C.A.C. (WOSEM) carried on the indigenous traditions from home. Apostle Ayo Omideyi of C.A.C. (Bethel) maintained the Bethel tradition of classical, English hymn singing and English airs. Also, as stated on www.cpo.org.uk (retrieved 10/01/2012), Segun Omideyi arrived in England in 1969 and studied music formally at the Royal School of Church Music. He co-founded the first ever branch of Christ Apostolic Church in Britain in the London Borough of Haringey in 1974, was ordained as a pastor in 1983 and was the Superintendent Pastor in the C.A.C. branch in Hackney, East London until his death in 2008. Pastor Omideyi continued his career within the Church as an Organist and choirmaster teaching classical music to people of all races and backgrounds.

According to www.cacbethel.org (retrieved on 19/01/2012), there are two main choirs in the Church: the C.A.C. (Bethel) Mass Choir and The Reapers Gospel Choir. The C.A.C. (Bethel) Mass Choir ministers predominantly with classical music. Her membership is made up of adults, young people and children. Whilst the classical choir sings and records at various times during the Church year, the highlights for the choir are during our Church Anniversary in August and at Christmas. It ministers with a variety of much loved traditional carols as well as sacred anthems.

It is important to state that Yoruba still features significantly in the diasporic C.A.C. music. For instance, occasional singing in Yoruba was observed when Prof Irvin worshipped at the ‘C.A.C. First in the Americas’, located at Cortelyou road in Brooklyn, USA on May 31, 2009. This probably motivated him to say a word in Yoruba (www.cacwordwide.net, retrieved on 12/01/2012).
Musical Typologies

In line with Biblical injunctions, Christ Apostolic Church from inception recognised three categories of music: psalms, hymns and spiritual songs. Although apart from the ‘Gloria’, C.A.C. does not chant psalms as some orthodox Churches, it however effectively makes use of psalms through reading and recitation, and in the composition of spiritual songs. Psalms and spiritual songs are realised in native airs, lyric airs and native anthems. The earliest song-types as stated in the old C.A.C. Constitution and Doctrines (n.d, p. 43), *Iwe Ilana ati Eko* (1961, pp. 35-36) and Babajide (1988, p. 57), were hymns, lyric airs and native anthems. Later, over the years, the Church incorporated more forms; including classical and gospel music. Today, there are six broad categories of music genres employed in C.A.C. They include hymns, native airs, lyric airs, native anthems, ‘classical’ and gospel music. The hymns are contained in the Church hymnal that featured different hymns suitable for various spiritual purposes and needs. The hymns are in two categories: The Western-translated ones composed by Western hymn writers like Charles Wesley, Fanny Crosby, Doddridge, William Cowper, etc. and the indigenous ones composed in Nigerian idioms by the Church composers. The latter is scattered in the main hymnal and also listed under ‘Miscellaneous Hymns’.

The first hymn book was published in the late 1930s. It was revised periodically, culminating in the fourth revised edition published in 1967 as *Orin Ihinrere* (Gospel Songs). It contained 818 hymns. It was later that other vernacular editions in Igbo and Urhobo came into existence. The second hymnal (1975) contained 822 hymns (including the Nigerian national Anthem). The indigenous composers in this edition are David B. Oshun (125), F.O. Oyebadejo (124, 467, 477), Rt. Rev. Supdt. E. Ayo Salu of the African Church Inc. (51), G.O.E. Okafor (138), I.O. Ibiedhe (647), OladipoOludare

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7OludareOladiipo, D.O. Babajide, YinkaOyesanya, C.O. Awolaja, Rev. Ayo Salu, C.B. Odusona, E.N. Neboh were some of the earliest indigenous composers.
8The indigenous composers in this edition are David B. Oshun (125), F.O. Oyebadejo (124, 467, 477), Rt. Rev. Supdt. E. Ayo Salu of the African Church Inc. (51), G.O.E. Okafor (138), I.O. Ibiedhe (647), OladipoOludare
published in 1990 and contained 991 Western translated hymns and 12 indigenous ones. The staff notation edition of this Yoruba version which is currently been reviewed and to which the English version is being compiled,\(^9\) was first collated and printed for local consumption in 1999.

**Performance Practices**

C.A.C. encourages and enjoys Congregational singing. In the liturgy, hymns and lyric airs are predominant. Traditionally, hymns rendered with the organ accompaniment only, were sung four times in those days, apart from processional and recessional ones. The opening hymn to commence the service is mostly that of praise and thanksgiving to God or based on the appreciation of the day of the Lord. The second hymn after the reading of the Scriptures is always from hymns of admonition. The third hymn comes before the message to prepare the hearts of the faithfuls, while the last hymn is to round off the service and to collect another offering known as *ore abe iwaasu* (pulpit offering). It always bothers on obeying the word of God that preceded it.

It is a unique practice in C.A.C. to see revivalists also serving as singers. Due to the inseparable relationship of music with Pentecostal revival activities, C.A.C. revivalists sing a great deal as they lead the congregation in a bid to inspire and encourage them.

**Functionality**

Music dominates all sacraments and activities of the Church. It is therefore highly functional as there is no known activity in the Church without music. Apart from fully realising the biblical purpose of music as contained in Colossians 3, C.A.C. music performs several functions and plays diverse roles in the Church, and by so doing, has helped in transforming

\(^9\) Pastor S.O. Olukunle and Pastor P.O. Taiye Bankole are respective Chairman and Secretary of the sub-committee.
uncountable number of lives. As already discussed previously (Adedeji, 1999, 2003b), music is used in C.A.C. as part of the liturgy\textsuperscript{10}, to praise, thank and worship God, teach, admonish, comfort, entertain, pray, fight spiritual wars, evangelise, preserve history, heal and deliver both the sick and the oppressed, receive Holy Spirit baptism, inspire faithfults during crusades and for general breakthroughs. The methods employed in the above functions had been discussed in details before now (Adedeji, 1991c, 1999, 2000a).


**Instruments**

The earliest instruments in the Church were the *agogo* (hand bell) and *atewo pipa* (hand clapping). The two were rhythmic instruments that supplied the beat and controlled the tempo of the music. For a *woro* beat, which dominated C.A.C. music then, the bell simply played the African time pattern (*kokonkolo*). The hand clapping was either on crotchet rhythm or two dotted quavers that followed in succession. This differed from the Cherubim and Seraphim Church pattern, which was three crotchet beats separated by rest. For a highlife beat, the bell

\textsuperscript{10}The order of Service contained various liturgies and appropriate hymns.
rhythm was ‘taaa-taaa-taaa- -ta-taaaa’ while the hand clapping followed the two patterns described above.

In revival and Holy Ghost singing, the tempo assumed presto which culminated in a hot rhythm of doppio movimento. This is one of the main characteristic features of the music of African Indigenous Churches generally. Bembe, a cylindrical double membrane drum was introduced later because of its accessibility, portability, durability and versatility. It is also a rhythmic and accompanimental instrument.

Akuba drums were local upright tenor and bass drums. The duo were used in Church settings mainly, especially before the advent of the Western congas and trap set. The two were played by two different people or by a single person that was very skilful. Samba was another single rectangular-shaped drum that was introduced later; possibly borrowed from the Cherubim and Seraphim Church where it was used essentially for spirit-invoking music during the prayer and revival services.

The use of other traditional drums like dundun and bata ensemble members, were later innovations to blend with contemporary fads. The existing taboo on talking drums was reviewed on December 7, 2007 by the then Authorities, based on a new interpretation of the Apostle’s promulgation, thus allowing Churches to make their choice.

In addition, the above instruments were used in different combinations before the introduction of Western Instruments such as the organ, piano, trap set, conga sets and orchestral instruments in the 1940s. Since their introduction, they have been used in different combinations with the existing traditional instruments depending on contextual needs.

It must be stated that while there is no categorical statement on the principles of combining the instruments, each assembly has enjoyed the Holy Spirit-given liberty in choosing their
appropriate combination of instruments. Assemblies dominated by illiterates use the traditional instruments more, while the ones dominated by educated elites make use of pipe organs, pianos and other Western instruments. Assemblies like C.A.C. Faith Tabernacle at Itire rather prefer Western orchestral Instruments in the order of the Apostolic Faith practice.

CONCLUSION

Despite baseless neglect and oversight, there is no controversy on the fact that music has contributed greatly to the operations, success, unique identity and popularity of C.A.C. Bearing this in mind and the Church’s leadership roles in Pentecostal circles, the C.A.C. should strive to revive and uphold the legacies that earned her the peculiar musical identity; especially, her musical culture. In this regards, the transformative focus in which Church music is used to save, heal, deliver and positively change lives; should be reinvigorated. Although changes are inevitable in any living organisation, the Church might wish to retain her biblical and Pentecostal foundations, and traditions received by divine revelations, while the changes should be limited to contextual applications.

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Appendix

(Some Common Indigenous Lyric airs used in the Revival Era of C.A.C.)

1. Mo jawe, jawe  I sought after herbs
    Mo soogun, soogun  I tried several magic and charms
    Josefu lo mu mi ja’ju ona gbangba  It was Apostle Joseph that showed me the way

2. Bi e ba n gbo wo, wa  If you hear sound of slaps
    Eti aje ni Baba mi gba  It is God slapping the witches

3. E fororo satupa oko iyawo nbo o  Put oil in the lamp because the bridegroom is coming
    E lo sora, e lo sora Jesu fere de o  Be watchful, Jesus will soon return

4. Se layo mi sese bere mo d’oloriire  My joy has just commenced since I am mow fortunate
    Mo d’oloriire ni’jo Apositeli o  Fortunate in Christ Apostolic Church
    Se layo mi sese bere mo d’oloriire  My joy has just commenced since I am mow fortunate

5. Mo f’aramo Olorun Babalola  I have chosen the God of Babalola
    Mo f’aramo Olorun Aposteli  I have chosen the God of the Apostle
    Ona igbala yii ye mi o  This way of salvation pays me
    Mo f’aramo Olorun Babalola  I have chosen the God of Babalola

6. Oluwa wo mi san emi o san  Lord, heal me and I will be healed
    Oluwa gba mi la emi o la  Lord, save me and I will be saved

7. Ireti wa ni pe, lojo ikehin  My expectation on the day of judgement
    Ka le gbohun Baba pe  is to hear the voice of God, telling me
<table>
<thead>
<tr>
<th>Line</th>
<th>English Translation</th>
</tr>
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<tbody>
<tr>
<td>8.</td>
<td>Adaba orun sokale</td>
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<tr>
<td></td>
<td>Wole, wole, wole</td>
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<tr>
<td></td>
<td>Mo si okan mi paya o</td>
</tr>
<tr>
<td></td>
<td>Emi mimo wa ba le mi</td>
</tr>
<tr>
<td>9.</td>
<td>E ba mi gbe Jesu ga, Baba</td>
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<tr>
<td></td>
<td>E ba mi gbe Jesu ga, Omo</td>
</tr>
<tr>
<td></td>
<td>Eni to gba Jesu lOluwa</td>
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<td></td>
<td>E ba mi gbe Jesu ga, o</td>
</tr>
<tr>
<td>10.</td>
<td>Ayangasioloogun</td>
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<tr>
<td></td>
<td>Ayangasi oloogun</td>
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<tr>
<td></td>
<td>B’owo mi ba te Psalmu</td>
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<tr>
<td></td>
<td>Ayangasi oloogun</td>
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<tr>
<td>11.</td>
<td>Iwosan ninu emi</td>
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<tr>
<td></td>
<td>Iwosan ninu ara</td>
</tr>
<tr>
<td></td>
<td>Eyi ni mo n be ‘be’</td>
</tr>
<tr>
<td></td>
<td>Oluwa se fun mi</td>
</tr>
<tr>
<td>12.</td>
<td>Irugbin Esu o jade kuro lara mi</td>
</tr>
<tr>
<td></td>
<td>Irugbin Ota o jade kuro lara mi</td>
</tr>
<tr>
<td></td>
<td>Loruko Jesu o, jade kuro lara mi</td>
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<tr>
<td></td>
<td>Jade, jade, jade.</td>
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ASSESSMENT OF MUSIC TEACHERS ON THE POOR PERFORMANCE OF WEST AFRICAN EXAMINATIONS COUNCIL (WASSCE) MUSIC PRACTICAL TEST

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ABSTRACT

Music practical performance as examined by the West African Examinations Council (WAEC) is one of the areas that provide a rich domain for study of both cognitive and motor skills of the students and provide employable skills for them. Unfortunately, for the past two years, chief examiners’ reports indicate poor performance among the candidates. This study is an assessment of the views of Music teachers on this menace and how it could be checked. Through descriptive survey, 40 music teachers were randomly selected from 40 Senior High Schools offering Music as elective subject for the West African Senior High School Certificate Examination (WASSCE) across Ghana. All the 40 teachers participated in the study. Hypotheses drawn indicated that there was no significance difference in the views of the Music teachers on all the research questions; however, Chi-square analysis revealed a constant variable with the need for practical music performance at the Senior High School. The paper then recommends that pragmatic measures are taken by not only the WAEC, but the headmasters and the government at large.

Keywords: WAEC, Ghana, performance test, music 3B (Aural), SHS,

INTRODUCTION

The role of practical work in music within the educational system is confirmed by numerous studies in many countries of the world. Like Zelenkovska (2014, p.437) puts it “the practical work in Music Education contributes to the overall development of a young person, which is reflected through inducing self-discipline, work habits, sense of responsibility, multi skills and successful integration in the society”. This assertion is acceptable because the practical
course in music at the Senior High School in Ghana for instance aims to ensure that students obtain the knowledge, the requisite skills, techniques and applications related to their various instruments, given that it will prepare them for employment and require them to pursue further studies at the tertiary level.

It is a gain saying that music is practically oriented and whoever learns music without practical skills becomes ‘half-baked’. One needs to perform on an instrument to show evidence of his studies in music because the music syllabus stresses on the development of practical skills and attitudes. Practical works which incorporate sight reading is regarded to be effective, simply because students are able to transfer their theoretical knowledge to actuality. This in effect helps them to internalize concepts of rudiments and theory.

This implies that the level of acquisition of music practical skills to be creatively exhibited by candidates in practical performance test needs to improve tremendously. As a result of this, the West African Examinations Council (WAEC) makes use of practical test/examination to assess students’ musicianship performance skills. The practical performance test, Music 3, is one of the four components of the WASSCE Music programme offered over a period of three years. The other two components are Music 2 (Objectives and essays) and Music 4 (Aural). Areas of assessment of the practical performance test include two technical exercises (one in a minor key and the other in a major key), two musical pieces for each instrument (one African and one Western), and then two sight-reading pieces. These areas of assessment display students’ knowledge in rudiments and interpretation of musical scores.

Due to the wide range of instruments prescribed for the examination, students are given the chance to learn to play a chosen instrument even if they have had no experience with those instruments. This provides firm grounds for those who want to continue to study music at the tertiary level. However, the required skill development among the students is unsuccessfully
realized. The quality of the performance is dwindling according to reports from the chief examiners over the period (WAEC, 2013). The writers then investigate the factors in connection with the poor performance in the West African Senior Secondary Certificate Examination (WASSCE) Music practical performance test by administering questionnaire to Music teachers across Ghana to comment and provide their views about the problem and suggest ways for future projection.

Purpose of the Study

A strong tradition of doing practical work in school Music has been established in Ghana. This is because practical work is emphasized by the Curriculum Research and Development Division (CRDD) and WASSCE Music syllabuses and is externally examined by the West African Examinations Council. The key aims of the syllabuses are essentially the attainment of Musical knowledge, and the development of practical skills and attitudes. Practical work is considered to be effective as it allows students to change the abstract to the concrete, thus helping in the internalisation and understanding of concepts (Arce & Betancourt, 1997). However, there are consistent reports indicating that the practical performance skills are unsuccessfully taught. It is in this context that the study finds out why students are not able to perform well in music practical performance test among Senior High schools in Ghana as organized by the West African Examinations Council (WAEC). Four variables of teachers investigated were years of experience in teaching music instrumental skills, level of practical ability, professional qualification and then experience as Music examiner of West African Examinations Council.
The study sought to answer the following questions:

1. Do teachers have the requisite practical skills to teach music?

2. Do heads of institutions offering music compromise with music teachers in terms of provision of facilities and the needed teaching materials?

3. Is the conduct of practical work a necessary component of Music at the SHS level?

4. Can a student obtain a credit in West African Senior Secondary School Certificate Examinations (WASSCE) in Music without passing the practical performance test?

5. Can the level of musicality of the students admitted for the music programme affect practical performance?

Hypotheses

**H1**: There is no significance difference in the views of music teachers on question 1 according to the four variables: Four variables investigated were years of teaching music practical skills, experience as examiners of West African Examinations Council and qualification as professional music teacher.

**H2**: There is no significance difference in the views of music teachers on question 2 according to the four variables

**H3**: There is no significance difference in the views of music teachers on question 3 according to the four variables

**H4**: There is no significance difference in the views of music teachers on question 4 according to the four variables
H5: There is no significance difference in the views of music teachers on question 5 according to the four variables

METHODOLOGY

The study employed the descriptive research design. Questionnaire were employed and administered to music teachers to collect information and find out their views on the Music practical performance test of West African Examinations Council. The rationale was to find out the problems associated with the performance and how they can be solved. Four variables of teachers investigated were years of experience in teaching music instrumental skills, level of practical ability, professional qualification and experience as Music examiner of West African Examinations Council. A reliability coefficient of 0.75 was obtained using the Pearson Product Moment Correlation Formula. Results indicates that Music teachers, WAEC subject officers, policy makers and heads of the institutions offering music have roles to play to drastically reduce the poor performance status of Music Practical performance test among the candidates. Music teachers in the schools offering music in the regions formed the target population. A sample size of 40 music teachers were selected from 40 SHS schools offering music across the country. Depending on the number of schools offering Music in the regions, 6 from Volta region, 10 from Ashanti region, 4 from central region, 2 from Eastern region, 6 from Greater Accra region, 4 from BrongAhafo region and 2 from Western region. The teachers selected had presented candidates for the practical performance test. This specimen is a representative, considering the fact that they represent about 68% of schools who have presented candidates for practical performance test in a decade.

The instrument used for the study was a questionnaire which consisted of two parts; Part 1 consisted of questions seeking information from teachers: years of teaching the music practical skills, practical abilities, WAEC examiner, teacher qualification while Part 2
contained Yes or No responses constituting the five research questions on factors responsible for poor music practical performance. Additionally, spaces were provided for teachers to give reasons for some responses where necessary. The questionnaire was designed after small-scale investigations of music practical performance test in two SHS in Winneba. Discussion with the music teachers as well as those acquainted with practical work at the SHS level also informed the study. A reliability coefficient of 0.75 was obtained using the Pearson Product Moment Correlation formulæ. This value proved the reliability of the instrument as the coefficient obtained was greater than 0.5 (> 0.5).

Descriptive statistics was used in the analysis of the responses and percentages calculated. Frequency counts were made and data collected were subjected to Chi-square statistical analysis to test the hypotheses. A constant value was obtained with the Chi-square as it was observed in the responses of Music teachers who think that Music practical performance test should be maintained as an unavoidable component of the Music course at the Senior High school level.

**RESULTS**

The distribution of respondents as shown in Table 1 proves that most (77.5%) music teachers had over 5 years of experience; almost all (92.5%) of them have practical abilities; most (75%) of them do not have marking experience as examiners of WAEC and those qualified as music teachers constituted (82.5%).
Table 1. Teacher characteristics

<table>
<thead>
<tr>
<th>Variables</th>
<th>Group distribution</th>
<th>Total number</th>
<th>Percentage (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Years of teaching music practical skills</td>
<td>1-5 years</td>
<td>9</td>
<td>22.5</td>
</tr>
<tr>
<td></td>
<td>6 years and above</td>
<td>31</td>
<td>77.5</td>
</tr>
<tr>
<td>Practical abilities</td>
<td>Yes</td>
<td>37</td>
<td>92.5</td>
</tr>
<tr>
<td></td>
<td>No</td>
<td>3</td>
<td>7.5</td>
</tr>
<tr>
<td>Examiners of West African Examinations Council (WAEC)</td>
<td>Examiners</td>
<td>10</td>
<td>25</td>
</tr>
<tr>
<td></td>
<td>Non-examiners</td>
<td>30</td>
<td>75</td>
</tr>
<tr>
<td>Qualification</td>
<td>Qualified</td>
<td>33</td>
<td>82.5</td>
</tr>
<tr>
<td></td>
<td>Unqualified</td>
<td>7</td>
<td>17.5</td>
</tr>
</tbody>
</table>
Table 2. Analysis of music teachers’ responses to questions 1-5

<table>
<thead>
<tr>
<th>Variable</th>
<th>Q1 (%)</th>
<th>Q2 (%)</th>
<th>Q3 (%)</th>
<th>Q4 (%)</th>
<th>Q5 (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes groups</td>
<td>Yes</td>
<td>No</td>
<td>Yes</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>Years of teaching the music practical works</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Above 5 years</td>
<td>5</td>
<td>20(65)</td>
<td>11(35)</td>
<td>15(48)</td>
<td>16(52)</td>
</tr>
<tr>
<td>5 years or below</td>
<td>5</td>
<td>27(56)</td>
<td>4(44)</td>
<td>2(22)</td>
<td>7(78)</td>
</tr>
<tr>
<td>Practical abilities</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>With</td>
<td>27(73)</td>
<td>10(27)</td>
<td>7(19)</td>
<td>30(81)</td>
<td>37(100)</td>
</tr>
<tr>
<td>Without</td>
<td>1(33)</td>
<td>2(67)</td>
<td>0(0)</td>
<td>3(100)</td>
<td>3(100)</td>
</tr>
<tr>
<td>Examiners of West African Examinations Council (WAEC)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Examiners</td>
<td>7(70)</td>
<td>3(30)</td>
<td>3(30)</td>
<td>7(70)</td>
<td>10(100)</td>
</tr>
<tr>
<td>Non-examiners</td>
<td>22(73)</td>
<td>8(27)</td>
<td>10(33)</td>
<td>20(67)</td>
<td>30(100)</td>
</tr>
<tr>
<td>Qualification</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Qualified</td>
<td>30(91)</td>
<td>3(9)</td>
<td>8(24)</td>
<td>25(76)</td>
<td>33(100)</td>
</tr>
<tr>
<td>Unqualified</td>
<td>5(71)</td>
<td>2(29)</td>
<td>1(14)</td>
<td>6(86)</td>
<td>7(100)</td>
</tr>
</tbody>
</table>
Question 1: Do teachers have the requisite practical skills to teach music?

Responses of music teachers to this question indicated that 65% of those who have taught music practical skills for more than five years and 56% responded Yes. Of the respondents, 73% and 33% of those with and without practical skills respectively responded Yes while most (67%) of the teachers who don’t have practical skills are rather of the view that music teachers don’t have the necessary practical skills to teach. On the other hand, 70% of examiners among them and 73% of non-examiners among them indicated Yes, while 91% of the qualified music teachers and 71% of the unqualified music teachers responded Yes.

Question 2: Do heads of institutions offering music compromise with music teachers in terms of provision of facilities and the needed teaching materials?

Teachers’ responses to this question showed that 52% of those who have taught music practical skills above five years and 78% of those below five years indicated that heads of the institutions do not compromise. Similarly, 81% and 100% of those with and without practical abilities respectively responded No to the question. Most (70%) of the examiners of WAEC and 67% of the non-examiners of WAEC also indicated No. More so, 76% of qualified music teachers 86% of the unqualified music teachers all agreed that there is usually no compromise from the head masters.

Question 3: Is the conduct of practical work a necessary component of Music at the SHS level?

All the music teachers (100%), irrespective of their years of experience, practical abilities, examiner status and qualification, agreed on the necessity of the practical component of music to be done.
Question 4: Can a student obtain a credit in West African Senior Secondary School Certificate Examinations (WASSCE) in Music without passing the practical performance test?

Teachers responded to this question as follows: 84% for above 5 years and 78% for below 6 years, 92% for those with practical abilities and 67% for those without, 100% for examiners and 90% for non-examiners, 64% for qualified music teachers and 71% for unqualified music teachers indicated No to the question. All of them agreed that it is difficult for a music student to get a credit pass in WASSCE, if he/she fails the music practical performance test.

Question 5: Can the level of musicality of the students admitted for the music programme affect practical performance?

Majority (90%) of those who have taught the subject above 5 years and 100% of those below 6 years, 92% for those with practical abilities and 100% of those without, 90% for examiners and 80% for non-examiners, 88% for qualified music teachers and 86% for unqualified music teachers indicated that the level of musicality of the students admitted to do music at the Senior High School level greatly has impact on their practical performance.
Table 3. Chi-square analysis

<table>
<thead>
<tr>
<th>Research question</th>
<th>Variable</th>
<th>(X^2) value</th>
<th>Remark</th>
</tr>
</thead>
<tbody>
<tr>
<td>Do teachers have the requisite practical skills to teach music?</td>
<td>Years of teaching the music practical works</td>
<td>0.01</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>Practical abilities</td>
<td>1.01</td>
<td>NS</td>
</tr>
<tr>
<td></td>
<td>Examiners of West African Examinations Council (WAEC)</td>
<td>0.02</td>
<td>NS</td>
</tr>
<tr>
<td></td>
<td>Qualification</td>
<td>0.01</td>
<td>-</td>
</tr>
<tr>
<td>Do heads of institutions offering music compromise with music teachers in terms of provision of facilities and the needed teaching materials?</td>
<td>Years of teaching the music practical works</td>
<td>0.01</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>Practical abilities</td>
<td>1.00</td>
<td>NS</td>
</tr>
<tr>
<td></td>
<td>Examiners of West African Examinations Council (WAEC)</td>
<td>0.03</td>
<td>NS</td>
</tr>
<tr>
<td></td>
<td>Qualification</td>
<td>-</td>
<td>NS</td>
</tr>
<tr>
<td>Is the conduct of practical work a necessary component of Music at the SHS level?</td>
<td>Years of teaching the music practical works</td>
<td>-</td>
<td>C</td>
</tr>
<tr>
<td></td>
<td>Practical abilities</td>
<td>-</td>
<td>C</td>
</tr>
<tr>
<td></td>
<td>Examiners of West African Examinations Council (WAEC)</td>
<td>-</td>
<td>C</td>
</tr>
<tr>
<td></td>
<td>Qualification</td>
<td>-</td>
<td>C</td>
</tr>
<tr>
<td>Can a student obtain a credit in West African Senior Secondary School Certificate (WASSCE) in Music without passing the practical performance test?</td>
<td>Years of teaching the music practical works</td>
<td>0.01</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>Practical abilities</td>
<td>-</td>
<td>NS</td>
</tr>
<tr>
<td></td>
<td>Examiners of West African Examinations Council (WAEC)</td>
<td>0.02</td>
<td>NS</td>
</tr>
<tr>
<td>Can the level of musicality of the students admitted for the music programme affect practical performance?</td>
<td>Years of teaching the music practical works</td>
<td>2.51</td>
<td>NS</td>
</tr>
<tr>
<td></td>
<td>Practical abilities</td>
<td>-</td>
<td>NS</td>
</tr>
<tr>
<td></td>
<td>Examiners of West African Examinations Council (WAEC)</td>
<td>0.10</td>
<td>NS</td>
</tr>
<tr>
<td></td>
<td>Qualification</td>
<td>2.47</td>
<td>NS</td>
</tr>
</tbody>
</table>

NS = Not significant, \(X^2\)(Chi-Square); C = Constant (Chi-square could not be performed).

Chi-Square analysis could not be performed for teachers on the necessity of the conduct of the practical performance test (question 3) due to the constant value obtained as presented in Table 4.
Table 4. Teachers’ responses on whether the conduct of practical work is a necessary component of Music at the SHS level

<table>
<thead>
<tr>
<th>Variable groups</th>
<th>Yes Q3 (%)</th>
<th>No Q3 (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Years of teaching the music practical works</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Above 5 years</td>
<td>31(100)</td>
<td>0(0)</td>
</tr>
<tr>
<td>5 years or below</td>
<td>9(100)</td>
<td>0(0)</td>
</tr>
<tr>
<td><strong>Practical abilities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>With</td>
<td>37(100)</td>
<td>0(0)</td>
</tr>
<tr>
<td>Without</td>
<td>3(100)</td>
<td>0(0)</td>
</tr>
<tr>
<td><strong>Examiners of West African Examinations Council (WAEC)</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Examiners</td>
<td>10(100)</td>
<td>0(0)</td>
</tr>
<tr>
<td>Non-Examiners</td>
<td>30(100)</td>
<td>0(0)</td>
</tr>
<tr>
<td><strong>Qualification</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Qualified</td>
<td>33(100)</td>
<td>0(0)</td>
</tr>
<tr>
<td>Unqualified</td>
<td>7(100)</td>
<td>0(0)</td>
</tr>
</tbody>
</table>

Table 5. Chi-Square frequency for whether the conduct of practical work a necessary component of Music at the SHS level

<table>
<thead>
<tr>
<th>Is the conduct of practical work necessary at SHS level</th>
<th>Observed</th>
<th>Expected</th>
<th>Residual</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>N</td>
<td>N</td>
<td></td>
</tr>
<tr>
<td>yes</td>
<td>40</td>
<td>40.0</td>
<td>.0</td>
</tr>
<tr>
<td>Total</td>
<td>40*</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

DISCUSSION

The spectrum of views expressed by the music teachers on the poor practical performance of WASSCE music exams and the future projections are discussed around the research questions and the variables.
The poor practical performance is always seen in the poor sight reading skills, inability to perform the technical exercises given and then poor rendition of the two pieces chosen by the schools. It is clear from the results that 65% of the total number of the experienced (6 years and above) teachers testify that most music teachers have practical skills. It was explained that teachers normally encourage their students to choose instrument areas they are most familiar with. If that is the case, it will be surprising why students are not able to perform. Quite a significant difference was found, a percentage of 44% of the teachers below 6 years of experience agree that some of the music teachers in the Senior High schools cannot perform on any instrument, this is a sad issue. One would have thought that a music teacher needs to be a performer himself to be able to teach others but the case is different.

The examiners indicated that they don’t seem to see practical skills in the teachers because in some of the schools they conducted exams, the students told them about the inability of their teachers in the performance skills. Some of the students also attribute it to poor attitude of the teachers and the students as a whole. Students normally don’t perform well when there is poor attitude. Like Onder (2014) states, “Having a positive attitude towards a profession or a course may lead to achievement in that field of interest. Meaning, when both teachers and students have negative attitude towards a course or a programme, their scores in those subjects may be low and vice versa, this could be objected to but it seems possible since it has come from the students themselves. A total 67% of the teachers without practical abilities considered themselves so as they always fell on resource persons to help the students in the acquisition of practical performance skills. In the absence of the resource person, students are not able to do anything till practical performance test approaches. This is indeed uncharacteristic of a professional music teacher since the musician must be a master of the techniques of his art (Abiogu, Mbaji&Adeogun, 2015, p. 119).
It became very clear from the results that most headmasters do not compromise with the music teachers. Most music teachers have problems with their heads because they have requested for either music classrooms or instruments. The perception held about music by some headmasters is not a motivating factor for the provision of some of these facilities at all. In a study carried out by Erhan & Tamer (2009) in physical Education, it was stated that “suitable facility and equipment usage for the purpose of the course would be effective in the increase of both students’ and teachers’ motivation for physical education course”. These facilities are also important for the music teacher. Music teachers are only found important especially when schools are marking specific occasions. After the occasion, that is all because the study indicated how some of the headmasters normally ‘reject’ them in the distribution of school facilities to the various subject areas in the school. The headmasters consider those subjects as most important compared to music. It is not surprising when a research carried out by Faseun (2001, p. 90) confirmed that “the general populace has negative attitude to music as a subject in schools today”. Music classes are held in non-conducive environment thereby making the subject itself unattractive to other students. Students offering music become orphans in their own homes and that affects performance tremendously. This defects needs to be rectified for music to compete favourably well with other school subjects. This finding corroborates Ohene-Okantah’s (2003, p.35) assertion that the place of music and the arts in formal education in Ghana has always been tenuous. This is an unfortunate situation.

Teachers also perceived that the conduct of the practical performance test is essential for the understanding of musical concepts as well as providing employable skills to the youth. The youth can be empowered through strong music programmes in Ghanaian schools to provide them musical opportunities and exposure. Corroborating on this, Ifenkwe (2012) echoes that “learning music and how to use musical instruments adulates a unique way of exposing the
youths to beauty and interest that nurture excellence and creativity”. Indeed, it is upon this
fact that a music teacher needs to be practically good to nurture the students accordingly.

In this regard, a total of 100% was achieved according to the variables without any exception.
Teachers gave a lot of reasons such that every music teacher should be able to sing or play an
instrument and then interpret written scripts. This is what the practical performance seeks to
achieve. The examiners were of the view that the perceptual consequences of music practical
performance include successful communication of interpretations, good sight reading skills
and concordance with the examiners' expectations. If examiners’ expectations are reached
according to their criteria for assessment, then the practical performance is good and vice
versa. It was however explained that set pieces from WAEC don’t reach the schools in time.
Sometimes, pieces are obtained two weeks to the performance test and that makes it difficult
for students to gain mastery before the test. This is rather unfortunate as it may cripple most
students to perform poorly in the practical exams. The findings of this study interestingly are
an indicative that importance has been attached to the practical skill development. Although,
performance has not improved significantly, it seems logical to discuss the need to improve
the quality of the music practical skills at the senior High School level.

In line with the 100% agreement of all the teachers to include practical performance test to
the music at the SHS level, greater percentage agree that failure in the practical performance
test has a negative impact on the overall grade of the candidate. The practical test is 50 marks
out of 200 marks and they were of the view that candidates cannot afford to fail the practical
test. The reasons given, notwithstanding in addition is that unless the candidate works extra
hard, getting a credit pass will be very difficult if one fails the practical aspect. In all the
hypotheses, the teachers overwhelmingly responded that the practical examination should be
improved and facilities put in place as that will help students get good grades. Examiners
among them agreed unanimously (100%) that the practical performance test is easy to score, once you do your technical exercises, play your pieces well and sight read the unseen pieces.

One important factor that music teachers reiterated to have caused poor performance in the practical examinations is the poor musicality of the students enrolled to take the music programme. In Ghana, music at the Junior High School is non-existent. Apart from the little knowledge in music obtained in the Creative Arts subject at the primary school, the students don’t get any knowledge before entering the SHS to read music. Music at the JHS is dead due to its non-examinable status and since headmasters think about examination results greatly, they frown upon the subject, Music. The subject music is not done at the Junior High School at all and that does not expose them to rudiments and basic skills in instrument playing. Like Flolu (2003, p.65) asserts, “Instrumental music playing should begin with what the children usually play on the instruments”. Flolu talks about inculcating instrumental music into the pupils at the basic level but the truth is that the subject is not taught at all in most Ghanaian Junior High schools. JHS graduates are then admitted to the Senior High School to begin to learn rudiments before using that concept to attempt any available instrument. The foundation is therefore always poor at the basic level. Okafor (2007) had this to say about Nigeria Music Education:

Music cannot be separated from culture, therefore Nigerian music education should be designed in such a way that our musical culture can be enhanced and fully incorporated into the curriculum of schools while the aspect of Western culture should be used to complement that of Nigerian culture. It is imperative, therefore, when planning music curriculum for anysociety to ensure that such a plan reflects the cultural heritage of the society(Okafor, 2007, p. 155).

This situation is similar in Ghana as the place of music in the basic curriculum is not well defined. It is a challenge as far as Music at the SHS level and the tertiary level are concerned. Additionally, reasons were given that the pairing of the subjects at the secondary schools forcibly make some students in the General Arts Programme do music unwillingly. Some
students don’t have the interest at all so practicing their instruments is out. It is when examination approaches that they are forced to do something. This is an unfortunate situation. The foundational level at the Junior High school level is important to build some of these practical skills in the students before senior High School. Gardiner (2003) observes in this regard that:

Musie education is an extremely rich kind of experience in the sense that it requires cognition, emotion and aesthetics. It develops performance skills and individual capabilities. These qualities have to be developed, synchronized and integrated to enable the learner in music education to discover the interrelatedness between music and history, music and mathematics, music and social studies, music and political science; music and languages, as well as music and philosophy” Gardiner (2003, p.65).

It will be very important to give music a regular place in the Junior High school curriculum because from the point of view of Nketia (1999, p.11), “Music is not only a field of enjoyment but an area that lends itself to discipline and training of the mind. It is also a field of cultural knowledge and artistic behaviour to which all children must be exposed”. This is logic to strengthen the foundations of music to the young ones before studying it at the Senior High school level. A systematic instruction is required of any subject in the curriculum that is learnt beyond the rudimentary level (Hoffer, 1993, p.5), and Music is no exception.

CONCLUSION

This paper demonstrates that poor practical performance in music at the Senior High School level is due to the following factors: Absence of music studies at the Junior High School level, lack of compromise of some headmasters with the music teachers in terms of provision of music facilities, employment of music teachers with no practical background. Most headmasters of the secondary schools offering music do not attach much importance to the subject and therefore fail to allocate classrooms or acquire the needed instruments for the music students. The paper similarly highlights that the examiner status of the teachers has
nothing to do with performance of students in the practical areas. It affirms that most music teachers do not teach the practical lessons but concentrate on the other two components. This may be due to the lack of practical skills of the music teachers. It can be concluded from this study that students perform poorly since WAEC does not make the pieces available on time for the schools. The paper shows that music performance skills are better option which can provide employable skills to the students. Performing poorly in it will rather be a disincentive to other students who will like to take it as a major course. It is a gainsaying that the practical aspect touches on all domains of learning, including the psychomotor domain (the development of skills), the cognitive domain (the acquisition of knowledge), and the affective domain, which includes appreciation and sensitivity.

RECOMMENDATIONS

To this end the paper contend to maintain that since music performance test cannot be done away as much as West African Secondary School Certificate Examinations (WASSCE) are concerned, set pieces for the practical performance should be made available on the WAEC website where students and teachers can get access to download and study them before the examination. Possibly, printed versions can be mailed to the schools by the WAEC subject officers to enable all the schools get access to the pieces.

It is also proffered headmasters need to look for assistance from the government and other stake holders to provide enough musical instruments to allow the students choose instruments areas they can function most. Appeals can be made through Non-Governmental agencies to import more instruments at subsidised prices to enable parents buy them for their wards. The knowledge gained at the Senior High School level is foundational and it is important that the requisite facilities are available for the students to build a strong foundation for music practical performance. This will go a long way to enhance their knowledge during practical.
Similarly, it is recommended that government and employers of music teachers consider the practical abilities of the music teachers who can teach, direct and develop the practical skills of the students. Music teachers who will allow the students to discover their practical abilities and natural endowments should be considered most for employment. This is because the process of learning how to play an instrument involves the systematic development of specific skills that are necessary for properly using the instrument (Schleuter, 1996), and this can be done by practically oriented music teachers. This will help adulate the practical performance test as organised by the West African Examinations Council.

REFERENCES


Onder, C.G. (2014). Attitude of pre-service music teachers towards the teaching professional in Turkey. Educational Research and Reviews, 9 (18), 703-710


ANALYTICAL STUDY OF HARUNA ISHOLA’S COMPOSITIONAL TECHNIQUES IN ‘INA RAN’

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ABSTRACT

Haruna Ishola (1919-1983), an acknowledged singer/composer/performer/arranger/music business mogul is considered to have experimented and brought about revolution in the sound of apala music of the south west Nigeria. Many investigations have been conducted on Haruna Ishola’s works, however currently available resources about the stylistic elements in his compositions are minimal. Among Haruna Ishola’s compositions, we have selected and scored in staff notation representative ‘songs’ in the track ‘Ina Ran’ to highlight the structure, form and compositional techniques of the composer. In addition, the significance of Haruna Ishola’s works regarding how we would be able to understand better apala music. Therefore, this paper provides an improved understanding of the compositional style of Haruna Ishola’s songs, as well as their connection to other apala musicians.

Keywords: stylistic elements, compositional techniques, Haruna Ishola, Apala music, performance techniques, Agidigbo.

INTRODUCTION

Substantial effort has been geared towards the understanding of socio-cultural implications of African indigenous and popular urban music. In addition, performance techniques of indigenous and African urban music are also reasonably well researched. Several of these efforts and the extracted useful information has attracted attention of musicologists and other allied disciplines such as linguists, cultural anthropologists, and psychologists to mention few
for over a period of time. On the contrary, relatively little transcription and written analysis on their musical content exists. Therefore, a major challenge in the most of these efforts is the apparent scarcity of materials on structural and stylistic components. The need to undertake stylistic studies of African popular music with the view to understanding the fragments that has been intelligently woven together to make the music a unique phenomenon is germane and now mandatory.

Omibiyi (1981); Akpabot (1998); and Adegbite (2001) among other scholars articulated this view by advocating for studies devoted to stylistic study of both indigenous and urban popular music to broaden music scholars’ scope of study. These scholars believe that scholarly works on African Music should reflect structurally rather than descriptively. Therefore, scholarly enquiries should also include transcription and analysis of forms, elements of music such as scale, rhythm, melody and styles among others. Achinivu (2003) cited in Okpara (2016) posits that analysis widens musical horizon, the musical architecture of work becomes less technical, makes understanding and appreciation of musical design and content of form more insightful (Onweukwe, 2013).

Transcription involves listening and writing of music on paper, while analysis is the detailed and close examination of a piece of music in its written form to enable better understanding and draw conclusions from the various sections through observation and listening. It involves the separation of a work of music on paper into various components in order to study its contents and to examine the different sections or study the structure of the whole composition. Drawing on LaRue’s (1970) assertion cited in Okpara (2016) that analysis enhances perception of composer’s richness of imagination, complexity or utter simplicity of materials, skills in organisation and presentation (p. 2), in this paper an attempt is made to
examine HarunaIshola’s songs in the titled track ‘Ina ran’ to facilitate our understanding of apala musical content that has attracted very little interest or research.

Analytical models proposed to explain African indigenous and urban popular music are varied and abound. Omojola (2014, 2017); Oikelome (2009) and a few others scholars have employed different models in their studies on indigenous and African urban popular music. Highlights of some recent works on musical analysis for instance the ideas of Oikelome (2009); Okpara (2016); and Omojola (2014, 2017), are applicable in this paper. The work is framed within the context of highlighting one of Africa’s greatest musicians of apala music- HarunaIshola’s compositional prowess. Provided is a brief ethnographic account to reveal salient features on HarunaIshola and apala music, also included is the transcribed titled track ‘Ina ran’ and content analysis premised on analytical models employed by the aforementioned scholars.

**HarunaIshola ‘Baba GaniAgba’**

HarunaIshola the Ijebu Igbo born (1919-1983) Apala musician was arguably the most influential in the history of Apala music of the south west Nigeria. There have been countless comments on HarunaIshola’s accomplishments. He was a prolific composer, releasing more than thirty albums in his two-decade long career. He emerged from the apala music scene in the 1940s’ and as a result of his success, he began recording apala music around 1955, established an indigenous record label (STAR Record) and a recording studio in 1969 and 1982 respectively until his death in 1983. A catalogue of evergreen apala music that remains central to apalamusicians as well as other neo socio-indigenous music in Nigeria and the Diasporas till today was produced by Harunaiishola. He was for more than two decades the recurring decimal in the world of apala music. Yonlonfoun, (2010) noted that HarunaIshola did not receive any formal training in music, it was from these black-smithing activities that
he derived his musical arts and indigenous knowledge to form the premise of his latter musical career.

**Origin of Apala music**

There are many traditions concerning the origin of *Apala* music among the Yoruba. One of such tradition suggested Ede as the birth place of *Apala* music in 1938 and was developed from oral poetry. Other traditions indicate that *Apala* music had long started before 1938 in Ilorin and was played as early as 1930 in Ijebu Igbo. Another account posits that it is a percussion based style that developed in the late 1930s, when it was used to wake worshippers after fasting during the Islamic holy month of Ramadan. What is certain is that *Apala* music evolved among different Yoruba sub groups that drew their inspirations from popular musical forms at different times. (Yonlonfoun, 2010) posits that there are over three different forms of *Apala* (Apala san-an, Songa, Wiro (Musan), Iggunnu and Olalomi) as dictated by the frequency of sound production and combination of instruments used at different times. The author further notes that each *apala* musician (Ishola Cole ‘Master’, HarunaIshola, AyinlaOmoniwura among others) developed his own version among the people of his community based on inspiration, local experiences and creative ingenuity. *Apala* music is laden with historical information, Yoruba proverbs, idioms and Quranic verses (Yonlonfoun, 2010).

**INSTRUMENTATION**

*Apala* ensemble consists of a number of drums (*dundun Iyailu, gangan, akuba, and gudugudu*) and idiophones such as *sekre* (rattle) *agogo* (metal gong), *Igba* (calabash) played with ringed fingers and *Agidigbo* (thumb piano).
Analysis

Apala music shares a number of features and characteristics with other African popular music (Yonlonfoun, 2010). Therefore, structural analysis carried out in this paper is done within the context of relevant characteristics and features of African songs (Agu, 1999) cited in Okpara (2016). The following concepts; scale and tonal organisation; pitch and melodic range of songs; vocal techniques; shifting tonality; correlation between speech and melodic contour; harmonic principles and styles; the use of counterpoint; repetition; rhythm; note values; phraseology; the mixed structural forms (Agu, 1999) formed the basis of analysis in this paper:

<table>
<thead>
<tr>
<th>Title Track:</th>
<th>Ina ran</th>
</tr>
</thead>
<tbody>
<tr>
<td>Genre:</td>
<td>Apala</td>
</tr>
<tr>
<td>Key:</td>
<td>F# major (for transcription purpose only)</td>
</tr>
<tr>
<td>Tempo:</td>
<td>Moderato</td>
</tr>
<tr>
<td>Scale:</td>
<td>Pentatonic/Hexatonic</td>
</tr>
<tr>
<td>Time Signature:</td>
<td>Common Time</td>
</tr>
<tr>
<td>Form:</td>
<td>Through composed/Mixed structural form (Solo/Responsorial)</td>
</tr>
<tr>
<td>Length:</td>
<td>102 bars</td>
</tr>
<tr>
<td>Duration:</td>
<td>3 mins 05 secs</td>
</tr>
<tr>
<td>Rhythmic Structure:</td>
<td>4/4 regular metre</td>
</tr>
</tbody>
</table>

The nature of rhythmic activity and the tempo markings in the song were compatible with basic contents and ‘regulative’ beat of mid-tempo apala music.

There are both short and long durational notes consisting of semi quavers, quavers crotchets, minims and semibreves. There are a number of syncopated rhythmic notes.
Melodic Structure: The melodic structure is quite simple, interestingly tuneful and catchy with ample repetition of notes. No modulation, but implied.

Scale: Pentatonic and Hexatonic, some microtonal/glissando features noticed (Not detectable on diatonic scale).

Range: C#1 to E2. The range is a compound minor 3rd. The selected tones are mostly influenced by the texts of the song.
Nature of Phrase(s): Irregular phrases of 4 bars & 3 bars respectively.

Frequency of Tone Occurrence: In the melodies, there is the predominant use of the 1st, 4th, 5th and 2nd tones respectively as well occasional hovering around the flattened 6th tone in bars 21-25.

The melodies are undulating in motion with stepwise movements as well as intervallic leaps of 3rd, 4th, 5th and 7th as shown in figures 3a and 3b respectively.
Table 1. Structural format of the chain of songs in the track ‘Ina ran’ by Harunualshola

<table>
<thead>
<tr>
<th>Section</th>
<th>Text/ Musical Themes</th>
<th>Musical Style</th>
<th>Structural Elements</th>
<th>Overall message</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bar 1-4</td>
<td>Yoruba Iyailu in proverbial introduction of 4 bars. The soloist is introduced in bar 5 accompanied by the chorus in unison.</td>
<td>steady percussive instrumental, and joined by the chorus in unison.</td>
<td>This is based on apala’s musical style.</td>
<td>14 bars The thematic phraseology is based on the mid-tempoapala style. The nature of singing is folkloric.</td>
</tr>
<tr>
<td>Bar 5-16 Solo/Respensorial</td>
<td>Instrumental background</td>
<td>Based on the socio-cultural nature and mood of the Nigerian society in the 1970s.</td>
<td>Based on the thematic society in the 1970s.</td>
<td>Yoruba structure.</td>
</tr>
<tr>
<td>Bar 16 -21</td>
<td>Interlude: Iyailu&amp;ensemble playing at Tutti the thematic material. The Iyailu provides variety to the thematic presentation</td>
<td>The chorus singing is done in unison.</td>
<td>The melody is based on the pentatonic scale.</td>
<td>The text is 7 bars The lead voice and the chorus engage in call and response.</td>
</tr>
<tr>
<td>Bar 21 -34</td>
<td>The titled track or main song ‘Ina Ran’ in solo /chorus format.</td>
<td>Repetition of the titled track or main song in solo /chorus format.</td>
<td>The melody is based on the hexatonic scale.</td>
<td></td>
</tr>
<tr>
<td>Bar 35 -38</td>
<td>Short interlude of 2 bars</td>
<td>Short interlude of 2 bars</td>
<td>The chorus singing is done in unison.</td>
<td></td>
</tr>
<tr>
<td>Bar 38 -51</td>
<td>The chorus singing is done in unison.</td>
<td>The chorus singing is done in unison.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bar 52 -53</td>
<td>Solo /chorus format.</td>
<td>Solo /chorus format.</td>
<td>The chorus singing is done in unison.</td>
<td></td>
</tr>
<tr>
<td>Bar 54 -70</td>
<td>Short interlude of 2 bars</td>
<td>Short interlude of 2 bars</td>
<td>The chorus singing is done in unison.</td>
<td></td>
</tr>
</tbody>
</table>
Presentation of the second sub track of the main song ‘Sisi wo mi lo’ ju’ in solo /chorus format.

The chorus singing is done in unison. The melody is based on pentatonic scale.

Bar 71 -102

Presentation of the third sub-track of the main song ‘B’obirinbadara’ repeatedly in solo /chorus format. The fourth sub track a codetta ‘Jaiye, jaiye’ in solo /chorus format rounded up the song.

The song analysed ‘Ina Ran’ generates web of vocal and instrumental phrases intricately woven together. Sequences of through composed vocal and instrumental narratives are carefully put together, exploring a main theme, three other sub themes and a codetta. The size of HarunaIshola’s ensemble from the recording is made up of 2 or more hourglass drummers (Iyailu and gangan), akuba drummer, Igba and sekere players, the lead singer and several backup singers.

A short prelude of 4 bars is provided by the Iyailu as instrumental opening to the song. The opening vocal (bar 5-16) a sub theme (the first) announced the musician and drew the
audience’s attention to his music (Figure 1). The instrumental interlude in bar 17-21 is of interest as it provided the melo-rhythmic ‘tune’ of the titled track’s main theme in bar 21-34.

Another short interlude of 4 bars is introduced in bar 35-38 comprising of abridged melo-rhythmic thematic ‘tune’ previously heard in bars 17-21, this is followed by an exact repetition of the previously heard main theme again in bar 38-51. A short interlude of 2 bars is introduced in bar 52-53. The second sub theme ‘Sisi wo mi lo’ju’ comes up in bar 54-70.

This followed by the third sub theme ‘B’obirinbadara’ in bar 71-87.

A codetta from bar 87-102, finally rounded up the music.

Five different layers of instruments namely dundun Iyailu, gangan, akuba, sekere and Igba are at work simultaneously in the track ‘Ina ran’ together with HarunaIshola’s rich baritone vocal, backed by several supporting vocalists with each contributing significantly to the
simple, not complex *apala* sound scape. The vocals are organized to provide musical direction, stimulate the layering technique of Yoruba drum language. While the Yoruba hourglass drums (*Iyailu* and *gangan*) generated occasional punctuations, folkloric preludes and interludes with a view to complement HarunaIshola’s lead singing, other instruments namely *akuba*, *sekere* and *igba* provided steady percussive background to the entire recording.

![Yoruba Hourglass melo-rhythmic patterns](image)

**Figure 6. The Yoruba Hourglass melo-rhythmic patterns**

**Text:** Song texts play a very important role in the appreciation of *apala* music. Yoruba text and two English words (Rotate, Fine and Boys) are employed in the song. The lyrical contents are presented through logical organization. They are presented are in direct or indirect satire through speech figures; simile, metaphor, alliteration, allusions, and even short anecdotes. The melodies reflect the tonal inflection of the texts.
Yoruba Text

E joomogbara’re mi de, Eyinsonmorionifaj o
Bi’nabawole, Okunkunlnla’tis’alo o, Ina ran t’a lo ma jo
Ina ti ran, Efe’tisibi, e bereemuo, Ina ran, Ina ran
O ko’motiot’owoheru, Ina ran, e se ‘di wuke
E mo’woso’ri, e mo’wokansibebeirediki e mia jo lo
Olomidakun, dakun, jowo, Sun mo mi dakun, dakun baby mi
Ko Rotate patapata.

Sisi wo mi lo’juna………hen,
E wo bo se fine si, bebedi e nso’ro
Dakunka lo wamo ‘le mi Ose’reojumokan bi amonamona
Gbogboaranko bi a ju lo, oni mu sinsinkele
Gbogbo boy si , won pa’tewo
Wa, wa, wa, wawa.
B’obirinbadarationi ‘wa,
To bagba kobo kan abo mio le fe
B’obirinbadarationi ‘wa,
To bagba kobo kan abo mio le fe
B’obirinbani ‘wa tutu, botunr’ewa
Mo le fi one thousand fe
B’obirinbani ‘wa tutu, botunr’ewa
Mo le fi one thousand fe
Jaiye, jaiye, E bawa jo, E bawayo
Awa la un l’ogbaloyo aye gbogbo
Ki’gba ma se lo walaiyekariregba.
Jaiye, jaiye, E sun bata e fi ‘jo be
Kosi ‘ya were L’ekomo fe e mo
Awonasati won tungbedeni yen
Soyoyoti lo, i mii tuntun la tungbede.
English Translation Ina Ran (The Spark)

I have come with my music, you happening guys

When the light enters, darkness must disappear, here is the spark, who will dance.

It has spark off, listen, bend down and dance, the spark, the spark

No one dare touches the fire, the spark, shake your bottom

Put a hand on your head, hold your waist with another hand and continue to dance

Any baby, please, please, please move closer to me, please, my baby

Let it rotate totally.

Lady give me a look……..eh

See how beautiful she is, her waist is talking

Please come to know my abode, the musician shining like lightning

All her body is glittering like ‘ajulo’ with a decorated nose

All boys are clapping ‘come, come, come, come, come’.

If a lady is beautiful without character

And her bride price is one and half Kobo, I cannot marry her

If a lady has good character and is beautiful

I can pay one thousand Naira to marry her

If a lady has good character and is beautiful

I can pay one thousand Naira to marry her

Partying guys, dance with us, rejoice with us

We are reigning, all the time

May we not be impoverished, may we prosper

Partying guys, move your shoes and dance

The insane is motherless in Lagos, please note

These are the new slangs

‘Soyoyo’ (a previous slang) has gone into extinction,

A new slang has been introduced.
Significance of HarunaIshola’s music

The significance of HarunaIshola’s work as a composer lies in his ability to weave diverse array of African indigenous elements into what has become acceptable as *apala* music globally—an indigenous form of social music among the Yoruba of South West Nigeria and in the Diaspora. HarunaIshola’s use of Yoruba’s cultural resources demonstrates vital elements of his *apala* soundscape. There are peculiar stylistic qualities in the varied instrumental and vocal resources of his *apala* music. Therefore, it is essential to draw attention to several compositional techniques in HarunaIshola’s *sapala* music, notably, his use of purely African musical instruments in his ensemble, short repetitive and catchy melodies, historical, political, philosophical and topical socio-cultural lyrics, call–responsorial format, the stylistic use of modal scales particularly the blending of 2 modal scales (pentatonic and hexatonic as seen in ‘Ina Ran) in composing his melodies among other compositional devices. His skills in African principles of musical form and composition, instrumentation, improvisation, form an invaluable framework for students seeking to understand indigenous compositional techniques.

CONCLUSION

This paper examined HarunaIshola’s track titled ‘Inan Ran’ (1971), in order to explore how indigenous musical materials attest to his stylistic influences. The track has a series of what we refer to as ‘chain songs’ usually associated with recorded music during the early 1940s till the late 1970s due to the available recording technology at the time. Particular music-analytical attention is focused on the composer’s use of melodic and rhythmic materials, as well as on the ways in which these materials are tightly coordinated in the *apala* soundscape and texture. While his chain of song possesses both simple musical and non-musical elements, his various usages of this framework to create, also enriches a broad range of
musical structures. Several commentaries and anecdotal on HarunaIshola by several scholars exists, nonetheless, among his contemporaries HarunaIshola was the most respected incisive singer, composer, performer and arranger of Apala music in Nigeria. His firm belief in African culture made him to adapt a strong traditional approach in his instrumental ensemble which from inception was a blend of local musical instruments.

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APPENDIX: Vocal Score

INA RAN
The Spark

Haruna Ishola

Voice

Introduction: 'Iya Itu' & Ensemble Tutti

Solo

Chorus

E jo___ mo gba re mi de

E

yin so mo ri o ni fa a jio,

E jo___ mo gba re mi de

E

yin so mo ri o ni fa a jio,

B'i na ba wo le, o kun kun ni la ti sa lo

Interlude: 'Iya Itu' & Ensemble Tutti

Solo

o 1 na ran ta lo ma jo,

I na ti

Chorus

ran e fe' ti si bi E be re E mu jo i na ran I na ran o k'o mo ti o

t'o wo be___ ru I na ran E ju di mu ke E m'o wo kan s'o ri, E m'o wo

kan si be be re i di ki____ e mi a jo lo, O lo mi da kun, da kun jo wo,

Sun mo mi da kun, da kun ba by mi ko ro ta__ te, pa ta pa ta.

Short interlude: Iya Itu & Ensemble Tutti

Solo

Chorus

I na ti ran, E fe ti si bi, E be re, E mu jo, I na ran I na

ran O k'o mo ti o t'o wo be___ ru, I na ran, E se di wu ke, E

m'o wo kan so ri, E m'o wo kan si be be re i di ki____ e mi a jo lo.

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African Musicology Online, Vol. 7, No. 1, 2017 ISSN: 1994-7712 (Online)

Chorus

O lo mi da kun, da kun, Jo wo sun mo mi da kun, da kun, ba by mi Ko Ro ta e

Solo

Short Interlude: 'Itya ilin' & Ensemble Tutti

Si si wo mi lo ju nan hen.

Solo

Chorus

Si si, wo mi lo ju nan hen, E wo bo' se fine ni, be be di e n so ro,

Solo

Da kun ka lo wa mo 'le mi o se re o ju o ko bi a mo na mo na Gbo

Solo

_gbo a ra n ko bia lo o ni mu sin sin ke le le gbo gbo boy si, won pa te wo

Chorus

wa wa wa, wa, wa, wa, B'o bin rin ba da ra ti o' ni

Solo

wa, To ba bga ko bo kan a bo mi o le fe B'o bin rin ba da ra ti o' ni

Chorus

wa, To ba bga ko bo kan a bo mi o le fe. B'o bin rin ba ni' wa tu tu to 'tan re'

Solo

wa mo le fi One thou sand fe, B'o bin rin ba ni' wa tu tu, to 'tan re'

Chorus

wa, mo le fi One thou sand fe, Jai ye, jai ye, E ba wa jo, E ba wa

yo, A wa, la n lo gba lo 'jo a ye gbo - gbo, K'i' gba ma se lo wa la ye, ka ri re

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Chorus

gba, Jai-ye, jai-ye, E mu ba ta, E ti jo be Ko si ya we re 'E-ko mo fe ke

mo, A won a sa ti won tun gbe de ni yen So yo yo ti lo, i mi i tun

tun la tun gbe de.
REFLECTIONS ON INDIGENOUS AND MODERNIST PEDAGOGIES: THE CAUSATIVE FORCE OF REPETITION

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ABSTRACT

Sound morality principles in the conduct of all issues of life ensure cohered and just society, and should therefore underpin every knowledge transmission, acquisition and practice. Pedagogy in indigenous African societies systematically groomed learners to esteem sublime intellection in knowledge transaction situations. Now, Hi-modernist humans assiduously gestate and germinate theories and knowledge constructs as well as processing, which mesmerise and blossom, while spawning injurious side-effects that de-human mentalities and life orientations. Ingenious brilliances disregard prestigious knowledge origins, or re-invent them in magnificent life and mind destructing fashions. Is our millennium still viable? This discourse queries whether ingenious or modernist pedagogy has geared into nefarious overdrive, losing sight of instilling humanly attributes in knowledge giving, acquiring, and practice. Indigenous pedagogy, now supplanted by its elegantly devastating modern offspring is uniquely ingenious and gritty. It prioritised the nurturing of mass mind wellness, other-consciousness and sublime spirituality. This paper thus argues focusing on commonality as the foundation for probing super structural specifics. All humans are anatomically the same as per gender.

Keywords: pedagogy, terminology, hi-tech, hi-mind, repetition, artificial, indigenous musical arts, economania

INTRODUCTION

Historic musical arts lore was a causative agency for virtuous upbringing. Pedagogy emphasized purposive interactive acquisition of knowledge in pragmatic public sites. A true pedagogue must demonstrate secure intellectual and practical competence in holistic musicking, such that will inspire learners of all age. Sophisticated floating theories and principles about how to teach and assess appear to mark the modernist academic sub specialisation christened music education. Practice, particularly ‘repetitive’ practice, entrenches knowledge. Genuine pedagogy in modern Africa must prioritise factual knowing such that authoritative music education would transpire as experiential-knowing deriving
from actual human living. Then pedagogy in musical arts will transpire as an essentially causative force that can sober careering human attitudes and societal systems. Musical arts pedagogy should engender global mind wellness, and serve as egalitarian and mutuality life-orientation stimulator for learners. Diversity is a divisive code for discussing global and national humanity issues. It is a term that subverts engendering common humanity sentiments, conscience and cultural consciousness as the basis for celebrating super structural cultural peculiarities. This author, in this paper argues on commonality as the foundation for probing super structural specifics, this giving emphasis that all humans are anatomically the same as per gender.

**Reflections on Indigenous and Modernist Pedagogies: The Causative Force of Repetition**

*S/he who factually knows is a true pedagogue, and thereby imparts knowledge effectively;*

*S/he who interactively partakes in a knowledge field accesses its factual nature;*

*True pedagogy facilitates experiential knowing, and ingrains subject facts humanely;*

*Humanning education then primes minds to prioritise integrity in knowledge practice;*

*Economania doctrine now reigns, devastating minds and lives globally;*

*Still, the humane virtues of pristine pedagogy can re-humanise posterity, given virtuous repetition.*

[Argument: Artificial sophistries characterise modernist knowledge pedagogies and life inventions. The mesmeric attractions intimidate and de-culture original, natural, humanity-conscious knowledge lore as well as transparent morality, which underpinned indigenous knowledge practices of Africa, overseen by the musical arts. Thus, in this millennia, ostentatious modern pedagogic inventions, as well as the ensuing cravings for the artificial and deceptively glamorous (fanciful learning, pursuits, appearances, and knowledge exhibitions, which subtly negate humanity principles and virtuous morality) predominate.]
African indigenous pedagogy, on the other hand, is ruggedly purposive, demanding the mustering and application of original genius, from early age. It instilled resilience, restraint, fellow-humanity consciousness and cautious growth in life pursuits and life style, albeit modest, with progressive repetition ideology. It also engendered intellectual disposition that cherishes virtuous achievements and salubrious, egalitarian societal systems.)

Preamble: Discriminatory Terminologies - a Canker Which Disables Humanning Pedagogy

The human world is increasingly being devastated by inter-personal, inter-group, inter-ethnic, inter-racial, inter-regional, and inter-doctrinal prejudices and animosities – egomania-stricken and economania-driven. Prejudices are implanted by discriminatory, thus misleading cultural, humanity and subject education at all classrooms as well as mentorship levels. Contemporary education needs to champion common-humanity dogma starting from childhood upbringing to the mind-conditioning artifices characterising modern schooling, religious and mass information procedures. Stating the incontrovertibly obvious: Categorically all humans share the same anatomical makeup, apart from gender markers, and few instances of congenital disablement. Still, every human is a distinct physiognomic uniqueness (not by choice) within the commonality of physical appearance that marks the categorically human. Colour of body and eyes or texture of hair, are of no consequence to being human. Historically, all societies conceived and formulated peculiar means and procedures for accomplishing fundamental, again common-human, existential imperatives including the biological, irrespective of sophistication. Such, becomes the peculiar cultural knowledge practices, which underpin human living and dying for an autonomous, cultural entity. Existential lore is ordinarily factored by environmental sensitisations and resources. Every human group’s survival and progression have thereby been adequately ensured over millennia. And, before current mania to conquer, colonise, and exploit other fellow-human groups and minds, all cultural
autonomies routinely updated or revised aspects of their authoritative cultural knowledge
gamut in accord with defining cultural intellects. A cultural intellect could acquire hurry-
hurry mentality, or nurture a cautious nature that avoids or minimizes inflicting adverse
consequences on humans and nature (Nzewi, 2004).

Modernist elitist intellectuals now insidiously flash and indoctrinate the ideology of
fundamental differentness. Diversity is a term that prioritizes discrimination of basic
humanity qualifications and innate mental capacities in human relations and cultural
interactions. Up to United Nations policies, agencies, and declarations, discriminatory
terminologies have been coined, patented, and popularised by conceited but privileged
humans who influence and legislate international, national, and ethnic relationships.
Jaundiced genius warps consciousness of the fact that being commonly human manifests
super structurally in cultural versions of packaging ways and means of being equally human.
As such, foregrounding the term diversity insidiously disables recognition and respect for the
fundamental sameness of all humans and their respective cultural validities. Emphasising the
essential commonness in inter-cultural/national/ethnic forums will harmoniously interact,
mutually enrich, and engender amity amongst all humans. Cultural arrogance and instilled
prejudices construct discriminatory diversity. Otherwise unspoilt children of mixed colours
and cultures ordinarily suffer no inborn inhibitions playing and relating harmoniously. In
indigenous Africa, humanning musical arts pedagogy trains learners to exercise individuality
(not individualism) within cultural conformity. In the same manner, cultural knowledge
individualities should inter-complement, basic to sharing common human/cultural
fundamentals. Classroom pedagogy should emphasise basic knowledge commonality, and
respect individuality in expressing the norm. This disposition will engender fellow humanity
spirit. Advancement genius will then thrive virtuously and ethically.
All heritage knowledge was progressively inculcated into successive posterity through a culture’s systematic pedagogy. Continuous evaluation of merits as per life experiences necessitates modification/advancement of a stage of knowledge practice. In African culture groups, advancements must be value-anchored, and must not radicalize or contradict the fundamental tenets of the norm -common good as rationalized for cohered cultural living. Contiguous cultural autonomies interacted in trade, celebrations and exogamous marriages as diplomatic encounters. The musical arts, was the primary facilitator of such inter-human communions. These resulted in human interbreeding and cultural inter borrowing, which accrued genetic and knowledge advancements. Over millennia the spirit of solemn fellow human intercourse progressively engendered common knowledge substructures typifying culture groups in Africa South of the Sahara. The diplomatic exchanges fostered fellow-humanity ideology without abandoning cultural integrity in advancement initiatives.

The modal African people’s fellow human philosophy and other-culture accommodation spirit became devastated by the ethnocentric disposition and domination agenda of colonialism and exogenous religions, which invaded Africa for economic exploitation and other-subjugation. The African had demonstrated characteristic human spirit by welcoming and accommodating the artificially different looking humans. But the visitors abused welcome with treachery and intolerance. Launching force of arms, they proceeded to colonise the lives, spaces and humane minds of their erstwhile hosts. They imposed alien cultural practices as modernising mission, and then systematically embarked on condemning, subverting, and silencing (Des Santos, 2012) Africa’s indigenous knowledge integrities, values, and virtues. What remains very perturbing is the disinclination of Africans, upon attaining political independence, to revive and re-assert the sublime-humanity consciousness and conscience, which marked Africa’s inter-cultural legacy of relating and interacting cultural knowledge creations and practices. The terminological violation of indigenous
Africa’s humanning pedagogic and theoretical exemplars persists even in post independence classrooms and literature. The disparagement of Africa’s cultural heritage that persists recruited elite African self-detractors. Redemption will be effected through mind-purging, Africa-sensed classroom and public education, along with resisting the imposition of flashy, humanity-depleted pedagogic models. The cosmopolitan literacy mode of expression, however, remains valid for international knowledge interaction, bearing in mind that indigenous Africa possesses unique oral and scripted knowledge propagation heritage.

In indigenous Africa, the musical arts was conceived as a purposive, divinely overseen phenomenon for societal management. The holistic conceptualization functioned astutely as a primary causative agency, which transacted mutuality, democracy, diplomacy, health, education, and egalitarian life systems in indigenous societies. Most of the current expressions and pedagogies are actually glamorous re-inventions of original African cultural knowledge practices. But the humanity values and virtues have become eroded in efforts to attain techno-modernity, and advance economania ambitions. Modern classroom education has become increasingly sophisticated and commoditised. The mind and systems perverting modernist agenda enthrones flamboyance and economic exploitation over what is beneficial to all mankind nationally and globally. Modern developmental dogma and diplomatic wangling continue to ignore the life security of betrayed and marginalised human masses globally. What matters to modernist Hi-minds is the ego aggrandizement and inordinate, increasingly perverted enrichment of the governance clique, economic warlords, industrialists and techno-wizards. Thus, the evil genius of moon madness dments the world’s moon-sage overlords, who are heedlessly bulldozing and thundering fiendishly. Their exploits vastly and enchantingly demonize global mankind, enticingly cloning teeming bamboozled applauders. Hence the alarm bell to be repeatedly sounded:
Is the millennium still viable?

An intangible, impartially moderating and reformative force that would sober demonic greed and power is of the essence. The indigenous musical arts of Africa served as an intrepid joker force. Public ridicule is devastating, irresistible, an intangible corrective and deterrent operative, which pervasively serves as divine oversight in human affairs. It was easily mustered in, now under-valued, heritage modes to coerce humane systems management as well as command conformity to societal norms. Indigenous musical arts can be launched performatively in classroom education and public sites to tame star-crazed and moon-mad minds, to caution societal governance impurities, engineer proactive followership, and to conduct mutually beneficial inter-cultural and international exchanges in the millennial milieu. Hi-mind modernist educators should then heed Ruddock’s (2016, p. 10) urging for music education that offers “long term benefits of inclusive, engaging human involvement’ when she states that: “It is important to learn from the past so that we can recognize what is truly for the good as opposed to what might appear to be successful, performative outcomes.” Success is beneficial outcome. Musical arts pedagogy must be conscious of transpiring societal trends and morality, interrogate them in classroom activities that would instil virtuous life orientation for salubrious societal living.

Common existential needs, and the knowledge creations as well as practices for fulfilling them underlie the cultural practices of all societies. Cultural variants in knowledge constructions and practices as already argued above, are factored by ecological resources, cosmic stimulations, and historic interchanges, which model the group intellect of every distinctive culture. In the academia, media, and United Nations agencies, the term diversity, as already argued, has been coined, and is being overtly underlined, while the shared fundamentals of varied cultural intellects are generally de-emphasized. Diversity is an insidious term that over-stresses the fallacy of different-humanness, i.e. what divides; it
thereby focuses on peculiarities, instead of on what fundamentally unites and bonds human genius. Hence the term diversity needs further reflective appraisal as an international buzzword. Cultural or human diversity is a term which conjures and impresses otherness; it incites jaundiced perceptions of, and discriminatory attitudes towards unfamiliar super structural versions of basic human and cultural sameness. The world should cherish what unifies the categorically human, as the grounding for mutually respecting cultural variations in global human/knowledge interactions and discourses. This ideology of common humanness must be impressed in the mind and attitudes from early education for sublime living. Classroom education should then start de-emphasising artificial differences, and eschew discriminatory stances, which generate animosities, prejudices and hatred ethnically, racially, nationally and globally. Sublime and humble intellectual disposition will surely engender mutual respect for all irrespective of status, and there from will sprout respectful accommodation, even admiration of the superficial differences. Fronting authentic terminologies will engender factual perception of authoritative knowledge practices, and begin to contain escalating bigotry and life/mind destructing conflicts, deprivations, and insecurities.

Contending diversity as spurious relational ideology argues for a world motto in international forums and relationships, which impresses that: All, categorically human, is essentially the same anatomical constitution and sensibility, so feel and treat me as you feel and treat self; there is no superior or inferior humanness. Thus, we can justly experience cultural versions of equivalent humanity intellect and societal practices for peace and progress. Pedagogy should foremost recognize, theorise, stress, cherish, and propagate the comparative life essentials and intelligence that mark all humanity at both national and international forums. Research, analysis and dissemination of world knowledge should then start with pinpointing such underpinning sameness, which is the divine lesson in nature, as the basis for reasoning,
manifesting, and appreciating variant cultural genius, which derive primarily from ecological factors. Scholars, educators, and opinion formulaters should note that insidious terminological inferences do generate intellectual arrogance, implant complexes, subvert cultural minds, and promote prejudices thereby conflicts. Pedagogues should assiduously avoid “prioritising of diversity discourse ... (and instead emphasize) cultural commonalities in other-human sensitive education sites” (Nzewi, 2012, p. 81). The world direly needs harmony. Virtuous pedagogy (particularly in the original humanity systems-overseeing role of the musical arts) will sublimely activate comparability of human-cultural intellections, which will engender intercultural and international sharing and amity.

Is our millennium still viable?

**Positioning Indigenous pedagogy in precarious millennia scenario**

Culture, the existential practices that distinguish human groups, is expressed and transmitted in methodological routines of enculturation and living, which marks an autonomous human group. Human beings from birth are inquisitive, and interactive by nature. Morality canons ensure that culture members mandatorily conform to the norms of established existential knowledge practices and discipline in indigenous societies. Basic to life exigencies, virtuous human experiencing interrogates and strives to update every state of knowledge practice within the principle of what enhances cohered and stable community living in African heritage. Pedagogy as principles and methods of fashioning, transmitting, inculcating, practicing, and interrogating any knowledge for beneficial living, effectuates the formal, purposive, human upbringing procedures designed by a culture group. Sound pedagogy then routinely inculcates knowledge without generating stress. It must be conscious of engendering mind wellness. Mind wellness in life is critical. Often modern methods of transmitting, accomplishing or achieving a life objective could disorientate learners or accrue
stressful or deleterious side effects, especially when fallacious theories and contrived methods degenerate sublime mental/spiritual wellbeing of self or others.

No heritage knowledge that capably sustained any human group is invalid, inferior or condemnnable. Rather, knowledge that has been tested and proven effectual for human and societal continuity over generations of practice deserves respectful retention and advancement to suit its current cultural milieu. Some traumatising world conflicts and disasters are caused by captivating but ego-driven, and ill-rationalised knowledge inventions and methodologies, particularly in science, technology, governance, and life education. They appear fashionable, but end up occasioning injury to humans and environment. This is because some modernist inventive mindsets and economic preoccupations are either too much in a hurry to ensnare profit and self-glorification, or simply evil. The practices and products deriving there from invariably generate catastrophic consequences for humans and environment over experiential time. African indigenous knowledge inventions, adaptations or advancement initiatives normatively received rigorous experimental testing/trials in order to affirm enduring beneficial integrity for humans and environment, before being approved for inclusion into a culture’s pool of knowledge practice (Nzewi, 2004). But Hi-modern minds consumed with snatching immediate sensational public acclaim, or with conforming to hegemonic fashionables, deliberately disparage and sideline such prodigious knowledge heritage - prototypes from which their fanciful modernisms sprout. In classroom education in Africa, firm foundation in the indigenous pedagogic paradigms will inculcate sublime humanity dispositions in learning sites. Exogenous pedagogic and knowledge inventions will then be embraced with circumspection to ensure humanity value in education site and life pursuits. An adage has it that fronts allure is often harmful.

In indigenous pedagogy, practical experiential knowing is the norm, and recognizes that every normal person has innate, acutely receptive intelligence. Cultural knowledge
sensitisation starts from the womb. The foetus sympathetically assimilates most of a mother’s performative life activities. A new birth is a genetic inheritor of a culture’s performatively enacted ancestral knowledge lore, albeit latent. The baby, as well, physiologically incarnates the genetic image and attributes of traceable forebears from the maternal and paternal lineages, albeit peculiarly modified through coalesced parental genes. As such, indigenous Africans recognised that no baby is born as a blank intellectual template. This is exemplified by the fact that a newly born baby instinctively feels hunger, and locates the mother’s breast as the first source of sustenance. Enculturation methods of upbringing then activate and mould a baby’s instinctive knowledge bank to suit cultural norms. This may entail slashing off or re-modelling the senses and instinctive actions through commands and denials, which implant prevalent cultural models on the inherent knowledge base. As already noted, new knowledge creations, locally and globally, are derivatives (conscious or otherwise) of existing knowledge prototypes from the historic past, which are given contemporaneous generational modifications up to the technological present, although not accorded modern copyright ethics. Even the idea and mode of interacting with the outer space was an established knowledge quest/lore in African ancestry as evidenced in folktales. There are also instances of indigenous African seers who probed and reported on the universe, which exists beyond the tangible human earth sphere. Irrefutably, the human world as a whole has thrived, as need demands, by progressively adapting cultural knowledge productions up to the current millennium of techno-mind humans and economania obsessions. The above reflections on indigenous prototypes are significant for attitude nurturing, and should serve as backcloth for modern classroom pedagogic designs and practices. Modern innovative advancements should accumulate, not abandon or debase the humanity essentials of heritage, which anchored salutary indigenous societal functioning and knowledge advancement. Otherwise learners would think that their humanity heritage is unworthy. African leaderships in all spheres of
life must refrain from perpetrating the disingenuous colonial contempt for the integrity of the
continent’s cultural knowledge heritage. In modern education policy and designs the
disloyalty has resulted in classroom knowledge foundation and curricular designs that
intimidate the original, innate cultural intellect of learners. The result has been that the
average educated Africans tend to participate with inferiority mindsets in global human,
governance and knowledge interactions.

Modernist humans are increasingly developing machine minds and atrophied souls as a result
of consumptive induction into conscienceless technomania. Scientific and technological
fixations erase humane inclinations. Machine-mindedness and stone heartedness are currently
being infused from early childhood to adulthood through excessive mechanistic living and
relating. Technology-fixated life orientation and practices is thus in overdrive. Humans are
increasingly exhibiting little compunction in ordering or performing immoral and
vicious/homicidal actions against fellow humans, but not self, because they are destitute in
humane attributes. Hi-tech is economania-chasing, ego-driven and insensate.

In indigenous Africa, musical arts philosophy, pedagogy, and staging strategize the
performative mission of repetition to instil the core knowledge themes of a group and
community. It entrains the disposition to create, relate and conduct self as per societal
standards. Repetition, a key pedagogic procedure in African humanning education, is thus a
powerful memory tool in life and pedagogic procedure up to modernist attitude formation
anywhere globally. It entrenches key facts for self exploration in any knowledge performance
situation. Repetition effectuates the humanology mission and values which anchored
indigenous musical arts (philosophy, epistemology, proactive constructs and pedagogy), the
integrity of which needs to be re-instated and updated, as primary mind/attitude-moulding
subject in contemporary school education. Ideal conscience and morality mindedness must
essentially be instilled from basic education level. Classroom education that is conscious of
humanning values will compensate for increasingly virtue-deprived home and community upbringing. The over-emphases on mind-stoning but mesmerizing modern science and technology wonders must be mediated by musical arts pedagogy that prioritizes humanizing learners’ dispositions. Otherwise the overwhelming economania syndrome as well as science and technology mesmerisms will continue to perilously implant insensitivity and anti-human practices in this careering millennium.

Is our millennium still viable?

The nature and role of indigenous pedagogy and its relevance in millennia confab

Knowledge acquisition and expression in indigenous African cultures before foreign domination and de-culturation agendas were systematic and progressive processes over millennia. Ordinarily, favourable or adverse occurrences in life prod positive minds to reflect on retaining or modifying states of knowing and living with attention to what is beneficial. Radical change that compromises the virtues of the existent is often hazardous. Due credits could be accorded Hi-modernist music scholars who continue striving to innovate trendy pedagogies for imparting music- isolated knowledge as per the Northern modern classroom education system from the kindergarten to tertiary education levels. Some flashy pedagogic innovations are, however, often driven by egotistic intellection, and lack humanning merits. Motivation is often urged by gorgeous brilliance that aspires to upstage the norm in order to attract superficial fame and some concrete wealth appertaining. African education elites and governance leaderships have retained the colonial classroom music education philosophies, contents and pedagogies without much Africa-sensed rationalization. Repeat: Africa needs to progressively promote the intellectual gems of heritage knowledge as standards for African knowledge givers and acquirers. The exotic sophistry of the imposed colonialist music education content did not initially impress non-modern-educated, Africa-cultured minds.
African knowledge ancestry treasured the musical arts as divinely inspired utilitarian agency (Anyahuru, 2007) – a primary causative knowledge design that accomplishes impressive societal and humanning mandates in the spirit of serious play. Indigenous pedagogy stressed all-inclusive practical experiencing as well as interactive evaluation in contextual performance sites. Hence genuine African minds were not convinced about the virtue or relevance of encouraging their children to pursue flippant (non-utilitarian) musicking in the fashionable modern classrooms. The indigenous attitude was based on the maxim: Every normal, enculturated person is inherently, musically capable basic to active participation; why does anybody need to go to the classroom, spending money and time, to learn or perform strange music versions with virtually no vital societal mission or humanity-integrity?

In African cultures, musical arts was a key agency for imparting critical life skill as well as a forum for inculcating and enforcing positive morality disposition. The pedagogic design interactively socialized all members of a group/community routinely. Musical arts was also deployed as a principal retentive, pedagogic procedure for processing other cultural knowledge fields. Knowledge acquisition was interaction-intensive and rationalized two primary organisational categories: Mass participation, and common-interest groups. A mass participation musical arts category commands open, all-inclusive partaking, and joyfully welcomes cultural outsiders as equally capable fellow-humans. In this category, basic performative capability is acquired through routine, musically acute child upbringing and life skill education in the community. In any case, performative skill was not demanding: if you can walk, you can dance African music. Initial skill acquisition at home was complemented by compulsory participation in community children’s recreational activities, an autonomous domain (Campbell, 2007). The indigenous, early skill-ingraining pedagogy firmly inculcated a culture’s standard creative and performative grammar, techniques and vocabulary.
The common interest group category is normally open to qualified culture members, who are normally capable performers by virtue of free participation in music intensive cultural living activities, at home and in public sites. Adult groups include community wives, youths (girls or boys), trade associations, title associations, community children, specialized role genres etc. A musical arts type, being basically functional, transacts and signifies specific group identity, marshalling its activities. Participation in such peculiar interest group types then commands conformity with the creative and performative norms, and may entail rehearsal procedures. Generally, and basic to normative intensive musical arts upbringing, any true African instinctively demonstrates performative knowledge expression and assessment with individuality attributes, in both mass and interest group categories. Apprenticeship training however, becomes necessary for honing expertise in the complex, mother instrument types that produces specialists.

Contrary to indigenous child upbringing, which interactively socializes and sensitizes fellow humanity consciousness, fashionable modern upbringing isolates children in homes often with insensitive toys and electronic gadgets for playmates. Toys and television or social media constitute glamorous, remote entertainment gimmicks that severely isolate self and emotion in life, thereby eroding the critical life skill of fellow-humanity sensitiveness (soul and body) from early age. The lifeless gadgets may offer remote human interactions, but do not capacitate social skills. Such consistent Hi-modern, Hi-tech attractions are dormant entertainment sophistries, and induce self-isolation in preferred modern millennium living. A modern child thus grows up without much interactive fellow-humanity sensing, emotions, conscience and consciousness (even is schooling sites) which are the bedrock of emotionally stable societal/national living and associations. Proactive, creativity and robustly performative children’s musical arts interactions instil these fellow-humanity virtues. This is exemplified in indigenous African musical arts pedagogy, which primarily entrained
communality spirit and consciousness while imbuing healthy mind and body. I have argued stridently (Nzewi, 2009: Chapter 4) that the modern school system represents the viable contemporaneous venue for humanising learners with realistic musical arts learning activities in urban and rural locations. Value-orientated policy needs to legislate for regular, end of school-week, mass musical arts interactive socialisation. The school community of learners, teachers and workers will be socialised as in indigenous occasional mass musical arts staging, which routinely celebrates all-inclusive spiritual-somatic communion (fellow humanity canon). Such sharing of emotions and community sentiments in the ascendant techno blizzard millennium will tone down human minds that have become vastly mechanistic, emotionally stiff thereby avariciously predatory and antagonistic.

Economania has gripped the stone-hearted elite obsessed with ego and control syndromes. Fixation on megalithic wealth acquisition is unleashing escalating mind and life destructing inventions in governance, economic, religious, educational, recreational and industrial practices, globally. The marginalised masses in rural and urban isolations are disingenuously coerced with tokenistic sermons and droplets to applaud the inordinate self-enrichment of the privileged few who monopolize national power and wealth. In indigenous pedagogic upbringing, the musical arts impartially and effectively critiqued and sanctioned egocentric indulgences, which transgressed public morality, whether perpetrated by leadership or followership. But the elite modern legalities have usurped the corrective role of the musical arts as the intangible, impartial ombudspirit (intrepid voice of the masses), which intrepidly policed polity, and enforced morality discipline.

Is there still any chance for sober humans to co-exist and continue to endure? A mind-taming, corrective, thereby fellow-human conscience-entraining, force is of the essence. The non-traumatic, indigenous musical arts is such a redemptive force, given virtuous pedagogy and practitioners. Repetition: The indigenous pedagogic model, which prioritises priming sublime
conscience in actuality (instead of flippant sermonising), should be officially re-instituted in contemporary school education to nurture virtuous humanity intellect. Indigenous musical arts knowledge (not Hi-tech musicking) has capacity to start re-instilling fellow human (Blacking, 1972) conscience in human posterity. Otherwise depressed human masses are increasingly abandoned as the endangered species (fodder for economania explosion) for the exploitative excesses of depraved Hi-modernist minds. The bigotry of the few elite is imploding the globe peremptorily with destructive Hi-tech and Hi-mind inventions, as much as there is great great respect for few, marginal humane Hi-Tech inventions.

Is our millennium still viable?

The anatomy of Repetition and the metaphor of the Ostrich

Central to indigenous musical arts philosophy and pedagogy is repetition. Its prodigious, causative potency is a proactive ancient and modern knowledge entrenching force, globally. Repetition in music exemplifies Africa’s philosophy and theory of profundity in minimality – achieving significant outcomes with what minimal resources. This theory of knowledge expression and propagation is, to start with, an efficacious memory agency. The philosophical grounding and knowledge transactional potency of repetition in indigenous African knowledge milieu seriously eludes prejudiced modernist researchers, scholars and educators. Yet the entire humanity, ancient and modern, including elitist scholars, assiduously apply the essence of repetition to hone key points of any knowledge and message propagation. Research pundits, who are ignorant experts on African musical arts and science, have dared to trivialize the cogent potency of repetition. The disparagement of the essence of repetition as a pedagogic and retentive device has been going on since the inception of grand attempts by scholars such as Jones (1959), to represent African indigenous musical arts as of fascinating inferior genius, compared to Northern constructs. Such jaundiced mental vision
derives from inability to fathom the elusive causative energy sparked by modest African musicological conformations. So, the smoke blinded their capability to locate the source, which is actually the fire of humanity and utilitarian logics flared by terse but compelling indigenous sonic constructs and performative activities using minimal creative materials. The unique nature of topos-repetition in African creative theory befuddled and faulted the scholarly rigor of attempting to analyze African musical arts constructs with the purely sonic paradigm of Western classical creative matrix. Repetition of a topos or pivotal idea/theme is commonly strategized in African musical arts texture as a rational beacon for creative explorations; it also accomplished purposive humanning and other effective-affective outcomes in life and health contexts.

Repetition as memorizer is a functional knowledge transaction agency. It sharpens perception, and ingrains an idea, message, or a unit of action in the mind and body reflexes as the case may be. The ignored truth is that modern transmission of any important knowledge points in any field and circumstance globally, strategizes the mind gripping force of repetition to secure and retain a target audience. Repetition is also strategized to ingrain most existential and production routines: industrial and other productions; ordinary and official relationship interactions; governance processes as per constitutional prescriptions; effective marketing; daily biological routines of being alive; honing of every religious dogma, rites, and injunctions; classroom knowledge transmission in any discipline; etc. It equally embeds mannerisms, which become reflex behavioural traits. Repetitive elements/actions are often terse but phenomenal. The mind force transpires in two facets: strict repetition, and internal variations of a significant feature/pattern/action. This duality of repetition manifests in indigenous musical arts expressions as strict repetition of topos (re-circling), and internal variation (re-cycling) of a theme (Nzewi, 1991, 2013). The outcome of repetition, verbal or performative as a common, universal life organizing as well as knowledge implanting devise,
could be beneficial and virtuous - perceivable in normative morality conducts or effecting purposive routines. It could otherwise be deleterious, when it ingrains harmful or addictive habits, dispositions, and actions.

As a pedagogic forte in indigenous knowledge advancement, repetition of the known/obvious is the basic procedure: you have to repeat to know well; you have to know well before attempting any necessary incremental inputs or deletions that would be creditable. As such, repetition enables consolidating knowledge fundamentals before efforts at extension initiatives. Most importantly, in indigenous African principles of child upbringing, repetition is pivotal in enabling children to independently and intuitively explore innate wisdom or internalize and entrain new life experiences. Indigenous pedagogy prioritises self-experimental cum self-experiential education over lecturing. In serious, playful, experimental learning activities, a child would first repetitiously enact a knowledge point in order to embed its essence. Indigenous African pedagogues would urge on and applaud such self-efforts, with helpful hints as need be. Repetition may also annoy or bore, especially when its causative essence or prognosis baffles a prejudiced, intolerant or rejecting mind. Still it should be noted that what may seem outwardly unpleasant may have its inner values and virtues. Quite often an unpleasant experience could be a constructive pointer to what is desirable, given an open-minded personality.

Ignorant experts (foreign as well as converted indigenous scholars and researchers) on indigenous African musical arts lore and functional constructs have often flippantly used the term ‘repetitious’ to underrate or derogate the knowledge corpus in published literature and classroom discourses. The pejorative use of the term derives from incapability to reason from indigenous intellectual or humanning perspectives. Scholars have often grasped only surface manifestations with mindsets forged by reasoning the musical arts as flashy entertainment business, including the Western classical model. What perplexes an arrogant, ignorant
observer, s/he sets out to ignore and disparage (Nzewi, 2006). Such reaction is an egotistic attempt to cover up a disinclination to submit to being enlightened by knowledge creators and expert performers. Indigenous African musical arts can only be accurately analyzed, discussed and studied from the authoritative African perspective that philosophized and rationalized it as a pervasive causative force in human and societal affairs. Some non-biased scholars still resist imagining or bothering to discern how musicological constructs effectively generate and transact utilitarian objectives in indigenous cultures. Simha Arom (1991), Kofi Agawu (2003), and John Blacking (1987) are among the rare exceptions though. Applying exogenous intellectual or creative and analytical models to discern the genius conforming African indigenous musical arts short-circuits discerning how its ‘soft’ scientific design engineers sublime living and relating. Instances of repetition in the African musical arts realm, therefore, have prodigious intentions, and produce significant outcomes. Ironically repetition is actually quite pervasive in Western classical music compositional manifestations. And yet scholar-researchers who denigrate the purposive intentions of repetition in African musical arts are Western classical music experts, who could be deemed arrogant, or ostrich posturing experts. Repetition as primary pedagogic force in early education ingrains knowledge facts without stress. (In any case, that is how every level of classroom learning transpires.) From a pedagogic perspective, sampling the import of repetition in life affairs, and noting its iconic presence in both African indigenous and Western classical music can be instructive:

From infants to adults, repetition of key elements is the primary mode of acquiring and retaining any new knowledge/action pattern, including learning a musical piece, oral or written.

The ‘phrasing reference’ topos, a strictly repeated gestalt, is an ensemble role in indigenous ensemble texture, which binds and focuses the themes and creative explorations by other
ensemble-role players. It secures them in sensibly embarking on creative liberties. Hence it is prevalent in African indigenous rationalisation of ensemble music. Similarly, the repetitive ostinato in European classical music buttresses the sonic activities of other orchestral parts.

The chorus foundation in both indigenous African and European classical music dialects focuses and consolidates the individuality explorations of a soloist. The chorus consistency makes group music a community action, the pillar for creative self emergence. The repeated chorus constitutes the primary identifier of a music piece or item globally.

A choric matrix, the re-circled sonic essence or choreographic pattern, in indigenous musical arts, is the framework for inserting varying texts or choreographic gestures. It is the same as verse singing (repeated tune, different texts) in Western classical music and church hymns.

Repetition hones technique in instrumental performance pedagogy, such as scale and arpeggio runs.

In indigenous health practices, strict repetition of a sonic topos is a mind-management device - a sleep therapy or tranquilizer. It is as well applied as an anaesthetic procedure in indigenous orthopaedics, also the management of the mentally disabled who parade in public space.

The procedural form for conducting an indigenous African event mandates that the compositional form of the event-marshalling music must match the contextual format. The significant compositional framework is then repeated with variations occasioned by contingent occurrences during every staging of the standard event format. This is the performance composition theory. Similarly, in Western classical music, every symphonic, concerto, or sonata composition must repeat the standard form of a symphony or concerto or sonata music event – different music creations, the same repeated standard performance
format. A difference though: A Western classical composition, being a functionless creation (apart from contemplation) is a strictly fixed composition, and must be repeated as written on every performance occasion. An indigenous African music composition, being context-sensitive, is a variable composition of a standard event framework - the performance composition theory, which commands super structural re-composition genius to capture and broadcast contingencies during every performance.

Repetition of significant sonic signals on instrument or voice, including hi-tech media signals, can act as alert or signifier for conveying specific messages in indigenous and modern life milieus.

**Consequence of the Indigenous Canons for Modernist Pedagogy**

Purification and refinement ideologies are glamorous, but steadily harm mind and body. A purified or refined object loses innate substance value during processing, including health value in food products. The mania to purify or refine the genuine; obsesses academics and inventors in and out of education and research, music pedagogy inclusive. The health danger is compounded by artificial colouring and sweetening in sophisticated food products (for enticement and profit.) In life, cautious reconfigurations and advancements, which do not erase or contaminate innate merit of a material, may become necessary. Hi-minds in academia and research urge refinements of research proposals/procedures as well as academic writing styles such as bibliographic/citation referencing in order to offer idiosyncratic versions of what is already sensible in existence. These are actually egotistic control and conformity measures, which are not humanity sensitive. The ideal is discerning, revealing, and/or advancing the yet unidentified or untapped innate merits of what is adequately in existence or practice, in order to accrue more benefits or clarity. Otherwise, research or advancement should aim to update or amend the inadequate. In fashionable
modern food culture, for instance, refinement and purification of the natural essence erases health and nutritional values; but are now preferred to healthful and nutritional natural values of the organic in elitist food fashions and culinary tastes. In music, synthetic, artificial sonicism is now preferred to natural, organic, unrefined sound. Natural sound resonances release intangible ions, which subtly massage and imbue health of body-tissues. The synthetic, purified or artificial or sweetened or coloured, harms the body and perverts mind. But modernist humans are fixated on gumption of what is gorgeously attractive or fashionable to hear, taste, or sight, but which inexorably depreciates mind and body health. Heritage wisdoms, products, and practices could be terse, rough, plain or bitter, but fundamentally healthful thereof. Care needs to be taken to conserve the innate wholesomeness of the natural in any preparation for use. Hence the inside of indigenous wooden drums is rough textured while the outside is smooth (Nzewi, 2007).

As much as indigenous pedagogy primes the mind to be investigative and reflective in knowledge acquisition situations, indigenous Africa did not exploit or degrade or radicalize nature in order to amass enormous wealth (economania). Rather, essential value derives from striving for incremental growth that must preserve the innate merits of naturalness, the original. The cosmos inspired creative thinking and adaption in heritage knowledge. It was not invaded for aggrandising genius in fantastic re-inventions and exploitations. Improvement of the natural was a cautious ideology of effecting beneficial change or sublime enhancement, not a drastic or reckless, harmful transformation to attract fame or inordinate profit. The bible instructs about the intangible godly turning of water into wine, to inspire, make happy and socialize life; Hi-minded super humans are tangibly polluting water to accrue wealth and debilitate, even expire human and nature lives. And as such the world is witnessing multiple greed-generated, hi-tech diseases, disabements, exploitations, environmental disasters, and unwarranted deaths.
The above reflections on modernist obsession with artificially purifying and refining life and nature are relevant to music education pedagogy in contemporary Africa. The musical arts cultivated modestly progressive creativity in lifestyle as well as intellectual ventures and productions. Pursuing fancifulness, exulting non-functional entertainment, or indulging flippant pleasantries were eschewed in cultural norms, and would be cautioned with the indigenous query: “For what humanity benefit is striving to capture the moon (a gorgeous reflector that engenders no heat for life-growth)”, while endangering earth living in the process? The contemporary rider is that the study of musical arts that makes African sense and meaning must continue to cherish its original humanising ideology; it should entrench a mental disposition that eschews ostentation, and must be conscious of engineering the mind and body wellness of people in the continent and elsewhere. Trendy school management bodies tend to focus more attention on artificial appearances, such as the mind-diverting, flashy school uniforms. Much attention is not given to overseeing mind-subliming curricular content and pedagogic integrity. The fanciful pedagogic models being invented and celebrated in modernist early to adult classroom education scarcely rationalise humanning imperatives. They focus on frills and elitist fancies, or technologies that often distract from entraining the core essence of humanning musical arts education, which should instil humanity virtues in contemporary living.

Purification and refinement ideology, in effect sanctioned blatant falsification of nature, has become a plague in human life aspirations, and as such artificiality warps natural, sincere human attributes- mental and behavioural. Cankers of artificiality gorgeousy dazzle and disease current millennial sensibility as: artificially flavoured and coloured (gently poisoning) consumables in food science, from inorganic (genetically modified) cultivation to supermarkets products; to culinary science; cosmetic diplomatic and religious gestures, sermons, and interventions, which benefit the few elite while perishing ordinary humans;
fascinating pedagogic concoctions, which excite while silencing beneficial education archetypes; flashy schooling accoutrements that distract impressionable young minds from concentrating on sober learning for positive living, etc. In now fashionable life upbringing, frivolous life imaginations are implanted in children’s consciousness with artificial sweets and play objects, which hamper mind and health, leading to preference for artificial life styles, vague life orientations, and flashy appurtenances. The enticements of euphoric, fun/sweet-living distract from infusing serious life attitudes from early age, and lead to drug addiction or other immoral, deceitful, and farcical indulgences from tender age. Bitter and rough edibles stimulate body health. “What tastes bitter heals better” (Nzewi, 2009, p. 126), and a tough disposition in tackling life challenges stimulates dynamic acumen from childhood life upbringing. Also, what is naturally sweet or coloured, such as honey (nature-sweet medicine) promotes body health. Knowledge encounter sites must eschew longing for false successes and fashionable life styles. Repetition: Artificially polished and glamorous life frills (such as flippant entertainment musical arts) steadily trivialize mentality, softly debilitate mind and body overtime, and may kill painfully. Sturdy human-making pedagogy can tackle the above Hi-modern tribulations, for when the mind is guided to reject harmful but alluring attractions, the body and impulses comply, and adjust to sparse but safe and long living.

Humanity markers of indigenous pedagogy do not include reckoning with the modernist invention of the term, ‘mistake’. Every learner has innate human potential for success. None who is normal aims to fail in life. All levels of effort matter; failure should not be at issue in education assessment policy, principles and design; an unintended error could be a sign that spontaneously stimulates creative exploration in a positive mind. There is absolutely no excellent or perfect human being, invention, or product, or behaviour, or action. Human excellence and perfection are illusions; the terms qualify only the Supreme Creator essence.
In early indigenous education, play-mode learning (Mans, 2002) is the norm. It is a collaborative, stress-free learning pedagogy that remains effective in this individualism stricken, humanity-disabling millennium. Indigenous musical arts is an enduring, knowledge-imprinting agency that should be deployed to effective and pleasant classroom learning in other subject areas such as mathematics, social and human sciences. Key knowledge facts in any subject will be musically coded and performatively embedded in memory and reflexes as in African knowledge acquisition heritage. Contemporaneous advancement commands a governance policy that stipulates for music pedagogues to collaborate with other subject teachers. Learning through musical arts should be enforced for stress and trauma free primary education.

Generally, evaluation designs in contemporary education directives and classroom practices must be positive and intellect-energising, never condemnatory or judgemental (Ruddock, 2012). As such, in realistic knowledge dissemination that is down-to-earth rather than ostentatious, the indigenous pedagogic model of interactive learning and peer evaluation is imperative. Active participation and collaborative spirit commands success in evaluation at all education levels irrespective of degree of accuracy, capability and quality. Indigenous children internalize and firm knowledge through experimentation, repetitive actions, robust and frank assessment vocabulary, demonstrative argumentation, stimulating mutual teasing, sharing, and bonding; adults oversee and learn from children too, cheer and endorse more than they lecture. But modern lecture-mode as need be should be accommodated. Eventually, humanning knowledge empowerment transpires as amicably sharing of what is right and beneficial to all concerned, in the spirit of serious play. And it must take into serious account the inclusion of the knowledge base of learners as well as shaping their humanity consciousness. In basic musical arts education for instance it is essential for learners to contribute and enact their culture’s folktale and myths as holistic theatre, emphasising the
morality dictums. The interactive experiences will infuse the moral dicta of the tales as well as instil positive spiritual disposition from early age as in indigenous pedagogy. We note that a good teacher also learns from learners through mutually respectful interactions; some children already have acculturation experiences to share, compare, and interrogate in almost any knowledge subject. Critiquing Hi-mind pedagogic inventions aims to restore humanity consciousness in living, learning, relating, creating, consuming, and economic pursuits, from childhood upbringing to adulthood. Mind health in knowledge specializations is inalienable for sublime living and expiring. In all, we must be circumspect about worshipping in the temple of devious careering Hi-tech and economania crazes.

*Is our millennium still viable?*

**Allegory: Hi-Tech in artificial human millennium**

> “Bravo technology! Blast humanology!  
> Marginalizing the voice of humanning (natural) music...  
> And in the quickness of time  
> Technology stills the voice of humanology  
> And techno-crazed minds rule the universe  
> Techno culture invades with spidery stratagem  
> Entrancing, ensnaring; vampire tactic...  
> Any hope for the still human-minded?  
> ...  
> Cadence... *Amen Tune*  
> The brilliance of a demon-god  
> The bane of soulless scientology  
> Equals  
> A robot conducting polity without psychic rhythm;  
> A robot educating posterity without psychic harmony  
> Dr Jekyll’s humane technology torpedoed  
> By Mr. Hyde’s hydra ‘technoclasm’ –  
> What life for the whiz techno-kiddies:  
> The genius of techno-gods?  
> The Armageddon of genie robots?  
> What soul, excellent humans?  
> What future, human-doomed sapience?  
> What hope still for a humanning technology?  
> BRAVO TECHNOLOGY! BLAST HUMANOLOGY!
...But a primitive exile in nature’s original green land
Plays, still, a soulful modern tune:
In a world that was homo-sapiented,
Now overthrown by techno-hormones,
Alas –
The rhythm and harmony that could revive humanly tunes
Depends on the soulful musical arts educator,
Then:
BRAVO TECHNOLOGY! BRAVO HUMANOLOGY!

Harnessing uniqueness: African musical arts in global education transformation
The choice: Education to produce spectacular, soulless humans?
Or education to produce human-sensed genius?

After thoughts – teasers
Do music to know music...with sublime soul and body
Know music to fashion music that is a healing rite, not toil and stress.
Make the experiencing of the musical arts a communion...human to human.
Make music a godly blessing, and feel humanely enriched – health for soul and body
Be the method oral or literacy – for both the toddler and elderly”

The above extensively quoted allegorical rumination reflects on indigenous and modern pedagogic prognosis. It queries Hi-mind education ideology that has prompted the repetitive questioning in this article, no matter who is listening: Is our millennium still viable? Recap:

Bitter and rough experiences in life insure healthy and resilient mindedness in life disposition and habits. But beguiling Hi-tech and Hi-science have instilled extreme longing for artificiality in tastes, appearances, education, productions, gumptions, consumptions, acquisitions and perceptions. Indigenous food science favours consuming bitter and fibrous plant products abundant in nature, which have been tested and proven to be medicinal – immunising, healing, energizing, and toughening mind and body. The tough and rough are metaphors for enterprising and sturdy living, for they entrench arduous but modest disposition that copes with challenges; sensitizing the mental resilience vital for virtuous and contented living in all circumstances of our tumultuous millennium. But there is also merit in the sweet when it is natural, such as honey from stinging bees, and delicious fruits guarded by
thorns. They are super healthy. Beneficial learning and intellectual development in old cultures transpired as health and humanity conscious pedagogy. There was strong avoidance of what is artificially sweet in life because the artificial is a deceitful and deadly life attraction, invariably injurious to body and mind health. We must beware of economania craze that now bewitches modernist minds; it has deficient conscience.

CONCLUDING REMINISCENCES

Hi-science and Hi-tech have inebriated the human world - embattling polity systems, human lives, nature, and even embattling the cosmic realm sweetly-brutally, being devoid of humanity conscience and attributes. The devotees mutate into stone hearts, abandoning sublime human emotions. As such they have scarce compunction in exhilaratingly destroying nature and human lives recklessly – to expand economic empire and indulge ego delirium as all that matters. Materialistic disposition is consciously being installed through fanciful modernist upbringing. Susceptible tender minds are ensnared into relishing the artificially sweetened and coloured (delicious poisoning of body and mental disposition) as well as techno-social skills and entertainment (longing for artificial pastimes that isolate mind, body and life-skills even in overcrowded spaces- urban communities, schools, workplaces, and public events, a la glamorous techno-bonding and vibrant social media). Enthroning Techno-monster depresses humane instincts. What the entire human world is brainwashed to clamour for is then to gulp: Artificial living for deleterious dying; artificial school learning that subverts humanning virtues; artificial governance oaths that legalise disastrous life and polity system corruptions, thereby destructions; artificial tragic-comical diplomacy that glamorises delirious lies in inter-human interactions for inter-national deceptions; artificial food and delicacies habits that incur synthetic sicknesses; artificial sermonic zest for commoditis ed religiosity and spirituality; artificial life education that instils stone mindedness; artificial body and mind debilitating industrial products for amassing colossal wealth; artificial
musicking for farcical entertainment; artificial marginalization of disprivileged fellow-humans that inflicts mass suffering and threatens extinction of humanity. Sadly, estranged masses are captivated by the gorgeous frivolities of artificial tastes, artificial relationships, reasoning, seasoning, upbringing, and sensibility - all evolved by elitist human monsters cheered by bamboozled and ensnared adults, globally. Still repeating: The human mind and globe urgently need redemption from the unnatural hateful and killing impositions, which overwhelm mankind everywhere. Humans celebrate euphoric destruction of what humans have not made just to indulge brief thrills of devastatingly conquering other humans, outer space, and nature environments without provocation; just for sheer ego inebriation and surplus economanic profit.

Final recap: Hi-tech Monster commanding Hi-mind humans is unleashing gorgeous Hi-living wonders, which delude minds and supplant humanity instincts, generating antagonism and despair. The world is celebrating the millennia of artificial blitz, stormy minds, stormy emotions, stormy motions, stormy love relationships, stormy upbringing, and stormily endangered nature which resolutely counters with stormily traumatizing natural-environmental disasters. If we can bring back natural, humanity-managed musical arts through poignantly interactive pedagogy that sobers minds, and apply it repetitively to eschewing diversity ideology and other mind damaging terminologies:

*The millennia may yet be viable unto humane-minded posterities.*
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“NONSENSICAL SYLLABLE”? AN INQUIRY INTO ITS RATIONAL IN SUB-SAHARA AFRICAN MUSIC-MAKING

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ABSTRACT

In an interview for post of lecturer, one of the interviewers (Lecturer of History and International Studies) said: “As an African child I enjoy and value folk songs especially those that feature what I later found that people in music call ‘nonsensical syllable’. What is your view of this terminology?” He asked me. This paper is an elaborate researched version of the author’s response. It presents a new perspective towards rethinking and appropriating the erroneous term – “nonsensical syllable”. The arguments are validated using relevant folksongs of Aniocha people of Delta State, Nigeria to elucidate the discussion. The result of this research paper is significant for discussing and developing contemporary analysis, theory, terminology that portray the rational of African music.

Keywords: nonsensical syllable, musical-syllabic, folksong, Africa, terminology

INTRODUCTION

Whatever that is considered ‘nonsensical’ cannot be reasonable, relevant or meaningful. Right from the era of Transatlantic Slave Trade in Africa (1440), the Europeans have thought of African music as ‘noise’, ‘irrational’ or ‘cacophony’. As a result, when non-African pioneers on scholarly study of African music emerged, they were strongly influenced by some of such preceding assumptions, as well as their irresistible comparison of African music with that of European. However, other factors that could be alluded as cause of such error include: language barrier – some questions and answers may have not been well understood and articulated vis-à-vis the researcher and informant; illiteracy – even when the indigenous musicians orally understood the theory and rational behind their music, (see: Ofuani, 2014, p.
129) they may have not given precise or accurate answer to some of the questions that the foreign researchers raised; cultural background – researching and understanding musical practices of a distinct culture may require a lifetime experience, coexistence and apprenticeship with the practitioners or custodian of the music/culture.

In all, the author does not undermine the pioneering contributions made in scholarly study of African music by non-African researchers. Their works form the springboard for contemporary African researchers on African music. While African musicologists must continue to uphold their worthy assertions and authentic discourses on African music, frantic efforts are made to identify and appropriate erroneous assertions or discourses on the same. It is however worrisome that hitherto some African music students and musicologists use some of the erroneous terminologies and assertions in analysing, theorising, discussing and teaching African music – a neo-pioneering error. The so called “nonsensical syllable” which in this paper will be henceforth called “musical-syllabic”\(^\text{11}\) is one of such musical terminologies. The following sections investigate and present some researched arguments toward appropriating the fallacious terminology.

**DISCUSSION**

“Musical-syllabic” is a veritable technique in music-making\(^\text{12}\) among various sub-Saharan African societies. For example, it is one of the most dominant traits in much vocal music of

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\(^{11}\)Until this discourse establishes its arguments and presents the various appropriate terminologies with which different types of “syllabics” could be referred, the writer shall continue to use the term “musical-syllabic” in place of “nonsensical syllable”.

\(^{12}\)“Music-making” is used in this paper to denote all the processes of producing music in traditional African societies. It spans from creation of musical work (oral composition) through to its performance. This paper therefore considers all the processes as holistic phenomenon in oral music practices.
Aniocha\textsuperscript{13} people. Even in contemporary times, the technique is utilised in popular and art music composition/performance. Hence, the “musical-syllabic” continues to occupy indispensable musical, literary, expressive, contextual and psychoacoustic roles in African music-making.

Usually, syllabics are not commonly used in day-to-day spoken interaction. Rather, it is heavily utilised in music-making – using it to establish, balance and/or enhance the musical, literary, aesthetic, psychoacoustic, expressive and contextual values of the sung vocal music. “Musical-syllabics” are literarily created in relation to the text of a prevailing vocal music with the philosophy of encapsulating and summarising central idea/issue, subject matter or affirmation of circumstances and propositions enacted in a prevailing song text or oral narrative (folktale). “Musical-syllabic” is essentially created using figurative devices like onomatopoeia, imagery, allusion, undertone/connotation etc. It is cleverly crafted in quasi idiomatic and mystic manners that elude common-knowledge, spontaneous realisation and direct decipherability of the sung syllabic(s). Consequently, where “musical-syllabic” is not critically examined, it may be perceived and misinterpreted as ‘meaningless’. Hence, we examine the: musical; literary; performance, expressive and aesthetic; psychoacoustic; and contextual rationales of “musical-syllabic”.

1. **Musical Rational**

This section examines the rational of “musical-syllabic” in reference to musical logics of folksongs – that is, “musical-syllabic” as a strong factor in creating folksong. “Musical-syllabic” is rationally employed in African folksong performances as: balancer of melodic

\textsuperscript{13} Aniocha is a society among the Igbo speaking people that occupy the region west of the River-Niger. The people speak dialects of Igbo language which they call “Enuani”. Out of the twenty-five Local Government Areas (LGAs) of Delta State, Nigeria; the Aniocha people constitute of two – Aniocha South and Aniocha North LGAs.
phrase logic; fill-in device; rhythmic motive emphasis; indicator of tonal level and resting point (cadence) of melodic phrase; contrapuntal and harmonic agent; contrasting device.

**a. As Balancer of Melodic Phrase Logic**

“Musical-syllabic” is a major factor that enhances completeness and metrical balance of musical phrase(s) of songs that feature it. In fact, it partitions and marks out the starting and ending spots of musical phrase(s). We are already aware that most sub-Saharan African folksongs are structurally “call and response” (Agu, 1999, p. 17). In reference to Aniocha folksongs, “musical-syllabic” technique is mostly domiciled in the responders’ segment. However, there are sporadic cases where songs are enacted by the caller using the “musical-syllabic” technique. Vis-à-vis, the arguments and theories that unfold in this section are applicable to both situations. All the same, the melodic phrase of “call and response” structure progresses from the caller’s motif into the responders’ “musical-syllabic” motif in a connected manner using exchange technique – a kind of communal cooperation that characterised African traditional worldview of oneness. In other words, musical phraseology of such folksongs are characterised with two segments of dependent motifs that fuse together to form a holistic string-like melodic phrase:

![Figure 1a.Illustration of “musical-syllabic” as musical phrase balancer](image-url)
Forfeiting or omitting the responders’ line of the above (Figure 1a) folksong will surely result to a wide unreasonable rest or gap that will always give way to boring performance. The best way to eliminate the wide unmusical rest would have been the option of merging bars 1, 3, 5 and 7 of the caller’s line in consecutive other and eliminating the gap, thus:

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Figure 1b. The resultant melody after eliminating the recurring “musical-syllabic” motif
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All the same, the musical outcome of singing “Figure1b” cannot be satisfactory. The distorted phrase pattern must make the singing shake or dangle and sounding unreasonable; all because the eliminated bars of the recurring “musical-syllabic” motif of the responders have left some vacuum that allowed the singing of the isolated caller’s melody of “Figure 1b” incomplete and therefore unbalanced. If we may relate the ongoing discussion to communalism in traditional sub-Saharan African society, we will find that musical phrase of “call and response” structure in African music is similar to the principle of African communal practice where everyone in the society needs each other, otherwise one may lead an incomplete and unbalanced life pattern that contradicts the peoples’ worldview on values of human existence. Thus, it is that the phraseology relationship between the caller’s motifs and the recurring “musical-syllabic” motifs of the responders provide us with sonic and performance representation of communalism in Africa. This is captured in absolute music form in “Figure 1c” below:
There are some Aniocha songs that provide good example of overlapping between the caller’s motif and the “musical-syllabic” motif of the responders. Such situation does not in any way alter the arguments already established on “musical-syllabic as balancer of musical phrase”. The only new thing being that the overlapping provides inherent harmony that does not distort the melodic progression of a prevailing phrase. In this case, a melodic phrase is simply identified by linking the last note of the caller’s motif to the next available note of the “musical-syllabic” motif of the responders. Hence, the overlapping note/s of the “musical-syllabic” motif of the responders is/are usually not outlined as part of a melodic phrase-string. It is rather considered as inherent harmony. Indeed, that is how overlapping melodic phrase is established and aurally perceived in real time music-making.

b. As Fill-in Device

Some ‘fill-in’ traits of “musical-syllabic” are already evident in the discussion of musical phrase above. In addition, observe “Figure 1a” and imagine the spots of the recurring “musical-syllabics” responses empty. It will result to this:
If sung this way (as in Figure 1d), the singer and listener(s) must aurally and psychologically feel unnecessary vacuums that require musical fill-in. By instinct, the African music-makers solve this problem using “musical-syllabic” response technique. It is just like a painter who fills-in holes in the wall/object before painting. This is done to get the painting quality smooth. Hence, without ‘fill-in’ in a song that provides opportunity for “musical-syllabic” response, the song will definitely lost smoothness, at least, in its phraseology, melodic and rhythmic progressions. If “Figure 1d” is sung, the listener will immediately realise that the indigenous musical aesthetic values that the “musical-syllabic” provides in the song are lost. Thus, wide spaces that would otherwise arise to unreasonable or unmusical rest are filled using the technique. Naturally, a melody that provides a very wide space will require multiple “musical-syllabics” like: “gbam gba mi go lo gbam gbam”; be ji li a na ge le de” etc. to fill the space, while short gap will require few “musical-syllabics” like: “n da”; “a se”; “a nu nu”; “tu lu zai”; “sha ma la” etc.

c. Rhythmic Motif Emphasis

I have not come across any Aniocha folksong where an established rhythmic motif of the “musical syllabic” changed to another pattern in the same song. Unless where another “musical syllabic” is introduced in the same song or there is a change of metre or time frame. With this fundamental repetitive trait of the “musical syllabic” rhythmic motif, the rhythm
signature or rhythmic landmark of a song is easily learnt spontaneously and established in the performers’, participants’ and audience’s memory and propelling its performance towards dance-like metric.

d. As Indicator of Tonal Level and Resting Point (cadence) of Musical Phrase

“Musical-syllabic” response technique is characterised with marking or stressing of tonal shift framework of songs that feature it. Thus, at the ending motif of a melodic phrase, the technique is used to mark or stress the tonal-home of each prevailing melodic phrase by pointing or settling on an ideal note(s) for cadence. As a result, repetitive “musical-syllabic” response in Aniocha folksongs endeavours to follow the tonal sequence order of a prevailing musical phrase, thereby indicating and enabling easy identification of the tonal progressions of such song. It also stimulates the singers’ skill on aural perception of tonal shift and tonal resolution of the same. In “Figure 2”, observe that the musical phrases of the song always settle on the ‘ancestral home note’ – ‘F’ mode. But that is not the case when the song tonally shifted to a contrasting tonal-level of ‘C’ at bar 9 - 14, which also called for contrasting note of phrasal cadence. Obviously, the contrasting tonal-level of ‘C’ mode brought about a secondary home-note –‘C’ and that is the contrasting home-note that the responders stressed at bar 10. Whereas, the relative-secondary ‘home-note’ – ‘A’ of the ‘C’ mode remains the best option for establishing the tonal-levels of bars 11-14 melodic phrases. This brought the melody back to its ancestral home of ‘F’ mode.
There are songs where such tonal shift is multiple because of prevailing multiple tonal shift in the song. Generally, the theory and analysis exemplified above are always feasible in deducing the tonal sequence of melodic phrases that end with different modes of recurring “musical-syllabics” response.

e. As Contrapuntal and Harmonic Agent

Sometimes, slight contrapuntal movements are encountered at the points of overlapping between the caller’s lyrical musical motifs and the “musical-syllabic” motifs of the responders. At this point, the two vocal segments (caller and responders) in some cases appear independent in tone, rhythm and text, which results to a brief contrapuntal movement. Inherent from such incident is sporadic perception of harmony in otherwise antiphonal song.

f. As Contrasting Device

Through the contrasting traits of tonal, rhythmic and voice texture organisation between the melodic motifs of the lyrical text (of the caller) and the “musical-syllabic” (of the responders), melodic motif variety is enhanced in folksong. For while the tonal progression and rhythmic pattern that are associated with the melodic motifs of “musical-syllabic” are
predominantly stable on a particular or few pitch levels with a fixed rhythmic pattern and sung by a group of persons (chorus); the melodic motifs of the lyrical text (of the caller) ruminate around different rhythmic pulses and utilises many pitches that revolve around the tonal home and (usually) sung by a single voice (solo). Through these diversities, each melodic phrase of a song that features the two contrasting components provides some rich musical flavour that captures element of sub-Saharan African folksong aesthetics. The contrasting attributes brought about by the “musical-syllabic” melodic motifs are therefore considered very strong, sensitive, emphatic and affectionate in sub-Saharan African folksong making, so that, it contributes largely in elevating the general musical interest and performance aesthetic of a folksong that features it.

2. Literary Rational

Indeed, the disused term – “nonsensical syllable” originated from linguistic and literary considerations of the essence or meaning of seemingly unexplainable syllabics found in some African folksong lyrics/text. In this section, “musical-syllabic” is examined under literary rationale.

The finding of this research reveals that “musical-syllabics” were originally created with relevant coded meaning in relation to any song-text where it prevailed. But, being it an encoded connotation or subtext that is essentially obscured and deep in figurative construct, its interpretation or meaning becomes obscured or lost over time. Hence, such syllabics elude contemporary understanding of its intended essence. However, with in-depth inquiry (in terms of questioning and interview); deep mediation and analysis of the entire text of a song and putting to consideration the totality of criteria and variables in African music-making, which may include but not limited to the general song-text: theme, subject, message, context, purpose, performance technique, language, literary/figurative devices, typology, gender,
performers’ age grade, idiomatic expressions etc. this researcher is able to decode and deduce
the approximate or implied literary meaning of “musical-syllabics” used in the folksongs of
Aniocha people.

Literarily, “syllabics” are deliberately encoded using figurative devises like: onomatopoeia,
imagery, allusion, affirmation and emphasis, summation and exclamation connotations to
create and shade syllabics from direct or immediate interpretation.

a. As Onomatopoeic

Onomatopoeia is simply imitation of sound associated with something using words and/or
syllables. For example, in the folksongs below – ‘Figure 3a’ and ‘Figure 3b’: “ke ke ke te
kpem gbu” and “ko ko ti ko ko” respectively, imitate the unmistakable tone quality of egede
(membrane-drum) and agogo (small-metal-bell) respectively. These infer that the songs are
announcement in essence; hence inviting the people to listen to the information becomes
necessary. The concept of invitation and announcement are therefore captured and initiated in
the songs through imitative species of “syllabics”. In accordance to announcement making in
traditional Aniocha communities, the choices of the musical instruments imitated are not out-
of-place. In diverse Aniocha communities, agogo and sometimes egede function as medium
of announcement and telegraph. Therefore, imitating their sound quality and “orientation-
rhythmic” traits (Ofuani, 2014, p. 163) in the songs denote: ‘listen attentively to this
information or announcement’.

Figure 3a. A folksong capturing onomatopoeic syllabics of the small-metal-bell
Igbo: Ko ko ti ko ko: Okonkwo zulu 10 kobo!

English: Ko ko ti ko ko: Okonkwor stole 10 kobo!

Figure 3b. A folksong capturing onomatopoeic syllabics of the membrane-drum

Igbo: Ojiso, gbu’e ni na nw’a di ne ya: Gbu lu ya, gbu lu ya, gbu lu ya! Ke te ke te kpem gbu!

English: Ojiso, kill this cow for it is not pregnant: Kill it, kill it, kill it! Ke te ke te kpem gbu!

Figure 3b. A folksong capturing onomatopoeic syllabics of the membrane-drum

b. As Imagery

Imagery is a figurative language used in literary works to employ quasi metaphoric and simile undertones in capturing an imaginary picture of something and relating it to certain phenomenon or event. For example, in the festival folksong below (‘Figure 4’): the syllabics – “o do n ja” are used to capture the scenario of somebody pounding something in a mortar
with pestle. The pounding imagery here represents ‘sexual action’. While the mortar is woman, the pestle is man.

**Figure 4. A folksong capturing imagery syllabics**

![ASIM NWATA NYEM ODO](image)

<table>
<thead>
<tr>
<th>Igbo:</th>
<th>English:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Asi m nwata nyem odo,</td>
<td>I asked a young girl to give me mortar,</td>
</tr>
<tr>
<td>O do n ja!</td>
<td>O do n ja!</td>
</tr>
<tr>
<td>Nwat’a fu’a shu nyem odo,</td>
<td>She gave it to me with annoyance,</td>
</tr>
<tr>
<td>O do n ja!</td>
<td>O do n ja!</td>
</tr>
<tr>
<td>M ji fu’a shunala ya</td>
<td>I took it from her with annoyance,</td>
</tr>
<tr>
<td>O do n ja!</td>
<td>O do n ja!</td>
</tr>
<tr>
<td>Odo n’i shu’o do n’a zu</td>
<td>Pound at the front, pound at the back.</td>
</tr>
<tr>
<td>O do n ja, mh, o do n ja!</td>
<td>O do n ja, mh, o do n ja!</td>
</tr>
</tbody>
</table>

c. As Allusion

This is an indirect reference to somebody or something. This could suggest elements of affirmation. The folksong below (Figure 5) features allusive reference to elegance of style and grace expected from young maidens who are gathered to make music and dance. The “musical-syllabics” – “sa le le sa le sa le sa le sa” allude request for “elegant stylistic dance-
steps” from the maiden dancers while the “musical-syllabics” – “a se” allude agreement of the maidens towards the proposed “elegant stylistic dance patterns”.

Figure 5. A folksong with allusive and affirmative syllabics

<table>
<thead>
<tr>
<th>Igbo:</th>
<th>English:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sa le le sa le le sa le le sa le:</td>
<td>Sa le le sa le le sa le le sa le:</td>
</tr>
<tr>
<td>A se!</td>
<td>A se!</td>
</tr>
<tr>
<td>K’ayi nene k’Uche si g’e t’e gwo,</td>
<td>Let us see how Uche is going to dance,</td>
</tr>
<tr>
<td>A se!</td>
<td>A se!</td>
</tr>
<tr>
<td>Sa le le sa le</td>
<td>Sa le le sa le</td>
</tr>
<tr>
<td>A se!</td>
<td>A se!</td>
</tr>
<tr>
<td>Sa le le sa le</td>
<td>Sa le le sa le</td>
</tr>
<tr>
<td>A se!</td>
<td>A se!</td>
</tr>
<tr>
<td>A se!</td>
<td>A se!</td>
</tr>
</tbody>
</table>

d. As Affirmations and Emphasis

While ‘affirmation’ is confirming, asserting that something is true or indicating agreement to something said or giving assent; ‘emphasis’ is forcefulness of expression to indicate the importance of something. In the “Figure 5” folksong example above, the “A se” are “affirmative syllabics” that connote agreement. Otherwise, “A se” could suggest such
statements: “we agree”; “o yes”; and “you are right”. Observe also that element of emphasis is perceived through the repetitive occurrence of the syllabics.

e. As Summation

This is a summary of something that has been said or written. This technique helps to encapsulate the general idea/theme of the sung lyrical text and inducing them in a few syllabics, as well as re-echoing them in the song. For example, in “Figure 1a”, the syllabics – “gbam gbam gbam gba mi go lo gbam gbam” encapsulate the massage and themes that the entire lyrical text exposes. Its approximate meanings are: ‘unfortunate situation’; ‘what a pity’ etc.

**Igbo:**

Ebe m je g’a kwosha mili,

gbam gbam gbam gba mi go lo gbam gbam

Ite m’a daba n’omi,

gbam gbam gbam gba mi go lo gbam gbam

Onye g’e wepusha ya?

gbam gbam gbam gba mi go lo gbam gbam

Okafo wepusha ya.

gbam gbam gbam gba mi go lo gbam gbam

**English:**

When I went to fetch water

`gbam gbam gbam gba mi go lo gbam gbam`

My water-pot fell inside the well

`gbam gbam gbam gba mi go lo gbam gbam`

Who will help to bring it out?

`gbam gbam gbam gba mi go lo gbam gbam`

Okafor, bring it out.

`gbam gbam gbam gba mi go lo gbam gbam`
f. As Exclamation

This is the act of crying out suddenly using syllables, word, phrase or sentence. Some factors that may bring about exclamation are surprise, anger, fear or excitement etc. For example, the burial folksong below (Figure 6) features exclamation syllabics that suggest surprise, grief and woe.

Figure 6. A folksong exemplifying exclamations syllabics

Igbo:  
Ha yo, ha yo, ha yo!  
Omene,  
E e e  
Ha yo, ha yo, ha yo!  
Omene.

English:  
Ha yo, ha yo, ha yo!  
It has happened,  
E e e  
Ha yo, ha yo, ha yo!  
It has happened.

In ‘Table 1’ below, some “musical-syllabics” prevalent in folksong performances of Aniocha people are presented. The author provides the relative function and/or approximate meaning(s) of the “musical-syllabics”:
Table 1. The functional and approximate/implied meaning(s) of some “musical-syllabics” used in folksong performances of Aniocha people

<table>
<thead>
<tr>
<th>S/n</th>
<th>Musical-Syllabics</th>
<th>Function/Approximate/Implied Meaning(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>A jam be ne</td>
<td>Allusive: Adventurer; explorer; exploiter; opportunist etc.</td>
</tr>
<tr>
<td>2.</td>
<td>A kpa mi go lo</td>
<td>Allusive: Good fortune; fortunate thing; good luck; fortunate event etc.</td>
</tr>
<tr>
<td>3.</td>
<td>A li ba ma</td>
<td>Exclamation: I am finished; I am in trouble etc.</td>
</tr>
<tr>
<td>4.</td>
<td>A nu nu</td>
<td>Instructive: Listen; lend me your ear; it is obvious; it is clear; a pity etc.</td>
</tr>
<tr>
<td>5.</td>
<td>A nu nu ge le le</td>
<td>Emphasised instruction: listen attentively; observe very well; very pity</td>
</tr>
<tr>
<td>6.</td>
<td>A se</td>
<td>Affirmative: We agree; O yes; you are right etc.</td>
</tr>
<tr>
<td>7.</td>
<td>A yo lo</td>
<td>Exclamation: surprise etc.</td>
</tr>
<tr>
<td>8.</td>
<td>Be ji li a na ge le de</td>
<td>Allusive: Avenger; we support your avenge; an eye for an eye etc.</td>
</tr>
<tr>
<td>9.</td>
<td>Do do li ma li ma do</td>
<td>Greeting or pleading gesture etc.</td>
</tr>
<tr>
<td>10.</td>
<td>Do do li mao tu lu zai</td>
<td>Greeting gesture: I greet/salute full stop</td>
</tr>
<tr>
<td>11.</td>
<td>E kpu kpu kpu le ge</td>
<td>A game: squat/bend down and pass through the narrow way!</td>
</tr>
<tr>
<td>12.</td>
<td>Gbam gbam gbam</td>
<td>Sympathetic situation; unfortunate situation; what a pity etc.</td>
</tr>
<tr>
<td></td>
<td>gba mi go lo gbam gbam</td>
<td></td>
</tr>
<tr>
<td>13.</td>
<td>I ya de / I ya do</td>
<td>Pleading gesture: O please; yes please</td>
</tr>
</tbody>
</table>
15. Jan ja li ja nwam  Black skinned children; dark complexion child
16. Ke te ke te kpem gbu  Onomatopoeic sound of membrane-drum
17. Kpa la lu ma  Exclamation
18. Kpu lu kpu lu ge ne  I command you; I conjure you; I demand etc.
19. Kpu lu ge ne  I command you; I conjure you; I demand etc.
20. Kpu kpu kpu le ge  A game: squat/bend down and pass through the narrow way!
21. Kpu lu kpu lu kpu lu ma ni  A game: bend, bend, bend down; squat, squat, squat down etc.
22. Ko ko ti ko ko  Onomatopoeic sound of gong in traditional Aniocha announcement
23. Ku ku u u  Onomatopoeic sound of certain wild bird found in Aniocha.
24. M bi li ko ko  Exclamation: big problem; alarming experience etc.
25. M hm  Affirmative: go on; continue; more of it; o yes etc.
26. N da  Plea; request; and sometimes it infers affirmative – o yes; go on etc.
27. O do n ja  Imagery: of pounding mortar and pestle with reference to sexual action
28. O lo lo  A game: puzzle or hide and seek.
29. O zo gbo gbo ni gbo  Imagery: of the gigantic walk/movement of Chimpanzee
30. Sa ma la / Sha ma la  Sympathy or command: quite a pity or listen to the instructions
31. Ti li gban ti gba  Let us join together or cooperate to pound/beat it.
32. Tu lu zai  Exclamation that denotes: period; full stop or simple!
33. Yo go yo go  Very sweet; very pleasing; very interesting; very good.
3. Performance, Expressive and Aesthetics Rational

“Musical-syllabic” is very relevant in folk music performances. Since it is mostly situated in the response segment of folksongs, it aids audience-participation in performance and quite often, while responders and audience-participants sing the “musical-syllabic” the soloist finds opportunity to rest/take breath. “Musical-syllabics” conveniently aid audience-participation because it is usually characterised with short, repetitive and fixed rhythmic motif that are easily learnt and committed to memory. Sometimes, it is used by the soloist to initiate repetition of entire song or a section of it – as connecting device, which Agu (1999, p. 23) calls “Short Leading Phrase (SLP)” technique.

Expressively, traditional music-makers are found expressing or interpreting their music using relevant syllabics that could elevate the aesthetic value and enjoyment of their performance. Even if they quite often create the syllabics spontaneously, the musical, performance, contextual and literary connotation rationales of the syllabics are underlined principles that usually guide them in different music performances and contexts.

4. Psychoacoustic Rational

Syllabics in sub-Saharan African music-making are not cultivated in isolation of the acoustic norms and values that enhance a performance as truly African. Versatile musicians know that every musical culture of the world has got its distinct acoustic orientation that is easily identified by instinct. Those of sub-Saharan Africa are essentially very percussive (even in singing vocal music) with ingenuity in imitation of organic acoustics available in the natural environment of each community. Sounds from animals, birds, objects, human activities and mystically inspired acoustics are adapted in form of “musical syllabics” in music-making of the people. Some others are inform of vocal effects involving ululation, fast rolling of tongue, yodelling, screaming/shouting, whistling, heaving, wailing and so many of it. With prior
obedience to these, diverse contextual indigenous music defines ‘themselves’ through their psychoacoustic identity.

The implication of these is that, more closely a musical performance reflects the acoustic norms and values of African peoples, more effective it is in stimulating the psychological response of the audience. This is one of the reasons why what some people may consider as noise may serve a good music to the other.

5. Contextual Rational

Some “musical syllabics” are by and large informed by a specific musically imbued context. The syllabics employed in the music/chanting of a native doctor during divination, devotional worship or therapeutic rituals can never be the same as that employed in the songs of open traditional marriage context. Different occult groups equally have special syllabics that they employ in their songs/chanting. Thus, syllabics that are induced by context are very hard to decode. In other words, it is never understood by those who are not conversant with the background philosophies and essences of the context itself.

Overview of “Musical-Syllabics” in Contemporary Nigerian Art Music Composition

“Syllabics” as vital element of traditional sub-Saharan African music inspires contemporary Nigerian art music composers like, Meki Nzewi, Chritian Onyeji and many others who elaborately simulate it in their personal ways. They employ it in their vocal music (solo; chorus etc.) using imitative/onomatopoeic and creative techniques.

Imitative or onomatopoeic “musical-syllabics” pieces simulate characteristic sound and/or orientation tone and rhythm of indigenous musical instruments, animals, birds, even human vocal effects like shouting, heaving, ululation etc. And so, there are compositions that may feature synthesis of “musical-syllabics” and lyrical text or the former alone. For example,
“Vote for Peace” by Meki Nzewi (see, Fig. 8) and “Anyi Cha Bu n’o fu Nne” by Christian Onyeji provide synthesis of “musical-syllabics” and lyrical text in the same piece. In the pieces, the “musical-syllabics” play more or less accompaniment role to the vocal lyrical text music. However, through allusive and onomatopoeic reflections on the songs, some impressionistic meaning could be drawn from the “musical-syllabics”.

If “musical-syllabic” technique is lone basis of a piece, then, the piece is considered as more or less pure instrumental – where human voice is used specifically to produce syllabic musical sounds that do not necessarily depend on linguistic demands of text. For example, the “Figure 7” – Ko No by Christian Onyeji offer this trait. “The texts [syllabics] of the songs [‘Ko No’ and other such pieces in the book] say nothing. They are a collection of poem of sound syllables relevant to the theme of the work.” (Onyeji, 1997, p. 10) This assertion infers that syllabics used in the music essentially play musical role and are creatively devised by the composer.

Figure 7. Utility of creative syllabics in a Nigerian vocal art music piece
CONCLUSION

Music-making (be it oral or written) is putting relevant musical elements together and achieving holistic musical goal that fulfils or justifies the essence(s) of the composed music. How and what the music-makers put-together varies according to different cultures, individual, group, setting, context etc. But one thing is common – music is rational
organisation of sound that one may otherwise refer to as noise if not organised. The implication of this is such that whatever that is considered “nonsensical” cannot be organised or necessary in fulfilling the quintessence of a musical work.

Given the diverse utilities and roles of syllabics in African music-making, it is indeed erroneous to call it “nonsensical syllable”. From the outcome of this paper, this researcher suggests that it should rather be referred to as: (1) “musical-syllabic” – where its role is essentially musical; (2) “literary-syllabic” – where it is employed with literary undertone; (3) “performance/expressive/aesthetics syllabic” – if it is performance, expression and/or aesthetics oriented; (4) “psychoacoustic-syllabic” – in the realms of psychoacoustics; (5) “contextual-syllabic” – if induced by a specific context; (6) “creative-syllabic” – when it is adapted in contemporary African art music and used in personal ways of the composer’s creative endeavours; (7) “untranslatable” – in referring to its translation impossibility. (I borrowed the term “untranslatable” from Onyeji, 2005, p. 97).

This paper essentially focused on the folksongs of Aniocha people in elucidating the arguments. Subsequent researches on this issue in other sub-Saharan African societies will further justify the arguments, findings, theories, analysis and suggestions of this paper.

REFERENCES


**INTERVIEWS**

