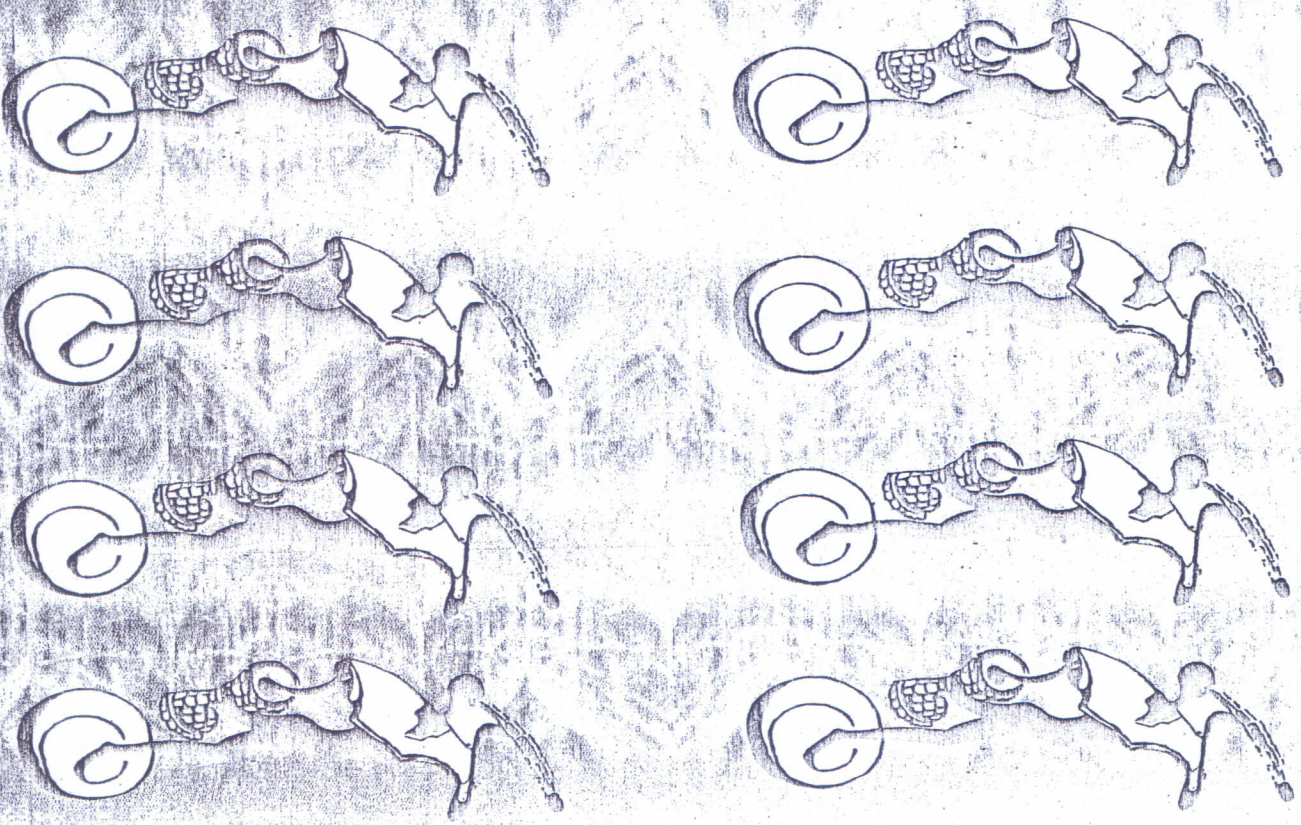




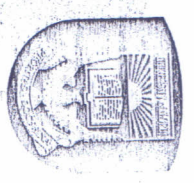
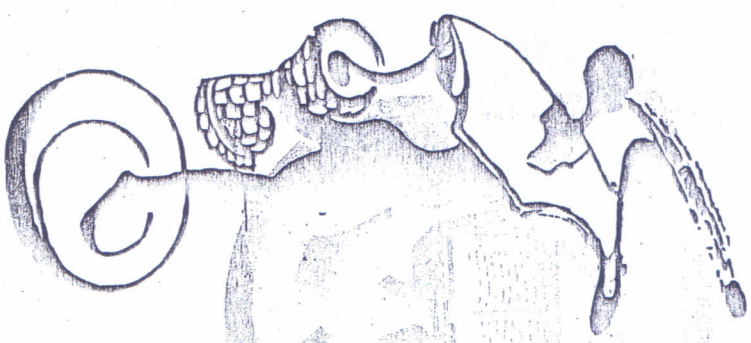
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- iv. some contributors often fail to pay publication fee on time, claiming that publication should be free;
- v. some assessors have the bad habit of not assessing papers on time and refusing to return assessed papers to the Editor;
- vi. some contributors want letters of acceptance to be written immediately submissions are made, and
- vii. some contributors will return assessed papers worse than their first manuscripts by bringing into the works, irrelevant and illogical issues.

The above are unethical academic behaviours which should be condemned. We should publish for posterity not for promotion alone. As Editor, I have to devise diplomatic means of stopping most of the unethical behaviours above.

With joy, I place before you; Volumes (15) and (16) of 2013 and 2014 of *The Performer: Ilorin Journal of the Performing Arts*. Read the papers therein and note that your immeasurable contribution as a reader or researcher has made *The Performer* a high ranking Journal in the African theatre scholarship. Note also that *The Performer* is now on the Unilorin Web and that you can, as usual, reach us through theperformer.editor@yahoo.com.

Dr. AbdulRasheed A. Adeoye
Editor

THE PERFORMER VOLUME 15, 2013

TABLE OF CONTENTS

	PAGE
1. On the Road to Tabula Rasa: Issues in the Development of Private Theatre Troupes in Benue State - Ted Anyebe	1
2. A Grammatical Analysis of Subtitling in Yoruba Home Videos - Bolanle Elizabeth Arokoyo	14
3. The Creative Theatrical Oeuvre of Peace in Sunnie Ododo's <i>Hard Choice</i> - Tayo Simeon Arinde	25
4. The Pedagogy and Development Guide for Music Studentship in Nigeria - Taiwo Adebisola Olalusi	37
5. Cultural Practices and the Dizziness of Choice-Making in Yerima's <i>Dry Leaves on Ukan Tress</i> - Bode Ojoniyi	46
6. Womanist Aesthetics of Assertiveness in Zulu Sofola's <i>Wedlock of the gods</i> - Oludolapo Ojediran	56
7. The Impact of 'Performativity' on the Form and Aesthetics of African Screen Media in Production and Reception - Francis Gbormittah and Grace Uche Adinku	68
8. A Survey of Dance Aesthetics in Eyo Masquerade Festival - Michael Oladipupo Fernandez	75
9. An Appraisal of Revolutionary Trends in Musiliu Ishola's Works - Babarinde Damilola Mayowa	87
10. A Discourse on Music Therapy - Amodu Musa Makhu	98

11. Effective Interface of Theatre and the New Media in Youth Behavioural Change 108
-Rasheedah Liman
12. Olu Obafemi's *Ogidi Mandate* in the Historical Recreation of Anti-imperialist Drama 121
-P. O. Ealogun and B. J. Balogun

THE PERFORMER VOLUME 16, 2014

TABLE OF CONTENTS

	PAGE
1. The Parable <i>Hayavadana</i> by Girish Karnad in Postcolonial Theatre and the Question of Identity - Ngozi Udengwu	134
2. Yoruba Cultural Identities, Sport and Leisure in Eata and Akoto Dances - Itsewah Steve James	148
3. Archetypal Representation of Factors against the Spirit of "Omoluabi" In Selected Contemporary Yoruba Written Plays - Ògúnlólá Omóláyò Dúrótaḍé	159
4. An Appraisal of <i>Facekuerade</i> Theatre and Technical Aesthetics of <i>Ebira-Ekuechi</i> Festival in Nigeria - Cyrus Damisa Suru	173
5. Aesthetics of Costume and Colour in Idoma Masquerade Performance - Amali Adakole Abdulmalik	183
6. An Analysis of the Structure of Music History in Ekiti Culture - Femi Abiodun	193
7. The Content and Context of Tundé Awósanmí's Directorial Style of Theatrical Space Animation - Abiola Olubunmi Fasoranti	205
8. Playing the Medley Game: Training and Practice of Dance in Nigeria - Oialusi Kehinde Adedamola	216
9. Strategies for a Valuable Theatre Production: The Case of Theatre Workshop in Ahmadu Bello University, Zaria -Rasheedah Liman	229

	x
10. Aesthetics, Change and Continuity in Olosunta Festival of Ikere-Ekiti, Nigeria - Toyin Beatrice Bade-Afuye	239
11. Political Rhetoric in African Films - Tunde Onikoyi	249
12. Marxist Ideology and Revolution in Adéníyí Àkàngbè's <i>Ayégún</i> - Hezekiah Olufémi Adéosun	268
13. The Aesthetics of Print and Electronic Media in the Revitalisation of Indigenous Minority Languages in Nigeria - Rafiu K. Adewale	282
14. Performing Artists and Total Theatre Training Acquisition in the Nigerian Theatre - AbdulRasheed Abiodun Adeoye	293
• Call for Papers	314

On the Road to Tabula Rasa: Issues in the Development of Private Theatre Troupes in Benue State

By
Ted Anyebe*

Abstract

This paper examines the field experiences of the author during a research which has spanned a period of six years. The research studied the practice, organisational set up and the state of affairs of two theatre troupes in Benue State during the period. The objective of the study was to interrogate the issue of management and practice of arts in the creative industry in Benue State. The study showed that government policies, a continuously gloomy national economy and insensitivity of State Councils for Arts and Culture, have combined to ruin what would have presented a robust artistic practice in Nigeria. The study used the qualitative methodological approach. During the data collection, the researcher concentrated the study on one troupe per time. It specifically employed oral interviews and observation. In this way, we were able to assess the views of the management, artistes and even the audiences at a series of performances. The paper concludes that in spite of the abundant artistic skilled performers and the zeal to engage in performances in Benue State, excellent performance in the creative industry remains a serious issue. It recommends a collaboratory effort through public-private partnership which will engage stake holders in a team work that will redeem the fast ailing industry.

Keywords: Development, Private Theatre Troupe, Organisation, Industrial Theatre.

Introduction

As an acceptable institution of leisure, its ability to guarantee relief has made theatre appealing to governments, organised systems as well as private companies who have all been involved in one way or another in the promotion of the form. Even in traditional societies, indigenous

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The Pedagogy and Development Guide for Music Studentship in Nigeria

By

Taiwo Adebisola Olalusi *

Abstract

Music as a course of study in Nigerian higher institution has produced a significant number of top musicians and composers who have excelled in the theory and practice of music. However, music in the present generation has produced more of talented music artists, while the blend of excellent theoretical and practical oriented music students are very few. This paper takes a look into the pedagogy and development guide for music studentship in Nigeria. Here, we identify two types of deficient music student, and propose a seven way method at improving the theory and practice of music. The methodology employed is deductive. It is observed that most of the music students do not possess enough practical skills, while some of them are not practically oriented at all. Improving upon this and proposing a guide to being practically equipped is the main focus of this paper.

Keywords: Pedagogy, Development Guide, Music Studentship, Music Instrument.

Introduction

The credibility of a musician is viewed partly from the practical angle. Obviously, anyone who undergoes music classes can acquire the theoretical knowledge (even though theoretical understanding is still a challenge for many), transferring this theoretical knowledge into practice seems to be a major problem amongst music students. Interestingly, some of the students in Nigerian higher institutions have previously acquired practical knowledge prior to their admission into the higher institutions. It is saddening to note however, that some of these students find it difficult improving on the advantages they possess. Certainly, there is an iota of fact that it is better to undergo theoretical music classes, before putting

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them into practical use, or preferably undergo both theoretical and practical training side by side, without neglecting one for the other.

As much as it has been noted, there are few music students who have taken the bull by the horn, and are improving commendably in their understanding of the theory and practice of music. However, this paper seeks to give an insight into how music students can improve and develop themselves on a consistent basis. Hence, our desire to re-invent the mill through the pedagogy and development guide for music studentship in Nigeria.

On the Pedagogy of Music

The pedagogy of music is not an unfamiliar terrain within music scholarship. Several theories, researches, postulations and findings have emerged over the years, while more are still ongoing. The complex nature of the different aspects of music has necessitates a pragmatic developments in the concepts and styles of its theory and practice. Over the years, the process of advancements in the theory and practice of music has been of notable high standards and the different evolving pedagogical theories have been the reasons for this. Pedagogical theories and concepts spans through several aspects and areas of music. Karpinski (2000, np) submits that:

The pedagogy of music theory has undergone great changes during the past century-significant forces, including the assimilation of important theoretical contributions, the rise of U.S colleges and Universities and the advent of the professional academic music theorists have reshaped much of how music theory is taught.

Karpinski's six (6) pedagogy concepts helped identify a new way of developing in the theory of music. These six (6) concepts are counter point, figured bass, harmony and voice leading, aural skills, computer assisted instruction, curriculum design. In his view, learning lessons from the past lessons about the teaching and learning of music can inform and inspire the works of pedagogues and help deliver the very best music discipline has to offer to all students of music.

In our own view, Karpinski's (6) six pedagogical concepts is key and vital to the development of the theory of music. However, there are several other aspects which requires development. Bannan (2000, np) in his own pedagogical concept, he focused on the pedagogy for creative and Aural development. His particular areas of research are the foundations of

harmonic perception, introducing harmony singing, movements to the sub-dominant, working with the primary chords, inversions polyphony etc. Bannan's direction is majorly to the singer. He is of the impression that the Aural perception of a singer, with the application of the necessary Aural tools and skills should be properly put to use. Odom (2013, np), exemplified the pedagogy of music theory by providing a 7 method theory for music students.

- Development a personal philosophy about teaching
- Develop an understanding of learning styles
- Become acquainted with some recent learning theories
- Acquire a knowledge of different approach to the study of written and aural theory
- Become acquainted with representative texts
- Learn some strategies for presenting specific concepts
- Develop skills in planning a class, an assignment, a test, and a syllabus

Odom's pedagogy of the theory of music also presents an 8 week module prescribed to achieve some form of theoretical goals. Other pedagogical theories like those of Rogers (2010), Vanhandel (2011), Laitz (2013). Our research seeks to fill the lacuna by continuing in the process of giving a pedagogical guide in the abilities of music student from the theory to practice. Our earlier research shows 2 kinds of deficient music student which are the practically untheoretical and the theoretically unpractical. Developing a guide on how to relate the practical back to the theory and apply the theory to the practical is what we intend to continue with.

Total Musicianship

As a music student, the synergy between the practical and the theory should be a paramount goal because this is what exemplifies one as a Total musician. In the process of learning, the assimilation of the theory together with the application of the practice creates a balance and constitutes the whole essence of the learning of music.

In recent times, the level of music participation on the Nigerian scene has experienced a significant turnout. Most of which is dominated by youths majorly from other discipline or works of life. In a number of ways, the success achieved in the Nigerian music industry shares in the inability to account for Total or complete musicians amongst our students in the higher institutions. The financial emolument is beyond every

reasonable doubt the reason why most music artists and students desire to be in the industry. The priority of music student is to attain a high level of knowledge and understanding about the theory and practice of music. Unfortunately, this has been a challenge amongst some of our music students in Nigerian tertiary institutions. Hence, we observed according to our research two types of deficient music students. They are the practically untheoretical and theoretically unpractical.

The practically untheoretical are the set of people who possess a good level of understanding of the playing of one instrument or the other and are poor at understanding the theory of music. Most of this set of students probably acquired the learning from hand to hand prior to their studentship in the University and find it difficult to connect the practical which they learnt with the theory been taught. This is why we have several keyboardists who cannot play without transposing, or apply theoretical institutions to practice. Bradley (2012, np) avers that:

Theoretical knowledge teaches you the why. It helps you understand why one technique works where another fails. It shows you the whole forest, builds the concept and helps you set strategy. Theoretical knowledge can often lead to a deeper understanding of a concept through seeing it in context of a greater whole and understanding the why behind it.

Bradley's comment essentially becomes an eye opener for students that the fluidity of your practical skills on your music instrument connects back to your theoretical understanding. Regurgitating or recycling ones understanding of the theory of music without connecting and applying it to the practical stampedes the progress of a music student.

The theoretically unpractical are set of people who understand every bit of the theory of music they are taught, but find it difficult to apply it with the practical. This doesn't mean that they cannot attempt to play their instrument at all, but they are lacking or probably struggling to transfer their theoretical knowledge into practice.

Judging from the above, there is no doubt about the fact that the practical aspect of music should be the end product of the theory. When the theory is lacking, the practical is incomplete, and when the practical is lacking, the theory has not been practiced. As such, music students must try as much as possible to locate the connection existing between the theory and practical, so as to achieve a balance between the two, where one is as good and knowledgeable in one aspect as much as the other.

Steps to Achieving a Balance between the Theory and Practice Knowledge

Here, we devise a 7 way step to applying the theory with practice. As observed earlier, our research has shown that most music student are weak in one of the 2 areas of music and the reason for this is the inability to connect the theory with the practical, or learning the practical without theoretical guide:

- **Attend Theory Classes Regularly:** One fundamental principle of learning is continuity, once there is a gap or break in the process of learning, it takes extra effort in re-gaining what has been missed. The theory of music is very complicated, and can only be properly understood by those who endeavor not to miss out on any class. Bearing this in mind, absolute compliance with class attendance is sacrosanct
- **Acquire a Good Knowledge of the Theory of Music:** A critical factor to acquiring knowledge in the theory of music class is having an understanding of every single topic. Focus is of great essence and value here because the complications, complexity and calculations involved in the theory of music may be somehow confusing. A half-baked theory student will meet with restrictions and stumbling blocks in the practical aspect.
- **Let the Formulas, Musical Laws and Patterns Stick:** In every way, music is very mathematical, it shares in some of its structures and patterns and this is why Summer (1978, p. 1) observes that "at general level, mathematics shares much in common with music in their operations, application, functions and latent potentials". For the connection between the theory and practice of music to flow, a music student needs to constantly have some important music formulas in his or her brain. It is this formula that translates into the practical.
- **Disregard the Informal Style of Practical Learning:** Learning how to play musical instruments (the keyboard most especially) from hand to hand creates a vacuum in the theoretical aspect. It is like a master carpenter teaching his apprentice the art of carpentry where there is very little or no theoretical guide, but a mere recycling of the knowledge of the instrument from the teacher (master) to the learner (apprentice). In order to be at best in ones musical instrument through the application of the theory to

practice, there is a need to unlearn the approach of the former. Most music students especially those who play the piano learnt to accompany songs, while playing what is popularly called the "lagbo lagbo" kind of music and most of them do so with the help of the transposing instrument. It is surprising to note that in recent years, lots of the so called keyboardists actually possess little or no knowledge about the theory of music, and rely on the practical lessons they receive earlier.

- **Be Ready to Leave your Comfort Zone:** Been comfortable with a particular level of musical knowledge or not wanting to adapt to new changes and styles is tantamount to maintaining a comfort zone. The best that one has been in the past may be the lowest that one should be. The evolving process of change always brings about a new approach to learning.
- **Apply your Theoretical Knowledge into Practice:** The better the understanding of the theory, the better its application in the practice. Serving the mind and brain in motion, helps to connect the theoretical knowledge into practice. Taking the topic Key Signature as an example, having the knowledge that the key of A major has F#, C# and G# definitely prepares a student to approach the key with that in mind. If the brain does not have it, it may be played wrongly and this applies to other aspect of music theory too.
- **Rehearse with your Musical Instruments Frequently:** There is no other way in been skillful and perfect at ones instrument than to consistently practice or rehearse with it. The level of familiarity you develop with your instrument determines your level of growth. The trick to understanding how the theory of music works, is engaging in frequent practical exercises, while the key to perfecting the practical is applying the theory and consistent rehearsals.

The Pedagogy and Guide for Music Studentship in Nigeria

Music is life but professionalism in it can be acquired through the following pedagogies and development guide:

Interest: The first step to becoming a good music student is to have an interest in music. As a matter of fact, you can barely succeed in anything you do, if you don't have an interest in it. Hornby (2000, p. 664) defines interest as "a condition of wanting to know or learn more about

something". The zeal to acquire knowledge in music must be constant, consistent and unshakable, as it is this interest that keeps the learning process going. The killing field for failure in music is lack of interest in it.

Self Confidence: Building up self confidence is also very important. The technical challenges the theory and practice of music poses is enough to discourage them, but as music students who wants to grow and develop, the word "WE CAN" is very key to building up self confidence. It is very common to hear intending musicians say words like, I can't do it, this course is very difficult, I will fail if i study music etc. These utterances are as a result of lack of self confidence and fear which a student should not succumb to.

The willingness and drive to move on despite the challenges depends on how well you can motivate yourself. Lovell (1979, p. 12) sees motivation as "the drive, energy or degree of activity an individual displays". Aina (1992, p. 54) also re-iterates that "motivation is made up of individual basic needs and the conscious effort made to satisfy these needs which help in explaining action taken to satisfy them". If there is no self confidence, and personal motivation or encouragement, the focus of achieving greater result as a music student could dwindle.

Concentration: one of the major problems of students of the present generation is a very poor level of concentration. Some of the students get distracted easily, thereby losing focus of the class. As the Irish novelist Bowen (1899-1971) notes, "The best that an individual can do is to concentrate on what he or she can do, in the course of a burning effort to do it better. In any case, where concentration is lacking, distractions are inevitable".

Of all the arts, music is arguably the most technical, and an area of study where improvisation is almost impossible. Bearing this in mind, it behooves on music students to give full attention and total concentration to the study of the topic being taught, if not, an aspect of the teaching or lecture will be lost, and will create a setback for the student. Another major pointer to the need for concentration is because of the mathematical nature of music. Definitely, if music possesses mathematical calculations, it can be confusing to students who do not give full concentration to it. **Personal Development:** starting with an insight into the 10 great tips of personal development (curled from www.squidoo.com/personal and professional development skills) every music student and musician should consider the following essential for their development.

- Start now - avoid procrastination at all cost.
- Small steps- break big tasks down into small steps
- Learn from other people- you can never know it all
- Embrace change- be a student of change
- Take personal responsibility- avoid the blame game
- Conquer yourself- the only true obstacles in life are self imposed
- Visualize your goals- your goals should be within reach
- Challenge yourself- different challenges per time.
- Follow your passion- do what you like best
- Keep going and never give up- don't let anything stop you.

Personal development is one important factor that is primary to the growth of a music student. It is one skill which has kept most musician and notable music scholars going. The likes of Mozart, Beethoven, Handel, Bach etc, and of the African continent like Mensah, Nketia, Sowande, Akpabot, Euba etc, achieved a lot because of their unrelenting efforts to develop themselves personally.

Conclusion

As we have established in this paper, in order to be a complete musician and music student, the combination of the theoretical and practical understanding of music is highly important. Therefore, students should note that it takes a theoretically knowledgeable student to excel comfortably and conveniently in the practice of music. The theory should not be ignored for the practical, and vice versa.

Identifying your weakness either as a theoretically impractical or practically untheoretical music student will help you realize where to build on and improve in. we have proposed a 7step way to balancing the theory with practicals, and a pedagogical development guide to improving the standard of practical musicianship. If all these are maintained, a lot would have been done to improve on the two types of deficient music student we identified, and allow music students to develop more on their instruments.

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