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THE PERFORMER

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The Editor
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From the Editor

The trade mark status of *The Performer: Ilorin Journal of the Performing Arts* is now assured in the African theatre scholarship. This is due to the consistency of the Editorial Board members of *The Performer* in publishing landmark research outputs and well-researched papers on concepts, issues, and things that define and re-define our existence within cultural, economic, ideological, social and political divides.

It is with great joy that I welcome researchers, readers, students and lovers of theatre in particular, and arts in general to the knowledge, insight, information, education, criticism, performance aesthetics and idiom, music appreciation, communicative power of costume, theatre marketing, directing and globalisation, the peregrination of dance and music, and other incisive articles that are published in Volume 11, 2009 of *The Performer*. This Volume contains twelve articles and the last, of course, is an unusual paper that documents the Title Index to *The Performer: Ilorin Journal of the Performing Arts* from Volume 1 (1999) to Volume 10 (2008).

This Edition also contains Volume 12, 2010 of *The Performer*. Here an array of ten papers which are value driven, humanistic, sociological, evolutionary, illuminating and ground breaking are paraded. Since ideas drive the world, artificiality would then be superfluous, at least to critical individuals. The two Volumes here and the papers therein are, therefore, ideas that can change you, change our socio-cultural institutions and the world for the better. I trust that you will enjoy the papers in the two Volumes. As part of our unwritten intellectual principle, be critical not hyper-critical of the efforts of researchers here.

Dr. AbdulRasheed A. Adeoye
Editor

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Drama and Social Regulation in *Onyomkpo* Masquerade Performance of Idoma

By

Ted Anyebe*

Abstract

This paper uses *Onyomkpo* masquerade performance as an example to validate the view that indigenous drama is a criterion put in place by societies for the maintenance of law and order. *Onyomkpo* activities are considered among Idoma as functional instruments of entertainment and social regulation. This drama tradition is essentially, a language art performance. It is speech art drama that is language programmed. *Onyomkpo* is an anonymous masquerade. It is not the regular costumed masquerade that is characteristic of many masquerades. Even though it is not in the category of ancestral spirits, its reclusive nature, coupled with the spiritual configurations given to masquerades makes people to ¹associate *Onyomkpo* with social purity. The research for this work was conducted using qualitative approach. The researcher used the insider/participant observation approach and relied predominantly on working with the people to gather the necessary data needed. The performers were interviewed. Relevant books were also consulted. Based on data collected, the paper concludes that apart from the aesthetic value, *Onyomkpo* assists in maintenance of law and order by ensuring compliance to societal ethics and morality.

Introduction

This paper examines an aspect of the many recreational activities of the Idoma people. It considers the indigenous theatre practices in rural Idoma as an integral aspect of the peoples' living systems. Wrested out of the world view, the theatre organ as a social system forms a cardinal criterion put in place by the society for the maintenance of law and order

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and the subsequent survival of the society. Idoma world view is sympathetic to the concept of duality, blending religion and art as the society's prevailing standard. The bond between the social and the spiritual is so deeply rooted in Idoma cultures that only through this perspective does the average Idoma sees reality. It must be noted however that it is through the medium of theatre that the reality of this bond is physically enunciated. One of the major vehicles that theatre uses to actualize this reality is the masquerade tradition. Masquerade tradition is the reification of ancestral canons in the socio-spiritual life of Idoma. According to Okonta (1988, p. 67):

This is the reason for ancestral courtship among many ethnic groups in Nigeria. Ancestors are perceived canons that front for the worshipers. For Idoma people, to reach *Owoicho*, one must seek the help of the ancestors who will convey the people's prayers to their intended destinations.

Masquerade tradition in Idoma is thus one of man's major means of mastering the immensity of the cosmos. This is achieved through symbolic representations in masquerade beings. Masquerade in Idoma is then a materialisation of a basic adventure of man; of coming to terms with the spatial phenomenon of his being.

Discussion

Onyomkpo is one of the most vibrant masquerade theatre traditions in Idoma. It is performed in many of the Local Government Areas of Benue State, specifically the Idoma speaking areas namely; Ado, Apa, Ogbadibo, Ohimini, Okpokwu and Otukpo. Some of these Idoma communities have different names for *Onyomkpo*. For instance, in Orokam it is called *Aboga*, in Agila it is called *Able*, in parts Ochekwu and Adoka it is called *Obagaida*, while in some parts of Otukpo it is called *Ogbllo*. In spite of these differences in names, the masquerades perform the same functions and are essentially the same in nature, feature and character. This paper has chosen to use the name *Onyomkpo* by which majority of Idoma people call the masquerade. In this contribution, *Onyomkpo* is therefore an umbrella name referring to *Able*, *Ogbllo*, *Aboga* and *Obagaida*. *Onyomkpo* activities are considered among Idoma as functional instruments of entertainment, recreation and social regulation. As a theatre tradition, *Onyomkpo* evolved out of what can be considered an inborn characteristic expressed as an innate Idoma communal profile, which Armstrong (1955, p. 42) referred to as "Idomoid" idiosyncrasy. Idoma people in all normal circumstances always prefer to express themselves in indirect languages. This makes most

speeches in Idoma rendered in parables, proverbs, idioms, indirect appeals, ironies, etc. In traditional Idoma, prose speeches are not often appreciated. Poetry is considered as the language of wisdom.

From the above introduction, *Onyomkpo* masquerade can be construed as language theatre. What then is the major thrust of this masquerade of anonymity? To what extent can one consider a performance, which is only heard but not seen, as artistic enough to qualify for an art of theatre? How can one contemplate the absence of physical criterion in *Onyomkpo* masquerade as seductively dramaturgic, rather than a minus for the organic structure of masquerades? To answer these questions, it is necessary to examine the nature and feature of *Onyomkpo* masquerade.

Nature and Feature of *Onyomkpo* Masquerade

The performance of *Onyomkpo* provides lavish entertainment, prolific information and traditional education for its audience. It is a night masquerade, one reason why it does not display through physical manifestations. However, what the masquerade loses in physical representations, it gains in abundance through its fierce vibrant verbal evocation.

As a rural art, the major premise of the masquerade is satire. Like many satires, the propulsion of the masquerade is to ensure order and rectitude in the society. The *Onyomkpo* member that the researcher discussed with did not want his name mentioned in any document. Members of *Onyomkpo* masquerades are normally anonymous.

In a discussion with a member of *Onyomkpo* in Asa-Prison in Otukpo, this writer was informed that the thrust of *Onyomkpo* masquerade, among other things is to entertain, educate, ensure moral and communal values, support traditional and political institutions among others.

Onyomkpo's visitation and performance is occasioned by notoriety, perpetual law breaking and social deviance. A notorious criminal, an adulterer, lazy unkempt women, stubborn, cheeky, naughty and disrespectful children, stingy housewives, prolong bachelorhood, etc are ready hosts of *Onyomkpo* masquerade. Whenever any of these social deviants are identified, *Onyomkpo* visits them and performs in that household until the required fines are paid.

The normal playing area where *Onyomkpo* performs is the entry point into the compound *ole* of the host. It locates the road leading to the house and situates itself at the entry point into the compound. Due to the visitation characteristics, *Onyomkpo* does not have fixed venue. The venue

for performance is fluid, shifting from one part of the community to another, depending on the place where the culprit/host/victim lives. Below is a typical *Onyomkpo* song during performance;

Idoma	English
<i>Ale kpo ale kpoo ye emema age gbaa</i>	As you commit, as you commit offence, take care, you will pay for it
<i>Ale kpo ale kpoo ye emema age gbaa</i>	As you commit, as you commit offence, take care, you will pay for it
<i>Ale kpo ale kpoo ye emema age gbaa</i>	As you commit, as you commit offence, take care, you will pay for it
<i>Ale kpo ale kpoo ye emema age gbaa</i>	As you commit, as you commit offence, take care, you will pay for it.

***Onyomkpo* Instruments**

During an *Onyomkpo* cabaret, the performers modulate their voices with the aid of props designed for voice changes. The instrument for vocal change is called *akpa*. Other *Onyomkpo* instruments include;

- Trumpet (*opuke*) - before performances *opuke* is blown intermittently. This forewarns members of the community of an impending performance.
- Maracas (*ichaka*) - *ichaka* is used during the instrumentation proper. It is the rattle used as percussion instrument. It is constructed with the aid of dried raffia palm materials peeled from the stem. It appears like a small-enclosed basket with a handle.
- Palm branches (*ankpali*) - these are palm fronds used to create effects during performances. Each time the palm fronts hit the ground in unison, they sound like a building collapsing. This creates a chilling effect on the listening audience.
- *Okpowu* - a light flat carved batten in form of a ruler with a rope tied to one end. The player swings the rope with his hand high in the air, turning it round and round in quick succession. This creates the sound of rumbling wind, which is really scaring.
- *Akpa* is slim cylindrical instrument constructed of wood-pipe or plastic. It is constructed of a thin bamboo of about six inches length, to which spiders' web is tied at one end.

These musical accoutrements combine to make melody. *Onyomkpo* music is passionate, melodious and satisfying. On the other hand, the satire is equally offensive, provocative and inflammatory. This writer witnessed a number of *Onyomkpo* presentations. One of such performances is cited here. It took place at Asa-prison, Otukpo. The performance was on 23 December 2004. Early that evening at about 6:30 pm., *Onyomkpo* trumpet sounded, sending warning as well as information that there would be a performance later in the night. The propitious Christmas fever enveloping the air suddenly gave way to a sudden disquiet. Anxiety hung in the air. Later in the night when the performance started, it became clear who the host was. An elderly woman who had arrived that day from Kaduna, where she lived as a prostitute, played host.

According to *Onyomkpo*'s rendition, several years back this woman had abandoned her husband and children who at the time of the performance lived in Asa. After a lucrative "business" sojourn in Kaduna this woman had built a three-room house in Asa, the homestead of her father. Through *Onyomkpo* the researcher also learnt that the woman was renowned for seducing and harboring young Idoma women for prostitution. On this faithful night of *Onyomkpo*'s visitation, all her atrocities were dramatized in songs, verbal codes and instrumentation before the listening ears of Asa public. *Onyomkpo* described her as;

Idoma	English
Onmata! Onmataeeeeeeeeee	Onmata! mataeeeeeeeeee
Eblii, no i mii iinu	Evil that begets itself
Icheaaaa l' on' ogakwu l' oga	Today you prepared the visitors dish for the visitor
Ebliik'olOchinyabo	Evil spirit child of Ochinyabo (Ochinyabo is her father's name)
Ewo no ligblenyiokome	Dog with the tongue of a pig
Of'oleukata	Breaker of homes
Atika no i j'ole t' igbli	Atika that turns a home into a desert
Echik'uwo le ynaicheoooo	Today is your day of reckoning oooo
Utu gbenyenib'Okpokwuooml'ikwu	You have watery vagina like river Okpokwu that swallows Crocodiles

<i>Onmatanoo i h'enmkpot'ojil'obunukoowuu</i>	Onmata that fills the mortar with water for her husband to pound
<i>IkpoeyituKakulioha t' Ulego</i>	One leg in Kakuli [Kakuri is a suburb in Kaduna] another in Lagos
<i>Oglogokochiiii be ego k'ol' Akatu</i>	Your clitoris is as big as the grinding stone in Akatu's house.

As the torrential rain of insults raged on, one performer would interlace the lines with very hostile laughter. *Ichaka*, *akpa* and *opuke* take on the description responding with sounds that further compliment the verbal dress-down. *Okpowu* flourishes combining to give the neighborhood a fulfilling night. The melody produced by the combination of voice modulation, laughter technique and instrumentation reckon very high in the sensibilities of the audience. By the particular experience of this writer, it is difficult for anyone to go to sleep when *Onyomkpo* is performing in the neighborhood.

Three years later when this researcher went back to Asa for further research, he inquired about the woman, and was told that she sneaked out that very night, and has never returned since that dreadful encounter. Otukpo people do have a saying, "*Onyomkpogech' ole*" meaning, "*Onyomkpo* is capable of ruining marriages". But perhaps, as a way of rationalising *Onyomkpo*'s ferocious veracity, a follow up saying concludes the fear, "*a m' eka a m' ugbekunu; epla k' ole biaob' apawole a*". These translated mean, "when you see a monkey you see its tail; if there is no crack in the house, agama lizard will find no entry". All these sayings essentialise *Onyomkpo* as an acceptable social crusader in the community. This is the reasoning of an average Idoma in the traditional pedestal.

The masquerade's violent tongue is mutually approved as communal sanction. It is a popular assumption among Idoma that only when a man is guilty that he attracts *Onyomkpo*'s visitation. Ordinarily the masquerade would not lampoon an innocent person. Only the guilty should be afraid. Consequently, in any Idoma community where *Onyomkpo* masquerade is practiced, people make conscious efforts to self-regulate. The masquerade has the societal mandate and as a result, spares no one. *Onyomkpo* can bring judgment on anybody regardless of his rank or position.

From the above, one can say that *Onyomkpo* masquerade doubles both as theatrical tradition and as institutional police. Nevertheless, most important is the theatrical tradition of the masquerade. The performance of *Onyomkpo* fits into a universal framework of theatre, whether African or European. Easily noticeable in *Onyomkpo* performances is a lucid reflection, even though unconsciously, of Aristotle's concept. Between Aristotle and the practitioners of Idoma traditional theatre, there has been no direct contact, at least not in the physical sense. It is not likely that any member of *Onyomkpo* masquerade has ever read Aristotle.

Furthermore, in *Onyomkpo* the speeches and dramatic dialogues are patterned in rhymes. Most of the speeches are outlined in rhythms and arranged in lines of verse. Then the musical accompaniment adds more flesh to the dialogue, and the beats combine to shape the corresponding tempo and rhythm. The meeting point between Aristotle and *Onyomkpo* can be seen from the quote below. According to Aristotle (1997, p. 19) a worthy stage presentation should be:

An imitation of an action that is serious, complete, and possessing magnitude; **in embellished language**, each kind of which is used separately in the different parts; in the mode of action and not narrated; and **effecting through pity and fear** [what we call] the catharsis of such emotions. By "embellished language" I mean **language having rhythm and melody, and by "separately in different parts" I mean that some parts of a play are carried on solely in metrical speech while others again are sung** (Emphasis mine).

In line with the procedures of *Onyomkpo*'s presentation style, a number of elements are highlighted and used as focus of performances. For instance, the characteristic feature and nature of *Onyomkpo* presentations identify story line as a matter of necessity. The presentation establishes a plot. As the lead performer narrates his story, he carries the audience through a sequence of events that expose and lampoon the life style of the host/victim. Even though there is no physical re-enactment by the dramatis personae, the character of the host is firmly established through dialogic interplay by voices of masquerade-actors and the use of instruments. The issue of language, diction and melody are very important aspects of the medium through which *Onyomkpo* presents. Medium is central in *Onyomkpo* performances. Even though the masquerade presentations are not

in reference to Aristotle (1997, pp. 19-20) both express similar concept that serious presentations:

As a whole, considered as a special form, six constituent elements, viz. Plot, Character, Language, Thought, Spectacle, and Melody [are highlighted]. Of these elements, two [Language and Melody] are the media in which they effect the imitation...[Character, Thought] are the objects they imitate; and besides these there are no other parts...but the most important of them is the organization of the events [the plot].

It is a fact that Aristotle did not contemplate Idoma when putting his theories and criticism together. It follows too that in spite of the seminal nature of theatre existing in other parts of the world, no form of artistic production beyond the scope of Greece crossed Aristotle's mind.

Even within Idoma, *Onyomkpo* is known and identified by different names. The difference in name notwithstanding, the masquerade retains the same identity as a functional institution of leisure and rural recreation. For instance, in Otukpo, Akweya, Adoka and Ochekwu communities, *Onyomkpo* is also known as *Ogblo* masquerade. In Ugboju and Edumoga the same masquerade is called *Obagaida*. In Orokam it is called *Abooga*. In Agila it is called *Ablle* (Amali, 1992, p. 58). In spite of the differences in nomenclature, they perform the same function-- lampooning of social ills through devastating satire and prolific ridicule.

Membership of *Onyomkpo*

As stated above, *Onyomkpo* is not an ancestral based masquerade. Neither is it of the kinship stock. *Onyomkpo* is essentially society oriented. The basic qualification for membership is character. The researcher wishes to keep the name and identity of this *Onyomkpo* chieftain anonymous. It is part of the agreement reached with these informants during the fieldwork. To respect the terms of this agreement was a promise that this researcher made and wishes to keep to it. One can only say that he is fairly read and a retired civil servant of about 65 years old. He is also resident in Asa-Prison, Otukpo

According to the *Onyomkpo* chieftain

An *Onyomkpo* member must be clinically forthright, a man of impeccable character, a man who has no record of criminality. More importantly, he must be a trusted and principled man. He must also be one with a high sense of

humor. He must not be a drunk. He must not be lousy. He must not be an adulterer. He must know how to keep his mouth shut.

In drawing his conclusion the informant gave a proverb *Okonu no I h'ohaa I genipiing*. This translated means “the mouth that offers blessing should not smell”. Indeed a social critic must be above reproach. As can be gleaned from the recommended character of *Onyomkpo* membership, artistic dimension of the masquerade is at the core of the practice. Central in the artistic dimension is CHARACTER. All the requirements spelt out by the chieftain point to dependability. Even in formal theatre practices, public expectations of the artist are very high. It may not always be the case but all the same, the public expect decency from artists. An actor must be found worthy of character as this enables effective performances, efficient coordination and discipline in the troupe. The issues of discipline, integrity and reputation are found in the themes of many *Onyomkpo* songs. For instance, the song below addresses outrageous behaviors that the society frowns at;

Idoma	English
<i>Amaaomanyamanya be unuged'egba</i>	Outlandish like lightning yet he shouts for help
<i>Ayaeleeunuged'egbaya</i>	<i>Aye elee</i> he shouts for help
<i>Amaaomanyamanya be unuged'egba</i>	Outlandish like lightning yet he shouts for help
<i>Ayaeleeunuged'egbaya</i>	<i>Aye elee</i> he shouts for help

Other themes that address irresponsible behaviors are found in some songs about village-never-do-well.

Organs and Group Coordination of *Onyomkpo*

Research findings show that *Onyomkpo* masquerade is made up of four organs with each organ identifying its role but working together with others to constitute the ensemble. At the anchorage of the structure is the lead performer or the major character. In Akweya he is called *Ad'Imukwu* literally translated meaning “father of masquerade”. In Asa-Otukpo he is called *Odumooliko*. *Odumooliko* is the master banter and has the most violent tongue. He has a near excellent command of Idoma language and employs his ability of verbal matrix to create lucid pictures of a man's

character by the power of his tongue. He has the largest bag of wits. His insults are witty and designed for execution. When his tongue lashes out, the words are sharp, humorous and to the point. Once *Odumooliko* describes a situation, everybody who understands Idoma will know the individual that the situation is referencing. As the leader, he controls and regulates the tempo of performance. He gives the cue for the other organs to come in or stop in track. Since silence is one of the techniques of presentation, *Odumooliko* cues it when he deems appropriate.

Another organ in the structure is *Eimonye*. *Eimonye* in Idoma means “the eyes see men”. His role is connected with the art of seeing. He is the visual associate, or eyewitness to *Odumooliko*. In the court of *Onyomkpo*, the substantive Juror must necessarily have a witness to substantiate the information, knowledge and judgment of the jury. Just like in a conventional court of law, the jury in *Onyomkpo* works in partnership with other members. Perhaps because of his associate status *Eimonye*’s insults are not as fierce. He compliments the verbal vituperations of the ensemble with laughter. His major function is to create laughter in a manner that the insults of *Odumooliko* become even more painful for the host/victim. Sometimes the laughter is ironic, other times it is embarrassing, other times yet it simply adds rhythm to the musical percussions. This is an example;

Idoma	English
<i>O’ kw’ ikpo w’ ukpa ne odengede</i>	He has put his legs inside a trap <i>odengede</i>
<i>O’ kwi’ ikpo w’ ukpa ne odengedeoklobia</i>	He has put his legs inside a trap <i>odengede</i> young man
<i>Oklobiaawo nee? Mmmmmhihihihihmhm</i>	Young man, are you the one? <i>Mmmmmhihihihihmhm</i>
<i>Hiohiohio!</i>	<i>Welelelele.Hmhmhmhmhm</i> <i>Hiohiohio!</i> <i>Welelelele.Hmhmhmhmhm</i>
<i>O’ kwiikpo w’ ukpaodengedeanana</i>	He has put his legs inside a trap <i>odengede</i> now now

In this way, *Onyomkpo* manifests the character of the Yoruba *Orishe* worshipers who have the communal mandate to entertain through the vehicle of satire. This, in the view of Adedeji (1967, p. 65) is illustrated to mean that the “worshipers, by the nature of *Orishe*, have the right to ridicule and, of course, they believe that it is good for the health of the society”.

A third organ is known as *Odude*. *Odude* means bat. By nature, bats have the physiology of both animals and birds. This nature is played out by the *Odude* character in *Onyomkpo*. *Odude* functions as the song master. At the beginning of a performance, after the notification laughter of *Eimonye*, which is followed by warning drumbeats, *Odude* builds up the crescendo with songs. When the instrumentation builds up, *Odude* would continue to interlace the drumming with songs. The music persists for some time before *Onyomkpo* moves from its abode to the doorsteps of the host/victim. At the homestead of the host, *Odude* and the music initiate the performance until such a time that *Odumooliko* begins to pass judgment. As noted above, *Onyomkpo* music adds great beauty and emotional intensity to the diachronic subterfuge.

The fourth and by no means the least is the organ called *Ikpaipol'Iwele*. This means “children of Iwele”. As children they perform ubiquitous functions. They chorus the songs, go on “errands”, like carrying properties seized from host/victims to *Onyomkpo*'s abode, etc. In actual performances, it is the *Ikpaibe* (children) that are seen when they come to collect imposed fines. They too can be very active since the interlacing interjections and ad-libbing are done by *Ikpaibe*. Below is a typical song instantiating the coming of *Onyomkpo* into a host/victim's home.

Idoma	English
<i>Ijamatakp'oyinugewaaIjamataa</i>	<i>Ijamata</i> is bringing his children <i>Ijamata</i>
<i>Ijamatakp'oyinugewaaIjamataa</i>	<i>Ijamata</i> is bringing his children <i>Ijamata</i>
<i>Ijamatakp'oyinugewaaIjamataa</i>	<i>Ijamata</i> is bringing his children <i>Ijamata</i>
<i>Ijamatakp'oyinugewaaIjamataa</i>	<i>Ijamata</i> is bringing his children <i>Ijamata</i>

Like the nature of many masquerades in Idoma, *Onyomkpo* is a male dominated masquerade. It is not women friendly. This however does not mean that the masquerade is free for all men.

Because of its ferocious tongue, *Onyomkpo* is so dreaded among the rural folks that people self-regulate and keep their distance in order not to incur its wrath. Even then, the audience enjoys the presentations because of the high quality musicology, great beauty of language and the intense profound insight of the actors who perform with committed emotional intensity.

In Idoma masquerades are perceived as spirits. Even though *Onyomkpo* is not in the category of ancestral spirits, its reclusive nature, coupled with the spiritual configurations given to masquerades makes people to associate *Onyomkpo* with social purity. When thus it performs as a social crusader, it receives ready mandate from the people and is therefore treated with caution and great respect. Apart from the aesthetic value, *Onyomkpo* assists in maintenance of law and order by deterring deviants and ensuring compliance to societal code of conduct, ethics and morality.

Conclusion

This paper has examined the *Onyomkpo* masquerade of Idoma as an indigenous theatre practice among the people. It has presented the masquerade tradition as an art committed to communal recreational as well as control of societal ethics and morality. As an indigenous drama the masquerade tradition is used as an instrument of enforcing social order in Idoma. The influence of masquerade tradition as a deeply entrenched value system among the Idoma is emphasized in the work. Also illustrated in the work is important place language in artistic articulation.

Masquerade practice is an integral aspect of the people's living systems. From the experience of the practice noted in this chapter, one can conclude that theatre in rural societies is highly functional. Indigenous theatre could be construed as rural art of multiple consequences. As comedy woos laughter through satire, the medium is effectively employed in rural societies for other utilitarian purposes.

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Effective Play Production and the Communicative Power of Costume

By

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Abstract

The visual components in play productions constitute the key part in the overall effects of what the audience experiences. Ideally, the visual elements enhance and blend with the script and give enormous credibility to the performance. Theatre arts largely deploy several visual elements in play productions of which costumes and accessories are a key factor. Costume elements are particularly important to the final impact of the end result of a production. Costumes constitute important personal aspect of the visual elements in performing arts which convey a wealth of vital information to the audience about a play. However, despite the efficacy of costumes and accessories in theatrical performances, its place in theatre has not been sufficiently accorded the importance it deserves. Considering the indispensable role of costume in play productions, this paper examines the concept of costume and casts a general look at its communicative capacity to enhance play productions. This paper also spells out some useful guidelines for effective play costuming and argues that the job is better left in the hands of the professional costume designers rather than in the shoulders of quacks and charlatans who parade themselves everywhere and dominate the theatre industry today.

Introduction

This paper is designed to present the role of costumes in the context of play production and its artistic cum communication effectiveness. Play production involves the use of all the available resources of the theatre to present the experience of a real or imagined event before a live audience in a specific place or location.

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Shimsenge (2011, pp. 9-10) reveals that costumes reveal the dressing style of the era portrayed in a play. The spectacle of a play is enabled by costume along with scenery and lighting. In fact, costumes are regarded as the moving scenery of the entire theatre environment and often accorded the position of the strongest element of the theatre because they are used by actors who are at the centre of dramatic actions.

Even in daily realities, a person is accorded recognition by his appearance; same is the status of costume to a character on stage. From the above stand point, it can be deduced that actors and actresses would have great difficulty creating a role without costumes. Costuming is therefore an essential and vital issue to consider in play production process. In view of this, this paper takes a close look at the concept of costume, its communicative role in play production and also considers some of the crucial guidelines to take into cognizance while costuming a production be it a drama, music or dance.

The Concepts of Costume and Communication

Costume can be termed to be the totality of all the items worn by an actor/actress on his or her body while on stage for a performance. Such items include the garments, shoes, bags, rings, wrist watches, and bangles just to mention a few. These items must be symbolic, meaningful, aesthetic and above all applicable for usage on the body of an actor/actress to complete the visual identity of the stage performer. However, several authorities have provided different definitions for costume. Gbolahan (2006, p. 22) takes costume to be all materials by way of dress or clothing, which a theatre performer has on his or her body in the course of a performance.

Other scholars such as David Schumm, Risa Storlie Zielinski, Johanna Barzen, Frank Leymann, and Lutz Ellrich. also see costume as anything worn on the body such as clothing materials for communication purposes. For example, Anderson et al (1984, p. 20) state that anything worn on stage is a costume, whether they are layers of clothing or nothing at all. Zielinski (2010, p. 1) also notes that the words “costume and dress” both refer to and imply the use of clothing to cover and adorn the body. To wear costumes and clothes, a uniquely human behavior, is an act that possesses great symbolic meaning in a culture and is closely connected to social interaction.

Zielinski (2010, p. 2) states further that costume includes not only clothes that cover the body but also jewelry, hairstyles, and cosmetics. As individuals do not usually live in isolation, their appearance has an influence

on those who dwell around them. Costume, in stratified societies, serves as a means of social control by those who possess the most wealth and status. Confirming the above, Gbolahan (2006, p. 34) believes that, conventionally, costume is not limited to items of clothing alone. It includes hairstyles, head dresses, foot wears and other accessories such as earrings, necklaces and so on, all which function to complete the total visual identity of the stage performer.

Schumm et al (2012, p. 1) take costume to be a visual communication medium that is used to transport particular information. The costumes in theatre according to them are carefully elaborated to give information about a certain role (e.g. a King); character (e.g. King Henry VIII); as well as a particular place (e.g. England) and time (e.g. ~1530). Whichever way a costume is used in the theatre, it must have a degree of communication to both the audience and the characters. That is, costume must possess a meaning attached to it. Apart from the above, Albright et al (1968, pp. 267–275) stipulate a number of qualities which play production costume must possess. According to them, costume must possess the following qualities:

- a) It must agree with the overall style of production. The style of production is the externalization of the spirit of sobriety or flippancy of its attitude towards life and the dignity or triviality of themes it features.
- b) A major quality of stage costume is mobility. An actor's costume must be flexible enough to permit him free access to execute his various stage businesses.
- c) Again, costumes are frequently changed by the actors in the course of a performance. Change of costumes is expected to occur within a twinkle of an eye. The audience is not supposed to know that actors are changing costumes. This can be made possible if the costumes are mobile.

Based on the above, Bowskill (1979, p. 295) states that there is a two-way movement between the actor and clothes he wears. Bowskill illustrates further that the character created by the actor will suggest the clothes to be worn. The clothes themselves will suggest variations within that character and dramatic possibilities.

On the area of communication, costume is designed to communicate a certain message to the audience. It is pertinent to ask: Does costume really communicate? Whether costume communicates or not depends on the kind of communication we are talking about. For us to address this issue properly, we need to define communication itself and establish the

communication context within which to situate the concept of costume in play productions. According to Adegbola (2006, p. 12):

Communication is a process of transferring information from one entity to another. Communication is a sign-mediated interaction between at least two agents which share a repertoire of signs and semiotic rules. It involves the imparting or interchange of thoughts, opinions, or information by speech, writing or signs. It also involves a two-way process in which there is an exchange and progression of thoughts, feelings or ideas towards a mutually accepted goal or direction.

Communication requires that all parties have an area of communicative commonality. There are auditory means such as speaking, singing, tone of voice, and non-verbal physical means such as body language, sign language, paralanguage, touch, eye contact and writing. Based on this, Adegbola (2006, p. 13) concludes on definitional position by taking communication as a process by which we assign and convey meaning in an attempt to create shared meaning or understanding. This process requires a vast repertoire of skills in intrapersonal and interpersonal possessing, listening, observing, speaking, questioning, analyzing and evaluating. It is through communication that collaboration and cooperation occur.

Communication could be verbal and non-verbal. While verbal communication uses words, non-verbal communication is the process of communicating through wordless messages. Such messages can be communicated through gestures, body language, facial expression, eye contact. Object communication could be achieved through costumes, hairstyles or even architectural symbols and info graphics as well as numerous behavioral patterns. Speech may also contain non-verbal elements known as paralanguage which include voice quality, emotion and speaking style as well as prosodic features such as rhythm, intonation and stress. Likewise, written texts have non-verbal elements such as handwriting style, spatial arrangement of words or the use of emotions.

Zielinski (2010, pp. 3-4) also argues that costume serves as a means of communication in social interactions. Individuals, through the wearing of costume, have historically revealed their personal identity along with other socially pertinent information. This form of communication is non-verbal; however, it has much to convey to viewers in societies. The language of dress is usually unconsciously transmitted, as individuals wear

clothes which in many ways are socially prescribed for their place and position in life.

Importantly, Edmondson and Keith (2008, p. 10) state that personal attire is always part of a socially determined code of appropriate and inappropriate dress. This code, they proceed to say, is not static but change as a society evolves. What is considered acceptable costume in a society could change with time in light of shifting social pressures. Costume, as perceived symbols, acts to define social groups and provide visual reference information to others. This information helps individuals to differentiate insiders from outsiders. What other things does costume communicate in theatrical productions in the first place?

The Communicative Power of Costume in Play Production

Many times, eyebrows are raised when costume is spoken of in connection with the issues of communication. Apart from visual satisfaction that costume gives, costume has also been used to communicate general and specific messages or information in theatrical productions. The following argument therefore presents costume as a vital and eloquent tool of communication in theatre.

Ethnic Identity of the Play and Characters

The first issue to discuss in this regard is cultural identity. The effective use of costumes in play production communicates the ethnic origin and identity of the play as well as that of the performers. Ethnic costume is therefore a cultural marker. Its effective communication hinges on the sense of sight and knowledge of the peoples of Africa. What they communicate could be pragmatic, society-specific and generic. In African setting, meanings are attached to costumes in various communities and so, they are used to communicate issues, so also is the theatre stage. Costumes are used for effective communication on stage. Contributing to this argument, Ogwezzy (2009, p. 49) points out that Africa is a land of beauty and the beauty is partly reflected in the costumes. In Africa, it is easy to identify a person by the kind of cloth the person puts on.

Furthermore, Onigba et al (1994, p. 21) also insists that the way costumes are sewn (designed), tied and applied on stage also determine the nature of communication they provide. It is therefore not surprising to see a typical professional drama on stage costumed in following manner:

- i. The play reflecting the cultural identity of the Itsekiri people of Delta State will ensure the performers tie wrapper underneath and the small one on top.
- ii. The performers playing the role of Ibo woman on stage may make a blouse and two wrappers-a married woman specifically ties her wrapper full length while the unmarried one ties her wrapper a little above the knee on stage
- iii. A person playing the role of an Edo woman on stage may wear *buba* and wrapper; *Babaringa*, *Kaftan* and *Dan-siki* are often worn by the Hausa/Fulani actor in a stage performance.
- iv. Again, a male performer who ties wrapper with a top; and cap on his head and holds a walking stick on stage is presumed to come from Delta State (Urhobo, Isoko and Itsekiri) of Nigeria. .

Costume accessories as used on stage production do not only help to beautify the performers but are also instrumental in projecting or communicating the culture or ethnicity of the play. The type of costume worn by a performer on stage whether adorned with beads or not, shows that he or she is a chief or not. Beads and caps distinguish a chief from others while the actor wearing a crown on his head may be a king.

More importantly, Ogwezzy (2009, p. 51) clearly notes that in Asaba (Delta State capital), young girls are made to wear white beads on their waist to signify their virginity. Also, they use head- ties popularly known as *gele* for occasions and worship. Southern Nigerian women also tie *gele* made of various materials for various occasions. Furthermore, the *Abeti-aja* (dog ear-shaped) cap is Yoruba accessory and any man wearing it is more often than not a Yoruba man. It is worn mostly by warriors in Yoruba land. The Hausas (*Kaura*) sub-ethnic nationality wears it as well. Generally, the Yoruba man and some ethnic groups wear their caps tilted to the left and which is referred to as *Gbenusoun* but the Hausa man and few other groups wear theirs and shape them into circular forms. Theatre practice appreciates these peculiarities and since theatre is a reflection of life, all the shades of fashion described above, are in one way or the other, captured and reflected in stage productions to communicate the distinct ethnic identities of the tribe being analysed and showcased by the theatre.

Characters Status in the Play Production

In theatre, one significance work that costumes undertake in stage production is to provide information and ideas about the character status and the differences that exist among them through the utilisation of garment

quantity, color, decoration, and jewelry. Costume plays fundamental role in defining characters. They help to bring out the actors' stage personalities, or the playwrights' conceptions of what the actors' appearances are.

Costumes that the performers on stage use have a degree of communication to both the audience and the characters themselves, that is, they possess a meaning attached to it. At the same time, costumes have a communicative value of their own by adding colour, shape, texture and symbolism to the overall effect of character delineation and play production in general.

Revelation of the Period of the Play

Costume in any given play identifies and reveals the periods, that is, the age or particular era the actions of the play took place either in 16th century England or 15th century Nigeria. Wilson (2004, p. 363) stresses that effective costumes indicate the historical period of a play and the locale in which it occurs. It can also be said that effective costume of a play indicates whether it is historical or modern, whether it is set within the country or the United States, Spain or in modern Africa. Costumes do tell when and where the action occurs. Thus we talk of 5th century B.C costumes, Middle Ages costumes, Renaissance costumes, Elizabethan costumes, Nineteenth century costumes etc.

Period costumes are largely regulated by fashion. An important thing about fashion is that it is cyclical. For example, the dress worn in Nigeria in the 1960s and 1970s, which were abandoned in the 1980s and 1990s, are now fashionable in the country among the youths. They refer to those dresses as 'old school'.

For most historical plays, Wilson (2004, p. 368) believes that the director and costume designer have a range of choices depending on the directorial concept. For a production like Shakespeare's *Julius Caesar*, for instance, the costumes could indicate the ancient Roman period when Caesar actually lived; in this case, the costumes would include Roman togas and soldier's helmet, or the costumes could be Elizabethan. We know that in Shakespearean days, costumes were heightened versions of the English cloths of the time, regardless of the period in which a play was set. As a third option, Wilson (2004, p. 368) points out that, the designer could create costumes for an entirely different period, including our own present day-showing men in business suits, modern military uniforms, and perhaps even 'tuxedors'. Whatever the choice, the historical period should be clearly

indicated by the costumes in order to enhance the overall effectiveness of the play being presented.

Mood Conveyance and Depiction

For effective mood depiction of a play, the combined effect of both costumes and colour is essential. The mood of a play could also be pensive, sorrowful, thoughtful, gay, excited, euphoric, surprising, reflective and furious. Whichever shade of mood is embedded in the play, a good use of costumes can effectively capture and communicate it to the audience. The colour of costumes and accessories used in the play are also very important in the entire communication process of a stage play. Confirming this position, Eze (2008, p. 151) notes that a creative function of colour-costumes is its ability to accentuate moods and emotions. Through mood accentuation, costumes may help the actors to externalize their thoughts and feelings and by so doing, bring out the implicit or connotative meaning of the play and its sub-text. In the same vein, Domba (2006, p. 115) maintains that the mood of a drama is what moves an audience beyond itself, from its real self into the virtual space and time of the action. He further observes that the mood of a play is not something that an artist brings into the theatre but something inherent in the drama itself that he only strives to heighten and reinforce through associative deployment of symbols and exploitative manipulation of the technical variables such as light or costume.

Arguing further, Ogwezzy (2009, p. 43) maintains that colour-costumes communicate singly or with other forms of communication. They largely break linguistic barriers. They make messages more vivid, picturesque, apparent, lucid, informative, specific and directional. They have wider applicability in mood depiction. The information that colour-costumes convey are immediate. So it is important to state that colour-costumes communicate the play mood and the mood they communicate are pragmatic, society-specific and generic. The denotation and connotation of each costume depends on specific way it is used in the theatre. This might account for Akpabio (2003, p. 43) argument that “colour has been coloured by prejudice. From the Eurocentric viewpoint “white” has been associated with purity, holiness and other positive elements [hence it is used for worship and making wedding gowns]. “Black” on the other hand has been associated with evil and the devil. A look at illustrations in the *Bible* about the temptation of Christ, cast the devil as black.

From the analysis rendered so far, it is evident that costume has a lot of communication functions to perform in theatrical productions. Apart

from the above, it is also noteworthy to comment that costumes add immeasurable beauty to play productions. When colour- costumes are designed to blend well with the setting, mood, tone and atmosphere of any performance, the entire stage picture can be a wonder to gaze at, glamour to cherish and a marvelous beauty to behold. Having discussed the communicative power of costumes in play productions, it is pertinent to comment on the guidelines for effective play costuming before drawing a conclusion.

Guidelines for Effective Play Costuming

A closer look behind the scenes of theatre making and media science reveals that the costumes used in stage productions are products of a complex construction process. Schumm et al (2012, p. 1) note that the costume designer therefore has to put a lot of creative and investigative effort into the creation of costumes to provide the right clothes for a particular role, which means the costume reflects the place and time of play as well as it shows understanding of the characteristics and the role of the actor and play overall. Consequently, the creation of a costume is a difficult problem that is more or less occurring often, whereas the frequency of problem occurrence strongly depends on the genre and specifics of the play.

However, the importance of having the right costumes in a production cannot be overemphasized. In a bid to achieve the aim of costume design and enable it play its communicative roles; the costume designer undergoes a routine process which involves reading the script very well. During the reading of the play script, the designer takes a particular notice of the characters with regards to their gender, age, physical qualities, special traits and even their roles in the play.

Furthermore, costume should be designed to agree with the dramatic genres of the production. In other words, the costume for a comedy should be quite elegant and elaborate. While those for a tragedy should be formal and dignified in such that by merely sighting the costume, it would create an impression of seriousness in the minds of the audience. In the same vein, a play for the musicals may have costumes which are humorous, satirical and theatrical. In addition, in a period play, the designer must know the period and its costumes bearing in mind the class of society which the characters belong to. He must then think of how he wishes them to be dressed considering both the colour and materials and thinking in terms of the production philosophy as a whole. Both the clothes and background against which they will be seen must be critically considered.

To this end, for costumes to live up to expectation in its communicative role, it must be consistent with the entire production ideology. It must agree with the other visual elements in a play. For instance, in a realistic play set in a home, people may demand down-to-earth costume to show the wretchedness of the low class, whereas, a highly stylized production may require costumes that are highly designed with imagination to tally with the standard of the bourgeoisie. Costume should be ready before the dress rehearsal and players should rehearse in them a number of times in order to get used to them before the production night.

Conclusion

Costumes indicate the period and place of a play, underline personal relationship among characters and create symbolic outfit for a play where appropriate. In view of the above strengths, making a good play requires a deep understanding and working knowledge of the art of costuming. People often consider the play director and performers (actors and actresses as major playmakers) and consequently attribute all the credit of a successful play to the director and the performers, oblivious of the crucial contributions of the costume designer and other visual and technical elements of production. The place of costume in theatrical performances should not be glossed over or be seen as secondary, but be considered as vital and important as that of the director and other theatre workers.

To relegate the power of costumes to the background in a play production is like killing the goose that lays the golden eggs. The art of costuming is a serious business and should be handled with utmost devotion, commitment, seriousness and high level of professionalism. Experts in costume design and construction should be made to handle the art out-rightly rather than the untrained individuals who have hijacked the business and are making bread out of it. The vast knowledge and copious experience of the costume experts must be allowed to speak loudly in play productions and other theatrical performances so as to make theatre arts contribute its quota effectively to the cultural development of our society.

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Yoruba Traditional Music Appreciation

By

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Abstract

This paper examines the rich cultural heritage the Yoruba traditional music has in stock for its listeners. The study reflects on the musical and non-musical processes of appreciating Yoruba music. The study adopts the participant observation method in gathering the data used. As a performer and user of these musical traditions, experience gained over the years and information gathered from other performers and enthusiastic admirers of the musical traditions form the primary sources for this work. It has come to the fore in this study that the Yoruba traditional music can be better appreciated when associated with the socio-cultural context. It further shows that Yoruba traditional music carries with it, the personal, social and cultural characteristic of the Yoruba life - and a prior knowledge of these extra-musical components would provide a yardstick for better understanding, exploration, investigation, examination, description, interpretation, explanation and a balanced judgement of a “good music” within the Yoruba musical aesthetic principles . The study concludes that Yoruba music can only make meaning to the listener or its performer when the extra-musical elements can be decoded and related to its musical aesthetic elements.

Introduction

In a typical Yoruba daily life, music has always been a part of cultural activities which serves as a means of enhancing a people’s cultural heritage. Traditional cultures are best expressed in music and as Chernoff (1979, p. 78) observes:

Of all arts, music perhaps is the art that gives a vivid expression of what culture is ...music seems to offer one way of thinking about what unities may exist among African cultures.

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In line with the above submission, music has remained a part of Yoruba tradition that seems inseparable from all activities of the Yoruba socio-cultural heritage.

This study is, therefore, aimed at showing how rich Yoruba traditional music is and what aesthetic value the listeners or performers of Yoruba traditional music can derive from it and most importantly, how best to derive these aesthetic 'wants'. The study would equally create opportunities for the listeners to heighten the pleasure derivable from music we are used to, develop one's ability to appreciate additional types and styles of music and help the non-speakers of the language in the understanding of the music. This study equally examines how knowledge of appreciation would help give a true picture of a people's culture. In fact, Omojola (2010, p. 121) notes that in, "traditional Yoruba societies, music performances are generally viewed as integral to the total culture ... Yoruba traditional music represents a mirror through which the Yoruba culture in its totality can be understood".

Theoretical and Conceptual Framework

Music is a form of art which to the Yoruba people means *ere* (play), a product of creative work resulting from one's innate desire to making music. When it is well created, it is so appreciated. Onwuekwe (2008, p. 167) describes art in its general terms as "a response to man's innate desire to create a response to the demand of his society". The demand may be musical, within a musical event; it may be extra-musical entrenched within non-musical events like a festival, religious events and occupations and music appreciation is contextualised within these events.

Conceptually, appreciation in music is an exploration, investigation, examination, scrutinisation, analysis, description, interpretation, explanation, exhibition, expression of all that makes music. To appreciate music can simply mean to value the true worth of music, to understand the music, to show one's love for it and to determine level of enjoyment. Appreciating music can lead to many kinds of musical enjoyment and learning. The quotation below buttresses this fact:

Most Africans love and appreciate music as an art form. They listen to music, dance to it, and participate in its making. Throughout these processes, people are involved in showing their love and appreciation of the music. (*Exploring Africa*: p. 2 exploringafrica.matrix.msu.edu).

Music can be a life - time exploration. You can enjoy music by singing, by playing instruments, by listening and by dancing. As you appreciate the many parts that lead to the enjoyment of music, one discovers that each part has some interesting branches to follow. Music is a form of personal expression in Yoruba land and each of us can express our thought and feelings in music. These thoughts and feelings can be explored, appreciated and enjoyed in many kinds of music which among others include music for entertainment, music for dance, Yoruba musical concert (it's vocal and instrumental) and music on records, radio, television, mps, YouTube, CD's mobile phones and so on.

This study is limited to the Yoruba traditional music played, organised, practiced and performed by the Yoruba and devoid of any foreign culture. Okafor (1986, p. 45) defines traditional music as "the indigenous music of a people. It is a music which is of course an integral part of all important states of a person's life, especially at puberty, marriage and death". It will also be limited to how far people can enjoy the traditional music through watching, participating, interacting, and observing the performance of such music.

This study emphasises traditional music like *Dakakuada* of Ilorin, *Kiriboto* music of Oyo, *Ogbele* music of Ekiti, *Iregun* music of Yagba people, *ege* music of Abeokuta and other oral musical genres like *Ijala*, *Iwi Egungun*, *Ekun Iyawo*, to mention a few (vocal). Others include instrumental ensemble like *Bata* ensemble, *Dundun* ensemble (Membranophonic), *sekere* ensembles (Idiophonic), *Kakaki* ensembles (Aerophonic).

Bases of Appreciating Yoruba Traditional Music

Studies have shown that music is one of the essential aspects of culture. Chernoff (1979, p. 78) Oplan (1983, p. 122) and Omojola (2010, p. 39). If culture is the training and refining of the mind, emotions, manners and tastes, music in Yoruba land, to a large extent has performed these functions beyond reasonable doubts. *Apiiri* music in Ekiti Yoruba, is a major facilitator of good manners, checker of bad behaviour, social reformist and controller. It is played by a group of women who have it as a duty to sing the praise of a good character and condemn bad social acts. Functions performed by a musical genre like *Apiiri* in Ekiti may give a hint to a better understanding of a piece of music.

Yoruba traditional music is performed within a socio-cultural setting. They are always related to an event out of which they are borne,

made and established. A typical Yoruba traditional music could only have meaning when associated with the socio-cultural context. Other traditional institutions and activities may complement other perspectives of life, but music is a true representation of the essence of life.

To this end, Euba (1979, p. 204) observes that:

One of the most important factors of keeping traditional music alive in Nigeria is the continuity of the various social institutions which serve as the basis for the performance of this music. As long as these institutions remain active, there is little fear that the practice of traditional music will seriously decline.

These institutions are ritual or religious based. For instance, the worship of Ogun, Sango or Obatala (the traditional gods of the Yoruba people). The institutions are social based for example, naming, funeral, marriage ceremonies or political based e.g. court music, installation ceremonies or entertainment based e.g. moonlight music, folk music. Other institutions are based on age grade like the children, the women, men and so on. An understanding of the traditional age system of the institutions would give a better appreciation of Yoruba traditional music.

Drums used in Yoruba societies are culturally symbolic. Akpabot (1986, p. 97) rightly observes:

Legend has it that the four drums for the worship of the god - Obatala are named after his wife: Iyanla – Iya Agan, Afere and Keke . Iyanla – highest tone, Keke representing the most junior wife – is the smallest with softer tone.

Most Yoruba drums are patterned after the family organisation- the mother who in Yoruba setting is the manager of the home and she is someone whose mouth must not curse the children. The drums' description above shows the marital pattern of the traditional Yoruba people. Other drums like *Ogbele* set, *dundun* set, *igbin* set, *bata* set, *Apiiri* set, *Agere* set, *bembe* set, *ege* set, and so on are patterned and classified this way – mother, male child, female child and others. After the mother in a Yoruba setting, the male drum is next because of the importance attached to a male child in Yoruba land. Many have either divorced their wives or married another because the marriage was not blessed with a male child. No wonder the male child is referred to as “*arole*” the pillar of the house. The high tone of the male drum is equally an indication of the place of the male child in African society. The complex rhythmic pattern of the male drums is also a tip to

understanding the place of the male child in some parts of Africa and in the musical ensembles in Africa. In *Apiiri* music within Ekiti musical culture, the *tingiri* which is the male drum among the *Apiiri* drums is stubborn and always produces high tone that dictates the tempo of the music

Song texts are equally culture indicators. Song texts are usually comments on activities going on in the society. They are so rich in proverbs, philosophical sayings, praises of people, words of advice, humorous sayings, words of insults, historical sayings, to mention a few. For instance, a Yoruba proverb reproduced by a talking drum “*Adie funfun ko ma ra re lagba*” (“a white fowl does not know it is elderly”) indicates what veneration the Yoruba traditional society has for white materials and no wonder white clothes are spread on the shrines of Yoruba gods especially *Obatala*, the god of purity.

Sometimes song texts are products of folklores, myths and legends of the past. They emanated from those stories of the folklore, myths and the legends of especially past heroes. Yoruba traditional music is also a product of thoughts and beliefs of the society. They also reflect other forms of art within the Yoruba oral poetry such as *ewi* (poems) *iwi eegun* (masquerade poetry) *ofo* (incantations).

Yoruba traditional music can better be appreciated if one has the basic knowledge and understanding of all the facets of the Yoruba socio-cultural heritage. Formal information of all that makes Yoruba cultural heritage would heighten the understanding and the pleasure derivable from Yoruba music.

Music is widely acclaimed as a universal language which can be understood across all linguistic barriers; but its universality ends at the love for its tuneful, touching, expressive melody; its danceable rhythm, a well-arranged Yoruba orchestra, colourful and meaning harmony but not its text. Even within the Yoruba group, text of different dialects are not easily understood among the Yoruba ethnic group. For example, the Ekiti song-text below is an Ekiti dialect within the Yoruba group:



Me ra sin an a,
 Uya ule oko o po lapoju,
 Ori je mi rere ibe
 Mera sin an a o
 English: I will not follow in vain,
 Marriage is full of troubles
 My head let me inherit the goodies there
 I will not follow in vain.

In fact, Ekwueme (1992, p. 2) states that:

To make good sense, choral music being vocal music, most naturally used words of a language of music goes to encompass the fact that a place of vocal music in Latin. Greek, Yoruba, Hausa...or any other language can communicate to non-speakers of the language - perhaps such in the same way as instrumental music may.

What one may therefore enjoy from a piece of song with a foreign language like the Ekiti social song; does not go beyond what instrumental music will communicate. The instrumental music of the Yoruba traditional music which includes *Bata* ensemble, *Dundun* ensemble, *sekere* ensemble and so on is percussive. Also, Chernoff (1979, p. 75) observes that: "the ability to understand drum language is not universal, but neither is it uncommon".

Yoruba traditional music is an integral part of a social event out of which its functions are manifested. Knowledge of such social events is an eye-opener to understanding the music associated with the event. Songs that emanated from the Yoruba festivals like *Ogun*, *Sango*, *Oya*, *Osun* festivals can best be understood if one knows a little about the festival. Omojola (2010, p. 34) reiterates that:

Religious and social festivals often provide opportunities for common music - making drumming which everybody in the community shares a satisfying musical experiences.

The better understanding of music may require participating in the social event before one can understand the deep meanings of the songs. To appreciate the social context, cultural implications and aesthetic value, one has to be involved. This has made Chernoff (1979, p. 153) to observe that:

Music in African traditional setting is a representation of the people's culture, a replica of their life pattern and a study of a people's music can offer an especially valuable approach to her culture.

Since Yoruba traditional music equally exhibits musical and extra-musical activities both of which falls within the musical performance, appreciation of the extra-musical activities can provide a true basis for the understanding and appreciation of Yoruba music. The above has made Omojola (2009, p. 49) to observe:

In addition to its aesthetic qualities, a musical performance also transmits extra-musical messages. This belief is based on the fact that the factors which govern the selection and the ordering of structural elements (melody, harmony, rhythm) of a piece of music may be related to cultural values which may transcend musical consideration.

Such extra-musical activities include the dance to the music. For instance, a typical *Bata* dancer with his vigorous acrobatic dance is symbolic of the strength, power, and uncompromising vigour of the god of thunder itself - *Sango* of which the *Bata* performers identify. Some traditional music are however, soft with gentle dance. The question of why they are soft is rooted in the understanding of the nature of the gods which those drums, drumming, songs and singing represent. In fact Daramola (2007, p. 35) observes that “*igbin* music portrays spotless white cloth in its simple rhythms with steady and moderate tempo coupled with calculative steady dance steps”. The description given by Daramola above is explanative of the moderato and soft music of *igbin* drums which

contrastively differentiate it from the loud, talkative, fast, vigorous and acrobatic music of the god of thunder, *Sango*.

Other extra-musical components are the dressing of the performers which equally portrays the culture of the people. The white wrapper cloth of the Obatala festival performers is symbolic of his holiness; the white soup, the pounded yam (white) the palmwine (white also) are representation of his purity. In other words, the Obatala song:

Oniyan funfun
Olobe funfun
Alaso funfun
Oosa Obatala in ma sin

English: The owner of white pounded yam
The owner of white soup
The owner of white cloth
Obatala deity, it is you I will worship



This song would not have its full compact meaning, understanding and fair interpretation without a prior knowledge of *Obatala* as the god of purity of which white depicts. Daramola (2007, p. 36) also notes that “funfun (white) is used by the Yoruba to symbolise transparency, forthrightness, peace and cleanliness which *orisa-nla* (*Obatala*) stands for”.

Yoruba traditional music is also a product of Yoruba folklore or folktale. An understanding or prior knowledge of such folktales would hasten understanding and better appreciation of such folksongs. For instance, the folk songs:

Babalawo mo wa bebe
Aluginrin
Ogun to se fun mi le re kan
Aluginrin

English: Ifa Diviner, I come to plead
 Aluginrin
 The concoctions you did for me the other time
 Aluginrin... etc.

Babalawo mo wa bebe

Yoruba Folk-Tune Notated by
Femi Abiodun 2011

Ba - ba - la - wo mo wa be - be a - lu - gbi - rin O - gun to se fun mi le

7 re kan A - lu - gbin - rin To ni ki in ma ma fo - wo ke - nu A - lu - gbin - rin

13 To ni ki in ma ma fe - se kan nu A - lu - gbin - rin gbo gbo lo ye se mi

19 ge re a - lu - gbi - rin Mo fo wo kan le mo fi ke - nu A - lu - gbin - rin

25 Mo bo ju wo - kun o ri gben - du A - lu gbin - rin

29 Ba - ba - la - wo mo wa be - be a - lu - gbi - rin

In this type of songs one wonders why he has come to beg and who has come to beg. A narration of this folktale would help the understanding of this song. The word “Aluginrin” is a nonsensical word that probably shows the “pot-belly” appearance of the “beggar”. The use of nonsensical words enhances the beauty of the song and they make one enjoy the music the more.

Other songs may be historical; stating the origin of some towns in Yorubaland, for example:

Legbe mo ni
 Aaye li ni Jero, Aaye

English: Fellow, people
 Aaye is the founder of Ijero

Some songs point out the metaphorical analogy of Yoruba philosophy like the songs below:

Ugbo mei di ki amo m'uroko

Oja mei di ki amo mafin o

O ri I mi tete ya gbure o.

English: No matter how thick the forest, iroko tree is distinguished
No matter how populated the market is, albino stands out
My head, take your blessings on time

Alara oye, e o na mi je o

Orangun oye, e o na mi je o

Alaafin nikan li dale e o

Ewi lori o

English: You need money to become the king of Aramoko (Alara)
You need money to become the king of Ila-orangun
(Orangu)

It is only Alaafin(the king of Oyo) that wears crown of money

Ewi is the head (Ewi is the title of Ado-Ekiti king)

Conclusion

Our listening opportunities in music are numerous. We are privileged to listen to tape recorder, gramophones and radio. We are not only privileged to watch it live (the performance), we can also sit back at home and watch on the television or the video cassette. Therefore, we must develop a critical ear in order to give a balanced judgement of a piece of music we cherish.

We listen with one or more purpose in view. We may listen simply for enjoyment, for pleasure of having emotions agreeably aroused, or we may listen with a view to turn our listening to good account. Whatever our reasons are, we must understand and appreciate what we hear and analyse such points as we are anxious to listen or master a musical art. As a music producer or consumer, we must have a measure for perfection, a yardstick with which we can determine "good music".

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Incorporating Integrated Marketing Communication (IMC) into Nigeria Universities Theatre Practice

By

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Abstract

This study examines the state of theatre marketing in educational theatres in Nigerian universities and sees the possibility of adopting Integrated Marketing Communication (IMC) as a marketing philosophy option. The literary, observation and the interview methods were adopted for the study. The study discovers that the theatre departments do not practice any noticeable marketing philosophy. This paper concludes that for university theatres in Nigeria to come out of this poor funding and lack of adequate facilities quagmire, they need to seriously and urgently apply the practice of Integrated Marketing Communication (IMC) to market the theatre. It is suggested that the university theatres should in particular seek external sponsors who can provide facilities and sponsor productions. We also suggest the establishment of professional theatre troupes by the universities to make the practice of IMC more viable and make them a financial success.

Introduction

The basic philosophy guiding educational theatre is that it is mainly sponsored by the host institution and that it is not profit making. Consequently, there have not been deliberate attempts to develop a marketing philosophy for educational theatres in Nigeria. This is due to the fact that in the past, they got most of the required financial support from the host institution. As such, they did not need to raise money externally or seek for any means of raising additional revenue to make profit. Nevertheless,

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that is no longer feasible in Nigeria. Due to the economic crunch in Nigeria, and the seemingly lack of enough interest in the educational system by our leaders; and the resultant under-funding of universities in Nigeria, educational theatres are no longer well funded in Nigerian universities. As such they are unable to meet up with their responsibilities of producing well trained Theatre Arts graduates and also entertain their host communities adequately.

The main thrust of the study is to see how Integrated Marketing Communication (IMC) as a marketing communication philosophy can be applied to the management of educational theatres in Nigerian Universities to ameliorate the main challenges of funding – lack of adequate and modern facilities and manpower.

For the purpose of this study, variant research methods will be employed. They include the literary method, observation method and personal interviews. Though, the emphasis is on university theatres in Nigeria; but particular emphasis will be laid on some universities like – Nnamdi Azikiwe University, Awka (Unizik Theatre), Ambrose Alli University, Ekpoma (Ekpoma Theatres), University of Port Harcourt (Uniport Theatre), and University of Benin (Uniben Theatre). The particular selection of these Universities is based on purposive sampling method. This is what we have done in our study.

The Concepts of Marketing, Theatre Marketing and Integrated Marketing Communication (IMC)

According to the American Marketing Association (AMA), marketing is “the activity, set of institutions and processes for creating, communicating, delivering, and exchanging offerings that have value for customers, clients, partners and society at large” (www.google.com). Marketing as a concept implies identifying the needs of the customers and evolving the right strategies to satisfy these needs at the right time, price and place, and also devising promotional strategies to keep the customers abreast of your products and services. The basic aim of any marketing activity is to identify the needs of your customers and satisfy them better than your competitors. Marketing also enables the individual and any organization to satisfy their needs and wants through the creation and exchange of value with others.

Theatre Marketing

Nwamuo (2003, p. 91) submits that theatre marketing is:

The performance of theatre business activities, which direct the flow of theatre goods and cultural services from the producer to the consumers or clients with a view to satisfying them, and at the same time accomplishing the company's objectives. The marketing process involves estimating demand for the product to satisfy profit criteria and, promoting and distributing the product...

He further informs that the aim of theatre marketing is to “increase the audience level from its target to the regular, occasional and potential audiences”.

Furthermore, Adedina (2006, p. 99) sees theatre marketing as the “concerted effort of theatre personnel towards the satisfaction of theatre audiences”. She further opines that theatre marketing lays pragmatic emphasis on the needs and satisfaction of the audience. She sees theatre marketing as an integrated part of the production process from the initial stage of the conception/selection of ideas to the actual performance; in a manner that will be rewarding to both the audience and theatre practitioner. We strongly believe that marketing-for-sponsors is very important if any theatre (no matter the type) must survive effectively and efficiently.

The Concept of Integrated Marketing Communication (IMC)

Integrated Marketing Communication (IMC) is a relatively new fad in marketing communication. It is popularly referred to as the new advertising. The concept of IMC is an integration of three words– integrates marketing and communication. To “integrate” means combining two or more things together to form a whole. The outcome of integration is that something stronger emerges from the union. Marketing is the art and science of identifying, anticipating and satisfying audience needs at the right time, place and price. Also, communication, according to Akpoveta and Ogbemi (2006, p. 2) is “a process of information exchange within, between, or among individuals, groups, associations, organizations and nations”. It is simply the exchange of information between a source and a receiver.

Furthermore, the American Association of Advertising Agencies (AAAA) opines that IMC is:

A concept of marketing communications planning that recognizes the added value in a program that integrates a variety of strategic disciplines, e.g. general advertising direct response, sales promotion and public relations and combines these disciplines to provide clarity, consistency and

maximum communication impact. (Cited in Odiboh (2002, p. 9).

From the above proposition, it can be deduced that IMC is all about combining the various elements of marketing communications to promote a particular product or service. As such, it must be noted that it is in the promotion aspect of theatrical activities that Integrated Marketing Communication is applied.

Elements of Integrated Marketing Communication (IMC)

As noted above, IMC combines various elements of marketing communication to get across to the audience and prospective customers. We shall now briefly examine each of the elements of IMC that is relevant to this study. They are:

Advertising

Arens (1999, p. 7) views advertising as: “the structured and composed non-personal communication of information usually paid for and usually persuasive in nature, about products (goods, services and ideas) by identified sponsor through various media”.

In another view, the Advertising Practitioners Council of Nigeria (APCON) describes advertisement as: “a communication in the media paid for by an identified sponsor and directed at a target audience, with the aim of imparting favourable information about a product, service, idea or opinion (APCON, 2010, p. 3).

Publicity

Publicity has a distinct personality from other elements of Integrated Marketing Communication (IMC). Adegoke (2001, p. 13) simply views publicity as “placing of stories in the mass media”. In a similar vein, Cutlip and Centre assert that: “publicity is the dissemination of information, the making of issues public for the purpose of informing others... it involves the systematic distribution of information about an individual or a corporate body” (Adegoke, 2001, p. 14).

Furthermore, in a manner more relevant to the focus of this study, Evans and Barman describe publicity as: “the non-personal stimulation of demand for a product service by placing news about it in various media or press radio and television that is not paid for by an identified sponsor” (Odiboh, 2002, p. 44). A very important revelation in this definition is that publicity is not paid for; it is free. Buell also supports this assertion when

he opines that publicity is: “any unpaid – for mention of a brand or product by the media”.

Public Relations

Public relations practice “is the deliberate, planned and sustained effort to establish and maintain mutual understanding between an organization and its publics” (Adegoke, 2001, p. 1). In a similar proposition, communication Advertising and Marketing (CAM) Foundation, describes public relations as: “a management function which exists to establish and maintain better mutual understanding between an establishment and its publics”.

Furthermore, the World Assembly of Public Relations Associations and the World Forum of Public Relations: Public relations practice is “the art and science of analyzing trends, predict their consequences, counseling organization leaders and implementing planned programmes of action which will serve both the organisation and public interest ” (Bakare, 2008, pp. 153-154).

Sales Promotion

Belch and Belch (2010, p. 22) define sales promotion: “as those marketing activities that provide extra value or incentives to the sales force, distributors, or the ultimate consumer and can stimulate immediate sales”. They went further to assert that sales promotion is divided into two categories – consumer - oriented sales promotion and trade oriented sales promotion.

Personal Selling (Direct Marketing)

Personal selling in local parlance is known as face-to-face marketing. Belch and Belch (2010, p. 23) propound that personal selling is: “a form of person-to-person communication in which a seller attempts to assist and/or persuade prospective buyers to purchase the company’s product or service or to act on an idea”. Also, Shimp (2000, p. 628) opines that personal selling is: “a form of person-to-person communication in which a sales person works with prospective buyers and attempts to influence their purchase needs in the direction of his or her company’s products or services”. He goes further to propose that personal selling’s primary purposes include – educating customers, providing product usage and marketing assistance, and providing after-sales service and support to buyers.

Sponsorship

Again, Shimp (2000, p. 13) propounds that sponsorship involves: “investments in events or causes for the purpose of achieving various corporate objectives, especially ones involving increased brand awareness, enhanced brand image and heightened sales volume.

In a more explicit manner, Jetkins (1985, p. 95) defines sponsorship as the: “giving of monetary or other support to a beneficiary in order to make it financially viable, sometimes for altruistic reasons, but usually to gain some advertising, public relations or marketing advantage”.

Point of Purchase (P.O.P)

Point of purchase (P.O.P) involves placing advertisement materials at the place where customers make purchase or patronize the product. The purpose is to have a last minute influence on consumer choice and influence his decision. Point of purchase materials include – posters, banners, paintings, etc. An example of Point of Purchase in the theatre is the placing of posters or banners announcing a performance at the theatre lobby or in front of the box office.

The Application of Integrated Marketing Communication (IMC) To Theatre Marketing

The various elements of IMC can be applied in theatre marketing, depending on the funds available, the knowledge and creativity of the marketing communications manager. They can be applied in varied degrees depending on circumstances. Sponsorship is an element of IMC that is extremely expedient in theatre management and marketing if the theatre must survive economically. However, due to the nature of educational theatre – sponsored by the institution and non-profit making, it is ignored in most educational theatres in Nigeria.

As earlier stated, theatre managers should market –for-sponsors. They should identify individuals; organizations (both private and government) who can sponsor their activities and also help provide the facilities they sincerely and seriously lack. For instance, a company like MTN can be lured to construct a Theatre Building for the Department of Theatre Arts, University of Port Harcourt. You may want to ask, what MTN has got to gain. They will gain marketing mileage, publicity, a form of public relations. This is because the building can be painted in their official colour and the seats branded and the building can also be named after them. This is a form of Corporate Social Responsibility (CSR) on their part. The

sponsorship can also be in sponsoring theatrical productions or providing needed facilities.

In terms of Point of Purchase (P.O.P), it is highly practiced in educational theatres in Nigeria. Posters and banners announcing productions are placed in front of theatres. However, this can be more co-ordinated to avoid littering the environment. A particular place should be ear-marked for placing P.O.P materials, and it should be kept neat. This will make it more creative and aesthetically appealing to the audience.

Again, educational theatre's main means of reaching the audience is through personal selling. They do this by organizing what is popularly called "Jungle Publicity" or Guerilla publicity". This is a situation where they organize Carnival-like procession round the school, singing and dancing and selling tickets for productions. If well co-ordinated and not made indecent, it is a creative and veritable method of reaching the audience, one on one.

Sales promotion is another IMC element that is sparingly applied in educational theatres in Nigeria. We believe that this can be further explored. For instance, students who sell a certain number of tickets can be given incentives and you can charge a different price of ticket for the first twenty audiences and so on. This can be a way of motivating your sales force and the audience. We believe that if educational theatres key into this, they can have increased ticket sales.

Lastly, public relations are an element of Integrated Marketing Communication that has not been fully explored by educational theatres in Nigeria. They most times concentrate all their activities on campus. They can create a mutual understanding between them and the host communities. One of the ways of achieving this is by taking theatre for development projects to those communities. This can go a long way in creating an understanding between the theatre and the communities. Also, they can organize free theatrical training for select members of the community and they can also take performances outside the university to the towns where they have performance spaces. This is a way of also establishing and maintaining a mutual relationship.

The Present State of Integrated Marketing Communication (IMC) Practice in Nigerian Universities

From our purposive survey, we discovered that most university theatres in Nigeria do not practice total Integrated Marketing Communication. For instance, Department of Theatre and Media Arts

(Ekpoma Theatre) do not embark on any of media advertisement. According to the Head of Department Dr. (Mrs) Mariam Iyeh, they feel that it is too expensive and unnecessary since most of their target audiences are campus students and that they can be reached through posters and jungle publicity.

Also, the Ekpoma Theatre does not embark on any form of seeking for external sponsors presently. They see this as very tasking, since most sponsors are not ready to bank roll the arts. Again, we strongly believe that they can succeed in getting sponsors if they embark on planned, creative, aggressive and consistent marketing for sponsors. The success will go a long way in providing the much needed facilities and elevate the standard of the Ekpoma Theatre.

Furthermore, the practice of publicity and public relations is also in its lowest ebb at the Department of Theatre and Media Arts, Ambrose Alli University, Ekpoma. There is no deliberate effort to plan and co-ordinate publicity and public relations programme for the Department. We believe that a serious attempt should be made to institute this because it will create the necessary awareness about the Theatre for the marketing for sponsors to be a success. Also, there is no deliberate attempt to practice sales promotion in Ekpoma Theatre. This should be encouraged as well to improve audience attendance and more ticket sales.

However, there is an underlying factor that will make the above suggestions viable. That is the fact that the Ekpoma Theatre needs a standard Theatre Building that can host the Theatre Hall, Music Dance and Media studios. This will go a long way in enhancing their production capacity and they will now have the moral justification to try and attract more audience to the theatre. To solve this problem, they can seek for sponsors who can build a Theatre complex for them. They should also try as much as possible to produce flagship productions to be sponsored by the department, and not just student production. This will raise the standard of the productions and attract more audience, especially the staff.

Also, in reference to the Department of Theatre Arts, University of Port Harcourt (Uniport Theatre), IMC is not also properly practiced. They do not also seek external sponsors, nor engage in media advertisement. Dr. Innocent Ohiri, the Head of Department feels that seeking for external sponsorship will be cumbersome and that the university authority may oppose it. He also feels that it may bring a commercial colouration to what academics stand for. We however, humbly disagree with his views. This is because in this era of universities seeking aggressively internally generated

revenue, they will be happy to key into such an idea. Also, nothing stops an educational Theatre from making money in our present reality. The only suggestion is that a management team, that will be commercial and business oriented can be set up to manage the facilities and productions.

Sales promotion practice is not in a existent practice in Uniport Theatre. We strongly believe that this is essential especially sales force sales promotion, to encourage the students who sell tickets and to attract more audience to the theatre.

To achieve a proper IMC practice, the Uniport Theatre needs a standard Theatre Complex that will be multi-purpose. It should contain the Theatre Hall, Media, Dance and Music Studios. Presently, what they have known as “The Grab” should be condemned to the archives. It should be a practice studio and not a theatre. University of Port Harcourt needs a befitting Theatre Complex that can enhance the practice of IMC.

Furthermore, from our in-house observation and participation, Department of Theatre Arts and Mass communication, University of Benin do not seek external sponsorship deliberately, creatively and aggressively.

However, recently, an experiment of seeking for sponsors was embarked upon in a “private production” of *Azagidi ... when gods die* written by Pedro Agbonifo – Obaseki and co-ordirected by Israel Wekpe and Sinclair Emeoghene. This author served in the management team. By “private production” we mean that it was not sponsored by the Department, though it was produced by a staff; sponsors were sought and many responded, especially in kind. Some of the companies rendered their services, like designing and printing of materials free of charge and also provided their products gratis. The success achieved here, indicates that if the Uniben Theatre is organized, they can have sponsors for its productions on a regular basis; and this will go a long way in raising the image of the Department and enhancing, research, teaching and learning.

In terms of publicity, public relations and sales promotion, there are no deliberate attempts to practices these arts. Publicity is carried out through the media, but it is at its lowest ebb. The most surprising and painful aspect of managing productions in the Uniben Theatre is the “death of Jungle Publicity”. Uniben Theatre is the past was known for robust jungle publicity that the host community looks up to. Presently, they have jettisoned that, for a reason we cannot fathom.

Conclusion

This study concludes that the educational theatres (university theatre) in Nigeria have no defined marketing philosophy. They still operate on the premise that they are non-profit making and that they are wholly sponsored by the university authorities. Hence, they depend on this sponsorship whether they come or not. This act has badly affected the standard of theatre practice in these institutions.

Consequently, we conclude that for university theatres in Nigeria to escape this quagmire of lack of adequate facilities, they need a marketing philosophy which must be practiced creatively, aggressively and consistently. The following suggestions are proffered on how to achieve this objective.

Suggestions

- (1) We strongly suggest that every Department of Theatre Arts in Nigeria should imbibe Integrated Marketing Communication (IMC) as its marketing philosophy due to its wholesomeness and its ability to act as a panacea to the funding problems in Nigerian universities.
- (2) For IMC practice to thrive effectively in higher institutions, we suggest that there should be massive improvement of facilities, especially the provision, of large theatre halls, for performances and rentage.
- (3) We also suggest the establishment of professional theatre troupes by these departments to be managed as business. The establishment of the professional theatre troupes will provide the avenue for Integrated Marketing Communication (IMC) practice to thrive.
- (4) We also suggest that the professional theatre troupes to be established should transcend the world of stage performances and produce home videos.
- (5) It is also suggested that staff and students can be engaged in the professional troupe and honorarium paid to them whenever they participate.

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The Nigerian Theatre Director and the Challenges of Globalisation

By

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Abstract

This paper examines some of the global challenges that have shaped the theatre world, specifically, the art of theatre directing both in Nigeria and globally. The paper also attempts to prod into; how well prepared is the Nigerian theatre director in the face of globalisation. To arrive at a reasonable conclusion, we rely on two methods of research; the first is the participant observation methodology which entails this researcher observing some performances like “Birthright” by John Iwuh as directed by Sola Adeyemi for Redeemer’s University’s Third Convocation Play, Yerima’s *Mojagbe* as directed by Ahmed Yerima. To compliment the participant/observant methodology, relevant texts, journals and internet materials are also consulted. We find out that the theatre director, especially the Nigerian theatre director must therefore be at the peak of his best to be at par with his Western counterpart. To achieve this feat, all stakeholders in the theatre industry must invest in the theatre both structurally and resources wise to place Nigeria and indeed the “Third World Countries” on the same pedestal with other countries. This will allow the theatre director to be fully engaged in theatrical experiments.

Introduction

Greek theatrical civilisation serves as a prototype for most of the contemporary theatrical characteristics. Today, theatre directing has developed beyond the Greek model as seen in the choragus. Theatre directing has indeed expanded beyond the functions and responsibilities assigned to it in the Greek theatrical epoch. The Choragus is not a

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playwright yet they were charged with the responsibility of providing the costumes, the venue for performances and to 'guide' the course of the performance. The obvious reason for this was in the fact that the choragus had the financial clout and belongs to the high echelon in the society. Furthermore, the plots of the Grecian plays were regularly drawn from the great body of Greek myth; a scripture familiar to everyone. Thus, in a way, the choragus is knowledgeable about the story that needs to be 'guided'. Hadas (1966, p. 4) corroborates this fact when he affirms that:

This familiarity relieved the playwright of the necessity to build his figure up to the stature requisite for tragedy or to tell their stories in full detail. Everyone knew, for example, that Agamemnon was the leader of the Greek expedition against Troy, that his wife Clytemnestra, murdered him, and that his son Orestes avenged his mother.

This knowledge was perhaps a luxury to the choragus who was responsible for the staging of the play. Today, this luxury is no longer available to the modern director, with globalisation, inter/cross-culturalism, the contemporary director is saddled with heaps of responsibility, wider in scope than it was in the earliest period.

The African society, and by extension, the Nigerian theatre director is faced with numerous challenges ranging from; inadequate, and in most cases, non-funding of productions, lack of standard theatre structures. For example, most institutions in Nigeria with departments of Theatre, Performing, and Dramatic Arts can hardly boast of standard theatres. This has crippled the once robust theatre culture in Nigeria. Therefore, this paper examines these challenges and how best the contemporary Nigerian theatre directors can maneuver through these numerous challenges.

Review of Related Literature

Theatre directing has gone through many stages worldwide, from the Greek experience that gave the power of theatre directing to the choragus through the; Roman, Elizabethan, Medieval and the Renaissance period where actors/manager, playwrights/managers held sway. For example, David Garrick, William Shakespeare, Ellen Terry all thrived as actors/managers and wielded absolute influence in theatrical performances. In the Roman theatre, theatre directing was more concerned on grandeur, spectacle, elaborateness, lavishness and composition. The reason for this is obvious, the nature of the performances as witnessed in the various gladiatorial contests where man is pitched with man in a battle of survival

of the fittest. At times, man is pitched against animals due to their blood thirst nature. The philosophical bent of knowledge and probing into issues so characteristic of the Greek gave way for bloodshed in the Roman theatre. The theatre director at this point was tasked with arranging large cast to create good picture on the stage, theatre effects were minimal since the gladiatorial contests were real. As observed by Hadas (1966, p. 145), “it is not inconceivable that condemned criminals may have been employed for violent scenes where genuine cries of anguish and a satisfying spurt of blood were wanted”. Further, Hadas recounts that; “Spectacle, scenes of horror, and displays of emotional intensity were favored over analysis or reflection”. The theatre directors at this period were the producers.

The functions of these producers at this point in time may and cannot be satisfactorily labeled as ‘directing’ because Lyttleton (1996, p. 43) was quick to see this short coming when he observes that; “staging conventions were based on etiquette of actors sharing the stage politely taking turns featuring themselves”.

Nagler (1952, p. 18) was more explicit when he asserts that:
 ...the majority of Roman actors were slaves (legally infames that is, deprived of certain political rights) under the control of a manager (*dominus gregis*).

This trend in theatre directing will later spread over France as Leach (2008, p. 119) observes:

In France, the pageant-master and poet Jean Bouchet (1476-1557), wrote that he was responsible for designing the stage and scenery, as well as stands for spectators, contracting carpenters to construct them, casting and rehearsing the plays as well as acting himself, finding and hiring doorkeepers, and making announcements to the audience.

Thus, “pageant masters” were more or less the equivalent of the modern theatre director. Again, the primary functions of the ‘pageant masters’ was to ensure, supervise and stage performances. During this period, performances took a religious connotation; this is most reflected in the content of the plays performed. For example, the miracle plays, morality plays, and the passion play. *Daniel in the Lion’s Den*, *Everyman* et-al. Costumes also took this direction, where white stood for Angels, peace, black for evil, devil and so on.

Globalisation and the Art of Theatre Directing: A Melting Point

According to Aina (2004, p. 53) globalisation is not an abstract but real, universal, and nations do not have a choice but to keep abreast. Thus, nations must begin to have areas of similarities to be able to export and import ideas, cultures, symbols, and other related cultural expressions in an attempt to further enhance our understanding, and subsequent global peace and harmony. Aina (2004, p. 53) therefore defines globalisation as that which: “Depicts the transformation of the relations between states, institutions, groups and individuals; the universalization of certain practices, identities, structures and perhaps more significantly, the expression of...”. Giddens (1990, p. 64) sees globalisation as the “intensification of world-wide social relations which link distinct localities in such a way that local happenings are shaped by events occurring miles away and vice-versa. However, and generally speaking too, globalisation refers to the increasingly global relationships of culture, people, and economic activity. Giddens (1990, p. 64):

It is generally used to refer to economic globalisation: The global distribution of goods and services, through reduction of barriers to international trade such as tariffs, export fees, and import quotas. Globalisation contributes to economic growth in developed and developing countries through increased specialization and the principle of comparative advantage. The term can also refer to the transnational circulation of ideas, languages, and popular culture.

All the above definitions of globalisation are in tandem with the projection of this paper, this is because theatre directing can conveniently be classified under culture because the theatre director is a service provider in form of entertainment. This entertainment is in turn coated in other services; these services include the exhibition of culture through the display of costumes, music, dance, make-up and other theatrical elements. The theatre director is also an exporter of culture through arts. On the other hand, this time from the stable of the cultural policy for Nigeria, Ayodele (2001, p. 134) defines culture as

...the totality of the way of life evolved by a people in their attempt to meet the challenge of living in their environment, which gives order and meaning to their social, economic, aesthetic, and religious norms and modes of organization thus distinguishing (them as) a people from other neighbors.

The summary of the above quotations is that culture is seen as the enlightenment and sophistication acquired through education and exposure

to the arts, or the shared beliefs and values of group; the beliefs, customs, and social behavior of a particular nation or people. While reflectively so to speak, theatre/drama is a mirror of life that captures, or exhibits all the beliefs, customs and social behavior of a particular nation. It then connote that the theatre director, through the art of theatre directing is indeed a cultural lens of his nation through his interpretation of the play written by either him or a playwright that resides within the same society, who share the same ideology, social, aesthetic value, customs and norms as projected by the playwright, then there is an interface between globalisation and theatre directing.

The effect of globalisation is the creation of a “narrow Village” where a simple touch on the phone transports you to Europe, Asia, and U.S.A et-al within seconds. Thus, the directors’ work must transcend cultural barriers hitherto perceived. To achieve this, the Nigerian theatre director must brace up to face these challenges. It is important and noteworthy here to quickly point out that Nigeria is blessed with top class theatre directors who can compete favorably with their Western counterpart. We have theatre directors like Wole Soyinka, Femi Osofisan, Ahmed Yerima, Ayo Akinwale, Jenkerie Okwori, and Ojo Bakari Rasak. Others include; Emmanuel Emasealu, Henry Bellgam, Tunde Awosanmi, Bayo Oduneye, Jude Oteh, Affiong Effiom and a host of others. Therefore, the issue is never with the non availability or the paucity of Nigerian theatre directors. The problem is rather with the non availability of other variables in the actualization of the director’s job to make it global. Sadly, the issue of fund has always been the greatest enemy to the African world, Nigeria in particular.

Globalisation: Issues and Challenges to the Nigerian Theatre Directors

The African economy and more so, Nigeria in particular has been battling with the issue of corruption. Corruption has incapacitated all developmental efforts; this situation condemns her to be listed as one of the most corrupt nations on earth. From the military dispensation to the present democratically elected government, the nation has refused to grow out of her state of comatose. The issue of corruption has made it virtually impossible to execute projects that will affect her citizenry. It is against this background that the Nigerian theatre director operates, both at the level of the educational, professional/ commercial theatre and the various Arts Councils in the 36 states of the federation. Productions are not funded, and where fund is provided, it is grossly inadequate further compounding the

dilemma of the Nigerian theatre director caught at the middle of his attempt at putting up a world class performance and satisfying his cast, crew members and ultimately, his ever critical audience.

Thus, globalisation has created a class, a standard that requires fund to be properly executed. For example, most of our theatre/dramatic/performing arts department in the various tertiary institutions are still using strand lights of the 60s while in Europe and America, these set of lights are far outdated, archaic and obsolete. It is indeed paradoxical that a technology of today is as good as outdated in a matter of two weeks. The Nigerian theatre director is therefore overwhelmed with a myriad of financial paucity needed to execute his trade in a chain of collaborative process.

The next challenge facing the Nigerian theatre director is the deconstruction of the script. The deconstruction of the script is a crucial aspect especially in the wake of such terms as cross/inter/multi/ culturalism. Expressed differently, these terms derived from a philosophy of cultural exchanges within and without countries. For the Nigerian theatre director to be able to export his works, he must be able to deconstruct, rework, and re-shape an existing script to open the channel of communication with other nations. Deconstruction is a term used in philosophy, literary criticism, and sometimes in the social sciences but popularized through its usage by Jacques Derrida in the 1960s. However, the Oxford Advanced Learner's Dictionary defines deconstruction as; "a theory that states it is impossible for a text to have one fixed meaning, and emphasizes the role of the reader in the production of meaning".

Derrida developed the term deconstruction in relation to how texts should be read and interpreted. The art of theatre, especially play texts must be deconstructed in those areas that affect the readers; but in this case, the audience who are the consumer of theatrical performances to meet the dictates of the present times and beyond this; the performance as a matter of necessity must be the concern of the director who is saddled with the responsibility of interpreting the play to become a consumable product for the different audience members present at the venue of the performance. This interpretative role of the director has been expressed by Wilson (1988, p. 276) when he posits that:

...the playwright should incorporate a definite point of view in the script. The director takes this point of view and translates it into production terms; performers' interpretations of their roles must be consistent with the

director's viewpoint; the costume designer must work closely with individual performers as well as with scene and lighting designers; and the work of all must be consistent not only with that of everyone else but with the overall point of view of the script.

Johnson (2001, p. 124) is more emphatic and precise when he asserts that: However, whatever approaches a director adopts for his production, "It must serve the play" that is, it must enhance the comprehensibility and appreciation of the play by the audience, and not the other way round.

Closely related to the issue of deconstruction of text is the issue of interpretation. The modern theatre director, and indeed the Nigerian theatre director must whole heartedly consider the interpretation of the script as very crucial to the informed audience of the present globalized world. For example, Yerima's *Mojagbe* is all about dictatorship but the setting and the locale is rooted in the Yoruba cosmological ambience. While directing this play, Yerima was conscious of the global challenges permeating through the contemporary period and thus, de-emphasizing; first, any military inclinations. This is because, dictatorship is not just associated with the rank and file of military regimes but his directorial thrust is emphasized in the issue of power and how well or bad man is able to use it. This directorial thrust is now made to run through the play as it is deeply tied, like the umbilical cord of the child to its mother. This is not saying that the Nigerian theatre director is not capable of interpreting play texts, far from this. The issue here is that the issue of interpretation should become more universal to embrace a wider audience. This will go a long way in breaking the different cultural barriers if the locale is neutralized. Thus, dictatorship becomes the focal and emphasized thematic thrust.

Yerima's directorial interpretation of *Mojagbe* therefore becomes universal since power can be acquired by everybody. The focal interpretational output is thus reflected in man's application of power to build, promote and develop the society positively or negatively. Sadly, man never learns and so, will always confirm the cliché; "power corrupts and absolute power corrupts absolutely". The issue of interpretation becomes imperative in this global epoch for easy accessibility for the consumption by other culture. Myopic interpretations by theatre director will only restrict the play's universal appeal.

Adeyemi in his directorial interpretation of John Iwuh's "Birthright" for the 3rd convocation play of the Redeemer's University as presented at

the Bunmi-Oyeyemi Julius-Adeoye (BOJA) Arts Theatre on the 5th October, 2011 was fluid which allowed for the recognition of the effect of war as a universal phenomenon. The play is a reflection of the Nigerian/Biafra war of 1967-1970 but in his interpretation, Adeyemi removed the locale of the war to portray the gory bloodshed involved during war, the psychological trauma and effect of wars either prolonged or short-lived. The aftermath of wars generally became the focal point hence appealing to a universal audience rather than confining it within the Nigerian context per se.

Therefore, the Nigerian theatre director must begin to interpret plays on universal border lines to appeal to a wider range of cultures. This is in line with Johnson (2003, p. 59) writing about the vision of the director when he states that:

The director naturally and in fact professionally has a vision. Granted that he is using the playwright's script toward arriving at his own vision, but he may not arrive at a similar vision as that of the playwright for obvious reasons...

Johnson (2003, p. 59) explains further by saying that two people cannot think alike. However, Johnson's second reason is very crucial to our discussion here. According to him, and a view shared by this researcher that;

The degree of interpretation given to a text for a production differs from one person to another. The playwright merely creatively writes, while the director actually starts his functioning from where the playwright stopped.

It is this interpretation by the theatre director that gives him the power to explore, create, improvise and bring his power of creativity and vision to bear on the script. By doing so, he is not just creating a theatre but causing the script to 'walk, and talk' but also creating an exciting theatre experience.

The Nigerian theatre director in this global epoch must also work on his cast for speech delivery. Speech is seen from three point of views here; articulation, pronunciation and delivery/elocution. Wole Soyinka is known to be very interested in speech delivery for all his directorial work. Voice is very prominent in any theatrical performance. This is exhibited during the Greek period where it is on record that Grecian plays demanded three types of delivery; speech, recitation and for songs. Pronunciation can render, and wrongly too, a directors' interpretation of performance. For example, Yerima also subscribes to the effectiveness of speech delivery in productions. In his directorial interpretation of *Mojagbe*, Yerima was so particular that students with overwhelming knowledge, understanding and

interpretation of the Yoruba language were engaged to guide the cast members in the aspect of articulation, rendition and pronunciation.

The Nigerian theatre director must also face the issue of symbols in his directorial works. According to Yerima, symbols are; “signs with specific meaning written, painted, or characters that represent something in a specific context”. Thus the theatre director must be familiar with symbols that are universal and that will be well understood in the context which is applied. For example, music, these again are common weapons used by Yerima in most of his works as a theatre director. Music can penetrate the soul of man for whatever mood it is meant to create.

Other directorial issues to be considered by the Nigerian theatre director in the execution of his duties to align with global epoch are the manipulation of costumes. While considering costumes, colors and texture must be seriously considered by the director. While some will argue that the director’s job is outside costumes, this is very erroneous. The director holds exclusive right to hire a costume designer just like he does with other collaborators in the performance processes. The director has the final say on the choice of costume and its application.

Conclusion

Theatre directing in Nigeria in relation to the current trends brought about by the issue of globalisation has been our focal point in this paper, we have pointed out the task and challenges of directing in the earliest time as exemplified by the choragus. The paper then attempted a review of related literature to look into issues that posed as challenges in the history of theatre directing. Further, it linked globalisation and theatre directing with culture playing a significant role. Finally, issues and challenges of globalisation were highlighted and discussed.

Meanwhile, as for the issue of funding of theatrical productions, all stakeholders must be ready to invest in the arts especially music and theatrical performances. For example, performances must be sponsored regularly as it will project the values and culture of Nigeria while learning from other nations as well especially in exchange programs just like in the 1970s and 1980s when banks were sponsoring productions like *Ovonramwen Nogbaisi* by Ola Rotimi, *Death and the Kings Horseman* by Wole Soyinka, *Langbodo* by Wale Ogunyemi. Two years ago, Chams Plc sponsored *Ireke Onibudo: Agbara Ife* by Fagunwa and its English version by Osofisan as *The Fabulous Adventures of a Sugarcane Man*. While the Yoruba version was directed by Kola Oyewo, the English version was

directed by Tunde Awosanmi. The production was opened to secondary schools and some Universities as part of their corporate responsibility to the society. Such efforts should be commended and further encouraged to make it an annual event. Moreover, investment in the arts must never be seen as a waste by the Government, rather, it should be seen for what it is, - an investment in the promotion of culture that could lead to revenue generation in the long run.

The Government and the private sectors must also, as a matter of urgency begin to look inward with the possibility of establishing experimental laboratories like that supervised by the likes of Jerzy Grotowski, Konstantin Stanislavsky and many others across Europe. The essence of these laboratories is to carry out experiments on the different aspects of the theatre. This trend is yet to be seen in Nigeria, while the different Universities offering theatre/dramatic/performing/ arts across the country provide the foundation and a general knowledge about the course, the establishment of these laboratories will further enhance researches in the different aspects of theatre studies. For example, government/ private sector; can establish laboratories on theatre directing across the nation and invite the likes of Ahmed Yerima, Bayo Oduneye, Ayo Akinwale and other notable Nigerian theatre directors to head such schools as artistic directors for the onward experimentation on such aspects of theatre directing like; updates in directing,, new trends in theatre directing, directing and globalisation et-al.

All these will enhance a competitive environment where the art of theatre directing will blossom. The cliché that Nigeria is a “Third World Country”, “Developing Country” must be demystified for necessary development to take proper root.

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Functional Aesthetics of “Orin Opa” Traditional Vocal Music of the People of Igbomina

By

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Abstract

This study examines functional aesthetics of “Orin Opa” traditional vocal music of the people of Igbomina in Nigeria. These functions shall be viewed in terms of the social satirical, historical, identity and entertainment functions. This work is approached through the descriptive methodology, interviews and library search that are relevant to our discourse. Interestingly, it was discovered that, pure vocal music still exists and some Nigerian vocal music types still retain their traditional style and are yet to embrace Western musical styles and contemporary idioms in their performances which has limited their reception outside their traditional domains. The paper concludes that, musicians of “Orin Opa” should open up and embrace modernisation, Western musical style and contemporary idioms in their performance. This we hope, will give the music a new look without necessarily losing its originality.

Introduction

Music is an inevitable product in our society. As the “nerve centre” of the society, its’ functionality cannot be overemphasized or despised by any society in search of meaning and interpretation. According to Idolor (2002, p. 10) “music is a concept, design and product of and for mankind. Its’ presence in African societies is an indicator of its’ valuable roles and functions in their total life pattern”. This implies that, music in any given society, most especially in the African setting has a function to perform in

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that society. To establish these functions in our discourse therefore, “Orin Opa” amongst the Igbomina people of Nigeria is critically examined. This presupposes the notion espoused by Adeola (1999, p. 68) that there is a need “to conduct research into various musical types that have not been studied with a view of discovering and understanding them” (traditional vocal music inclusive). Hence, there is a need to explore the functions of African music as imbedded in “Orin Opa” of the Igbomina people which is among those musical types that has not enjoyed scholarly patronage. This is because, “the African who is leading his people towards a new goal needs to be thoroughly acquainted with the cultural value of the same society” Nketia (1957, p. 3) there music inclusive.

Brief Background of the Igbomina People

Different traditions, stories and legend are associated with the history of the people of Igbomina in Nigeria. The name Igbomina according to Babalola (1998, p. 9) “is a name from the word “Ogbo” (cutlass) given by Oduduwa. ‘Ogbo’ was a special cutlass given to the first person sent out to find a new settlement now known as Igbomina. The followers of this man were encouraged to push ahead believing that the ‘Ogbo’ ‘knows the way’, ‘Ogbo mo na’ eventually became igbomina. Ibiloye reveals that there was a mass migration from Ile -Ife led by Orangun Ila who is believed to be one of the seven sons of Okanbi. Okanbi is said to be the only son of Oduduwa. In other word, Orangun is the Grandson of Oduduwa. The self-impose exile by Orangun due to chieftaincy dispute in Ile-Ife and with the help of the staff in his hand called ‘Ogbo’, he and the group he led were able to settle down in the land presently called the Igbomina land. Laying credence to this assertion, www.igbomina.org records that:

The Igbomina people were given a cutlass called “Ada Ogbo”. It is believed that this cutlass was given to Orangun of Ila. This cutlass is believed to have possessed a spiritual power that it acted as the pathfinder for the Igbomina people during their itinerary from Ile-Ife to the present day Igbomina land. It is because of the path finding and route detecting roles of the cutlass that the cutlass was given the name “Ogbo mi Mona” (my cutlass is capable of showing me my ways).

These two traditions can be reconciled, that is, there is a leader leading a group of people and 'Ogbo' whether cutlass or staff leading the way to the present Igbomina land.

Igbomina is a sub-group of the Yoruba people inhabiting the northern part of the Yorubaland. "Igbomina land is bounded on the North-west by Ilorin, on the South by the Ijesa, on the South East by the Ekiti on the East by the Yagba and on the North by Nupe" (Babalola, 1998, p. 8). Major part of Igbomina land is in Irepodun, Ifelodun and Isin local government of Kwara State and a little portion in Ila local government area of Osun State. The three Igbomina towns in Osun states are: Ila Orangun, Oke Ila Orangun and Ora. "Although , the Igbomina speak Yoruba, they have the Igbomina language special to them. This language is permeated with local variations as one moves around in Igbomina land" (Babalola, 1998, p. 10).

Origin of "Orin Opa"

The origin of "Orin Opa" is hard to come by especially in print. According to Ibiloye, oral tradition has it that "Orin Opa" has to do with the "migration of the Igbomina people to Lagos in the early nineteenth century". Most of the migrant engaged in various vocation like , labourers, carriers, palm wine tappers, hawkers in Ikorodu, Epe and Badagry market and some of them specialise in canoe paddling. These canoe paddlers in the course of transporting passengers to their different destinations lost their lives whenever there is storm or sea wave, while some of their passengers' lost properties among many other things.

Whenever the paddlers are going to Badagry or Epe through the sea therefore, they sing a song to keep them awake. This song is what is known as "Orin Opa" (bamboo Song) because "awon ti won w'apa, ni o korin opa". Meaning, "it is those that paddle that sing bamboo song". Literarily therefore, the song "Orin Opa" is associated with canoe paddling and beyond this, most of these paddlers are living in bamboo house on the lagoon thus the marriage of conveniences living in a house built with bamboo, paddling with bamboo and singing a bamboo song. These immigrant (Igbomina people) in Lagos whenever they returned back to their villages, do so with the song and that is why it is known among the Igbomina people. Hence the saying:

Ara Ilorin I korin Opa
Igbomina ton sun rara
Njegun moyan

Meaning: Ilorin People cannot sing Orin Opa
 An Igbomina man that sings rara
 Is encroaching on another man's territory

“Orin Opa” as a Nigerian Traditional Vocal Music

Nigeria vocal and instrumental music as Akpabot (1986, p. 109) opines, is “contagious”. Nevertheless, vocal music can still stand out without being accompanied with a musical instrument. In fact, Sowande (1967, p. 257) reflects that: “Nigerian Traditional music does not support the widespread idea that percussive rhythm is indispensable to African music for we found pure melody unsupported by drums all over Nigeria”. He gives examples of group who performed pure melody without accompaniment like “song of teenage girls of the Zul near Bauchi in northern Nigeria, Oye festival song by the wives of the chiefs at Ado-Ekiti, vocal form peculiar to the Egba of Abeokuta known as Ege both in the Western Nigeria”.

Glennon (1980, p. 124) also reflects that “the vocal music is perhaps the most basic of all musical forms, because music can be created by voice alone and unaccompanied”. It is illuminating to stress that “most African language are inflectionary in character producing high, medium and low tone” (Akpabot, 1986, p. 3). Ekweme (1974, p. 12) also posits that Igbo tonal language depends on the rise and fall in pitch of the various syllables in a word for its meaning. Beier (1956, p. 23) while contributing stresses that “the melody line of a Yoruba music must follow strictly the tone pattern of the African language... the music cannot interfere with the basic pattern otherwise the text will be turned into nonsense”. The summation therefore, is that, melody and language are closely connected and the inflectionary nature of African language needs to be adhered to strictly when dealing with African vocal music.

Forms and styles of Nigerian song are reflection of the social structure of the society and unlike western songs which can be strophic in form sometimes, most Nigerian songs are “through (sic) composed like the Oriki, Ewi and Ijala songs of Yoruba” (Akpabot, 1986, p. 109) which is the second form. Omojola's (1999, p. 50) confirmation of this is not lost when he categorised Yoruba vocal performance into two Orin and Oriki Modes. According to him:

Orin refers to vocal performance that are characterized by melodic phrases organised around well defined tonal centres, and a stable metric and a rhythmic progression. In such

renditions there tends to be emphasis on smoothness of tone produced with relaxed, open throat usually using middle and chest register.

The call and response in vocal music is common in African music which will involve a leader and a group. There are instances when individual will perform as a soloist. Having considered all these characteristic of Nigeria traditional Vocal music, it is, therefore, not out of place to categorised “Orin Opa” as a type of Nigeria Vocal music. This is because “Orin Opa” falls under the chanted form of Nigerian traditionan vocal music. It is in compliant with the inflectionary nature of African music and emphasis is more on the word of the music than the melody. This is to bring out the poetic potency.

Performance Practice of “Orin Opa”

“Orin Opa” can be in form of a call and response. It is a one man show, a singer singing to a group of people. “Orin Opa” falls under what Omojola (1999, p. 50) categorized as “Oriki Mode”. It is characterized by a rough, often strained and at times nasal registration. As a vocal music, the musician placed emphasis on the word of the music and makes effort to bring out the poetic potency in the text. In the performance of “Orin Opa”, the singer has a lot to do, his ability to extemporize passionately, intone and ability to create dramatic effect in the use of his voice will make him stand out. All these are necessary for him because he cannot hide under the umbrella of any instrument since it is a vocal music and it is complete in itself. In the performance also, the singer is like a poet who is well equipped with concrete information about the community or the person or occasion he wants to comment about.

Audience participation is not left out in “Orin Opa”. This is evident in the music. This is expressed through the audience’s appreciation of either telling the performer to continue or shouting him down. “Orin Opa” is full of humour, proverbs and atimes nonsensical words which excites, educate and amuse the audience.

Functional Aesthetics in “Orin Opa”

Nigeria traditional music according to Sowande (1967, p. 257) is “functional in root”. This functionality as documented by Vidal (2012, p. 273) “is often multifarious and multitudinal”. Olaniyan (2001, p. 59) has initially corroborates this assertion that:

In any African community, the essence of music performance is the conveyance of direct meaning. In Yoruba community, when music is performed, the participatory audience wants to know what the master instrumentalist is saying in instrumental music and meaning of the song text in case of vocal music

All these submissions and many more like this accentuate the essence and the functions guiding Nigeria vocal music and “Orin Opa” has not functions less. These functions as related to “Orin Opa” are discussed below.

Social Satirical Function

The social satirical function of the music is revealed in the moral it preaches towards attitude to life. “Orin Opa” is richly used to instill discipline and correcting social vices in the society. When someone is living a wayward life the song is used to correct such person e.g

Ona eyin gbeti loyinbo se one way si
Sala lo se one way sobo tire
To ban gbo soki soki
Sala ni won do

Meaning: A road that does not link to the main road is what a white man want (vagina),
Sala’s Vagina has become the road
If you hear any banging someone is having fun with Sala

“Soki Soki” in the above song is a nonsensical word but it is amusing to the listener, because it is humorous and satirical in the context used. The first song is about “Sala” a promiscuous lady flirting around. Two things can be deduced from the song, for the society to be aware and for Sala too to change her way. The second song is about Jimoh, a Muslim who after drinking palm wine (omifunfun) got drunk, start misbehaving and claiming to be under the influence of the Holy Spirit. The advice is, if he is mad, he is better sent back home

Historical Function

The development of “Orin Opa” led to its usage as a praise song (Oriki) till date. In any social occasion such as marriage, naming, housing warming etc the music function effectively. It is not uncommon to hear people’s history being recounted in the performance of “Orin Opa”. An

individual who wants to know more about his or her lineage in Igbomina land has the opportunity to be better informed when his or her praise is being chanted e.g

	Folagboye omo ara Iwo
	Ode fila bi agbado
	Oro Kenge
Meaning:	Folagboye a son of Iwo
	He wears his cap like corn
	It fits him

A Means of Identity

According to Douglas (2001, p. 9) “identities are expressed through several ways like dressing, tribal marks, space occupied by people, cultural practices, songs, language”. Idolor (2002, p. 5) also posits that “some people are identify with typical music kind”. Identity can be expressed through song or music kind. “Orin Opa” also performs such function.

The search for identity is not only related to African in Diaspora. The Igbomina then though “in Diaspora” that is, far away from home, though in the same country realised the need to identify with one another and also to be unique in a heterogeneous society. “Orin Opa” came as rescue and whenever the music is heard, the first thing that comes to mind is that, this must be an Igbomina, the uniqueness will probe certain questions. By this, identity is revealed and thus a song goes thus:

	Ara Ilorin I korin Opa
	Igbomina ton sun rara
	Njegun moyan
Meaning:	Ilorin People cannot sing Orin Opa
	An Igbomina man that sings rara
	Is encroaching on another man’s territory

Therefore, in time past, the necessity for identity according to Ibiloye made some Igbominas to record “Orin Opa” into a tape recorder when leaving the country so as not to distant themselves from their culture (music).

Entertainment Function

As a work song therefore, subsumed under entertainment, “Orin Opa” is associated with the canoe paddler. The original intention of the song is to keep the paddlers awake in other to enact the art and skills peculiar to

their work. Later on, various vocations began to use it. The palm wine tappers are not left out. Thus the song:

Ope ni nda ise e mi e nira
Bimba goke tan bi up stairs lori

Meaning: Palm wine tapping is my job, it is easy
If I climb the palm tree is like climbing a staircase

Also, to liven up mood, songs of insult are often used just for the amusement of the individual singing it. e.g

Ijinile kuru
Ayi lori gangangan
Oko loye ko ga
Iyawo a kuru

Meaning: Ijinile is short
Ayi (the wife) is tall
The husband ought to be taller
And the wife short

The above song reveals Ijinile teasing his wife for being taller than him which is meant to liven up their mood. Thus, happiness, bond and laughter are restored after the exchange of such songs indicative of the end product of entertainment.

Conclusion

The discourse has thrown more light on the existence of Nigeria vocal music, that is “Orin Opa” of the Igbomina people. Despite the infiltration of Western musical styles and contemporary idioms in most of the traditional vocal music, practitioners of “Orin Opa” are yet to embrace this new trend which has limited their reception outside their traditional domains. However, musicians of “Orin Opa” should open up and embrace modernization, western musical style and contemporary idioms in their performance. This we hope, will give the music a new look without necessarily losing its originality. Furthermore, it is imperative to stress that the music still lacks proper documentation which if not address, the generation coming behind stands the risks of being misinformed about the music. As Nketia (1957, p. 3) rightly puts it “the African who is leading his people towards a new goal needs to be thoroughly acquainted with the cultural value of the same society”. This will help us to sustain the philosophy of our founding fathers by preserving our musical culture and in turn use it for nation building.

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Indigenous Knowledge System in Dundun Sekere Court Music

By

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Abstract

This research work is mostly based on our research on the Social Organization and Musical Style in the Court Music of the Alaafin of Oyo. Some useful information concerning performance style of Dundun Sekere ensemble was got from some books and journals to support our research evidences. Our research investigation revealed that indigenous knowledge system in Dundun Sekere Court music of the Alaafin of Oyo is based on imitation, apprenticeship and that the training of musicians is organised in three ways: Informal training (Observation and Imitation); recruitment and formal training (Traditional Approach/System). The findings also confirm that one thing about the Dundun Sekere ensemble performance style is that, the musicians play their instruments and sing along at the same time. The paper concludes with a call for more recognition and acceptance for integration of the indigenous knowledge principles into traditional music system of Sub-Sahara Africa. It is also incontestable that Dundun Sekere music is the favourite music of the Alaafin of Oyo.

Introduction

The most important thing about court music is the historical nature of the vocal and instrumental repertoires. They record historical events and transmit social norms in the traditional society. It is the type of music associated with the royalty i.e. Emirs, Sultans and Chiefs in Nigeria. The origin and functions of court music in Yoruba land stems from the pomp and pageantry that characterized Yoruba nobility and it epitomizes Yoruba aristocracy. Political authority in Yoruba land has a religious basis. The

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Kings are always involved in priestly functions, some of which are performed with music.

Dundun Sekere is used to communicate words to the hearing of the dancers and to inform the public on certain happenings in the town. Such as war or when there is a communal event in all parts of Yoruba land such as at ritual, masquerade dances, celebration, clubs, and in the past, during inter tribal wars.

During the installation of Obas or chiefs and at naming, marriage or burial ceremonies, the Dundun drums are played with Aro-Iro rattles and Sekere gourd-shakers. Dundun drummers are easily identified without their carrying the drums. 'Ayan' is said to be the goddess of Dundun drums. So 'Ayan'; is always added the names of children born to Dundun drummers, apart from their Christian or Muslim names. Hence we have Ayankola, Ayandele, Ayanbunmi among others. Out of many traditional instrumental ensembles of the Yoruba of South Western Nigerian "Dundun" stands out as the most popular. This article is aimed at discussing indigenous knowledge systems used in Dundun Sekere Court music of the Alaafin of Oyo.

The aim and objectives of this paper is to:

- Discuss indigenous knowledge system.
- Examine court music and the Alaafin of Oyo.
- Highlight the features of Dundun Sekere music
- Discuss the general impact of indigenous knowledge system on Dundun Sekere court music
- State how indigenous knowledge systems enhance and promotes Dundun Sekere court music of the Alaafin of Oyo.

This study relied on oral tradition, written documents, live musical performances and electronic/discography sources of information in its approach/methodology. The research combined historiographical and ethnomusicological approaches. Historical oral information was collected through interviews of the palace Chiefs, supporting staff, the King (Alaafin), and the court musicians and from printed and electronic materials.

The General Impact of Indigenous Knowledge System on Dundun Sekere Music

It is believed among Yoruba that without the inherited flair, no one could be turned into a virtuoso drummer, singer or dancer. Therefore children without the traits of these arts in their families are scarcely sent or

accepted into apprenticeship. However, training of musicians is organized in three ways. Parents deliberately take their children to the Alaafin's court whenever there is a performance or when they themselves are actually performing. There the child sits near watch as they give advice and information on particular techniques. They also draw the child's attention to the important sections of the performance.

Imitation is an unstructured teaching / learning situation. Children during their playtime play the adults role, imitating, either singing, dancing or drumming, the adults nearby would voluntarily step in to correct them. The adults would actually demonstrate the right thing repeatedly for two or three rounds for the children to imitate. Most of the popular musicians like, Ebenezer Obey, Sunday Ade and many others have been trained by somebody and they are in turn recruiting some people to be trained in the way they have been trained. But the case of Dundun – Sekere ensemble is entirely different.

With the exception of the few people who involve themselves in Dundun – Sekere music because they are interested in it, others are the family of "Ayan". These people are been trained right from the childhood until they are grown up. In Dundun – Sekere ensemble the elderly people in each "Ayan family" is regarded as the leader. The elderly person is usually responsible for the training and instruction of the young ones. Most of the Ayan children start learning the beating of drums using the Kanango drum which is the smallest among the two-faced drums.

For the interested people that do not belong to Ayan family, they are normally taught how to handle the accompany instruments like Saworo, Gourd-rattles and the likes. The Dundun Sekere music is hereditary, that is, from generation to generation. Due to this fact, the leader from Ayan is always the composer and most of the people from Ayan family distinguish themselves by adding to the name the prefix "Ayan". For example, Ayangbemi, Ayanlola, Ayanyemi among others.

Dundun Sekere melodies with very few exceptions are usually short and repetitive with central focus on call and response. The pathogenic melodies are found in the Dundun Sekere songs. It becomes difficult or impossible to notate them as they are usually in complex rhythms. The inflationary character of Dundun Sekere music renders the melodies Logogenic. By this we mean that melody patterns are shaped according to the speech pattern and in most cases dictate the instrumental rhythms. The melodic lines of Dundun Sekere always focus on current and past issues in the palace. The texts of the melody consist

largely of traditional materials including proverbs and praise names chanting (Oriki).

'LAYIWOLA J'OBA OYO TORO KINKIN

5
9
13

'La - yi - wo - la j'o - ba O - yo to - ro kin - kin
A - de - ye - mi j'o - ba O - yo to - ro kin - kin
I - gba to - jo - ye, A - ra o - ni wa,
A - de - ye - mi j'o - ba O - yo to - ro kin - kin

PLATE 1: Dundun Sekere Melody

In Dundun Sekere music of the Alaafin of Oyo, there is harmonic activity but no western harmonic progression. The harmony is mainly parallel in progression. It is observed that the harmonic structure involves doubling of melody above or below at intervals of seconds, fourths, fifths and, sixths which automatically results in parallelism.

ENI SUNMO 'BA

5

E - ni sun-mo 'ba niun je 'gba-dun O - ba, E - ni sun-mo 'ba niun je 'gba-dun o - ba.
A - wa b'O - ba rin, A r'o - wo O - ba na, A - wa sun-mo 'ba An je 'gba-dun O - ba.

PLATE 2: Dundun Sekere Music Harmony

Dundun Sekere Court Music mostly relies on two popular Yoruba rhythms, one slow and sensuous and other fast and percolating. In the music, two meters have been strongly identified i.e. 6/8 and 4/4 meters for songs and the instrumental accompaniment. The uses of these time lines are in relation to the dance steps and movements. There are elements of divisive, additive and hemiola rhythms in the music. Cross rhythm shed light on the temporal dimension in the music.

DUNDUN ENSEMBLE

The musical score for Plate 3: Dundun Ensemble Rhythm is written for six instruments: Percussion, Sekere, Iya-Ilu, Gangan, Gudugudu, and Bass Drum. The time signature is 6/8. The Percussion part is a single bar with a whole note. The Sekere part has four measures of eighth notes. The Iya-Ilu part has five measures of eighth notes. The Gangan part has five measures of eighth notes. The Gudugudu part has five measures of eighth notes. The Bass Drum part is a single bar with a whole note.

PLATE 3: Dundun Ensemble Rhythm

The melodic rhythms of Dundun Sekere determine all other rhythmic patterns and then all the rhythms in the ensemble depend on the pulse of the iron gong, rattle, and the Gudugudu drums for a good performance.

The standard rhythms for these pulse markers consist of short-long, long-short and long-long. These three combine to form a variety of durational values, which provide interesting basic for proper metric organization in most of Dundun - Sekere music.

For the performance practice, Dundun Sekere groups do not always practice all the time before going for outings either within or outside the Alaafin's palace. They always move to the place of performance and play without any previous rehearsal. This shows the great influence of indigenous knowledge systems on the performance of the music. The Dundun Sekere Court Musicians were the historians in the Alaafin's palace. They know socialization processing of drumming. Due to their hereditary. They master the history and genealogy of the present and the past Alaafin's of Oyo. They also compose on the recent happening in the palace and in the Oyo community. Their daily performance of the music has made them to perfect the art of drumming and singing in the palace. This is their source of professionalism. The musicians also master the names lineage and appellation of the personalities within and outside of the Alaafin's palace.

On the stage performance the leader of the Dundun Sekere organizes the performance by chanting in accapella style the praises of the Alaafin.

Everybody including the members of the Dundun drummers, iron clappers, and the Sekere groups will be ready to perform. The leading Dundun drum or the Gudugudu may lead the whole ensemble to start the stage performance.

There are lots of variations as regards the starting point of Dundun Sekere music performance. The lead vocal may start the music through signal to other members of the group or sing song of the Alaafin praises to start the music.

One thing about the Dundun Sekere ensemble is that, the, musicians play their instruments and sing along at the same time. The singers will repeat the text immediately in accapella style after the lead vocalist then followed by playing Sekere interlude, then there will be vocal recitation by the lead vocalist again and the whole ensemble set the music rolling. This is the style that characterized and dominates the Dundun - Sekere music of the Alaafin.

There is a unique style of musical performance and social organization in the court music of the Alaafin of Oyo. Dundun Sekere musicians in Oyo are experienced and professional musicians. The musicians are the originator of Dundun - Sekere music in Yoruba land.

The most common form in Dundun Sekere ensemble can be divided into two parts: [1] Call and Response, [2] Choral form. Call and response- It is in call and response in the sense that the drummer with the leading drum will lead a song with his drum. Choral form - Here the songs taken are usually the already familiar songs which audience joins spontaneously after the lead. There are other variation such as solo call, solo/chorus (A form), solo and chorus refrain (ABCBDB Form) and solo call-solo Response - Chorus Refrain (ABC Form).

Three types of scales have been identified in the Dundun Sekere Court Music of the Alaafin. Analysis has proved that out of the pentatonic, hexatonic and heptatonic scale used, the hexatonic scale is of the highest frequency among the rest. The Dundun-Sekere court music/songs are webbed round limited tones which form the scales for each particular song and the melodic movement.

The texture of the instrumental music of the Dundun Sekere ensemble results in syncopation created by the effect of interwoven rhythmic accompaniment of the drums. It also creates interlocking rhythms but a singularly unified rhythmic structure. The lead drum sometimes has to imitate part of the song rendered or take the lead of the song for the vocalists (Sekere/Saworo players are usually the vocalists).

The voice quality accepted for the solo/cantor performance of Dundun Sekere music is the type that can perform in the portamento style with tremolo at desirable points. The soloist must be able to extemporize and drive at different variations without disrupting the smooth flow of the music at any performance.

In the traditional Dundun - Sekere Court Music, the dance movements are:

Short walk like steps mostly for the graceful female dancers.

Short and long strides with occasional leaps and running for the male dancers.

The dancers at all levels are expected to understand the directives of the talking drum and speech surrogate. If there is any in the ensemble. All parts of the body of any dancer must be involved.

Conclusion

First and foremost, Dundun - Sekere music originated from the Alaafin's Court music before it spreads to other parts of Yoruba land. Oyo Alaafin is the home place of the Dundun Sekere music. The impact and influence of indigenous knowledge system in promoting and stabilizing the traditional music of the Alaafin of Oyo cannot be overemphasize. The Dundun Sekere drummers of the Alaafin have a supple wrist with which they produced the right kinds of tones and dynamics on their drums.

The characteristic of this musical genre (Dundun - Sekere) is mainly to praise individuals, the Alaafin and his subjects. The playing techniques on this drum include playing with sticks, straight and around, with or without a knob at the end, or curved, or slightly bent sticks. Other drums are played by hand, or stick and hand combined. The use of the cupped hand, the palm and fingers, or the stick or the palm in different positions on the drum affects tone, quality and pitch. The Alaafin drums may be played singly, in pairs, or in larger ensembles. Almost all the varieties of drums exist in all the states of Nigeria, but their cultural functions and usage differ.

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A Peregrination of Dance and Music from an African Perspective

By

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Abstract

The twin-some relationship between music and dance is seen by some people as a direct reflection of the conceptual background of their origin. A contiguous relationship founded on a highly developed sensibility which issues forth from spiritual and cosmic insight of the African universe. The perceived intricacy of the phenomenon however poses a challenge to the non Africans several-fold. From a challenge of identity of what constitute dance and music, to appreciation, interpretation and functional levels there is an imbalance. Consequently, a great percentage of scholars especially of non African background misrepresent African arts in terms of scope, meaning and the eternal balance that the arts foster and represents. This work adopts the ethnomusicology field participation and ethno methodology investigation process, as it offers better prospects for accurate results of African arts, specially as it affects music and dance.

Introduction

This study surveys some salient features/aspects of the African art-form which are often misrepresented, misunderstood or subjected to non-African interpretation other than the traditional horizon of expectation of the resident culture. Some of the recurring areas of concerns are in this work envisioned broadly in terminology, functions, approach and interpretation.

(a) Understanding the Barrier of Terminologies

My survey of some African societies reveals two forms of terminology representative of the genres; music and dance: those that have separate names for music and dance, and those which use the same terminology to represent the two genres.

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(i) Same name for music and dance

Among the Uchi people of Auchi in Edo State, Nigeria, the generic name for music and dance is Olukhu which first and foremost suggest the idea of a dance event. A prefix- gbo added to olukhu as in gbo-olukhu expressively indicate a dance activity. Similarly, an adjective clause or prefix; kpee is added to olukhu as in kpee-olukhu to indicate a music event and activity. However, music instruments are referred to collectively as ikpeelema or specifically by the instrument's name as in Ulo for gong and ekpaa for beaded gourd rattle.

The Bini people of Edo State, in Nigeria, use the terminology Iku: singing and dancing while Ikhuan means dance or the act of dancing. The term Egbe refers to instrumental music. Just like the Bini people, the Idoma people of Nigeria use the word Ije to represent music and dance. The connection between dance and music in Idoma culture is ontological. Among the Anaguta of Plateau State, Rimezey encompasses in its scope dance, drumming and songs and singing.

(ii) Different name for music and dance

The Tiv people of Nigeria have different names for music and dance. The Tiv refer to music as: Kwagh kuhan while dance is simply referred to as: Amar and musical instruments as Ityoolugh. In Tiv culture dance and music feature prominently to the extent that extant repertoire presents visual and sonic chronicles of their history and back ground while Shav Ishor means to dance with style and vigour.

The central element which pervades the coinage of terms reflects the complexity and advanced cosmic perception and articulation of the metaphysical and physical components of the African universe. Omojola (2006, p. 13) observes that: "as a product of human mind cannot but reflects other aspects of a people's thought process". The substance of these thoughts, are represented in the music idiom in form of song texts, dance patterns and styles, to mention a few. Thus, an understanding of the concept of music among the various communities derives from a combination of factors such as words used by the people to describe music, the context of musical performances, the organized procedures associated with music, the nature of musical expression itself and the intended meaning in musical performance' (Idolo, 2002, p. 55). The flow of the real and ethereal are usually perceived as a complete whole with distinct colours and properties. For instance, the sense of hearing and smelling to most Africans is integral and amorphous. Thus, Africans rather 'hear smell' an aural sensibility rather

than sinus perceived smell from the western perspective. Apparently, Whorf Benjamin's view... that the world is perceived differently by the inhabitants of different linguistic communities and that this difference in perception of the world is reflected in the languages used by such communities' is well founded (Kofie, 1994 p. 10). Agordoh (1994, p. 1) observes that: it is customary in the western world for people to use the term 'African music' as if it were a single clearly identifiable phenomenon...one should not be surprised at the diversity and the difficulty of isolating distinctly African features common to the whole continent''.

Evidence from the various cultures above, reveals a pattern of ethnic terminology indicative of music and dance. This is a creative exercise which is sonic and action bound. The flexibility in idiomatic expressions does not lead to conflict in meaning but rather expounds the expressive medium in terms of variety and aesthetics. Kofie's (1994, p. 13) observation is likely clue to why music and dance terms from an African perspective are at times non specific in meaning. Accordingly, the attributive and functional nature of the names of musical types among the Akans may help explain the absence of any word covering the various aspects of the term music (Kofie, 1994, p. 13). For the sake of emphasis: the names of certain musical types are suggestive of the principal instrument(s) used in their performance. Thus, *ntahera* is both the ivory trumpet and the music that it performs. Similarly, *adeenkum* and *adakum* are both the names of instruments and the music they perform. He notes that: this method of musical types relative either to their performers or to the instruments used in their performance ushers us into the realm of semiotics in an attempt to give or find the meaning of African musical practices' (Kofie, 1994, p. 13).

(b) Functional Essence of Music and Dance

Beyond the specific functional needs associated with African dance and music, a performance may serve a particular function not totally consistent with the traditional role associated with a dance form and music. Thus, a particular music form is associated and dedicated to a particular deity as part of African spirituality, functional exigency may arise which requires a transference of role and function in secular context. In similar light, Bata music dedicated to Sango in Yoruba spiritual pantheon is usually performed in social occasions among the Yoruba people. Such transference of role is not total. This is because the new function immediately constraint the form of Bata music in its original form as observed in the ritual setting. Role transference does not confer automatic ritual franchise and specter on

the mediated performance. This is partly because it is an abridged version lacking much of the ritual merit found in the original context of the worship of Sango deity.

Role mediation and function transference in African music and dance to a large extent account for the dispersion, perpetuation and retention, appreciation, dynamism, deconstruction, reconstruction and invention of new trends, styles and meaning.

Beyond the basic dimensional applications of music and dance in meeting the daily challenges that confront the African society, they present in concrete terms a dualism of African spirituality and physical existence. They both serve as an interface between the spiritual and physical world. As a retention and continuity facilitator, they support the traditional establishment of chiefs, kings, diviners, crafts men and women among others. Once the establishment which the arts supports cease to exist, the art goes into a decline and possible extinction. The ubiquitous presence and utility of music in the African horizon was considered as a vital component of the social and spiritual order in the community, contrary to what obtained elsewhere. As reported by Muir (1976, pp. 1-2) The ancients were, as usual, suspicious of something as pleasant as music; (and concluded that) music was invented to deceive and delude mankind. Muir noted further that: a zealot reformer thought that there ought to be a law against it; Music is almost as dangerous as Gunpowder; and it may be requires (sic) looking after no less than the Print or Mint. 'Tis (sic) possible a public Regulation might not be amiss (Muir, 1976, pp. 1-2). On the contrary, the absence of music at African ceremonies and daily observances portend grief and lamentation, and instances exist where passage rites for the departed kindred is celebrated in music and dance.

(c) Approaches and Methodologies to African Music and Dance Scholarship

Scholars of African music: musicologist and ethnomusicologist appear to share a common position that the problem of methodology is rife in the study of African music and dance. Early studies in African music and dance were carried out by scholars of non African origin and background such as Curt Sachs, Bruno Nettl, John Von Homboldt and John Cage among others. Alien concepts on which the studies were based only led to erroneous deductions which held sway for several decades. Akpabot notes Tracy's erroneous view of African music: Tracy probably had this erroneous approach to African music in mind when he informs us that; the

success of the project will be in direct proportion to the degree in which intrinsically African musical forms are logically conceptualized, and thus expressed in clearly understood literate terms which can be compared with musical phenomena elsewhere without the implication of extraneous or derogatory standards of judgment (1986, p. 58). Foisting on, and subjecting African art to external concepts as the acceptable criteria for meriting significance and worthiness clearly asterisked the pitted position of some western scholars to African arts. Modern studies on African music and dance are however Afro-centric in focus and approach to a large extent.

Ethnocentric research method evolved over time owing to the observed short coming which a centralized conceptual approach have on research result and outcomes. Current study of cultures around the world such as Participant Field Observation Method (PFOM), and Participatory Theatre for Development Studies (PTDFS), adopts methods which emphasize the bottom-up approach suggesting that the cultures unique quality are weighted and judged in the setting in which they exist as an integral and functional aspect of the culture. Ethnomusicology: the study of music in culture, for instance studies music and the people that make and own the music using the participant observation method. This approach and method enables the researcher live with the owners of the music over a period of time. At a point, and in quest of appropriate methodology Nketia noted that: there seems to be a shift of focus from investigation to 'meaning' in music viewed in terms of musical experience to consideration of 'meaning' in terms of general culture, whereas they should be complementary and not mutually exclusive' (Akrofi, 2002, p. 105). Nketia suggested four pronged approaches thus; the cultural theme approach, the causal relation approach, the contextual approach and the cultural factor approach' and added...that our exploration should not be limited to these four approaches since methodologies are dictated by goals of research and problems to be investigated' (Akrofi, 2002, p. 106).

Participant field observation method is very taxing and capital intensive and has far reaching academic benefits in studying African arts. The researcher is availed the opportunity of studying the subject and the author of the music at the same time. Studying an African art form in its cultural context in the presence of the players obviate potentials difficulties of interpretation; aesthetics considerations versus spiritual commitment/content and function albeit its ontological cosmic relevance among other considerations. Resident researcher benefits immensely from first-hand experience and knowledge and the opportunity to crosscheck pre-

field knowledge and doubts arising from ongoing field experience. Research results from this context are usually present a more accurate representation of the people and culture being studied.

(d) Interpretations and Re-interpretations of African Arts

Interpretation is critical to any field research. It is a proven fact that when the wrong parameters are used in the process of investigation it is not unlikely that the wrong deductions are made. Questionable interpretation of research works on African arts has over the years been an obstacle to the realization of the great potentials which they portend. The world over, it is often the painstaking commitment to publishing the great merit in established researches and merit they possess for economic and social development that drive local and international attention. Rather than acknowledge the astute and intelligent and creative acumen behind the works of arts, subjective swipe is visited on the culture that produced such works as primitive. The cultural cosmos which prejudiced interpretation of African arts such as music and dance from the western idea of arts which does not possess deep meaning founded on strong ethical and cultural values as found in African societies. Thus, early European visitors to Africa presented comparative and descriptive views of African arts rather than publish the ingenuity and creative artifice of the Asante curators of the golden stool. The Bini bronze flutes were treated in similar light by foreign interests. At the time Bini art and craft industry churned out high quality tools and music equipments, much of Europe lacked such technology. This technology arguably formed the basis of new models and flourishing trends in Europe such as Picasso's cubism in the twentieth century.

The great attention and interest that Picasso and cubism elicited from critical European arts lovers and curators was massive. The splendid Bini art, if properly acknowledged and credited to the rightful owners would have positive impact on Bini arts and economy. Delimiting the great potentials in African art works through negative criticism and insinuations was rife. This suggested a primitive art works without formalistic criteria consistent with western arts. Thus, Awoonor (2005, p. 64) suggests that: African arts must be evaluated per se according to its own principles, concepts, and preoccupations, as an integral tradition subject to its own laws of change and adaptation'. According to Akpabot (1986, pp. 51-52) the story is told of an English missionary who was preaching to a Nigerian congregation and wanted to say 'God is strength' in the Ibo language__Chineke bu ike. Every time he said this, his audience laughed

and he could not understand what the joke was all about. Eventually he learnt that what he was saying was ‘God is buttocks’; the word *ike* could either mean strength or buttocks depending on its inflection. (1986, pp. 51-52). For a long time, African art’s integrity encountered serious challenge of misrepresentation because those who passed the wrong judgment on it lacked full knowledge of its working, dynamics and what it represents for the owners of the art.

Conclusion

African music and dance in its quintessence represents the soul of the African people. It is a performance consistent with the activities of the people that own it and in part a reflection of those activities. A research model which recognizes the cultural peculiarities and diversity of the Africans and African arts should be used in studying African cultures. However, “ethnomethodology as a research policy” Roulston (2001, p. 121) provides a favourable field exposure and contact with the phenomenon in question. It maintain in part “ organizational study of a member’s knowledge of his(or her) ordinary affairs, of his (or her) organized enterprises, where the knowledge is treated by us as part of the same setting that it also makes orderable”. On the other hand, Participation field observation method as practiced in ethnomusicology, enables the researcher reside in a community for a period of time, studying the art-forms firsthand. Issues in music and dance can then be ascertained in their cultural context as a functional art, for it chronicles the people’s existence and documents same in rhythm and sound and plastic art. These components, rhythm, sound and plastic art reinforces each other and when this happen, order and tranquility and prosperity subsist and when allowed to dissipate, the society deteriorate and strife distress sets in. The filial responsibility to kith and kin, men and women and the pursuit of common goals and community integrity, the hallmark of African society in the past is proof of dance and music capacity to integrate its people and foster development.

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The Music Industry and Vision 20:2020

By

Ologundudu Rotimi Peters*

Abstract

This paper explores the benefit of music to economic growth through the reduction of unemployment among the youth in the country. It further explains the various opportunities and benefits of the music industry and highlights the economic value of music in line with vision 20:2020, and how it could be sustained. The paper concludes that if well harnessed, music industry still remain one of the viable industries that have the capability to liberate the poor youth and unemployed graduates from economy hardship of the country.

Introduction

Since reducing absolute poverty matters in contemporary Nigeria, creation of wealth appears to be the most effective way of relieving poverty (Nnamani, 2008, p. 120). Furthermore, since the pool of our own effort is the best means of survival, this will enable us not only to throw ourselves wholeheartedly into the business of wealth creation through music, it will also help us to provide adequately for the happiness and well being of all, through well organised musical performances. Statistical data have shown that Nigerian youth constitute the larger percentage of the Nigerian population. Further statistical have also shown that the highest number of unemployed number fall under this group. While several attempts to address this trend seem to have failed, this paper opined that music as a performing art, possess viable employment opportunity, capable of relieving the Nigerian youth population from the clinch of poverty and unemployment as projected in the policy on vision 20: 2020, although the Nigeria youth have already carved an inch for themselves in the music industry as world class musicians. This paper articulates the significance of other aspect of

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Nigerian industry (i.e music marketing, publishing, sales, promotion, music education, and recording) as area requiring, urgent attention to help improve the economy through active involvement of the Nigerian youth.

Theoretical Framework

The theoretical concept for this study is hinged on Adedeji's of theory of transformative musicality (2006, pp, 137-155). He postulated that music could be used as a vehicle of the transformative process needed in our society. This assertion is in tandem with Nnamanni's account of poverty reduction that categorise poverty into two of fundamental forms; conjunctural poverty which is the human misery that result from episodic deaths following war, climatic reverses, and other disasters. On the other hand, there is structural poverty which is long term poverty of individuals, due to their personal or social circumstances. (2008, p. 119). However, *lives'*(1988) categorised Nigerian's poverty as structural. This is because our poverty is at present more a function of long term Nigerian socio-political factors that have served to condemn most member of Nigerian society to lives of unrelenting struggle to stay alive. These include the youths and unemployed graduates who struggle to maintain their physical wellbeing. This is more reason why the youths see music as route to poverty alleviation.

The focus of this paper is not just on their interaction with music behavior but with their purchasing ability which direct or indirectly affects the economy. Since the youth constitute almost half of the Nigerian population it therefore becomes pertinent for the government to focus its attention to the area of music which catches the attention of the youth.

Music as Wealth Creation

Adeleke (2010, p, 167) posits that preparing the graduates for this objective, (vision 20: 2020) a large number of professionals in the field of music or other fields needs to be encouraged to be self-employment. It was observed over the years that the issue of creating self-employment in music-related discipline remained a mirage in Nigeria, because it was approached without solving the initial problems that prepare the youth for it. As such, the efforts so far has not produced worthwhile result and have not been well actualized. He therefore suggested that Nigeria Board Of Technical Education (NBTE) can help to discover values that can inject into musical study in general and career opportunity in particular. He postulates that music technology education should be more career inclined with technical

instructions drawn from computer technology and ICT, he also suggested giving considerable attention to creative and performance of music, musical instrument technology, applied electronics, computer music technology, material science, technical designs and drawings will help Nigerian music industry in quality control in the area of production; job opportunities will be created for more music graduates.

The importance of the music industry to the social and political character of the Nigerian society cannot be overemphasized. For instance, in the case of Jamaica, the country's social and cultural identity has become almost synonymous with reggae music. Whilst Jamaica is famous for its beaches and other natural geographic beauty most persons from around the world have never had the chance to experience this in person, however almost everyone have heard of reggae music (Keith, 2006).

Since the creation of this festival, tourism arrivals during the summer season has grown by over 50%. This figure translate to the US \$300 million that it is estimated flowed into Jamaican producers, singers and songwriters alone according to reports in the late 1990s. This is approximately US \$1.2 billion worldwide for reggae music during this period. (Source: United Nations Commission on Trade and Development (UNCTAD) 2008) Nigerian government should borrow a leaf from Jamaica and look inward to see how to transform our music industry into wealth creation venture.

The Impact of Music on the Nigeria ECONOMY: Facts and Figures

Historically, one of the major challenges facing the analysis of the music industries in particular is the absence of hard facts and figures to substantiate the size and scope of the economic impact of the industry in any country (Sinclair, 2009, pp, 2-3). This makes it difficult to measure the success or failure of aid and/or intervention programs. However, here are some facts and figures which do shed light on the state of the music Industries in the Nigeria:

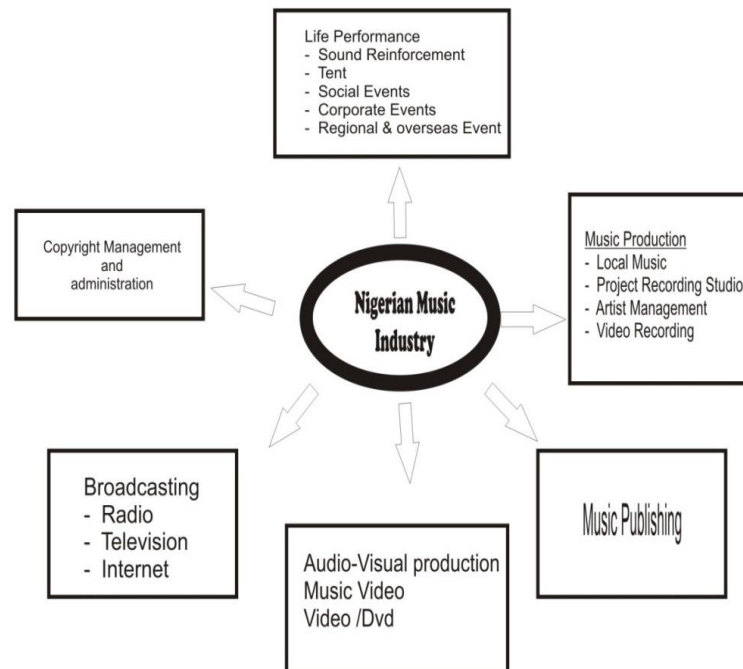
A recent study indicated that the entertainment sector contributed 5% to Nigeria GDP and employs 3% of its workforce. The music subsector accounts for approximately 80% of the activity in the copyright sector. The number of professional singers and musicians in Nigeria is estimated to be 1 500. Other adhoc staffs such as composers, producers, engineers and other supportive staff as well as other music product and service providers that applies to music industry is estimated to be as high as 10,000. There were approximately 350 recording studios in Nigeria and approximately

4,000 performing artists, aside the people that are engaged in piracy which seems to create jobs though illegally, this is according to a report from Copyright Society of Nigeria (COSON). However, this is an indicative of the potential for professionalization of this sector given adequate development. It also speaks about the potential, on a relative basis, for expansion in Nigeria economy which has a much larger potentials for growth.

Furthermore it has been observed that there is a marked increase in the amount of revenues that flow to Nigeria from the production of creative music in the last decade. Data shows that total earnings in the recording sector in Nigeria from 1999 to date stood at almost US\$13 million. Investigation also revealed that a standard fully functional studio could earn as much as US\$160 000 per year. (Source: Creative Industries Economic Reports. CIER. 2008).

FIGURE I:

Structure of the Nigeria Music Industry



The chart above shows the various subsectors in music industry.



The chart above (figure1) represents various segments of music industry which readily employed substantial part of our unemployed teeming youths. This various subsector of the music industry when properly funded by the government and by individuals can readily provide a means of livelihood and sustain them for a life time.

The main body that coordinates the activity of music industry in Nigeria is Music society commission of Nigeria (MSCN), which deals with the enforcement of copyright violation, censoring of CDs, VCDs, and DVDs. It has the chairman as the head of the corporate and has a large number of other adhoc staffs. It was established by law and made use of the law enforcement agents to sanitise the music industry.

Television and Radio houses also employ a large number of people with music orientation. Audio visual production, Music video, DVD recording, Music production, Music publishing house, Internet music, Sound reinforcement, Social and corporate events, Artist management and project recording are all part of music industry which employ human labour to a large extent.

Recomendations

The most important responsibility for national governments is to act as a facilitator for the development of music industries, therefore, government should:

- (a). Provide tax incentives for foreign investors to invest in local creative industries.
- (b). Put the necessary systems in place to ensure that foreign investors feel comfortable and safe in the local operating environment.
- (c). Eliminate the incidence of corruption and other practices of extortion that tend to plague the industry from developing.
- (e). Enact legislation aimed at eliminating acts of piracy. This can be done by imposing stiff fines and penalties on Internet service providers who fail to bar access to file sharing and other music download sites.

The role of local government agencies should be to ensure the proper execution of the educational component of creative industries development. The curriculum of this education should include not just traditional forms of music, song and dance but also the technical marketing and management aspects of music industry development as well.

Local government should focus on the training and development of vocational aspects of the music industry; also focus on the production and staging of talent contests or other mechanisms aimed at discovering and nurturing new and emerging talent.

The role of educational systems throughout the process of the development of the music Industries includes technical training, preparation for professionalism and preservation of heritage. Therefore, it is important for students to be taught the particulars of the business side of the

music industries. That is, contracts, performance rights, scheduling and punctuality, marketing and general administration. Whereas the intent is not to create artists who are also business professionals, it is important for creative industries practitioners to understand the critical link between professionalism and their ultimate success as an artist.

Conclusion

The view of government perception towards the music industry and impression against it over the years has been so critical and neglect. To this end, a crux is hinged on the government to take a cursory look in this area of untapped industry which can in no small measure to alleviate unemployment among our young teeming school leavers and our young graduates. When the music industry is properly managed, and harness can transform our economy into a big export market. Music industry remains one of the untapped and neglected resources in Nigeria and if the government, the relevant agencies and individuals can take up the challenge the better for our economy and nearer we realise our vision of 20:2020

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Music Business Operations and Route to Internet Merchandising in Nigeria

By

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Abstract

Since the late 1990's, the music industry in Nigeria has undergone periods of significant revolutionary changes. The changes are driven by new set of technologies: digitization, data compression and the Internet. The contention here is: what is the impact of the internet technology on music business operation in Nigeria since its introduction in the 1990's through the Nigerian Telecommunication Limited? Data were collected through interview, book review and internet survey to proffer answer to the above. The paper found a low patronage from the actors in the industry partly because of inadequate knowledge of the benefit, poor and unreliable infrastructure in the country, occasioned by poverty rate and unstable electricity. The paper concludes that Music merchandizing in Nigeria will witness a transformative boom if internet business approach is widely embraced by all the stakeholders. Recommendations are made on how best to approach the new method of the Internet Business operation in the field of music from the Nigerian perspective.

Introduction

The paper considers the need to address the declining problems of sales of music products to be quite important, especially compact disc as far back as Year 2000 till today, due to file downloading on the internet. Since then, the paradigm shifted from the usual brick and mortal stores to a more virtual one, but with its attendant problems associated with globalisation and internet theft. The specific objective of the paper is to assess how often the operators use the internet as business tool and how has the internet impacted upon their music businesses. Case study research design was

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adopted for the paper, with the collection of data through interviews of various music business operators. Books, journals and internet sources were also used, serving as secondary means of data collection.

The Internet and Music Business

The use of the internet has brought copious opportunities to governance, business and education. Its use has also grown tremendously since its inception and has doubled in size every 9 to 14 months, beginning from 1970s. In 2000 the number had grown to more than 400 million (ITU, 2011 report). The current number of people who use the internet is estimated to top 1 billion by the end of 2005. In Nigeria today, the internet is said to cater for over 43 million users, 28% of Nigerians population and 37% of Africa's use of the internet (Internet Usage Statistics for Africa: ITU, 2011) and this number is projected to become triple in the next two years (Reuters, 2010). With this trend, coupled with the vast opportunity that comes with it and its visible impact on the global music industry, it is therefore wise to take a critical look at the effect the internet has on music business operation in Nigerian, since its introduction till date.

Through records and literatures, we learn that Nigeria has the largest internet market in Africa (ITU, 2011). Graham (2003, p. 4) describes the internet as a collection of computers around the world that can be connected to each other over the telephone line. The internet does not only exist as a discrete entity, it is a random collection of people, companies and organizations, joined together through the telephone system. Graham therefore concludes that the internet is simply a collection of computers that can easily be linked to one another and swap information. Also, the introduction of the internet and the web (World Wide Web) as a tool has changed the structure of doing business. This is seen in the words of Jeff (2000, p. 16) who says: to approach the web expecting anything less is to miss the potential of the World Wide Web as a business tool. It was also pointed out by Graham (2003, p. 8) that large multinationals are already doing business on the internet and small businesses are also taking advantage of the internet's facilities.

The use of the internet for business as described by Jeff Cannon and Graham Jones is referred to as Electronic-commerce, electronic-business and online business. Brian and Stacy (2001, p. 14) describe the procedure as conducting business activities online, i.e. buying and selling products and services through computer networking. The use of the web and the internet as a business tool in various industries and businesses is also evident in the

music industry. Brian and Stacy (2001, p. 14) observe further that the World Wide Web is standing the system of music recording and distribution on its head and changing the financial underpinnings of the music industry. With this development, the internet retailers compete with brick-and-mortar record stores by providing easy online shopping for music CDs and other related products. The numerous prospects and economic advantage justifies the underline objective of this paper to promote the line of business in Nigeria. Adedeji (2004, p. 6) observes that there is virtually no aspect of musical processes that is not realizable with the computer technology and the Internet, including global music teaching, research, marketing, audio/video recording, editing, mixing, mastering, harmonization and orchestration.

History of the Music Industry

In the 19th century, sheet-music publishers dominated the music industry. In the United States, the music industry arose in tandem with the rise of blackface minstrelsy. In the late part of the century the group of music publishers and songwriters which dominated popular music in the United States became known as Tin Pan Alley. At the dawn of the early 20th century, the recording of sound began to function as a disruptive technology in music markets. According to Wikipedia.org as retrieved on 12th January, 2014, with the invention of the phonograph by Thomas Edison in 1877 and the onset of widespread radio communications, the way music is heard became revolutionised. Opera houses, concert halls and clubs continued to produce music and perform live music, but the power of radio allowed obscure bands to become popular on a nationwide and sometimes worldwide scale. By and large, the record industry eventually replaced the sheet music publishing as the industry's largest force. Some note-worthy labels of the earlier decades include the Columbia Records, Crystalate, Decca Records, Edison Bell, The Gramophone Company, Invicta, Kalliope, Pathé, Victor Talking Machine Company and many others.

Music entrepreneurs expanded their industry models into areas like folk music, in which composition and performance had continued for centuries on an ad hoc self-supporting basis. Forming an independent record label continues to be a popular choice for up-coming musicians to have their music heard, despite the financial backing associated with major labels. In the 21st century, consumers spent less money on recorded music than they had in 1990s in all formats. Total revenues for CD, cassette and digital download in the world dropped 25% from \$38.6 billion in 1999 to \$27.5

billion in 2008. According to IFPI (International Federation of the Phonographic Industry), representing the recording industry worldwide, with membership comprising some 1300 record companies in 66 countries and affiliated industries, same revenues in the U.S. dropped from \$14.6 billion in 1999 to \$10.4 billion in 2008.

Music Business Structure

The music business in Nigeria is a combination of many operators specializing in different aspect of the music business. Some of the structural organizations are outlined and discussed here. The music industry is a complex system of many different organizations, firms and individuals and has undergone dramatic changes in the 21st century (Adeleke, 2009, p. 107).

Internet Applications

Electronic mail or e-mail is a widely used Internet application that enables individuals or groups of individuals to quickly exchange messages, even if they are separated by long distances. A user creates an e-mail message and specifies a recipient using an e-mail address, which a string consisting of the recipient's login name is followed by @ sign and then a domain name. E-mail software transfers the message across the Internet to the recipient's computer, where it is placed in the specified mailbox, a file on the hard drive. The recipient uses an e-mail application to view and reply to the message, as well as to save or delete it. Because e-mail is a convenient and inexpensive form of communication, it has dramatically improved personal and business communications. E-mail software has also been extended to allow the transfer of none text documents, such as photographs and other images, executable computer programs and prerecorded audio.

The World Wide Web (WWW) often referred to as "the Web" is the most popular internet application and a computer-based network of information resources that combines text and multimedia. The Web uses multimedia, which means that information can be displayed in a wide variety of formats. Users can read text, view pictures, watch animation, listen to sounds and even explore interactive virtual environments on the Web. A user can move seamlessly from a document or Web page stored on the computer to a document or Web page stored on another computer. Blogs, Facebook and other social network and internet radio use web as a medium of transmission. Telnet application enables a user to interactively access a remote computer. Telnet gives the appearance that the user's keyboard and monitor are connected directly to the remote computer. For

example, a businessperson who is visiting a location that has Internet access can use Telnet to contact their office computer. Doing so is faster and less expensive than using a dial-up modem.

File Transfer Protocol (FTP) is used to download files from an Internet site to a user's computer. The FTP application is automatically invoked when a user downloads an updated version of a piece of software. Applications such as FTP have been integrated with the World Wide Web, making them transparent so that they run automatically without requiring users to open them. When a Web browser encounters a URL that begins with ftp:// it automatically uses FTP to access the item.

Network News discussion groups (newsgroups), originally part of the Usenet network, are another form of online discussion. Thousands of newsgroups exist, on an extremely wide range of subjects. Messages to a newsgroup are not sent directly to each user. Instead, an ordered list is disseminated to computers around the world that run news server software. Newsgroup application software allows a user to obtain a copy of selected articles from a local news server or to use e-mail to post a new message to the newsgroup. The system makes newsgroup discussions available worldwide.

A service known as Voice Over IP (VOIP) allows individuals and businesses to make phone calls over the Internet. Low-cost services transfer calls via personal computers equipped with microphones and speakers instead of the traditional telephone handset. But a growing number of services operate outside the PC, making calls via a special adapter that is connected to a traditional telephone handset. The calls travel over the Internet, but the person using the special adapter never has to turn on his or her computer. Thousands now use such VOIP services in lieu of traditional phone service. VOIP services are not subjected to regulation as traditional phone service. Thus, they are often less expensive.

The Prospect of Using the Internet

Companies, individuals, and institutions use the Internet in many ways. Companies use the Internet for electronic commerce, also called e-commerce, including advertising, selling, buying, distributing products, and providing customer service. In addition, companies use the Internet for business-to-business transactions, such as exchanging financial information and accessing complex databases. Businesses and institutions use the Internet for voice and video conferencing and other forms of communication that enable people to telecommute.

The use of e-mail speeds communication between companies, among coworkers, and among other individuals. Media and entertainment companies run online news and weather services over the Internet, distribute music and movies, and actually broadcast audio and video, including live radio and television programs. File sharing services let individuals swap music, movies, photos, and applications, provided they do not violate copyright protections. Online chat allows people to carry on discussions using written text. Instant messaging enables people to exchange text messages; share digital photo, video, and audio files; and play games in real time. Scientists and scholars use the Internet to communicate with colleagues, perform research, distribute lecture notes and course materials to students and publish papers and articles. Individuals use the Internet for communication, entertainment, finding information and buying and selling goods and other services.

Internet connectivity and accessing the World Wide Web require the use of computer and browser software, modem and a telephone line or a Local Area Network (LAN). Connection software enables the users to establish an account with a service provider and access the Internet. To access the Internet or go on-line, the computer must have a modem. The modem lets enables the computer to send and receive data.

Case Studies

The study area for this work includes some carefully selected music business operators whose operations were readily available during the study to share their views about the Internet and how they use the Internet in their chosen music business. This finding was therefore used as a yardstick for the conclusion and recommendation giving in this study. The interview conducted with six notable music business operators from western Nigeria is tabulated as follows:

Table1: Music business and business names

S/N	MUSIC BUSINESS OPERATION	MUSIC BUSINESS NAME
1.	RETAIL OPERATION(CDS AND TAPES)	OMO-OLA CHRISTIAN MUSIC INT'L. omoolarecords@yahoo.com
2.	MUSIC PUBLISHING	ROCKET & ROCKER PUBLISHING CO. aioatech@yahoo.com

3.	MUSIC RECORDING	KLINMIX STUDIO & SYMPHONY GLOBAL LTD. klinmix@yahoo.com www.facebook.com/adetisola
4.	RETAIL OP.(MUSICAL INSTRUMENT)	DE-JOE INSTRUMENT. www.symphonyng.com femi@symphonyng.com
5.	ARTIST PROMOTION & MANAGEMENT	MAMMUSIC WORLD & OMOOLA CHRISTIAN MUSIC INT'L. www.pmaworld.org www.facebook.com/moji.alawiye www.mojialawiyethoughts.blogspot.com/
6.	BAND MUSIC OPERATION (POP. SINGER)	DAVID OMODUNMIJU. www.reverbnation.com/davidomodunmiju www.twitter.com/fullgene www.facebook.com/

Omo-Ola Christian Music Int'l

Omo-Ola Christian music Int'l is a music business outfit established in 2001 and owned by Dotun Olayemi. It engages in the sale of Christian music compact disc and tapes and the promotion of Christian artiste in Nigeria.

Rocket and Rockers Publishing Co.

Rocket & Rockers Publishing Company is a music publishing outfit and the brain child of Adesanya Adeyeye. The music business engages in the publication of musical materials such as music books and musical compositions. Rockets and Rockers is a subsidiary of African Institute of Arts Technology.

Klinmix Studio

Klinmix studio is a music recording studio established and owned by Gbade Adetisola. Klinmix is involved in music publishing. The studio is located at no 1, Osiyemi Close, Ijokodo Ibadan, Nigeria. Klinmix Studio uses e-mail, blog, Facebook and other social networks via the internet in sourcing for studio equipment; getting information about studio equipment; recording processes; and sending mails for marketing his products.

Symphony Global Resources

Symphony Global Limited is a music business established in 1998 by Femi Adeyinka. He also has affinity with the Department of Music, The Polytechnic, Ibadan. Symphony Global Limited is a Pro-Audio and Audio Visual Company with franchise in studio recording and production, music promotion and sound reinforcement as part of its music business operation.

Mammusic World

Mammusic which is the acronym for Moji Alawiye Majesty Music is a music promotion and management outfit, owned by Moji Alawiye with the sole aim of promoting Live Music Performance, Concerts Music and other music related events. Mammusic World uses her Website, e-mail, social networks to promote the company and Moji Alawiye communicates with clients overseas; promote Moji Alawiye's work such as compact disc and videos with account details available for easy payment to the Bank for the purchase of musical products via the Internet. In recent time, she has added media programme on BCOS to her numerous activities, where she promotes artistes, conducts interview for people basically on their productions and showcases video clips of her most successful programme.

David Omodunmiju

David Omodunmiju is a Christian artiste based in Lagos Nigeria and was part of the MTN Project fame season 2 where he came out with the sixth position. He is a solo artiste and a back-up musician. He also plays the acoustic guitar. David resides in Isheri Igando, Lagos. David Omodunmiju uses mainly E-mail, social networks and blog to communicating with fans, giving them updates of events via social networks and also as a means to promote his musical product that are for sale; free downloads and musical streaming of his works.

De-Joe Musical Instrument

De-Joe musical instrument is a music business outfit that specializes in the sell and retailing of musical instruments and live sound equipment and it is owned by Bolarinwa O. Johnson. It is located in Dugbe, Ibadan, beside Zenith Bank Plc. The owner uses the e-mail only for personal communication that is not necessarily business related.

Discussions

The use of the internet by the music business operators has made communication easier and cheaper, promoting and marketing more global and the availability and access to resources and material far more abounding

as asserted by the music business operators. It must also be said that one music business is left out in the use of the internet as a business tool, among the music business operation sampled. De-Joe musicals fills comfortable and secure in the use of the old business model of traveling, checking out the instrument to be purchased before committing funds to buying these equipment for quality sake. This shows that those operating a high risk music business, such as retail, are finding it difficult to adopt the e-commerce business model in transacting business with companies outside Nigeria and within, for the fear of quality and the fear of being swindled.

Music business operators in Nigeria generally use the internet mainly for marketing and communication purposes. Hence the aspect of internet selling and buying has not been developed as account details are provided in place of internet-transactions through credit cards and the likes. Apart from the above studied businesses, some general observation was also carried out in the area of internet use for music business purposes in Nigeria. It was found that music download, especially among the youths, is gradually increasing with the increase in internet and mobile phone, using both free and paid music downloads on websites such as www.naijamusic.net and www.mtnng.com being among the numerous sites offering these services. Some of these free music downloading sites however need one to be members with user names and signup to the site, while MTN and the likes require that you pay with air time on your MTN phone line to download music.

Apart from downloading music, sites such as nairaland.com a social network of bloggers and message posting also allows users to advertise their product such as fairly used musical instruments and new ones. Musical session and prices by studios and music producers are also advertised via positing. This websites also is used by music producers to search and arrange with new and promising artiste to work with and promote. These and many more are used on such sites.

Table 2: New Internet Business Model

MODEL	CORE COMPETENCY	EXAMPLES
Virtual storefront	Online retail sales of goods and services. Distribution of products and services through traditional means.	Amazon.com

Online auction	An electronic exchange for sales of merchandise through a bidding process.	e-Bay.com
Online service provider	Provides services and support for users of electronic products, such as computer hardware and software.	PCSupport.com
Reverse auction	Buyers submit a bid to multiple sellers to purchase goods or services at a buyer-specified price.	Priceline.com
Transaction broker	Buyers can view rates and terms, but the primary business activity is to complete the transaction.	E*Trade
Digital product provider	Purchase and delivery of digital products, such as software, photos, and music, online.	PhotoDisc.com
Marketplace concentrator	Consolidates information about products and services from multiple providers. Buyers can research, compare products, and sometimes purchase online.	ShopNow.com
Information broker	Main value is in the information they provide, such as products, pricing, technical specs, and availability data. May facilitate transaction.	Travelocity.com
Content provider	Markets information online. Revenue is generated through some combination of user fees, providers' fees for listings, or advertising.	Wall Street Journal Interactive
Online exchange	Bid-ask system where multiple buyers can purchase from multiple sellers.	Covisint
Portal	Provides a customizable web access point, along with specialized content, search, and other services.	Hongkong.com

Conclusion

Music and technology are both an inseparable twin sisters, with every technological innovation in music and the media being capable of changing the face and structure of the music industry and also the way of doing music business. Examples of such technological invention that brought changes to the industry in the past are the printing technology, the gramophone, the microphone, speakers, multi-track machines, the computer and digital recording. The music industry is a branch of commercial trade dealing with the production and sale of musical recordings, music publishing and related merchandise. It is also a complex system of many organizations. However these systems have undergone dramatic changes in the 21st century. Some of the changes were brought forward by the Internet technology.

However, since the introduction of the internet into Nigeria, music business operators in Nigeria have also taken advantage of its viabilities in variety of ways. The use of the internet as a business tool in Nigeria is still developing and we watch as it tries to catch up with the rest of the world in advancement. In Conclusion, music business operators in Nigeria should take a cue from the rest of the world and take the internet more seriously as a very important tool for doing business in the 21st century.

The writer would like to recommend that the internet should be taken more seriously as a business tool in Nigeria. Hence, it should be taught as part of the curriculum in tertiary institution in Nigeria. The use of the computer and computer education should also be encouraged in Nigeria, especially as related to various business operations. Music business operators should join the moving train of the 21st century technology in the use of the internet and harness all its benefits. Music business operators should endeavor to use the internet and its application tools, specifically for business purposes, to enhance effectiveness and global coverage. The government and commercial sector of the country should also help to develop the area of e-commerce, so that transacting business and paying over the internet would be developed in Nigeria.

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The Potentials of TiE (Theatre in Education) for Intercultural Integration in Nigeria By

Ndubusi Nnanna*

Abstract

This paper identifies the possibilities of TiE (Theatre in Education) as an interventionist tool for inculcating necessary and crucial citizenship values that emphasise ethnic commonalities and understate differences among students at the earliest school years as a way of ensuring intercultural understanding, and, therefore, integration at the earliest possible developmental stage. Drawing from research and drama projects executed in selected schools, as well as already established theories on diversity and national development, this paper proposes a pragmatic theatre mediated model for the management of the recurrent problems of tribal and sectarian induced conflicts with their attendant brunt on national security and development.

Introduction

The colonial error, which hastily imposed independence on a country with over 200 ethnic groups and 500 dialects, without addressing crucial cultural differences, is not peculiar to Nigeria and it should no longer be seen as a weakness but strength. The mix of cultures and the richness of the dynamic synergy that comes from intercultural transactions is something that various countries now cherish and encourage. That is why the United States has a visa lottery program and Canada has a similar Diversity visa program. These are to encourage skilled personnel from different cultures to migrate to these countries and provide a blend of intercultural ideas for speedy socio- economic development.

As Notholt (2008, p. vii) rightly says, “ethnic diversity has been the source and inspiration for great achievements in art, architecture, poetry, and music”. But, interestingly, he is quick to warn that; “Unfortunately, such diversity comes at a price. It is a dangerously short jump from “my group is different” to “my group is better” or “my group is threatened”. National or religious chauvinism, racial antagonism, the demonization of other groups, and ultimately, war, deportations, and genocide can then be among the consequences”.

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Diversity and Intercultural Integration in Nigeria

The idea of diversity and its possibilities for intercultural integration has, in Europe, given rise to the idea of an “intercultural city” as a model for development. According to The Council of Europe (2010, p. 17) the city “... has a diverse population, including people with different nationalities, origins, languages or religions/beliefs. Most citizens regard diversity as a resource, not as a problem, and accept that all cultures change as they encounter each other in the public space”. The first part of this definition describes Nigeria. But the second part does not. And that is where the problem lies. We do not regard our diversity as a resource. Instead ethnic relations in Nigeria are usually defined by deep-seated animosity, mutual suspicion and perceived discrimination. These have all too often resulted in ethnic and sectarian violence. On the 24th of January 2012 Reuters published what it regarded as a timeline of ethnic and religious violence in Nigeria, from January 2000 to January 2012, as follows:

2000 - Thousands killed in northern Nigeria as non-Muslims opposed to the introduction of sharia (Islamic law) fight Muslims who demand its implementation in state of Kaduna.

Sept. 2001 - Christian-Muslim violence flares after Muslim prayers in the city of Jos in central Nigeria, with churches and mosques set on fire. At least 1,000 people are killed, according to a report in September 2002 by a panel set up by the government of Plateau state, which includes Jos.

Nov. 2002 - Nigeria abandons Miss World contest in Abuja. Decision follows death of at least 216 people in rioting in Kaduna, 200 km (125 miles) northwest of Jos, after newspaper article suggests Prophet Mohammad would probably have married one of the Miss World beauty queens if he were alive today.

Nov. 2008 - Clashes between Muslim and Christian gangs triggered by disputed local government election kill at least 700 people in Jos, according to U.S.-based Human Rights Watch.

July 2009 - More than 800 people are killed in five days of violence between members of Boko Haram and security forces in states across northeast Nigeria. The sect's leader Mohammed Yusuf was captured and died in police custody in Maiduguri on July 30, a disastrous move by the security services given that Boko Haram's current leadership cites this as one of the primary reasons for its continued attacks on police.

Jan. 2010 - Hundreds are reported killed after clashes between Muslim and Christian gangs in Jos, most by gunfire. Police estimate death toll at 326, although some community leaders put the figure at more than 400.

March 2010 - Hundreds of people are killed in clashes between Islamic pastoralists and Christian villagers in the mostly Christian villages of Dogo Nahawa, Zot and Ratsat just south of Jos. Plateau State Commissioner for Information Gregory Yenlong said more than 300 people had died.

Dec. 2010 - At least 80 people are killed in Dec. 24 bombings as well as in clashes two days later between Muslim and Christian youths in Jos.

Jan. 2011 - Human Rights Watch says more than 200 people killed in violence over preceding month, many hacked to death or burned alive in attacks on villages, and reprisal killings in Plateau state.

Aug.-Sept. 2011 - At least 70 people killed in clashes in central Plateau state. Violence started when Christian youths attacked Muslims gathering to celebrate end of Ramadan in Jos.

Nov. 2011 - At least 65 people killed in northeast city of Damaturu when Islamist insurgents bombed churches, mosques and police stations. Boko Haram claims responsibility.

Dec. 2011 - Boko Haram claims responsibility for bomb attacks across Nigeria on Christmas Day, including one at a church near Abuja that killed at least 37 people.

Jan. 2012 - Bomb attacks and gun battles in Kano kill 186 people, Boko Haram's most deadly attack to date.

The above statistics puts the number of lives lost at about seven thousand (7000). This is besides the number of displaced persons and property destroyed in these crises. Yet the average person that has followed the history of these conflicts knows that the Reuters figures are moderate. But even as they are, they are quite staggering and worthy of concern. From January to August of 2012 there have been further violence, some even costing more lives than previous ones. The implication of these losses for economic development and national security cannot be overemphasized. Among those killed were men and women, including scholars, with the skills capable of transforming the country for the better. There were also children, future leaders, with potentials that could only be imagined. As can be seen from the above, these conflicts are of two types: ethnic and religious. These are the two most dangerous types of conflicts because they arise mainly from assumptions and are usually sentimental and subjective. They have no connection with reason but they are deep-seated because the ideas and emotions that mediate them are handed down along generations, deliberately or accidentally. So they form part of the whole process of upbringing, from the earliest stages of socialization. As the average Nigerian child grows up from the family unit, through places of religious

worship, and school, she/he is exposed to cultural indoctrination that are religion and ethnic biased. Some of these indoctrinations may not be deliberate but they exist in minor insinuations, and unintended remarks that are suggestive of ethnic and religious intolerance. So the child grows up assuming that she or he belongs to an ethnic group that is superior to others or that is marginalized and despised by others. And these assumptions are perpetuated down generations. In this way diversity has remained an impediment to national intercultural integration in Nigeria.

Theatre is a very potent means of socialization and counter-indoctrination at all levels of human development. But, especially for children, it is particularly effective as it connects to children's disposition to forming lasting impressions from images and role-playing. The relationship between theatre and children is aptly captured by Kelly and Walter (2010, p. 1):

Good actors of any age are like children, learning quickly and deeply, and all children are like actors when they learn – moving, making noise, imitating, dreaming. It is no surprise that the most rambunctious school-children sometimes show real promise in the theatre. This means that all school teachers, whatever subject they teach, should pay special attention to the kind of learning that happens on stage.

This relationship between theatre and children's education gave rise to the concept of Theatre in Education.

Theatre in Education

As a distinct form Theatre in Education developed around 1965, in Coventry in the United Kingdom, with the work of the Belgrade theatre. This group hybridized education and performance, inspired by Brechtian performance ideas, into a form that provided particular messages to targeted pupil audiences that were also involved in the performances. Theatre in Education was not accidental. Its initiation arose out of a crucial need to fill a gap in learning and social orientation that was not sufficiently provided by formal curricular, at a time when there was great need to raise a new crop of future leaders in Europe. According to Wooster (2007, p. 1)

there was an increasing belief in the centrality of the child within education. Perhaps as a result of the deprivations of war, the generation growing up in the 1950s and 1960s demanded more from schools than mere preparation for

work. Unrestricted by notions of a centrally defined curriculum, this demand was responded to by an increasing number of teachers interested in heuristic educational approaches... these new educational priorities sought to place the child at the centre of their own learning. It was believed that more effective learning took place when children were encouraged to investigate the world through play and through active approaches to discovery.

The strategies for Theatre in Education include child-centred learning, which places the child at the centre of the educational process and designs the curriculum to fulfil his or her overall needs for individual growth; it also includes project teaching, which is activity based and encourages independence and responsibility as well as team work. Thus, learning becomes characterised by the view of the child as a peculiar person with unique needs and is negotiated within an active relationship between the child and his environment and emphasis is on creativity and emotional development. And all of these are carried out within a theatrical context using role play. The actor/teacher becomes a facilitator, aiding the child's comprehension of crucial social values, and reflection on his/her role in the process of change. In this way theatre becomes a humanising influence on the child as s/he goes through the process of making decisions arising from perceptions derived from acted out situations that sometimes ask the question "what if?", placing the child in make-belief situations in which he or she feels the positions of others and their anxieties/ challenges. The child is, as Slade (1954, p. 49) says, able to observe the realities of life made out into conscious situations and make personal inward decisions, often moral, to deal with them. TiE targets particular age groups with particular problem-solving messages that enable children to understand the realities of their societies and empower them to act. The need for social change has always been the major inspiration for TiE. Jackson (1993, p. 24) rightly notes that:

TiE companies have always been among the most socially conscious of theatre groups, consistently choosing to examine social issues they believe to be of relevance to the lives of the children with whom they work. Their work is often motivated by a strong sense of the injustices that prevail in society at large, and many companies see it as part of their responsibility to contribute in some way to the making of a better world.

TiE is, therefore, a development- oriented theatre/education approach. It is important, at this juncture, to distinguish between TiE and other related forms like Drama in Education (DiE), Children's Theatre, Young People's Theatre, Creative Dramatics, and Education in Theatre. **Drama in Education**, also known as Curriculum Drama, is drama as taught in schools. Its focus is on the personal overall development of the individual pupil through the acquisition of improvisational skills.

The purpose of Drama in Education is the internal development of the child through creative self expression. DiE is also child-centred and result oriented. It allows children to employ their own views of people and situations they experience in the independent evaluation of ideas. They learn to tolerate differing idiosyncrasies and opinions, and to accommodate peculiar weaknesses and shortcomings of other group members. The principal tools of DiE are improvisation and role play, and its objective is the communication of attitudes and ideas for the management of experiences. Here drama is used as, in Giroux's (1993, p. ix) words, "... a form of cultural production to enable students to utilise their bodies and minds in the service of being able to link language and experience, desire and affirmation, and knowledge and social responsibility".

Interestingly, **Children's Theatre** refers to professional performances of specialized plays, in schools or theatres, for children for both entertainment and learning. **Young People's Theatre** is a broader term that encapsulates all professional performances designed for young people, including children. But more specifically, it refers more to theatre intended for audiences within the age range of 14 - 18 and more. **Creative Dramatics** are usually improvisational, non-exhibition process-oriented performances by children under, the guidance of an adult leader, to imagine, enact, and reflect upon experiences that are part of their world. **Education in Theatre** are out-reach programs, including seminar, lectures, production tours, and linkages, carried out by professional theatre groups in schools for the purpose of creating awareness about theatre generally and the programs of these groups specifically, among students of selected schools. Whatever distinctions may exist between these various forms and TIE, it is also essential to note here that TIE relates to all of them because it makes use of their various methodologies.

TiE for Intercultural integration in Nigeria

From the foregoing, we can attempt some conclusions: first, that Nigeria has a diversity and an intercultural problem that has all too often

resulted in ethnic and sectarian conflicts, threatening national security and impeding meaningful development on the same level; secondly, that the roots of the conflicts are rooted in sentiments and assumptions imbibed from the earliest stages of socialisation. We have also provided some insight into the meaning and methodologies of Theatre in Education. The purpose of this section is to examine how its methodologies could be harnessed to encourage intercultural integration in Nigeria. Ewu and Lakoju (1993, pp. 165-184) have already done some seminal work on the potentials of TiE in Nigeria, which is very helpful. But their discourse does not address present realities in the country. Rather it is a general discussion about methods and contexts. But more interestingly, Jeyifo (1996, p. 150) acknowledges the utility of Peter Brook's Intercultural African Theatre Project as a model for effective intercultural communication across cultural and ethnic divisions. Nwabueze (2011, pp. 232-233) also recommends intercultural performances in Nigeria because "It helps in creating respect for cultures and in recognizing the fluidity of one culture as an integral part of another culture, and in the recognition of affinity between cultures".

This section will, as a way of justifying the thesis of this paper, describe an actual project carried out by the researcher and a partner in selected Nigerian secondary schools. The project was executed as part of a wider research programme that sought to investigate the uses of theatre, in its various forms, for national development.

The first task for the project was to articulate a framework. The basic assumptions were that students in secondary schools constituted an ideal population for the execution of the project because at their ages, on the average, they have formed ideas and lived experiences without internalising them as absolutes that resist change. The researchers, therefore, chose five secondary schools on the basis of proximity and considerable spread. Aware that the ideas and opinions of the students themselves on the matter of intercultural integration and national development were very important, the researchers designed and distributed questionnaires that required information on the student's tribal and religious affiliation and personal impressions about these, his/her opinions about other tribes and religions, his/her awareness of citizenship values and the state of the nation, and individual disposition to change. The result of the inquiry indicated that on the average, students had a sense of ethnic and religious pride bothering on egocentricity, that they had negative impressions of inferiority of and oppression by people of other ethnic groups and religions; that their awareness of basic citizenship values was low as opposed to a considerable

knowledge about the state of the nation, especially with regard to national security and intercultural intolerance; and that they recognised the need for change and were disposed to it.

The next task was to write a play that accommodated all the findings and addressed all the needs realistically and had themes that would deliver the appropriate messages within the perceptive convenience of the target group. The research team decided on a storyline that would instil the citizenship values of patriotism, obedience to laws, rules and regulations, respect for the sanctity of the human person and individual opinion, accommodation of ethnic and religious differences and their recognition as resources for growth and dynamism, the dignity of national service, justice and personal integrity, respect for the values of founding leaders, the need for national peace and unity, and the pride of national service. Despite the need to have a play with a broad thematic spectrum, there was also the need to infuse entertainment value in the play and ensure that its duration was proper for the circumstances of its execution: institutional requirements for such programmes and the average attention span of the students involved. The team also realised the need to have a performance that would encourage participation by the students without jeopardizing the need for order and organised execution so that the message of the play would not be compromised. The team produced a twenty-minute play that would form part of a thirty-minute programme, allowing for ten minutes for an interactive session of questions and answers. Next was the need to recruit actors and actresses, who themselves had to be trained to understand the peculiar needs and approaches of the project. The troupe had five members for ease of management.

The performance lasted for a period of one week and was very revealing. In all the schools the students came out in their numbers (They were not required to pay money), with so much enthusiasm. The play employed the Brechtian epic theatre methodology and the Forum/Image theatre ideas of Augusto Boal as these explore the implication of objective reflection to deal with perceived oppressive assumptions, enabling change. In this regard, there was wide and efficient use of images, symbols and music to suggest messages that could not be accommodated within the regular language of the play. The students were also encouraged to join in the songs, and some of them were co-opted in the story, with amazing responses that revealed their individual needs for involvement and a certain level of anxiety borne out of unfamiliarity with the dramatic mode as a means of education. During the interactive sessions that came at the end of

each play, the students would usually engage the team in series of questions that bordered on the desire of the students for more performances of similar nature, which they regarded as a source of information that addressed their basic anxieties, and a source of entertainment that provided relaxation away from the routine of regular tutelage. The team went away from every school with the satisfaction that the students were better informed, equipped, and disposed to change. A post production questionnaire was administered in each school, designed to include all the concerns of the pre-production questionnaire in addition to the value of Theatre in Education for awareness and preparation for national intercultural integration. In each response the students demonstrated a very good understanding of the issues raised, developed more tolerance for differences of tribe and religion, became more aware of citizenship values and national needs, and showed more willingness and commitment to change. Very importantly too, most of the teachers expressed desire to adopt the methodologies of TiE to enhance their teaching and expressed willingness to be trained.

The entire process of pre-production, post-production, and evaluation lasted for a period of four weeks and it was a very successful project. Another very serious challenge is funding. TiE should not cost money to the students. The service is part of national education, and should be delivered free. That is the only way to encourage maximum participation. The government must first take interest in theatre as an effective tool for development. This has been harped on over the years without results. So it is about time theatre practitioners, scholars and stakeholders started making concrete efforts that will encourage some kind of legislation that will address this need. Such legislation must factor in TiE as part of national educational development and set out in clear terms the responsibility of individuals, corporate organisations, as well as local, state, and federal governments, in this very crucial national need. There is also the need for advocacy and fund-raising activities by concerned non-governmental organisations to argue the efforts of government. TiE is a capital intensive project and any attempt to cut corners will affect efficiency and results.

Another challenge is the need for monitoring and evaluation. This is the only way to ensure effectiveness and check wastage of efforts and resources. Evaluation has to be regular and independent. It is, therefore, necessary for all interested parties to be involved in this. There is no need for government to set up any separate body for this function. The ministries of education, information and national orientation, are sufficient to carry out

the role of monitoring and evaluation. Concerned non-governmental organisations should also assist government in this regard.

The purpose of monitoring and evaluation would be to ensure uniformity in programme content, with the accommodation of peculiar needs, efficiency in personnel training and project execution, effective/responsible use of resources and the assurance of programme quality and best practices.

Conclusion

The problem of national security in Nigeria is connected to the problem of the failure of intercultural integration. And the root cause of this is intolerance, which arises out of ignorance. The solution to ignorance is awareness, and in this case there is need for awareness of the things that bind us together as a nation; the various aspects of culture and shared national dreams, hopes, and aspirations that emphasize our similarities over our differences. If the extent to which parochial ethnic and religious sentiments have eaten into our national polity is considered, any hope of integration would appear dim. However TiE provides a way out from what seems to be the most crucial national concern at the moment: national security and intercultural integration, because its strategies would address the problems at most fundamental levels of human development and encourage the emergence of a fresh crop of Nigerians, who would find utility in the synergy that comes from diversity.

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Title Index to *The Performer: Ilorin Journal of the Performing Arts*, Volume 1, 1999 to Volume 10, 2008

By

Yusuf Amuda Abdulbaki*

Abstract

This article examines title index of all articles published by *The Performer* in its initial ten volumes. Methodology adopted for collation of data is through the editorial board members of the journal who also made all copies of the journal published from volume 1 to 10 available to me after an initial library research that convinced me that it is one of the consistent journals of the University of Ilorin for ten years. This study covers volumes 1 to 10 (1999-2008) and creates awareness for 146 articles considered to be an harvest of scholarly articles contributed from far and near reflecting contemporary issues on Nigerian theatre industry and other related vocational fields like advertising, journalism and cultural enterprises. Finally the index tends to add value to the Journal (*The Performer*) by creating awareness and access to all the articles ever published by the Journal from volumes 1 to 10 between 1999 and 2008.

Introduction

Indexing has been accepted as a way of listing titles of published articles. It is one of the vital services that professional librarians offer in the discharge of their responsibilities in an academic setting, hence "Title Index to *The Performer: Ilorin Journal of the Performing Arts* Volume 1, 1999 to Volume 10, 2008" is appropriately chosen as the title of this article. This study covers volumes 1 to 10 (1999-2008) and creates awareness for 146 articles considered to be an harvest of scholarly articles contributed from far and near reflecting contemporary issues on Nigerian theatre industry and other related vocational fields like advertising, journalism and cultural enterprises. For easy usage the articles are arranged alphabetically by letter

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ignoring the articles ‘a’ and ‘the’. Finally the index tends to add value to the journal (*The Performer*) by creating awareness and access to all the articles ever published by the Journal from volumes 1 to 10 between 1999 and 2008.

According to Adeoye (2012, p. 4) and (2013, P. 4) in the programme notes of “Eda” and “Adesewa” produced as Convocation Plays in 2012 and 2013 respectively, the Performing Arts Department was established in 1981 with an initial staff strength of 3 (namely Professor Atta Anan Mensah, Dr. Akanji Nasiru (now Professor) and Mr. Yulisa Amadu Maddy) with 16 students, the Department has within the last 25 years made steady progress and has contributed immensely to the growth of Nigerian theatre industry. One of the contributions is the floating of a journal – *The Performer* – which is a harvest of scholarly articles contributed from far and near reflecting contemporary issues on Nigerian theatre industry, talking with the masters and other related vocational fields like advertising, journalism and cultural enterprises. No wonder this journal not only enjoyed the publishing support from the National Theatre of Nigeria but also on the list of the officially recognized journals published by the University of Ilorin.

In view of the above, attempt is now being made to create awareness and access to the articles ever published by the journal from volume 1 to volume 10, hence the topic: Title index to *The Performer* volume 1, 1999 to volume 10, 2008. As this title index is being made, it is worthwhile to mention the names of the Editors who had anchored the publication of the journal from its inception till date. They are: Dr. Bode Omojola (1999; 2000) who edited volumes 1 and 2. Dr. Sunday Enessi Ododo (2001 and 2002) now a Professor and Head of the Theatre Arts Department, University of Maiduguri, edited volumes 3 and 4. Professor Akinwale, Ayobami (2003; 2004; 2005; and 2006; now Dean, Faculty of Arts, University of Ilorin, edited volumes 5, 6, 7, and 8. Dr. AbdulRasheed A. Adeoye (2007 and 2008) who edited volumes 9, 10 and is still the current Editor of *The Performer*. It is interesting to note that all the Editors had been members of the Editorial Board and head of the Performing Arts Department at one time or the other.

Methodology

The methodology adopted by the researcher, a professional librarian who served as a visiting librarian in the University of Ilorin Library from 2010 to 2011, was first by consulting various journals published by various departments in the University of Ilorin for a period of ten years. It was observed that only *The Performer* has consistently published its volumes for ten years without a break. The volumes of the journal were made available physically through Dr. Solomon Ikibe who happens to be one of the editorial members of the journal. 146 articles reflecting contemporary issues on theatre related matter were got from ten volumes made available from 1999 to 2008. For easy access, the articles are arranged alphabetically letter by letter ignoring the articles “A” and “The”.

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Conclusion

This title index has made available all articles published by *The Performer* in its initial ten volumes. It is hoped that scholars seeing the titles would be interested in some of the articles, thereby placing orders for them. It is expected that the Department the Performing Arts, University of Ilorin, would keep on updating the title index as more volumes of *The Performer* are published. Seeing the usefulness of title index, it is therefore recommended that other journals should be consistent in their publications and also have a title index as we have done for the Performer.

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Impact of Missionary Films Production and Yoruba Travelling Theatre on the Evolution of the Nigerian Video Film Industry

By

Adesina Lukuman Azeez*

Abstract

This article reviews the history of the Nigerian film industry and how it developed into what is known today as the Nigerian video film industry or *Nollywood*. It traces the development from its beginning with the establishment of a Colonial Film Unit by the British for producing propaganda newsreels, which set the pace for the development of film making in Nigeria, to the emergence of indigenous filmmakers who produced indigenous films to satisfy Nigerian people's yearnings for local films that reflected their cultural realities. Within this context, the article adopts the political economy theory to account for the factors that led to the shift from celluloid production to video production. The study concludes that colonial/missionary films production, Hollywood and Yoruba travelling theatre, which are the major historical foundations on which the industry is built, continue to have tremendous influences on the content of Nigerian video films. It also suggests that although art is not like science that has to conform to a certain universal method or standard, the industry should be re-organised to entail a production system that will involve premier and exhibitions in theatres or cinema houses that must be rebuilt and resuscitated.

Introduction

Since the invention of film as a medium of mass communication, it has been a veritable tool for the promotion of the cultural heritage and values of nations. "Through films, the identity and character of a nation, its image and culture, are impressed on the popular mind" (Oloruntola, 2009,

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p. 56). As Ekwuasi and Nasidi (1992, p. 80) noted, film can perform this major role because it “possess the communicative potential of socializing, and playing a therapeutic role as a mass entertainment medium”. However, films are not just a popular culture, but a political and economic instrument for achieving the objectives of state that could stimulate tremendous level of national development. Film is useful in propagating desirable aspects of a nation character, values and cultures. It can also serve as a weapon for unity, social co-existence, education, health, science and technology, and nonviolent solution to social problems and conflicts in society. Film can be used to project a national policy objectives, cultural heritage and national aspiration (Oloruntola, 2009, p. 61).

The objective of this article is to examine and trace the historical development of the Nigerian film industry by identifying the factors and influences that have been shaping the growth of the industry to this present point. Although the aim of the review is to identify the historical landmarks in the development of the film industry in Nigeria, it also intends to provide a context to understand the influence each historical stage in the evolution of the industry has had on the films’ content and how each stage in the evolution could have possibly shaped audience reception.

Influences of the British Colonial Government and Missionaries on the Evolution of the Nigerian Film Industry

Mainly for propaganda objectives, the colonial government, as in other British colonies, set up a Colonial Film Unit in early 1906. The films unit produced newsreels and documentary films, which the Information Department of the Colonial Office screened to the colonial subjects, using mobile cinema machinery. Projection units were built into land rovers that travelled from one town square to another to screen the propaganda films, which depicted Britain’s pomp and power.

Missionaries, who were a different face of the colonial enterprise, also realised the potential of films in influencing and indoctrinating the colonised people. As a result, they produced films that were evangelical in nature and meant to facilitate the conversion of the native peoples. These films were mainly screened in churches and it is on record that as early as 1907, the Catholic fathers who were stationed in Lagos screened religious films as part of their concerted efforts to proselytise in the colony. The *Lagos Standard*, which was then the most influential newspaper, criticised one of the films screened as being biased because “the film’s portrayal of

Judas as a Blackman and Simon Peter as a light skinned person quietly insinuated a racist undertone” (Okome, 2004, p. 29).

Until the First World War, the British colonial government, in partnership with the missionaries, monopolised the production, distribution and exhibition of films in Nigeria. But after the First World War, the Colonial government realised how greatly film had fascinated the majority of urban dwellers as a medium of entertainment and thus, allowed other expatriate settlers, like Lebanese, Greek and Syrian nationals, to set up and operate film distribution and exhibition companies. The trend of public exhibition of newsreel and documentary films for propaganda purposes thus changed when Lebanese and Syrian entrepreneurs set up private companies that began to exhibit features films in theatres for more commercial objectives. The pioneer distribution and exhibition company, West African Pictures, was established in 1930 by Arif Barakat and Raakh Khali, both of whom were Lebanese (Ekwuazi, 1998) and (Okome, 2004). A few years after the inception of this distribution and exhibition company, many others, such as the Nigerian Motion Pictures Company, Plateau Cinema Limited, and the Alcadama Company Limited sprang up all over the country. The business became so competitive that by 1970, Nigeria boasted approximately 250 cinema houses, most of which were equipped with 35mm projectors (Ekwuazi, 1998). The cinema houses predominantly exhibited foreign films, such as American Hollywood thrillers, British spy films, Indian films and, much later, martial art/Kung Fu films from Hong Kong, China and Japan. Furthermore, some researchers have noted that cinema audiences were particularly large in the cities of the South Western Nigeria (like Lagos and Ibadan, which are predominantly occupied by the Yoruba) and the Northern parts of the country (like Kano and Kaduna that are the home cities of the Hausa) as reported by Ekwuasi (1998) and Balogun (1997).

When Nigeria gained independence in 1960, the Colonial Film Unit was inherited by the new sovereign government. It became the Film Division of the Federal Ministry of Information. Its primary purpose, similar to that of the Colonial Film Unit, was to provide the Federal government with propaganda, as well as to provide various social services. The Federal Film Division produced films that featured Nigerian and Government leaders and presented images of national unity, nation building and development (Ekwuazi, 1998). However, the three autonomous regional governments (Western, Eastern and Northern regions) had their own Film Divisions under their respective Ministries of Information that

served the divergent interests of each of the regional governments. In 1973, under the military government of General Gowon, the three regions were subdivided into twelve States, and, in 1976, the military government of General Muritala and Obasanjo re-divided the twelve States into nineteen states, which had been subsequently divided into 31 States to make up the present structure of 31 States and the Federal Capital Territory in Abuja. Upon the creation of the twelve and nineteen-state structure in 1973 and 1976, respectively, most states also established their own film units within their Information Ministries.

Contributions of British Trained Technicians, Cameramen and Soundmen to the Evolution of the Nigerian Film Industry

By the time the Colonial Film Unit was phased out at independence, the unit had trained hundreds of cameramen, soundmen, editors and technicians. These technicians and cameramen were the technical staff on whom the various film units in the regions and, subsequently, in the various states of the federation, relied for expertise. In 1959, the first television station in Nigeria (and in the whole of Africa) – WNTV - was established in the Western region, and, ironically, the majority of first generation of Nigerian independent film producers were the technicians, cameramen, editors and soundmen who, though, untrained as producers or directors, had garnered experience as producers during their time in the film units and in the production unit of the Western Nigeria Television (WNTV). However, a few early independent filmmakers like Ola Balogun (trained in France) and Francis Oladele (trained in the US), and one of the modern-day producer, Tunde Kilani, (trained as a technician by the British), and Wole Soyinka (also trained in Britain), were already skilled in various facets of filmmaking.

Emergence of the Pioneer Indigenous Filmmakers in Nigeria

In the early 1970s, there was a growing awareness among the Nigerian intellectuals and elite of the need to combat the importation of Hollywood and foreign films, which theatres/cinema houses all over the country had used to colonise the hearts of many working class young people resident in the cities. Nigerian television stations, both at the federal and the state level, were not immune to the enormous desire for Hollywood and foreign films; they also broadcast these films which many social critics and intellectuals believed were presenting an alien culture that Africans should not emulate or assimilate. This stimulated a growing imperative to produce

indigenous feature films to counteract the cultural domination of the foreign films, particularly Hollywood's, and in that way, to foster African cultural heritage in the minds of younger viewers. As Francis Oladele, one pioneer indigenous filmmaker, put it in the programme of one of his films (*Kongi's Harvest*), "there should be a battle between Hollywood/Bollywood and indigenous intellectual filmmakers, not only for the pockets of Nigerians, but also essentially for their minds" (Adesanya, 1997, p. 15).

Notable among these early filmmakers are Ola Balogun and Eddie Ugbomah. They produced films that were not only widely popular among Nigerians, but also had universal appeal. Ola Balogun's *Black Goddess* (1978) won an award for the best musical score at Carthage in 1980 (Diawara, 1992), while Ugbomah's *Mask* (1979) was also a hit, not only because it was universally appealing and politically significant, but also because it cleverly adopted Manichean aesthetics from James Bond films. The film's hero, who is sent by a fictitious Nigerian President to a London Museum to retrieve the famous mask of Queen Adesua of Benin that was stolen by British colonisers, is portrayed as super clever/wily, while the British police, who are easily deceived by the hero, are portrayed as fools. Films like this were used to reflect the deep anti-colonial feelings, which the African elite harboured in their minds.

On a general note, the early filmmakers produced their films, albeit, with foreign technical assistance mainly in 16mm format, although a few were also in 35mm, which they marketed directly to the people through travelling cinema that used a vehicle mounted with a screen and Public Address System, much as the early colonial films were shown to the people. Their intention was to reach wider audiences at the grassroots level which the cinema houses or the Lebanese distribution network had not reached and where Hollywood films had not conquered the minds of the people. Unfortunately, this mode of distribution did not enjoy widespread success because they could not reach large audiences. It was too stressful, time-consuming and expensive to screen their films to a large number of people in all nooks and crannies of Nigerian society. In addition, the filmmakers found it hard to break the hold that Hollywood films had over Nigerian film audiences, particularly in the cities.

In spite of all these difficulties in sourcing funds to produce their films, as well as inadequate distribution, the early filmmakers did their best to tell Nigerian stories in the African storytelling tradition, based on folklore. They projected a multiplicity of traditional cultures in their society and made considerable progress in initiating the growth of an indigenous

feature film industry to the standard of that already developed in Europe, America, India and Asian countries. The progress was so great that, according to Ladebo (1992) the industry had shown signs of its enormous potential in the seventies with other classical films such as *Kongi's Harvest* (1970) and *Bullfrog in the Sun* (1971), both by Francis Oladele's Calpenny Films Nigeria Limited, *Dinner with Devil* (1976), produced by Wole Amele's Starline Films and directed by Sanya Dosunmu, *Muzik* (1976) by Ola Balogun's Afrocult company, *Countdown at Kusini* (1977) produced and directed by Osie Davies, an Afro American filmmaker and a host of others.

Most of these films dealt with social issues of the time such as the wave of materialism and urbanisation, while some dealt with colonialism from the African point of view. In these films, there was an emphasis on solid cultural issues and problems of society, using the techniques of popular theatre including traditional songs and dances. Those that dealt with African history tried to correct the distortions of Nigerian history and to combat the negative images about Africans portrayed in the colonial and Hollywood films such as those in *Birth of a Nation*, which cast Africans as demons and monsters. *Birth of a Nation* is an adaptation of Thomas Dixon's book: *The Clansmen, An Historic Romance of the Klu Klux Klan*, published in 1905. Black people (Negroes) are portrayed in the film as ignorant, savage, brutish and degenerate.

Influence of the Yoruba Travelling Theatre Groups on the Evolution of the Nigerian Video Film Industry

It was Ola Balogun's *Ajani Ogun* box office success that gave the theatre troupes the impetus to abandon their stage and live performance for film production. *Ajani Ogun* (1976) was the first indigenous language film that was based on Yoruba folklore and, on seeing the popularity of the film among the Yoruba; the leaders of the Yoruba travelling theatre troupes transformed themselves into film producers and directors (Okome, 1997) and (Diawara, 1992). *Ajani Ogun* is a blend of musical and thriller that tells the story of a young man who has to fight a vicious rich man to get his fiancée and inheritance back. Ade Love, the hero in the title role, sings long romantic songs and fights hard to conquer his enemies. In 1977, Ade Love, the artist Balogun cast as the hero in *Ajani Ogun*, teamed up with his mentor (Balogun) to produce *Ija Ominira* (*Fight for Freedom*). It is a film about a tyrannical king who is exiled from his kingdom. In 1979, Hubert Ogunde, also with the help of Ola

Balogun, produced *Aiye*, a film that is based on a play revolving around the struggle between a traditional medicine man and an evil magician. In 1982, Moses Adejumo (alias Baba Sala), who is also a veteran of Yoruba theatre, produced *Orun Mooru*, with the help of Balogun again. The film, which was later stolen, is about a man called Lamidi (Baba Sala himself), who is robbed by a group of swindlers. Grieved by this incident, he decides to commit suicide because he feels there is nothing else to live for. He painstakingly searches for Death to take his life. However, Death refuses to take his life at the moment he desperately wants to die. Instead, Death makes him fabulously wealthy, delays his death till when he is overcome by greed, when life has become more exciting to him, and, therefore, no longer willing to die. Since the successful release of *Ajani Ogun*, the leaders of the Yoruba travelling theatre troupes have dominated, culturally and numerically, the current video production industry in Nigeria.

Emergence of the Nigerian Home Video Film Industry

An Igbo businessman, Kenneth Nnebue, began examining the idea of using digital video technology, which had been improved to deliver new and exciting possibilities in filmmaking in the 1980s, to rescue the Nigerian film industry from absolute death. Nnebue recognised the possibility of using digital technology to produce films for mass consumption, and he experimented by producing a Yoruba film, *Aje Ni Iya Mi (My Mother is a Witch)*-scripted by Sola Oguniola, a popular Yoruba artiste, on a videocassette. It was shot with an ordinary VHS camera and edited with a couple of VCRs. His investment was less than the equivalent of twenty pounds, but he made a huge amount of money in return even though he claimed the film was not successful (Haynes and Okome, 2000).

However, the Yoruba artistes whom Nnebue used were not happy with the small amounts he paid them and realising what they too could make considerable amounts of money out of the novelty, they launched their own productions, using U-matic (VCH) cameras. By 1992 when Nnebue produced *Living in Bondage* (in the Ibo language), using the stars of the former television serials, the Nigerian film industry that had almost disappeared was reawakened. By the time he produced his first English language film, *Glamour Girls* (1994), video films had become a phenomenon in Nigeria. The redundant soap opera producers followed suit, as the leaders of the Yoruba travelling theater troupes with whom Nnebue had collaborated in his first language film, had done.

By and large, it can be seen that the Nigerian video film industry was predicated on and established by economic necessity. Without the economic crisis, probably, there would not have been what is today known as the Nigerian home video film industry. Thus, video production started in the late '80s out of a desire by producers not only to remain in the motion picture business, but also out of the need to satisfy the needs of the people to have a form of entertainment that they could identify with. Based on the use of digital technology, Nigerian filmmakers are also able to produce films at low cost.

Government's Intervention in the Operation of the Nigerian Film Industry

In 1993, the government intervened in the film industry, which was becoming chaotic because of the deluge of video films being released in the market, unhealthy competition among the rising numbers of producers, coupled with the rapid growth of video clubs all over the country. The National Film and Video Censor Board was established under Decree No 85 of 1993 with the responsibility to censor, classify, license and regulate films and video works among others.

The paramount provision of the decree that established the National Film and Video Censor Board was, perhaps, the granting of permission to screen/exhibit video works in theatres or cinema houses. This was intended to give the video producers the advantage of combining theatre releases with videocassette releases to their advantage. However, video exhibition is not common and video works are only occasionally exhibited during festive periods and public holidays, particularly at the National Theatre, Lagos. In fact, theatres have proved to be a poor venue for video screening. This is because the quality of video images projected on the large screen in theaters was always poor, and audiences that had experienced such poor quality in theaters had occasionally run riot and destroyed the cinema houses (Haynes and Okome, 2000, p. 55). Besides, many of the cinema houses, particularly the National Theatre in Lagos, are considered by most people as vestiges of the luxuries and extravagances of the oil-boom era, and as places not appropriate for families because they are meeting points for delinquent youth and prostitutes. (Haynes and Okome, 2000, pp. 72-73). Therefore, the videos are mainly watched in homes as an individual or family pastime. And this is one of the main peculiarities of the Nigeria video film phenomenon, which is related to the strategy of marketing the films.

Nigerian Home Video Films Industry Christened as Nollywood

The coinage of **NOLLYWOOD** by Nick Moran was an interesting turn of events in the vocabulary of dominant cinema. A seemingly innocuous term, the term Nollywood actually brought to the fore the debate associated with the third space of visual articulation and third cinema. The term placed the practice of popular video film in Nigeria in the context of peripheral visual cultures, and in a way that distinguished its outside-ness and otherness from the dominant cinema. It rekindled the abandoned notion of the third cinema, which the Glasgow Screen Conference of 1983 positioned as practical guide to film-making in the third world (Okome, 2004). Courtesy of Nick Moran, the notion of **NOLLYWOOD** impelled the recognition of another regime of visual culture and practice outside what we already knew. It re-established/reinvigorated the need for what Soyinka (1979, p. 101) calls “inter-mutual interaction” between theatre and cinema. The Nigerian video film industry revalorises what, to Soyinka, is a unique quality of the Yoruba cinema, the quality of being able to conquer the lure of the “aesthetic precepts that are moulded by Western cinema, which are expensive to produce in an African film” (Soyinka, 1979, p. 102). Therefore, Nigerian video films fit the description Soyinka had given about the earlier Yoruba cinema that they are “not only relevant to the social conditions of Nigeria” because they “reflect stories and spectacles based on everyday life and on the collective myths, but also because they provide aesthetic and economic alternatives to the Western super productions” (Soyinka, 1979, p. 101).

Some veteran film-makers, who have not been able to reconcile themselves to the Direct-to Video format and general phenomenon of the Nigerian film industry, have always condemned the phenomenon. The professional filmmakers and Nigerian intellectuals even condemn the term Nollywood because, to them, the term is not only a stupid adaptation of Hollywood and Bollywood, but also because it has no specific or symbolic meaning like the concepts of Hollywood and Bollywood. To them, since Nollywood does not follow international standards of cinema techniques and genres, and the styles of Hollywood and Bollywood, the industry is not yet developed. Ola Balogun (1997), for instance, has taken the concept of Nollywood as a derogation of the Nigerian film industry, which reflects a low cost approach to film-making that cuts corners and economises on quality and content. But based on Soyinka’s model and the inference that could be made from Moran’s intention, it could be argued that true art can never be international; that the manifestation and development of any art

form depends on the peculiar cultural, economic and political indices of the society producing it. Art is not like science that has to conform to a certain universal method or standard. Every creative work exists in a cultural context and should be appreciated within that context.

Indeed, Nigerian video films are social diaries to Africans in general. They are constantly co-opting important and topical issues as well as recreating them when necessary, defining themselves in close ties with the narrative morality of their audience. Typical of African folklores, Nigerian films are didactic. As Dipio (2007, p. 69) describes them, “they are narratives of education in traditional human values and they come with a clear lesson at the end. The films often end with a closure; the good characters that behave in morally and culturally acceptable ways are rewarded while the bad, irredeemable ones are punished”. The intellectual and professional critics might not appreciate them, but they have “captured the imagination of the African continent”, as Haynes (1997, p. 4) contends. Since it is not a filmmaking tradition that relies on grants from government or international donors, it is consciously wired to an enthusiastic audience. “The films express the experience of local and speak to local audience” (Okome, 2004). Thus, the films are popular with the audience not only within Nigeria, but also outside Nigeria, far and wide. Their popularity in many Sub-Saharan countries and the African Diaspora in the West is fast gaining ground.

As Dipio notes, “the fact that this independent, home grown, experimental, hybrid cinema combines both art and commerce would make it difficult to satisfy Arnold’s (1991) measure of artistic excellence that leaves no room for charlatanism”. Indeed, as Dipio (2007, p. 80) adds, “this low budget, empowering industry thrives on charlatanism. It is driven by the passion to share a moral story and this is done, more often than not, at the expense of aesthetic considerations”. Probably, this informed Adesanya’s (1997, p. 19) criticism of what he calls the videos’ “gaudy visual style that robs the productions of memorable pathos and artistry”. Nobody can argue with the fact that the production values of the films are awful; their narratives are excessively melodramatic, and they are often so dramatically simple that audiences can predict the end of the films; they are hastily produced in a way that exposes the cheap and vulgar conditions of the production. Probably it is because of the melodramatic tendencies and dramatic excesses in their narratives that Nigerian films appear vulgar to Western viewers, Nigerian academics and early professional filmmakers. Thus, the impression of Nollywood outside Nigeria is nothing more than

that of curiosity, and to the local professionals, it is nothing more than an expression of charlatanism.

It must also be pointed out that the films are produced on tiny budgets. Indeed, Nigerian audiences are also critical of the poor technical and aesthetic qualities of the films, but they appreciate the social cultural roles the films play in their lives. In a society where conflicts, revenge and moral decadence are the order of the day, the films offer what Turner (1982, p. 54) calls *liminoid* through which the desires and aspirations of the community are expressed.

Economically, the Nigerian film industry is now the most pervasive segment of the nation's entertainment industry in the 21st century. In the social- sub-sector of the Nigerian economy, it is likely to become the largest employer of labour if the current momentum is maintained, and if all the obvious potentials in the industry are carefully harnessed and judiciously utilised. Thus, with its spectacular success, the Nigerian home video industry has offered a model of indigenous entrepreneurial achievement that many other under-developed nations that suffer from chronic economic crises can also adopt and adapt. Without depending on any investors and without any financial assistance from its government, the Nigerian home video industry has become distinct, in form and content, from the standard of the hegemonic culture industry of the West.

Although the international film critics that had once appreciated African cinema in celluloid have not yet seen anything fascinating in Nigerian home videos- just like the local intellectuals and professional filmmakers-, it must be emphasised that "the emergence of the video films" as Haynes (1997, p. 4) observes "has an entirely different social, political, and historical character from that of African cinema [they had once appreciated]. A local, popular, and commercially based phenomenon, it has been unheralded on the international level".

Influence of the Historical Phenomena in the Evolution of the Nigerian Film Industry on the Films' Content

From the discussion above, three important evolutionary factors in the development of the Nigerian video film industry have been identified. The phenomena are; the colonial/missionary film production and screening, Hollywood/foreign films exhibition, Yoruba travelling theatre and popular cinema theatre. Each of these phenomena has had a distinct influence not only on the various genres of video films that are being produced by the industry today, but also on the composition of the industry as a whole. For

example, the film format used by the missionaries has exerted a powerful influence on the home video phenomenon in Nigeria, particularly those that are produced in the English Language, given their religious/moral content and context. Most of them have evangelical themes, while a handful of them are fundamentally didactic. In fact, some of them have formed an emergent genre, which Obododinma (2010) has termed *Christian videos*. These Christian videos are produced by indigenous Christian missions, and they largely follow the format of the imperial/missionary films, especially, in their themes that dwell on conversion of the central characters to Christians. However, while the films produced by the missionaries attributed evil to Judas and Satan, the emergent Christian videos attribute evil to dark forces of the underworld, whose priority is to humiliate and bring down those that believe in God with their evil machinations.

The plots of such films as *Sister Mary* (2003), *The Catechist* (2003), *Blood Money* (1996), *Living in Bondage* (1992), reflect evangelical preoccupations and redemption Obododinma (2010). They have Christian denouement- resolving all crises through Christian conversion and exorcism. As in *Living in Bondage* (1992), the protagonist in *Blood Money* acquires his wealth by sacrificing all his family members to a cult. The ghosts of those he kills for rituals to make money trouble him. He finds a solution to the demon of greed and the ghosts that haunt him by accepting Jesus Christ. He is redeemed, turns to faith and renounces the worldly desires that lure him into the devilish cult that almost destroys his life. That is the pattern of the plot of many films that draw on the format of missionary films.

There is also much imitation of Hollywood style in the English Language films, not only in relation to the scenes of gun fighting and car chasing as in most 1970s thrillers, but also in relation to the imitation of women's behaviours in the Hollywood of the 1950s, such as being fragile, emotional and weepy. Essentially, Nigerian films are made in sequels, and this is a format borrowed from the American soap opera.

Of these four evolutionary influences, the Yoruba popular travelling theatre has probably had the most influential impact on the composition of Nollywood productions today. The itinerant popular theatre was built essentially on oral culture and oral folklore, which had a thematic preoccupation with cosmic harmony and animist and metaphysical concerns. And these kinds of themes still persist in current home video films.

According to Obafemi (1996) these themes have attained greater pre-eminence in the video and television dramas since the 1980s, and are still the staple of most home videos today, particularly, those that are produced in indigenous languages. Therefore, a majority of today's language films, in particular, are based on oral folklore, which used to form the theme of the popular theater's dramatic practice, and they are rendered in poetic prose to resemble the popular theatre stage practice. Nollywood films also borrow from this form of popular theatre in the way they use song to link scenes and to introduce the films' credits.

Conclusion

The evolution of the Nigerian video films industry (**Nollywood**) is predicated on economic necessity. It began in the late 80s out of the desire and enthusiasm by indigenous filmmakers not only to remain in the motion picture business, but also to satisfy Nigerians yearning for a form of entertainment, which they could enjoy within the comfort and safety of their homes.

Therefore, it is a unique filmmaking tradition that does not rely on grants from government or international donors, but rather wired to enthusiastic audiences, who long for films that can give them entertainment as well as integrating them to the social cultural realities of their society. That is why the films are based on the experiences of how Nigerians live their lives. But because the films are produced on tiny budgets, they tell their stories at the expense of aesthetic values. The poverty of aesthetics in Nigerian video films is exacerbated by the freedom of the video industry to operate within a commercial and profit motive imperative.

One essential point that must be established is that colonial/missionary films production, Hollywood and Yoruba travelling theatre, which are the major historical foundations on which the industry is built, continue to have tremendous influences on the content of Nigerian video films. Many of them re-narrate or re-invent the evangelical themes that were the major preoccupations of the missionary's film format. Those that are produced in English Language copy Hollywood styles, while those that are produced in Yoruba Language re-produce oral folklore and metaphysical issues, which used to be the main themes of the Yoruba travelling theatres. Yoruba films also borrow from the Yoruba travelling theatre in the way they use song to link scenes and to introduce films' credits.

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Entertainment–Education and Security Consciousness in the Building of the Nigerian Project

By

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Abstract

This study examines the role of entertainment education in pursuit for security in Nigeria. It attempts an appraisal of ways through which theatre, film, radio and television as a media of entertainment education can bring positive changes to issues of national security awareness especially in terms of attitudinal reorientation. The case of security in Nigeria today has reached an alarming crescendo and there is need to seek other avenues. The need to construct social bridges which will positively link us together is highly imperative. This interventionist approach which entertainment-education adopts will not only inculcate behavioural changes but will also endeavour to bring lasting solutions to these issues threatening to break us up. Taking into cognizance the diversity and plurality of our society, there is a need to find a more convenient way of reaching out and communicating with the people effectively. Apart from discussing identifiable positive changes the study also examines the problems associated with proper dissemination of information. It is pertinent to state that this research will help in proving that theatre as an art form can contribute significantly in solving security problems in our society. After careful attempts to isolate the essential questions raised by earlier researchers and practitioners, this paper identifies a crucial need for further interdisciplinary collaboration between performance studies and intensive security research in Nigeria.

Introduction

Looking at security globally, we can deduce that it can be viewed from a broader perspective which includes but is not limited to food, medicine, shelter and so on. This broader view of human security is

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important to the attainment of national security. The Nigeria/Biafra war is a graphic example of such security breakdown resulting from sheer negligence in the management of ethnic and social problems. Hence any attempt to tackle the problem of security by a mere mobilization of security forces would seem a waste of resources on the symptoms of the disease when the cause of the disease itself remains unattended to. It could be observed that despite countless mobilizations by the Joint Task Force (JTF) to the Niger Delta the problem in that area continues because the basic indices that gave rise to the violence and agitation have not been addressed holistically. In view of this, real efforts should be made towards solving this lingering challenge. This can be done by engaging people with various performance strategies.

Post-colonial Disillusionment

In the northern part of Nigeria the *Boko Haram* group threatens to destabilise the nation's leadership. This is evident in the numerous wanton attacks on national establishments. The activities of the sect became an issue of serious international concern after the sect claimed responsibility of bombing of the United Nations house at Abuja in 2011. Suleiman (2007, p. 25) acknowledges that "although the sect allegedly emerged in 1995, its resort to violence as a strategy began around 2000. The *Boko Haram* first took up arms against state security forces on 24 December 2003 when it attacked police stations and public buildings in the towns of Geiam and Kanamma in Yobe State. The members occupied the two buildings for several days, hoisting the flag of Afghanistan's Taliban movement over the camps. A joint operation of soldiers and police dislodged the group after killing 18 and arresting dozens of its members". Since the members of *Boko Haram* resorted to violence it has been one case of terror after another.

In the south there are various pressure groups clamoring for resource control as well as good governance. Prime amongst them is the Movement for the Emancipation of the Niger Delta (MEND). It is the most vocal. The discovery of oil in Nigeria is a major source of the country's problem. The catalyst of this problem was prepared by the colonialists that favored the northern part of the country over the southern, which was the source of most of the oil wealth. The situation is put in perspective in the following extract from the *encyclopaedia.jrank.org*:

The British ... tended to choose a preferred ethnic group over all the others in the countries that they colonized. These preferred groups, usually a conservative minority within the

country, were supported to the extent that they worked against the interests of their fellow Africans. [They]... preferred ethnic societies with dictatorial and hierarchical systems like their own, and they recruited members of these ethnicities in disproportionate numbers into the colonial military. At independence, these soldiers often staged coups and removed the democratically elected civilian governments of their countries.

In this way the seeds of tribalism, which has become the bane of African development, was carefully sown and watered by colonial conspiracy. Tribal sentiments run deep and are not easy to efface because connected to the notion of difference is the exacerbation of unnecessary rivalry and mutual suspicion. The reality of the tribal question and the extent to which it has been a sticking point to meaningful Nigerian development is not at the core of our present discussion. But it is important as one of the strategies employed by the departing colonialists to keep their former colonies in bondage. And the fruits of tribalism are a major catalyst of disillusionment in African nations.

Reflections on Multiculturalism

Multiculturalism offers us a thesis for achieving this. Samovar et al (2007, pp. 258-259) notes that multiculturalism “ is a philosophy or ideology that recognizes the personal worth and dignity of every individual regardless of culture, ethnicity, race, religion, gender or national origin”. The question that readily comes to mind is how often have the various institutions of government in Nigeria recognized or even protected the ordinary Nigerian citizen? Abdullahi (2012, p. 32) also states that multiculturalism “enables the peoples’ right and responsibility to speak their own cultural truth and make individual or group contributions to how the state is conceived and reconstructed if need be”.

Therefore multiculturalism can be viewed as a fusion that enables each culture to exist within so many cultures while celebrating its own individual existence with no hindrance from the other. This is what we presently lack. The need for the individual existence of the Nigerian citizen needs to be properly defined and ascertained. The play, *Langbodo*, by Wale Ogunyemi offers us a perfect text that encapsulates the treatise of multiculturalism. The play projects the collective struggle of a people. The idea of a quest presents a nation seriously searching for survival against various 'evils'. The idea to use the play to commemorate various events in Nigeria stems from its thematic preoccupation. On the 7th of May 2011, during the presidential inauguration celebration the play was staged again. The performance was directed by Ojo Rasaki Bakare with the Abuja Royal Theatre as the cast and crew at the International Conference Centre Abuja. The need to engage the citizens of this nation in performance dialogue that will take the view point of multi-cultural and intercultural performances that will foster peaceful development and change is highly pertinent. This process will allow us to chant the mantra of peaceful co existence. Thus every performance activity will be channeled towards this thought. Bearing in mind the plurality and diversity of our society, we will need to employ a strategy that will entertain and also educate.

Reflections on Theatre, Religion and Security

One of the leading Theatre for Development (TfD) practitioners in Nigeria, Abah (1994, p. 81) declares that:

In a situation of deprivation, of poverty, of disease and hunger, should theatre be complacent or should it be active in confronting issues, in shaping and indeed altering ways of thinking and seeing? I should think that theatre needs to declare itself an active practice in favor of enlightenment and change. This means that theatre should no longer restrict itself to simply reflecting society. It should be engaged in mediating society; and even more, it should be involved in critical intervention. Theatre should therefore be a practice in search of solution and action.

In view of this, real efforts should be made towards solving this lingering challenge. This can be done by engaging people with various performance strategies. Since our society oscillates from a peaceful one to that which is terror stricken, from an educated state to an illiterate and ignorant one. The bridges that connect us are seriously collapsing or have collapsed so the need to construct or reconstruct is necessary.

It is necessary to state that *Boko Haram* as a group or philosophy did not start its operations recently. The exact date of the emergence of the Boko Haram sect is mired in a lot controversy, especially if one relies on media accounts. Since the activities of the sect became more pronounced in 2009 some people allude that the group started around then. However, Onuoha (2010, p. 55) acknowledges that “the sect has existed since 1995, under the name Ahlulsunna wal’jama’ahhijrah”. It can therefore be observed that the complacent attitude of the government and security forces gave rise to a once silence monster. Forest (2012, p. 24) acknowledges that:

When a government fails to adhere to the conventional social contract between the government and the governed, its citizens become disenchanted and seeks power to force change. This in turn has resulted in a variety of revolutionary movements throughout history. Corrupt governments seek to maintain and increase power over others and over resources by any means necessary, while the powerless see the corruption and look for ways to combat it- even through acts of terrorism as they may perceive it as the only form of recourse.

There should be a positive way of convincing an irresponsible government not through violence. The masses of these oil producing states still live in abject poverty.

In the Niger Delta, their waters and environment are still devastated to date. Playwrights like Esiaba Irobi in *Hangmen Also Die*, Ahmed Yerima in *Hard Ground*, Arnold Udoka in *Long Walk to a Dream* and many others have all portrayed this situation in their plays. What then is the role of government, non government organizations, international non government organizations, civil society groups, faith based organizations, schools, individuals in the effort to curb this menace? Mlama (1991, pp. 41-42) notes that:

The development process calls for change that improves quality of life. Communication is crucial parts of this process because it enables people acquire the information they need to understand benefits of change and to express their attitudes towards it... However “Communication for Development” has not produced satisfactory results. Poor infrastructure reduces the accessibility of the mass media. Radio and television networks fail to reach the majority of the people due to poor transmission and due to the high cost

relative to people's income of acquiring radio and television sets.

The government and other stakeholders of our democratic process are making serious and sincere efforts to inculcate the spirit of love and peaceful co-existence through radio and television jingles and programs. The failure of this method is due to what Paulo Friere calls the banker-depositor process. Friere (1993, p. 34) states that:

Education thus becomes an act of depositing and the teacher is the depositor. Instead of communicating the teacher issues communiqués and makes deposits which the students patiently receive, memorize and repeat. This is the "Banking" concept of education, in which the scope of action allowed to the students extends only as far as receiving, filing, and storing in deposits. They do, it is true, and have the opportunity to become the collectors or categories of the things they store. But in the last analysis, it is away through lack of creativity, transformation and knowledge in this last best misguided system. For apart from inquiry, apart from praxis, individuals cannot be truly human. Knowledge emerges only through invention and re-invention, through restless, impatient continuity, hopeful injury. Human being pursue in the world, and with each other.

Entertainment-Education

Entertainment-Education or EE as we would also refer to it offers us the opportunity to create possible and positive changes in our nation. The need to reawaken the security consciousness of Nigerians is highly imperative and this calls for serious paradigm shifts.

The approach offered by Entertainment-Education seems to have the antidote to our present quagmire. The United Nations Fund for Population Activities (UNFPA) in an article states that:

Entertainment-Education is the process of purposively designing and implanting a media message both to entertain and educate, in order to increase audience member's knowledge about an educational issue, create favorable attitudes and change overt behavior... Entertainment-Education comes in many forms including serial drama broadcast on TV and radio, cartoons, interactive "talk"

shows and folk media. It allows the audience to make decisions on their messages in a popular entertainment format helps create an environment where people of all ages can carry on conversation about topics discussed in the last episode of their favourite soap or cartoon. (2012)

EE employs the needed approach we need to chant on this mantra of peace and love. EE has gained ground in the area of health and has achieved goals. UNFPA has sponsored various media projects across the globe. The success of these projects has thus motivated various changes in different capacities.

Entertainment-Education and National Security

Signal and Rogers (2004, pp. 3-18) affirm that:

The general purpose of entertainment-education interventions is to contribute to the process of directed social change, which occurs at level of an individual, community or society. The entertainment-education strategy contributes in two ways- First it can influence member's awareness, attitudes and behavior towards socially desirable end... Second it can influence audience external environment to help create necessary conditions for social change at the system level. Here the major effects are located in interpersonal and social political sphere of the audience external environment.

Terrorism has become one of the most destructive plagues in history. It is a monster that threatens our society because it is changing the rules by which we live. But we cannot despair just because we feel defenseless against it. We have to take decisive and practical steps to defend ourselves against this recent insurgence. There is no room for complacency, the numbers are rising and are at the same time frightening. Time is no longer our friend we need to wake up and confront this predicament with the necessary tools at our disposal. The tools of advocacy when used effectively have an important role to play in making the masses more responsive to issues of security. Our efforts will be seriously undermined if the entertainment education programs are not well packaged and inspired to motivate reasonable result. The depositor- deposit concepts of 'Friere' will inadvertently remove the overall goal of disseminating information through the media. The one sure way of achieving results in entertainment education programmes will be to use: Proper indicators, evaluation from

appropriate sources, facilitators and creativity. Other factors that can contribute to effective realization of entertainment-education projects include: collection of base line information and the need assessment on the main issue that needs to address should be thoroughly considered this will help the project organizers. Research and evaluation- it is highly imperative to research into the subject EE wants to address before starting. It is also necessary to have proper evaluations before, during and after the project. This will help determine the prospects and the project. The project also needs to be aggressive and rigorous in disseminating information. If we cannot stop the current progress of the terror, we can at least try and ensure a terror free future for our children. We should empower our children with education on national ideals, security consciousness, tolerance, love and peaceful co-existence through vital communication and information. We need to engage the citizens of this nation in serious aggressive and rigorous performance strategies that will integrate the collapsing bridges.

We can therefore state that one of the major functions of African indigenous art form is not just to entertain but to instruct. Therefore we need to recognize that behavioral change is a process and not an event. In order to achieve and harness the goals of entertainment-education we need to separate the audiences at least according to age. Frantz (1967, p. 166) declares that:

Each generation must out of relative obscurity, discover its mission, fulfil it or betray it. In underdeveloped countries the preceding generations have both resisted the work of erosion carried by colonialism and also helped on maturing of the struggle today. We must rid ourselves of the habit, now that we are thick of the fight, of minimizing the action of our fathers or of feigning incomprehension when considering their silent passivity.

Recommendations

- The kind of interventionist approach that these performances require is that which will use indigenous registers, when necessary, that will reflect the needs of peaceful co-existence. This can be done using dance, mimes, puppetry, masquerades, story-telling and performance forms to engage, sensitize, persuade, and capture the attention of rural citizens to help in solving security problems through community policing. Entertainment- Education would,

therefore, become a counter terror tool that will counter both extremism and terrorism thereby consolidating national unity and enhancing citizenship values. Community leaders and elders should be engaged for mobilization.

- Awareness is of paramount importance in the pursuit of security consciousness in Nigeria. Since the people that are involved in the numerous terrorist attacks are believed to be Nigerians, we as Nigerians should attempt a new approach that uses performance dialogue and intensive audience participation to seek for attitudinal change and increased security consciousness in Nigeria. Since *Boko Haram*, the major terrorist group in Nigeria, is predominantly based in the Northern part of Nigeria the researcher advocates the use of radio dramas that follow the guidelines of E-E as another tool of checkmating the menace.
- Though those carrying out this insurgence seem to be faceless, they are still human beings. They have informants and sponsors who do not live in hideouts but walk the streets every day. And most of these people belong to faith based organizations. Therefore, these organizations equally have a role to play. Churches and mosques will also be used as relevant platforms for theatrical performances that will reflect and preach behavioral change.
- The government, through organs of culture and reorientation, relevant ministries, civil society groups and so on should attempt to engage Nigerians to believe in the Nigeria for Nigerians project. Another exciting vehicle that will be used to realize this will be films and television dramas. These two vehicles are viable avenue that E-E uses to achieve desirable results. The possibility they offer could be used to engage and empower people to be more responsive to issues of national security.
- Security agencies should tap into the potentials and gains that E-E can provide. There is serious need to move to the younger generations of Nigerians who can easily be assessed in secondary schools, primary schools and universities. Partnering with International Non Governmental Organizations and Non Governmental Organizations, Nigerians that are still in school will be engaged in performance strategies that will equip them to recognize the need to uphold the Nigerian dream (project). Various approaches can be used, this can include but not limited to carnivals, film shows as well as drama, dance, dance drama, music, puppetry

national competitions with security themes and embedded with E-E guidelines that will stimulate change. This will serve a catalyst that will combat terrorist acts.

- Finally, the internet will provide an enabling environment for a great percentage of Nigerians to be active in development process. Tools like youtube, facebook, twitter, black berry messenger will serve as active communicative instruments. These internet services can be used to share films, pictures with E-E content.

Conclusion

On this note it will be highly important to facilitate an initiative that will promote security consciousness and also reawaken our belief in this country. This growth process will emanate as a result of cross cultural pollination. This initiative will also inculcate lost values through participatory development and performance strategies. This process will foster responsible leadership and dialogues that will promote peace and tolerance. It will also help the nation to avoid the rise of future terrorist and other violent groups. For us to obtain this great feat entertainment-education should be considered as a veritable tool.

Every individual and soul that dies due to incessant bombings as a result of insecurity, religious imbalance, and cultural differences tells us one thing- it could be you. The time to rise up to action is here. We can no longer afford to sit in our comfort zones and give passive advices. As people in the humanities and theatre to be precise we have a powerful tool which we can use to conscientize Nigerians about this evil canker-worm that has sworn to annihilate us.

This is a clarion call for us all to use this apparatus and save our nation from dying. It is our duty as well as our moral obligation to save a generation yet unborn from this present nightmare. Entertainment-Education will stimulate this initiative that will serve as a catalyst towards ameliorating this lingering crisis. Finally, this essay suggests a process of inculcating behavioral change as well as national values in the minds of the citizens of this nation with various alluring performances that will stimulate a serious national reorientation. This will help in building bridges that will mend the social, religious, economic, political and cultural problems that are presently facing us.

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The Principles of Fine and Effective Plays

By

Isaiah Ilo*

Abstract

This essay examines the principles of impressive plays from the Aristotelian framework. The goal is to attempt an answer to the question regarding how to determine an excellent play. The paper argues that in the two and a half millenniums of play-writing and play production, there exist divergent perspectives among playwrights and critics since personal creative tastes vary greatly. The paper reasons that although there are differences in aesthetic taste and preferences in writing styles, yet there are objective criteria for determining an excellent play. Any play that is receptive to an audience and arrests the concentration of their thought and emotion is a fine piece of dramatic work. The essay, therefore, concludes that a play that effectively makes the desired impression, moving the thinking or feeling of the audience by a fine application and blending of the basic elements of drama, can be adjudged an excellent play.

Introduction

In judging plays, some texts or performances are rated as excellent, and some as substandard. Judges in drama and theatre competitions as well as drama scholars and literary critics have to state their opinions about the quality of dramatic compositions, and there are questions about how to determine an excellent play. On what predetermined standards, then, can we base our judgment of drama? How can we determine an excellent play? 2,500 years of playwriting and play performance, from the Greek Classical period to the present time, teach that there are no definite standards for judging a play, and answers as to the basic elements of drama or its lasting standards vary according to each dramatist's or critic's philosophy of drama. The classicist, the realist or the absurdist each sees theatre from an almost

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entirely different point of view. There have even been questions about whether critics from a culture other than that of a playwright can adequately judge his play. The purpose of this essay is to explain some objective principles of fine and effective plays.

In composing plays, playwrights generally seek to manipulate the various components that go to make up a play in order to achieve an overall effect that will leave an impression on the audience. From the earliest times, drama has sought to arouse audience members emotionally or intellectually. According to Aristotle, the aim of drama was to accomplish catharsis (a purgation of pity and fear) in the spectators. This experience was to leave spectators purified of evil tendencies, and elevated spiritually. The mode of the composition of the tragedy was geared toward achieving this goal. The first stage of the drama involved the stimulation of hamartia or the tragic flaw of the hero. The character follows an ascending path toward happiness, accompanied empathically by the spectator. Then follows a moment of reversal, the character starts to move from happiness and success towards misfortune and catastrophe. The second movement witnesses the character's recognition of his error "anagnorisis". Through the empathic relationship, the spectator recognizes his own error "hamartia". In the third movement, the character suffers the consequences of his error with his own death, the death of loved ones or he suffers a terrible calamity. Catharsis results from this sequence. The Aristotelian *Poetics*, which has influenced drama more than any other theories, outlines the steps to be used to arrive at the cathartic effect. The six elements of the Aristotelian drama, namely plot, character, diction, thought, spectacle, and song, must be so contrived as to ensure the accomplishment of catharsis in the spectators.

Divergent Approaches

The naturalist school of drama and the Epic Theatre of Bertolt Brecht rejected the Aristotelian approach. Yet whether the approach is naturalism or alienation effect, the goal is to achieve an effect on the spectator. The naturalists wanted drama to be more realistic and thoroughly believable. According to Black and Shed (1962, p. 4) the styles of acting, play writing and stage design were altered significantly to achieve the illusion of reality or a complete and objective representation of truth. Acting acquired a consistent style and production a new stress on scenic detail, with setting and costumes reproduced with minute historical exactitude. The walls of the closed room conveyed the illusion of real life, and the literalness of stage properties reinforced the air of authenticity.

Magarshack (1982, pp. 229-231) observes that in protest against theatricalism, false pathos, declamation, artificiality in acting, bad staging decor conventions, the abuse of the ensemble work, the whole system of presentation of the time, Stanislavski, the most famous naturalist director, sought to restore faithful realism in acting and stage conventions. Stanislavski taught the actor to enter into the feeling of his part. The actor must be completely carried away by the play in which he is appearing, for it is only then that he can enter fully into the feeling of his part without being aware of his own feelings and without thinking about what he is doing. As for the stage conventions, Stanislavski maintained that only that convention can be said to be good and scenic on stage which helps the actors and the performance to recreate "the life of the human spirit". This life must be convincing.

The power of a fine naturalist play to move an audience was demonstrated by Arthur Miller's award winning play, *Death of a Salesman*. The play reportedly made American audiences to shed tears as they watched it. In the play, Arthur Miller probes into Willy Loman's inner state revealing the contradictions of contemporary social processes and values and the immediate crisis of an individual vis-à-vis the unjust forces and institutions in contemporary society.

On the other hand, the famous German dramatist, Bertolt Brecht, claimed that a better approach to drama was to adopt what he described as the alienation effect or epic theatre. Brecht (1982, pp. 85-104) saw the traditional theatre spanning from the classical times until the mid twentieth century as socially unconstructive, childish and twisted representations of the world. For him the suggestive style of acting as advocated by naturalist directors was an unwelcome impersonation, which did more to stimulate illusions than to give experiences, more to intoxicate and deceive than to elevate and illuminate. For Brecht the proscenium staging that had prevailed until then offered nothing but artificial surrogates for real experience. He referred to the proscenium stage as a box of tricks. No more should unsolved problems be presented, no more should the useless titillating of the nerves and brains of the audience continue. Brecht felt that there was need for new direction. He aimed to break away from romantic realism, largely because he felt that the identification between actor and audience that results suggests that the situation is inevitable. Brecht maintained that change lies in our hands and the theatre could be a powerful influence. According to Brecht, there was a need for a fresh approach to acting which would distance the actor and the spectators from becoming totally immersed in the role of

the character so as to remain critical of the character and his attitudes and action. Brecht believed that this kind of theatre would awaken the critical consciousness of the spectators and offer them the knowledge which they desperately need to liberate themselves from ignorance, oppression and enslavement. The goal of the theatre remains didactic; it remains directed at the audience to touch something in their nerves.

Objective Criteria

On what fixed standards therefore can we base our judgment of drama? A play is sometimes said to be interesting but not a play in reality. When Bernard Shaw and Anton Chekhov started writing, their plays were said to be no plays. In Nigeria, there is the case of James Ene Henshaw, whom critics have not rated as highly as his contemporaries, Wole Soyinka and J. P. Clark-Bekederemo, although he was the first to write, produce and publish, and his plays have been widely popular in schools across West Africa. The unfavourable opinion about some playwrights arises from the conviction that there is some special way in which a play must be written before it can amount to a play, some group of patterns or some formula on which a play must be built. However, it should be noted that since Sophocles, different dramatists have invented different approaches to drama, which are as equally effective as the method employed by Sophocles, on which Aristotle based his *Poetics*.

Young (1980, p. 48) observes that “the proof of the pudding is in the eating, which means that it is a pudding so far as it goes down pleasantly and nourishes us. So with a play”. Young goes on to argue that the sole test of a play is that it is a piece of literature about a section of life written in such a way that it will go over the footlights, in such a way that what it has to say it can say in the theatre. If it can do this, it is a play: it is a play in so far as the idea, the content of it is expressed in theatre terms, the space relationships, the time elements, the oral value, the medium of the actors, and so on.

If we accept Young's definition of a play, his argument that the proof of the pudding is in the eating, is also convincing. Any play that is receptive to an audience and arrests the concentration of thought and emotion of the spectators is a fine piece of dramatic work. Such a play leads audience members into a higher level of spiritual insight. In the preceding discussion, we identified this to be the goal of every play, although we also saw that different dramatists have different approaches to achieving the effect.

James (2008, pp. 79-82) has noted that:

Though creative writing involves innate talent, it is also a craft with tools, techniques, concepts. Any fledgling writer needs to learn the elements in order to practice, experiment, and perfect them. Though people argue that creative writing is subjective and personal in the end (and they are right), they are far less willing to argue that the elements of poetry, fiction and drama are subjective. The elements are objective and should be a crucial part of the evaluation of creative writing....

Thus, despite the variety of approaches to the composition and performance of a play, there are some perceptible elements common to all fine plays that ensure their finesse. These are intrinsic rules that a play and its performance must follow in order to appeal to the audience.

Plot

Central to any dramatic plot is action and conflict. In fact, a generally accepted definition of drama derived from Aristotle's *Poetics* is that it is "an imitation of an action". A good drama therefore must be one whose entire aim is the presentation of action to some magnitude. The play that will create the desired effect in the audience is one propelled by action. In a fine play, dramatic action underlines or defines the plot; it shapes out the plot. It must not be the other way round. The play that subordinates action to plot is boring. Such a play ends up presenting a story tastelessly to the audience. Action dazzles and captivates; it completely arrests the attention of the spectators, and enhances the concentration of thought and emotion in the audience. Conflict is also an essential element of any fine play. Conflict is integral in action; and like action, dazzles and captivates spectators and seizes their attention for the benefit of the overall effect of the play. We can therefore safely conclude that conflict is a powerful ingredient in the structure of any fine play.

Character

The characters of any good play are seen to be men and women in action. There is a need for the characters of drama to appear human. Well-rounded characters come closer to being true to life. A fine play gives us life-like characters that are interesting enough to hold an audience until the end of the play. Interesting characters seem to be people who are exceptional in some way. The theatrical character is a heightened character, a character that is colorful, sensitive, striking and perhaps attractive. We

recognize such characters as potentially great individuals who are capable of giving us deeper insight into human existence as they struggle with the forces that confront them. Sensitivity is an intrinsic quality of a good character. The audience would be interested in the individual who responds quickly, deeply and impulsively to a given stimulus; the individual who is keenly aware of the moment and is alive to the situation. The style of acting which renders the characters effectively makes for better audience appreciation of the play. To render the role perfectly, the actor would have to thoroughly assume the character he is portraying. There must not be lapses as these would destroy the faith of the audience in the performance.

Costume/Setting/Stage Décor

For a play to be such that would create the desired effect, good playwrights, directors and designers ensure that the costume of characters, the setting and the stage décor are tailored to the mood of the play. There is the blending of all the elements of drama and theatre to achieve a synthesis and harmony directed at touching the nerve of the audience. A fine theatre is one that achieves this effective blending. The costume is appropriate to the character depicted, the locale or place of action is adequately suggested, and the stage arrangement and decoration is such that does not detract, but helps the audience to believe what they are seeing.

There are certain dramatic conventions the audience must take for granted if any play must be meaningful to them. The audience must be capable of undergoing what S.T. Coleridge called a “willing suspension of disbelief”. Several years sometimes pass in a play between one act and the next. The audience must believe the passing of time without question. They must also accept the ease with which the location of the play may switch in a matter of seconds. The audience must believe “asides” in which one character whispers to another in a way loud enough for everyone in the theatre to hear, while the other characters are assumed not to have heard. The spectators must sit under a play with this “willing suspension of disbelief” or else the whole structure of the play will become meaningless to them.

Music

A play is more effective if the scenes are accompanied by well-suited pieces of music and the background score, the songs and the sound effects harmonise with the theme of the play.

Language

Dramatic dialogue or speech gives worth and fineness to a play. It reveals character, relationship and goal; in comedy it is quick-paced and witty; in tragedy it is slow-paced and reflective. The ideas of a play are conveyed by means of speech, and the style should differ according to the type of character; and should be rich and metaphorical, logical and persuasive. The language of a good play propels the action and captures and sustains the interests of the audience. A play without lively dialogue would bore, and make little impact on the audience.

Thought/Theme

Thought or subject matter is a powerful factor in any good play. A play is good basically because it has something to say which it says in a powerful and effective way. When the idea is presented with imagination, insight and dramatic dexterity, it may well become a great art. Every good drama will get the audience to identify with the idea it presents.

Rice (1959, pp. 1-13) points out that there are two phases to any work of art: self expression, an idea, a dream, or a concept that the artist feels he must “get off his chest,” and communication, the sharing of the art object with others. The work of a playwright is not complete until performed by an organisation of other artists (actors, directors, designers, etc.) to an assembled audience.

Brown (1969, p. 28) observes that “a necessary way to consider a piece of dramatic writing as a whole is to think of it as a mechanism for catching and controlling an audience's attention”. Aristotle wrote about using tragedy to arouse pity and fear in the spectators. The audience may be centrally tantalized and puzzled as in Samuel Beckett's *Waiting for Godot*, which is successful in awakening and never satisfying the audience's desire to know who Godot is. It has been noted that one of the most consistent effects of Shakespeare's plays on the audience is an increased sensitivity to inner thoughts and feelings.

Each time we have to judge a play, an important question to ask is what impression its elements: plot, character, theme, scenery, language and so on, together and in the sequence of performance make upon the audience. A good play can be very powerful in its influence. St. Augustine said that drama was like the plague. Plato taught that such art should be banished from the society because it offers negative education. Aristotle countered this by demonstrating that drama was a necessary social and educational force, which could be used to make the society better. Bertolt Brecht

showed that theatre could be used to awaken the critical consciousness of the proletariat just as it had been used as a tool of control and domination. Throughout the ages, the power of drama to influence the thought and emotion of its audience has been recognized. Given the right application of the basic elements of drama, the play achieves in the audience a concentration of thought and emotion capable of a higher level of spiritual insight. Aristotle called this experience “catharsis” or the “purgation of pity and fear” which presupposes that the spectators attain a spiritual purification after watching the drama. They leave the theatre emotionally and morally better.

Brown (1969, p. 4) observes that:

In a good production of a good play, when the audience's attention is caught at the beginning it is held right through to the end; and by the end, the audience will have been conducted through a controlled sequence of thoughts and feelings.

Brown speaks of the arrested audience of a fine play in a fine performance as being “conducted through a controlled sequence of thought and feelings”. The remarkable payoff of this experience is the offer of entertainment, experience or moral to the audience members.

Conclusion

Overall, it can then be concluded that a play in performance that effectively creates the desired impression of arousing the thinking or feeling of the audience, by a fine application and blending of the basic elements of drama, can be adjudged a fine theatrical art. It is, therefore, justifiable to say that when a fine play in fine performance coincides with a receptive audience in the theatre, there is usually a concentration of thought and emotion capable of a higher level of spiritual insight. The fine theatre would remain the theatre that genuinely sparks off something in each spectator. A play will achieve this if the correct rules of composition and production are applied.

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Achieving National Integration through Dramatic Arts Education: The Nigerian Example

By

Chidiebere Ekweariri * and Mbara Nnamdi*

Abstract

The concept of national integration involves unification and cooperation, the process and method of combining separate parts into one monolithic entity. This paper therefore examines the place of dramatic arts education in the quest for national integration in Nigeria. The paper posits that if national integration is to be holistically achieved, dramatic arts education in particular and arts in general should be pursued at all levels of education in Nigeria. The paper therefore concludes that artistes, as nation builders, should be encouraged in their artistic quest and creativity so as to maintain the sanctity of this country as one indivisible entity.

Introduction

Naturally, arts serve human purpose and develop the artistic inclination in man, to either appreciate a work of art or enjoy it. From Plato to Aristotle, Heraclitus to Aristophanes, Roger Fry, Joshua Reynolds, Paul Oscar Kristeller and other Philosophers, arts have always been a tool in the hands of man to better his lot and transform his society. This transformation could come in the way of bringing peace and finding lasting solutions to the barrage of problems facing man and his society. This, in essence, is part of the concern of this paper. In other words, it is concerned with the onerous task of finding meaning and correlation between dramatic arts and education and how they can be used to achieve the much talked about national integration. This paper therefore will be divided into three sections. Section one takes a cursory look at the nature of arts education, section two is an attempt to examine the basic features and characteristics of dramatic arts education, while section three, which is the onus of the paper, critically

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examines the concept of dramatic arts education and how it can be used to achieve national integration.

The Nature of Arts Education

Arts education generally is the area of learning that is based upon the visual, tangible arts, including drawing, painting, sculpture, and design in jewelry, pottery, weaving, fabrics etc; and design applied to more practical field such as commercial graphics and home furnishings. In the contemporary period, topics such as photography, video, film, theatre, design and computer art have been included. Taking from another perspective, as we had already argued in another paper titled “Arts Education and Professionalism in Scene Design ..”. Arts education is the “process whereby individual or group of individuals acquire the skills of either creating a work of art or appreciating it. Arts, in all ages, go through the process of education which is stimulating and emotional” (Ekweariri 2011, p. 3). As a matter of fact, education policies universally recognise the value of arts in the overall social, political and cultural development of an individual and a nation. The role of the arts in the moral development of an individual as well cannot be questioned because involvement in the arts is associated with gains in reading, cognitive ability, critical thinking, and verbal skill.

Arts education serves the humanities, and as a humanistic discipline, its fundamental objective is to shape the spirit of people, educate, cultivate and improve human quality, and promote all-round development. It also improves aesthetic perception and aesthetic emotion toward utilitarian needs, resulting in interest in art.

Characteristics of Dramatic Arts Education

Drama, from whatever perspective one looks at it, can be described as a slice of life. As an aspect of the arts education, drama serve the humanities, and the humanities is built up about human nature and human development, including the world of people and cultures. This is also a reflection of the work of an artist which is usually based upon man and his natural environment. Through dramatic arts education, the artists, with his inner passion and a rich accumulation of life experiences and excellent artistic skills, through the reality of limited material, the process of passing emotions and ideas have been demystified such that awareness of the societal problems are created. According to Metiboba and Yusuf (2012, p. 103) “it is an expression of the people’s yearnings, aspirations, need and

actual socio-cultural life”. Because of this, dramatic art has gained a lasting value beyond the time and space, and has also been given a profound humanistic spirit and cultural connotation, especially as it relates to the function and meaning of arts education.

As humanistic discipline, dramatic arts education functions mainly in the man’s own perfection and the human cultural heritage and development; of human self-education, that is, spiritually shaping people, educate, cultivate and improve human quality, and promote the comprehensive development of its essence in the shaping of personality and perfection.

Cognitive ability is the ability to judge things, mostly using the person’s wisdom. Dramatic arts, “...the ambassador plenipotentiary of all the arts” Iji (2001, p. 118). In the cognitive abilities, mainly, is embodied in the aesthetic sense of things, and capacity development perspective. The dramatic arts are one of the richest illusions of thinking activity. It focuses in parts, on the emotional thinking which is cultured human perceptual capacity, imagination and creative abilities of our unique role. The role of dramatic arts education in human development, the most favourable factor is the perception of the ability to promote human development which is to obtain knowledge, develop emotional and improve the basis for creativity. Of course, the aesthetic perception capabilities include perception, imagination, insight and other capabilities, which improve the aesthetic needs through long-term practical training. This is exactly what Brockett (1996, p. 17) meant when he says that:

These arts are valuable for their capacity to improve the quality of life – by bringing us pleasure, by sharpening our perceptions, by increasing our sensitivity to others and our surroundings, by reminding us that moral and societal concerns should take precedence over materialistic goals.

Dramatic arts education, in practice, through art appreciation and creative activities arouse people’s perception, stimulate people’s imagination, cultivate perception, thereby enhancing the ability of aesthetic perception, and promoting the development of creative thinking. In addition, the aesthetic perception capabilities, not only has rich practical experience of aesthetic sensibility, but also cultivate the need for a comprehensive range of knowledge and self-cultivation as a support. This is because two of them are inseparable.

Dramatic arts education develops in us the ability to endure frustration and perseverance in the artistic essence of faith. History is replete

with accomplished artists/artistes, who through sheer wit, perseverance, dedication, hard work and strong will, have created immortal masterpieces. Arts and creative activity in itself is a difficult practice of creative activities, and creative acquisition, requires long-term practice of artistic creation, training, calls for bold pioneering spirit and perseverance. Dramatic arts education thus enables the students and adults alike to understand the different artistic language and its features, from artistic differences and cultural differences, so that they may understand the meaning of multi-culturalism, awareness of human society and its cultural richness, and in a wide range of cultural situations, and enhance their cultural values and meaning of human insight and understanding. Dramatic arts education equally makes them more involved in cultural exchange, sharing of human society, cultural resources, and actively involved in cultural heritage, and the development of human culture to make its own contribution.

Dramatic Arts Education and National Integration

The term national integration bears the connotation of bringing parts into a whole, of removal of barriers that cause segregation. It involves unification and cooperation. It is equally the method of combining separate parts into one monolithic entity (Nwabueze, 2012, p. 20). In a similar development, Uji (2002, p. 158) sees national integration as forging the aggregate unity of all the ethnic groups in Nigeria into a common nation state. This has been the greatest task and challenge that has confounded the Nigerian nation since independence. The question of national unity and co-existence often at times referred to as the national question represents the question of disunity and instability in Nigeria. In a paper titled “The performative Arts and the Quest for Good Governance in Nigeria ..”. it was argued that Nigeria as a nation is battling to remain as one indivisible entity, where a Hausa man will see an Igbo man as a true brother, and where a Yoruba man will truly believe that an Ijaw or Itsekiri person is a stake holder in the affairs of the nation (Ekweariri 2012, p. 14). These of course, are not without challenges.

The prevalent situations in Nigerian today are such that call for serious concern. It appears the nation is heading towards disintegration instead of integration. However, it is important to state that one of the avenues of achieving national integration is through dramatic arts education. This is because arts itself is a unifying force that permeate gender, age, race, creed, colour and sentiments. This is equally borne out of the fact that man, right from the beginning of humanity, has participated in

the process of art creation or the enjoyment of it. If arts education represents the general training, education, development and harmonization of individual's talents in order that they may develop technologically and meaningfully (Nwamuo, 1996, p. 20) then dramatic arts education has the potentialities of fostering national integration in Nigeria. When an individual develops socially, mentally, physically and technologically, it translates positively to his immediate society through positive growth and development. As a matter of fact, when there is progress and development in a given society, sentiments, acrimony, bickering and unnecessary agitations are jettisoned and further developmental ideas are explored in order to sustain the polity.

The inalienable roles of dramatic arts education in achieving national integration in Nigeria have close relationship with the popular theory of three Hs which according to Asibodu as quoted by Ejiofor (2003, p. 88) includes:

the Head or the faculties for thinking and reasoning in the highest form; the Heart or the faculties for development of feelings, emotions, values, attitudes and psychological adjustment to life situations and the Hands or the faculties for the neuro-physical coordination, physical agility and physical culture.

This simply refers to the cognitive, affective and psychomotor domains of learning, which develops an individual into a total man. All these are under the domain of arts and can also be found in dramatic arts education. The environment in this context refers to the totality of the person's physical, social, cultural and religious being. Through this means, the techniques of problem solving, embedded in dramatic arts education, becomes the basis for assessing the Nigerian situation with the view to finding lasting solutions to them. And when finally applied and implemented, positive results are gotten which at the long run will transform the country and unite the nation.

The knowledge of the arts leads to the appreciation of beauty and ugliness and dramatic arts education, by extension, helps to develop some appreciation of beauty. As a matter of fact, art and aesthetics go hand in glove. It is through the development of the senses through arts generally and dramatic arts education in particular that one can perceive and experience beauty in a work of art. Emmanuel, Akpan and Etuk (1990, p. 2) write that:

This aesthetic experience is the feeling or sensation that we have when we experience something that evokes a certain

feeling of enjoyment, something which makes our nerves tingle whether from seeing or hearing or touching the thing in question. The experience of looking at a beautiful flower, whether in someone's garden or in a painting, is an aesthetic experience; so is the experience of listening to the best choir in town perform at a concert, watching a troupe of dancers perform, or watching a designer mix paint on stage.

Dramatic arts education therefore is relevant in the perception of beauty in either a work of art or that of nature. This in turn brings us pleasure which helps to alleviate our sufferings and brings people together in a kind of convivial environment without minding whether one's enemy is there or not. This equally helps to bring about unity, togetherness and social cohesion.

Dramatic arts education sharpens our perception by increasing our awareness and sensitivity to others thereby inculcating in us the need to be sensitive to the plight of others and accommodate one another. Dramatic works teach morals and arts education generally reminds us that societal concerns should take precedence over materialistic gains; where the collective interest of the people supersedes that of the individual. This is in sharp contrast with what is obtainable in Nigeria today where the quests for material things and egoistic tendencies have become the order of the day. With dramatic arts education, the mindset of individuals and groups towards this ugly trend will be redirected towards societal gains, where the generality of the people will be the benefactors. When this happens, the spirit of oneness would have been inculcated and the quest for national unity would have been achieved.

The needs for national integration are the major preoccupations of some of the arts. These are usually woven around themes and subthemes which are disseminated through the process of dramatic arts education. More often than not, the deeds of the heroes past are documented and practically demonstrated on stage with the view to encouraging the younger generation to keep the flag flying and maintain the sanctity of the nation as one indivisible entity. This promotes the spirit of oneness, togetherness and collective responsibility. Dramatic arts education therefore becomes the umbrella platform for the discussion of national problems with the view to finding lasting solutions to them.

Dramatic arts education develops the critical consciousness in man and criticism itself, according to Weitz (1970, p. 797) is “studied talk of the art, and every critic, like every theologian and every philosopher, is a casuist in spite of himself”. In this critical times of ours, what Nigeria needs is a constructive criticism which dramatic arts education provides. Through this process, good deeds are applauded while the negative ones are attacked with the view to agitating for a change. Destructive criticism, which appears to be the order of the day should be jettisoned because it is contributing to the present disunity experienced in Nigeria. But with dramatic arts education, both the rulers and the ruled will be able to understand the tenets of constructive criticism and how it can stimulate national consciousness and unity.

Conclusion

From the foregoing, one thing that remains sacrosanct is the fact that art is a universal phenomenon in terms of its aesthetic appeal and acceptability. It permeates all aspects of our lives, be it in our homes, offices, industries and other places where human beings mingle. It does not recognise colour of the skin, race, tribe, creed and language, and when one is appreciating a work of art, he/she is engaging in the artistic process. Art creates awareness on the existence of a problem while arts education does solve the problems. This is so because investigations have shown that it is closely linked to almost everything that we say we want for ourselves and children and demand from our schools which include academic achievement, social and emotional development, civic engagement and equitable opportunity.

Though arts have been acknowledged as social phenomena capable of transforming the society and fostering unity amongst the different ethnic divides in any given society, but unfortunately, the government appears more dedicated to the growth of the sciences at the expense of the arts. According to Idolor (2011, p. 10)

the Federal Ministry of Education in Nigeria should realize that the humanities deserve her attention like any other field of learning; all for a collective stake in the development of the country.... the current curriculum for school certificate examination now has Mathematics, English, Entrepreneurial Education, Computer Science and Civic Education as compulsory subjects. Where are the arts subjects? From this system, what the Federal Ministry of Education is telling all

students that the arts not necessary for nation building. Too bad!

He went further to argue that:

If this lopsidedness unabated, people who will specialize in bomb manufacturing (science) and kidnap taking (entrepreneur) will be the product of the schools at the neglect of humane citizens who will serve this nation with passion.

The postulations above is also in tandem with the views of Sofola (1994, p. 3) when she stresses that “What the Greeks realised that made them classify the artist among the brains of the society and the ruling class, our own brains and intelligentsia are not aware of”. There is therefore the need for dramatic arts in particular and the arts in general to be given equal attention in the scheme of things in Nigeria, especially, as they pertain to the educational sector. This is borne out of the fact that, “art is the prototype of science; and where art is now, science will come only later ... as an invention” (Sofola, 1994, p. 3).

Recommendations

For national integration to be achieved holistically, our leaders and indeed the populace should be made to pass through the process of dramatic arts education which is highly simulating, creative, imaginative and emotional. The benefits derivable from this kind of experience in arts education are capable enough to transform an individual and positively affect his perception of things.

The artistes, as nation builders, should be encouraged in their artistic quest to unite the nation through their products and services. These are masterfully imbued in their products with clear cut messages for peace and national integration.

The Federal Government is advised, as alternative measure, to establish special schools, as we have for the physically challenged persons and sciences, solely for the teaching of drama and other arts related subjects. This will not only stimulate interest in the arts, but will also reduce unemployment, which at the long run, will help to lessen the problems of the country.

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‘Fela on Broadway’: Seeing Fela Anikulapo Kuti through the Eyes of ‘*Fela Musical*’

By

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Abstract

There are several active Afrobeat groups that are scattered across Europe and America but one major group that has engrafted the relevance of Fela Anikulapo Kuti and Afrobeat into the stream of world Music is the ‘*Fela Musical*’. The Musical is based on the music and lyrics of Fela Anikulapo Kuti, chronicling his achievements from birth till his demise in 1997. Written by Bill T. Jones and Jim Lewis, the Musical x-rays the life and times of Afrobeat exponent with modern day musical complexities and choreography that has held the audience spell bound. The group has toured several cities around the world (including Nigeria, where Fela was born). While it has received resounding applause and commendation from many across the globe, the Musical has been condemned by others as lacking the basic ingredients inherent in Felá’s music. Furthermore, they argue that there is no way a Musical from another country other than Nigeria can give a true description of Fela and his music. The study therefore will examine the music of Fela Anikulapo Kuti from the perspective of the ‘Fela on Broadway’ Musical. It will analyze the creative dimensions of the production as important elements in understanding how Felá’s identity is defined, constructed and reinforced on the ‘Broadway’.

Introduction

The unique role of music as a weapon of reformation, revolution and social rejuvenation cannot be underestimated. This is given the role music has played in the past towards the restoration of justice, dissemination of information and as a means of confronting social ills in the society. Over

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the years in Nigeria, several musicians have evolved with inspiration along the lines of revolution and sensitizing the populace on the need to stand for their rights. While some have met with stiff resistance from the government, resulting sometimes in loss of lives, freedom and properties, others have weathered the storms and won the admiration of the populace, thereby making it extremely difficult for powers that be to cow them to submission. One of such musicians is Fela Anikulapo Kuti, the creator of the music genre called Afrobeat. By definition, Afrobeat has been defined as a combination of American funk fused with African instrumental styles, popularized in Africa in the mid to the late 1960's. (Omibiyi, 1981, p. 42). However, a distinct feature of Afrobeat is its identification with political activism, revolution, protest and a political weapon (Olorunyomi, 2005). Fela stands as an outspoken musician that employed his music as a weapon to propagate both political and social ideologies. His irresistible rhythms and instrumental composition were laid with original lyrics that are political and revolutionary in nature. Significantly, this genre has not only transcended international boundaries, but has also given some of the stylistic directions to the emerging generations of the exponents all over the world. One of such is *The Fela Musical* written by Bill T. Jones and Jim Lewis. The musical is based on the music, message and activism of Fela Anikulapo Kuti. The musical premiered on Broadway in October 2009 and has since been taken to several countries in Europe and Africa. Commenting on *The Musical*, Brantley (2009, p. 1) observes that:

There has never been anything on Broadway like this production, which traces the life of Fela Kuti (1938-1997) through the prism of the Shrine, the Lagos nightclub where Fela reigned not only as a performer of his incendiary songs (which make up most of the score) but also as the self-proclaimed president of his own autonomous republic'.

The musical also has been a major landmark in the propagation of Afrobeat in a global context since the death of Fela Anikelopo Kuti in 1997..

Theoretical Framework

The theory of inter-culturation and trans-culturation is used as the framework for the study. The term trans-culturation was coined in the 1940s by sociologist Fernando Ortiz to describe the process by which a conquered people choose and select what aspects of the dominant culture they will assume (Pratt, 1999, p. 97). The development of popular music over the years is hinged on cultural changes which, according to Hall (1981, p. 538)

are the product of “negotiation, resistance and transformation”. This statement was also corroborated by Said (1995, p. 45) who stated that “All cultures are involved in one another. None is single and pure. All are hybrid, heterogeneous, extraordinarily differentiated and unmonolithic”. Rice (2003, p. 67) identified two categories of musicians in World music those who seek to strategically position themselves as locally authentic and those who seek to embody or reconnect with ethnic or national traditions and histories.

Fela Anikulapo Kuti: The Man, the Music and the Message

Felá's endowment with ‘special instincts’, a ‘sacred fire’, the ability to infer or apply theoretical constructs, and being nurtured in an appropriate environment contributed to the emergence and further development of the music. His collegiate musical training at the prestigious Royal College of Music, London in the early sixties, proved very invaluable to the success of his musical career and further enhanced his quest for cultural identity which was in vogue among young musicians of the time. However, his trip to the United States of America in 1969 was to sharpen his stylistic thoughts and creative ingenuity. His aspirations moved from apolitical creative experiments to a definitive pan African, anti-imperialist philosophy which was fired largely by his experience during that tour.

The message of Afrobeat bothered on the total emancipation of the human races from the pangs of oppression, victimization, suppression, apartheid, segregation, looting, and a host of other social vices and human right abuses. That is the reason why it often becomes a focal point for listeners. Fela created and devoted a whole genre to political issues. His music became oppositional because of the state of the society in which he found himself at that time. Through his music, we deduce that the more we have oppositional music in tyrannical context, the more it shows we are responding appropriately to the context of tyranny (Olaniyan, 2004, p. 86).

The philosophy of Afrobeat is clearly spelt out in various. Waterman (2002, p. 3) described the philosophy behind Afrobeat as revolutionary, stating that the music was focused on the revolutionary expression of Felá, whose art was inseparable from his life, and whose ambivalent relationship to African tradition was publicly negotiated through performance. He stated further that Felá's music offers a perspective on race, class, and nation on both sides of the Atlantic. Writing on features of Felá's music, Coker (2004, p. 37) described Fela as a brilliant artist because he was able to establish an entirely new genre of resistance. He despised political corruption, and the

persecution of the masses. Self-identifying as an artist of the people, he managed to upset the ruling class of his own society and to cast a spell of reform on the elites of other societies. According to Idowu (1986, p. 76) Fela's music reflects the pace of the struggle and the emancipation in some of the world's slum- the African slum. He concluded that his songs affirm the authentic African traditional culture and decry the present day degradation of black African culture and the ordinary people. Buttressing the foregoing statements, Hall (1992, p. 533) submitted that Afrobeat philosophy is about Africa and its masses; the impoverishment of the masses; the resistance and resilience of its masses; the triumphs and the ultimate salvation of the masses. He stated further that it is the common man that benefits greatly from Afrobeat since it is used as a tool to fight his course.

It is pertinent to note that the musical was inspired by African Americans who understood the need to learn more about the music and message of Afrobeat genre of Fela. The inspiration derived from the music eventually became a driving force in the minds of the crew as they determined to run with the message for as long as it took. In an interview with Bill Jones, he postulated that the music of Fela was a wake up call for African Americans that were bogged down by modernism. He stated:

..but I find Fela to be a bit of a teacher for me. I find that I am still very much in a school of high modernism.. a European construct. Fela threw off that description and went after something more elusive and substantial in his desire to be an authentic African man. So maybe what draws me to Fela now is my pursuit of Authenticity. Making this work is one way of finding an answer to that question (Rooney, 2009, p. 3).

From the foregoing, it is clear that Fela's music was beyond the beats. It was a means of passing across salient messages to the masses on sundry issues in the polity.

The Evolution of *Fela Musical*

A musical is a form of theatre, television or film production that combines songs, spoken dialogue, acting and dance to tell a story (Kenrick, 2003, p. 45). The story and emotional content of the piece – humor, pathos, love, anger – are communicated through the words, music, movement and technical aspects of the entertainment as an integrated whole.

Fela! is a musical written by Bill T. Jones and James Lewis. The musical is based on music and lyrics of the late singer Fela Anikulapo Kuti, with additional music by Aaron Johnson and Jordan McLean and additional lyrics by Jim Lewis (Rooney, 2009, p. 3). However, the musical was originally conceived by Stephen Handel after discovering Kuti's music in 2000 (Sahara Reporters, 2010). Impressed by Kuti's musical talent and sense of social justice, Handel was determined to create a musical out of the Nigerian icon's life. In 2004, he invited Bill T. Jones, a veteran Broadway choreographer, to direct the production. Jones then solicited writer Jim Lewis to write additional lyrics for the show. The trio put into motion workshops for dancers, actors, musicians and technicians leading up to the debut of the show. The musical made its off-Broadway debut on September 4, 2008 at the Arts 37 Theatre. It was a huge success and was subsequently taken to Broadway with the support of Shawn "Jay-Z" Carter, and Will and Jada Pinkett-Smith as part of the production team. It portrays Kuti in the days when he was the target of 1,000 government soldiers assigned to end his public performances at the legendary Lagos night club, the Shrine. The music premiered on Broadway on November 23, 2009. The Musical is filled with over 15 songs of the musician spanning 2 decades (1970-1990). The production is estimated to represent an investment of more than \$1.6 million (Detorit Performs, 2012). The show equally enjoys community support from several organizations in the United States of America.

Over the years, the Musical has won several awards both at national and international level. The Off-Broadway production won the Lucille Lortel Awards for Best Musical, Outstanding Choreographer for Bill T. Jones and Outstanding Costume Design for Marina Draghici. The Broadway production received eleven 2010 Tony Awards nominations and won Best Choreography, Best Costume design of a Musical and Best Sound Design of a Musical (Kenrick, 2003, p. 1). The musical also received overwhelming support in London and Lagos where it featured renowned casts like Sahr Ngaujah as Fela and Abena Koomson as Funmilayo, Fela's mother. The Musical is billed to embark on a world tour, playing in Australia, Japan and a return to Africa.

The Plot

The show covers a lot of biographical territory, ranging through the United States as well as Africa (Brantley, 2009, p. 1). Set in the Shrine on the eve of Fela's planned departure from Nigeria, months after a violent government raid on his compound that left many of his followers wounded

and his beloved mother dead, the production shifts between past and present via an assortment of sophisticated theatrical tools (including magical lighting by Robert Wierzel and video design by Peter Nigrini, with top-grade wrap-around sound by Robert Kaplowitz). 'Fela!' tells the story of Kuti's Afrobeat music, an African fusion of jazz and funk, with the lead actor, Sahr Ngaujah, poignantly performing many of the popular Kuti tracks such as 'Water No Get Enemy.' Each song, which lasted for as long as 10 to 15 minutes in the original albums, was moving and the audience could not help being hypnotised. In the film, Kuti's fascinating life story is well told with video clips to provide pictorial illustrations of salient moments in his life. Educated in England at the London School of Music and then fundamentally changed by the Black Power Movement in America, Kuti returns to Nigeria, and decides to create a genre uniquely his, with a strong political message in his songs to the generals who are ruling Nigeria at the time. He later becomes a thorn in the flesh of corrupt government officials.

In 1977, the government decides to fight back by razing the compound at which he resides in Lagos - a place he declares an independent state. At the time, many of his followers are abused and tortured. His mother, who is thrown out of the window of his first-floor apartment later, dies from injuries sustained. And of course, Kuti infamous marriage to 27 women on the same day, most of them his dancers and singers, is also depicted.

Fela Musical at the Africa Shrine

The first screening of Fela Musical in Nigeria took place at the Africa Shrine in August 2010 under the auspices of the British Council of Nigeria: The choice of the venue is significant because the shrine was the place where Fela reigned not only as a player of his provocative songs but also as the self-proclaimed president of his own Kalakuta Republic. It was a convergence of lovers of Afrobeat made popular by Fela, who ordinarily would not visit the Shrine.

The first live performance of the Fela Musical crew was in April 2011 where they toured several cities in Nigeria. The first major performance took place at the Africa Shrine with Femi Anikulapo Kuti's band in attendance giving full support to the production. It later moved to Abuja, Port Harcourt, Akwa Ibom and Enugu where it was received overwhelmingly by fans of Fela Anikulapo Kuti. It was a 'home coming' of some sort to the crew and a privilege to have an insight into the life and times of one of Africa's greatest musical exports.

Felá's Performance as a Total Theatre

The concept of Felá's performance was more of a total theatre. According to Kostelanetz (2006, p. 67) this involves some degree of improvisation, in which an artist draws upon dance, music and drama, customarily mixing these forms of expression. He stressed further that performer may also incorporate elements of shock, social criticism or protest, and audience involvement. The strength of such total theatre performance derives from the fullness and expressive coherence of each unit to bring into the artistic pool its unique structural, semiotic and aesthetic qualities. Felá incorporated drama, music, mime and dance into Afrobeat, making it distinct from other musical genres of his time.

It is therefore not surprising to see a resurrection of the total theatre concept inscribed in the Musical. The production have a dramatic story line interjected with comical or dramatic themes. Through a craftily grafted storyline, the Musical was used to explore the inner thoughts and motivations of the characters. The musical offers an explosive visual extension of the music in dance that welds African traditions to the choreographer's own modern, iconoclastic language. Onto that fusion, he grafts arresting flourishes such as convulsive tap, goose-stepping to convey military oppression and a supernatural ballet as Fela visits the spirit world to commune with his mother Funmilayo (Rooney, 2009, p. 23). [Giving a description of the Musical, Brently (2012, p. 1) observed:

... It's the music and the movement that tell us most about the man and his world. "Fela!" never stops dancing, and Mr. Jones uses his ravishing ensemble to evoke everything from joyous sensuality to the kind of governmental oppression that turns people into zombies. Both actors portraying the pot-smoking, sax-tooting Fela lead their ensemble, which winds up including us, with charismatic authority.

Dress and fashion serve as a tool of identification (Davis, 1992, p. 45). The main cast in the Musical dressed just the way Fela did with tight fitted slack trouser and a long sleeve shirt with a pair of local embroidery, with traditional chieftain shoes to match. The shirt would be removed midway on stage leaving a self-made bold neck chain round his neck. His face was painted with white, giving him the look of a witch doctor. However, the dancers and choreographers in Fela Musical differ a great deal from the typical Fela female singers with their costumes and make-ups. Their costumes are typically more of the 'Broadway fashion' than African attires. The singers and dancers during Felá's times are adorned in a typical African

way with different colors used to paint various designs on their faces and bodies. Their waists are adorned with beads and ornament of various kinds. The costumes of the dancers also include skimpy skirts and brassieres with ribbons tied around their waists and legs, dancing bare footed. The uniform of the singers were more of skirts and blouses made of linen. Their hairstyles are also beautifully decorated with multi-colored beads. The dance costumes are designed to enrich the visual aesthetics of the performance.

A major feature of the musical is the use of state-of-the-art stage technology for production. The set design, lighting, stage decorations and graffiti were utilized maximally in the Musical. Fela Musical also utilized synthesizers and digital sequencers in their beats for massive effects. Even though Fela did not use studio effects in his recordings when he was alive, the production crew utilized the advanced technology in studio technique to create an equally entertaining music. By this, they are downplaying the big band tradition Fela was known for. Giving credence to this development, Olórunyomí (2005, p. 78) states:

I foresee the reduction of the big band tradition. With the reduction of the big band tradition, chances are that the structure and style of the music is also going to be affected. We may not necessarily have the Fela theme in terms of the structure and the time sequence but the overall texture will be retained. This is already happening among the new Afrobeat musicians, especially outside of Nigeria. This is because it is difficult to sustain a band of Fela's size in Europe.

The role of the audience is crucial to the success of any Afrobeat performance. The process of ongoing interpretation involves all the participants in a performance situation and primarily operates via the realm of affective experience, simultaneously personal and shared. The audience participation in the music is significant in the sense that they know the images that Fela is portraying. Fela sought in a variety of ways to involve the audience in his production as active participants. This the musical attempted to portray with the main cast involving the audience in some of the songs during performance. However, an aspect of the Fela dialogue with the audience that was missing is the talk segment called the '*Yabis*'. "*Yabis*" is one major style employed in getting the attention of the audience through dialogue. The precise meaning of the word '*yab*' in urban south west Nigerian Pidgin English is to roast, criticize, or abuse. However, its

connotation has been given a much wider definition by Olaniyan (2004) and Olórúnyomí (2005). According to Olaniyan (2004, p. 45) it is to expose one's wrong doing in public, to discomfit, humiliate and deconstruct. This form of interaction is vital to the musician as it afforded him the opportunity of getting information on the happenings around, thereby preparing grounds for his next musical concepts. Fela is both a story teller and a narrative singer and this is brought to the fore in his Yabis sessions with stories; narrative complete with charged scenarios, vivid characters and dramatic conflicts. The reason for its exclusion from the musical is not farfetched. The cast on the Musical are operating a script, which Fela never used. His 'lingua franca' was the Nigerian Pidgin and he used the language regardless of the audience understanding of it.

The Musical as a Means of Promoting African Musical Cultures

The Musical is a sure means of sensitizing the public about the Man Fela: his music and his mission. We live in an age where heroes are hardly recognized, and there good works lying down in heaps of books and obscure journals (Olórúnyomí, 2005, p. 56). The Musical however re-awakens the songs and messages of Afrobeat to the people who may be forgetting or never knew of all the wonderful exploits Fela Anikulapo Kuti and his music. Since its inception in 2010, the Fela Musical has been touring the whole of the United States of America and beyond performing to audience of other race, culture and creed. Thus the audience is given the opportunity to learn about the Nigerian history as encapsulated in Afrobeat.

The musical is one sure means of reporting Nigeria's past to the world. The song of Fela Anikulapo Kuti addresses the social injustice and bad governance of past leader. Even though some of these vices continue to bedevil our Country till date, the lesson Africa should learn from this Musical is that we can also construct musicals that will express our good values and cultural heritage. Most of the media coverage about Africa is all about hunger, diseases and war. People are curious and just want to know. The musical is therefore an avenue to educate them as much as we can.

Cultural identity in establishment discourse is often constructed in essentialist terms as internal and monolithic. However, in late modernity, such expressions of cultural boundaries as a feature of national identity has come under regular critical interrogation (Omoniyi, 2006, p. 245). The alternative perspective that identity is constructed, performed and therefore dynamic in nature is growing in popularity. In view of these critical observations, the Musical was able to fashion out a number of identities

beyond Fela's Afrobeat by introducing variation into their discourse content. The thematization of hybridity, a central feature of Fela Musical, references the cultural diversity of the globe and compliments efforts by the cast to facilitate a realistic Afrobeat renaissance. Since Afrobeat has acquired a global dimension, the performance of the musical is therefore a means of achieving global resonance and breaking into other social world.

Criticisms on the Musical

There are a few distortions of facts about the personae of Fela Anikulapo Kuti. In one of the opening montage of the musical, Fela was quoted thus:

'... we are happy that so many of you are here tonight to welcome me back. But I have some bad news.. we dey go. Me, the band, the girls... we are leaving Lagos. We are leaving Nigeria. This country has become too dangerous.'

This statement reveals a man wounded and battered to a point of going in exile. The real Fela never went into exile in spite of the harrowing experiences he suffered from the military. He was one of the few activists that refused to relocate to other climes as a result of the threat to his life. He stayed in Nigeria till his death in 1997.

The lyrics of Fela's music are philosophical in nature. Any attempt to alter them in any way would be to alter the philosophy behind Fela's music. A lot of Fela's lyrical lines were substituted with other words that in a way altered the ideology of the singer. An example is in '*water no get enemy*' where the line 'If water kill your child, na water you go use' was substituted by "we don't want that now". This, according to Onikeku (2010, p. 56) will amount to censoring Fela's intellectual property, which was against the ideology of *Felasophy*. There is also the argument that Fela's music was too serious to be confined to theatres and the Broadway that is purely entertainment oriented. In Onikeku's opinion, People go to Broadway or the movie theatre to be entertained and not to be educated. Therefore it is encouraged that the intellectual contributions of Fela be left to other mediums that would disseminate the information. While I share in the view that Fela's lyrics be without censorship or alteration of any kind, I beg to disagree with the argument that Fela's music could only be appreciated in other places other than the movie theatres. The Shrine in Fela's days were fashioned in form of theatres and movie shows. Yet Fela would play his music with a retinue of exotic dancers and sophisticated spotlights. Fela was a superb entertainer and would not waste any time to

‘sweep the audience off their feet’ with Afrobeat rhythms. What the Fela musical has succeeded in doing was to capture the mood of *Felasophy* in a more contemporary form. Even though Afrobeat was of African origin, it remained a confluence of several elements drawn from several music genres from the west with African derived beats. Fela had played on several Music Theatres when he was alive and I believe taking the music to the Broadway or theater would not take away the meaning and message of Afrobeat.

Conclusion

Fela Musical is unique in the sense that cultural and political sensitivities are conveyed through songs and dance. Thus the musical is able to preserve, promote and propagate the message and music of Fela Kuti, which invariably is the message on the culture and politics of Nigeria. The paper has also demonstrated that the musical provides a convincing basis for global collaboration between Nigeria and the Blacks in Diaspora towards the propagation of our cultural heritage through music. They have blazed the trail by giving recognition to the legacies of the music icon from Nigeria. There should be a collaborative effort with local artists and community-based performing artistes, the cultural centers in Nigeria and members of the academic communities to develop programs and build presentation capacity that will assist in promoting and preserving our cultural heritage both at home and abroad. Furthermore, individuals and corporate bodies should be encouraged to sponsor productions within and outside the shores of Nigeria aimed at showcasing our cultural heritage. The *Fela Musical* is an example of how our cultural heritage can be packaged to meet the standard of the present. It is therefore impudent on us in Nigeria to come together and collaborate with other blacks in diaspora to promote other cultural enterprise that are on the verge of extinction.

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Mythology, Aesthetics and Social Vision in Wole Soyinka's *Idanre*

By

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Abstract

Wole Soyinka's production of *Idanre and other poems* (1967) for the Commonwealth Arts festival had diverse impacts on the evolving trend in modern African poetry. The poet offered an alternative to the 'Narcissist' ideology of the Negritude movement that subsisted and also demonstrated that folklore could be used as anchor for visionary ideals. At the centre of Soyinka's mimesis is the Ogun myth which has continued to feature in the works of the poet. This paper, apart from appreciating Wole Soyinka's aesthetic values, also looks at the fundamental statements made by Soyinka in his maiden poetry. The conclusion of the paper exposes the currency of issues addressed through the poet's trope especially the urgent mediation needed in the space of leadership and followership.

Introduction

Folklore has always served important purposes in modern African poetry. Explaining its meaning within the context of oral tradition, Bodunde (2001, p. 1) sees folklore as a "complex corpus of verbal or spoken art created as a means of recalling the past...it is based on the ideas beliefs, symbols, assumptions, attitudes and sentiments of peoples". Within this expression we have myths which can be considered to be

anonymous stories having their roots in primitive folk beliefs of races or nations and presenting supernatural episodes as means of interpreting natural events in an effort to make

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concrete and particular a special perception of man or a cosmic view (Clarence et al, 1960, p. 298).

Asserting the utilitarian value of myths, Durkheim of the traditionalist breed says the purpose of myth “is to bind a society, create a structure governed by rules and habits”. But, Sorrel, from a modernist perspective, opines that the reason for myth “is not to stabilize but to direct energies and inspire action” (William, 1975, p. 9). Soyinka’s tryst in *Idanre* shows his predilection for folklore and myth in particular; however, particularly captivating is not his recourse to the traditional archive but his manipulation of a material in the pool to create a unique landmark which generates didactics for traditionalist and modernist apologists.

Perhaps to complement the *Idanre* experience, Soyinka produced in 1992 a seminal essay *Myth literature and the African world* (Soyinka, 1992) where he explained the centrality of myth to the African worldview. The essay elaborated on the cyclical relationship and inter dependence between the worlds (or stages) of the living, the dead and the unborn. The synchrony in the triad is determined in the ‘forth stage’ where, through propitiatory rites, conflicts are mediated. But Kwame Anthony Appiah, in a riposte of the same title cited in Biodun Jeyifo’s *Perspectives on Wole Soyinka: freedom and complexity* (2001, pp. 157-171) queried the adequacy of Soyinka’s Ogun myth and criticizes it for lacking the capacity to harness all the ethos of the complex African space.

Beyond this however and apart from Biodun Jeyifo who has been most outstanding critic of the poet, other seminal works of Eldred Jones (1973), Gerald Moore (1978), Obi Maduakor (1987), James Gibbs & Bernth Lindfors (1993), Adewale Maja- Pearce (1994), Tanure Ojaide (1994), Mpalive Hangson Msiska (1998) Onookome Okome (2004), among others, have made very critical and important statements about Soyinka’s use of the Ogun myth.

Within that context that elucidates the poet’s recourse to Ogun, this paper, therefore, seeks to extract the aesthetic values and social vision in Soyinka’s *Idanre*. At this time when the poet has made several statements through his art and against the background of contemporary national and global challenges, it is auspicious to re- examine those fundamental issues in Soyinka’s pioneer poetry effort.

The Ogun Identity and Wole Soyinka’s Mythopoeisis

Ogun, in Yoruba pantheon, is a cosmic power among equals; in *Idanre*, Soyinka gives credence to this basic identity but with other

embellishments. We find, in the first movement titled 'deluge', the inchoateness in several other myths and the descent of Ogun. A primal battle ensued between the gods and, in the process of conflict, Sango becomes the first victim as Ogun "catches Sango in his three fingered hand/ and runs him down to earth". The poet has to settle what could turn out to be a contradiction since in Yoruba mythology thunder and lightning are always associated not with Ogun but Sango. The poet explains the encounter as the union of the two by asserting that:

Today Ogun of the metallic lore conducts Sango's electricity
the ritual dance of the fusion is seen sometimes during an
electric storm when from high tension wires leap figures of
ecstatic flames. This is the ideal fusion- to preserve the
original uniqueness and yet absorb another essence (*Idanre*,
p. 86).

Soyinka depicts Ogun as the anchor for procreation; in 'and after', the presence of the wine girl and the symbolic rain extol this potential, the imagery in these words amplifies this effect:

And she swam an eel into the shadows, felt her limbs grow
live, the torrents ran within and flooded us a gourd rose and
danced between- without the night awaited celebration of the
crops she took and held it to her womb (*Idanre*, p. 68).

Ogun is the god who, with his enormous willpower, is able to venture where others have failed. In 'the beginning', at the 'home of the iron one', all the other gods, "Orisanla, Orunmila, Esu, Ifa, are 'assembled'. Apart from Ogun, the host, they are all distraught, hopeless and frustrated; their energy is sapped because of the failure to fraternize with man. In the end, Ogun, true to his pledge, breaks the jinx as he was able to "create a path to man". Ogun's Promethean instinct leaves indelible influences on man, plants, animals and even the galaxies. Giving credence to ingenuity, the poet says, Ogun's

...fingers drew warring elements to a union of being...and
taught the veins to dance of earth of rock of tree, sky, of fire
and rain, of flesh of man and woman. Ogun is the god that
ventures first his path one loop of time, one iron coil earth's
broken rings were healed (*Idanre*, p. 69).

Unfortunately, with the road imagery, there is a twist because quite similar to what we see in the poems of "of the road", particularly in "Death in the dawn" and "In memory of Segun Awolowo", Ogun carries dual identities;

primarily he creates yet destroys, he solves problems but fans machinations, he is a catalyst for peace and pandemonium. When the carnage of destruction takes place Ogun is not without remorse but, in “pilgrimage”, the futility of such penance, though arising from “moulted deeds and accusing forms,” is palpable; as Ogun’s voices out:

This road have I trodden in a time beyond memory fallen leaves, beyond thread of fossil on the slate, yet I must this way again. Let all wait the circulation of time’s acrobat, who pray...for dissolution: the chronicle abides in clay texts and fossil textures (*Idanre*, p. 75).

Soyinka depicts Ogun as a rescuer who sets a new dawn reminiscent of Atunda, Christ, Moses or Zeus, but, added to this credential, he is also a villain. Ogun, as king of the Iree people, is able to save from external aggressors but also destroys his helpless subjects. Soyinka records that:

He strides sweat encrusted bristles on risen tendons porcupine and barbed. Again he turns into his men, a butcher’s axe rises and sinks...Behind it, a guest no one can recall (*Idanre*, p. 81).

Soyinka’s mythopoeisis must be at variance with the ‘authentic’ or popular versions of the Ogun myth. For instance, taking a cue from E. B. Idowu’s *Olodumare: God in Yoruba Belief*, (1962, pp. 57-106) Ogun is one of the “ministers of Olodumare” whose cosmic designation, capacity and influence, are not superior to the other ‘ministers’ of the Olodumare- the supreme deity. In hierarchical categorization Ogun is neither superior nor subservient to Obatala and Esu. In the same vein, Ogun is neither a stooge nor higher in hierarchical status to Orisa nla and Orunmila who are seen as deputies of Olodumare in matters of creative and executive functions or omniscience and wisdom respectively.

Beyond this traditional fixation however, the contradictions in Soyinka’s deployment of the Ogun myth has generated a lot of concern with the common denomination bothering on the utility of the Ogun myth. In “Africa dramatic imagination, mythic currents and social order” for instance, Awosanmi (2007, p. 14) situates the Ogun myth within the matrix of myths used to “re-order the de-ordered”. In his words:

Both mythology and social order are strategic modes of questing for continuity. The need for existential stability has inscribed the myth of social order in the psyche of individuals and collectives. In modern times, response to this

kind of myth, has always led to the installation of order or the distortion of order or the protection of one order to the detriment of another order.

Focusing on the “mytho-social reality construction” of Soyinka’s use of Ogun in “The fifth stage (Beyond the dirge of Ogun & Soyinka’s romance with the left),” Adeoye (2005, p. 165) carries out a literary study into Soyinka’s oeuvre to assert the social function of the poet’s tropes. Beyond the fourth stage, where “there is a ceaseless celebration in the groves through the dance of the gods and the musical fanfare of the metaphysical” (2005, p. 159) the fifth stage

is a living avenue for the dramatization of political happenings, in the fifth stage, theatre ...derobes itself of ‘mythopoeic lamentations to facilitate the attractions and detractions in human existence through the re-creation of true life stories in coded and elegant theatrical mechanics. No empty space is anticipated in the fifth stage because all the ...lacunas must be filled with fresh and current socio-political dialectics.

Soyinka, in *Idanre* gives Ogun, is given an uncustomary role, transposed or displaced to attract universal appeal.

Idanre and the Dramatic Essence

Soyinka’s bringing into the poetry turf dramatic elements like plot, characterisation, dialogue, conflict and suspense in *Idanre* is a unique attraction. Though the poem has different plots, the poet’s deployment of characters in a complex plot structure that is predicated on the request of the Iree people to make Ogun king, and the consequences of Ogun’s actions, creates a blend that affirm the possibilities of performance in poetry.

Not only this, the intricacy of the conflict demonstrated in the plot brings about suspense. There appears to be a simultaneous reaction between conflict and suspense in *Idanre*. The dénouement, engrafted in Ogun’s withdrawal into the Idanre hills after the realization of his error, completes the cycle of a dramatic act that cements the alchemy and didactics of cause and effect.

Soyinka's Artistic Ingenuity: Between Tradition and Aesthetics

Aesthetics, in the subjective sense, deals with the perception of beauty. Sometimes, within the context of literary conventions and practices there appears to be a very close relationship between aesthetics and tradition with each age or literary epoch peculiar for its own aesthetic tradition- or culture- and values. But, tradition in the literal sense has to do with a way of life of a people or trends that have become ways of life. However, according to Abiola Irele in "Tradition and the Yoruba Writer: D.O Fagunwa, Amos Tutuola and Wole Soyinka", tradition is:

...not so much an abiding, permanent, immutable stock of beliefs and symbols, but as the constant refinement and extension of these in a way which relates them to an experience that is felt as being at once continuous and significantly new (Jeyifo, 2004, p. 3).

The transfer of this into literary discourse expands into particularities in the uses of artistic forms or styles to the effect that an artist can choose to use characters, symbols or tropes following a particular tradition. The critic who judges his perception uses the medium of the aesthetics value he has set. This is, perhaps, the picture on the mind of Joseph Okpaku in *New African Literature and Arts 1* (1970). In an attempt at listing the kernel of criticism, he says "critical standards derive from aesthetics. Aesthetics are culture dependent. Therefore critical standards must derive from culture (Okpaku, 1970, p. 4). A fundamental question arises from the statement of Okpaku. What constitutes the culture of aesthetics for the African artist who has come under influences of distinct heritages?

Wole Soyinka, in *Idanre*, weaves into the fabric of poetry polyphony of aesthetics. Perhaps, the first to be noticed is the poet's predilection for the aesthetics of action. The aesthetics of action rests on the premise that galvanizes the beauty and the ugly, hence we find in Ogun the tendencies of salvation and damnation.

In the poet's predilection for the traditional and the modern there is the weaving into strata of poetry, the past into the present and the present into the past. The reason for this, Soyinka explains in his Nobel lecture,

Is not really to indict the past but to summon it, to the attention of a suicidal, anachronistic present to say to that mutant present: you are a child of those centuries of lies, distortion and opportunism in high places even among the holy of holies of intellectual objectivity (1986, p. 7).

Soyinka's Judeo-Christian antecedent is also a feature of aesthetics in *Idanre*. In *Ake: The Years of Childhood* (2004, p.54), Soyinka recalls how as a child, he was taught the Bible Today, Soyinka is no longer a practicing Christian (2004, p. 17) but glimpses of this background are abound in his works, *Idanre* is not an exception. We have such expressions from Judeo-Christian lexicon like: Easters, canonization, martyr, saint, and crucifix. Soyinka, unlike Christopher Okigbo, Okot p'Bitek and Kofi Awoonor, avoids, in this pioneer poetry, friction with the Christian doctrine but places his cosmic actors at par with other progenitors. His likening of Atunda to Christ, Zeus, Dionysus, Prometheus and others makes this discernible. In the same vein, even when he gives the superiority to Ogun among all the gods in the Yoruba pantheon, his writing of Ogun and the other cosmic actors beginning with block letter precludes any iota of inferiority disposition.

Soyinka's passion for drama brought him in contact with the works of prominent Greek dramatists and heroes of the Greek pantheon, hence his mention of the names of Greek gods like Zeus, Dionysian, and Prometheus. Similarly, he is also pre-occupied with western poets like Yeats, Shakespeare, Milton and Wordsworth. In *Idanre and Other Poems* (1967), his preface to the entire volume is a variation of a speech made by Prospero in Shakespeare's *Tempest*; his discourse on death is Jacobean, his preference for Ogun as Muse is Miltonian while his proclivity for spontaneity of poetry in the *Idanre* experience echoes the Wordsworthian ideal in "Tintern Abbey".

Soyinka leaves no one in doubt of his versatility in the Yoruba culture hence he draws a great haul from the Yoruba Oral poetry aesthetics. He grew up under the influence of the Yoruba culture where, early in life, he was confounded by the mysteries of masquerades, gnomes, 'abiku', the oro, witchcraft and the ogboni cults. Concerning Ogun, he had his first contact through the 'initiation' of his grandfather on a visit to his Isara country home. Imbued by the Christian indoctrination of his parents, his mother- Wild Christian- in particular, he initially struggled with the 'pagan' nature of Ogun but the 'initiation' phrase- "Ogun protects his own" became a release into a new found god who, years later, would become his mentor.

One of the prominent traditional oral aesthetics he employs has to do with the corpus of the Ifa divination. For the purpose of emphasis, Ifa, the Yoruba's believe, is the oracle that gives wise counsel and prescribes, where necessary, propitiatory dues for there to be solution to problems in the physical and ethereal worlds. Its custodian is Orunmila who works

through a local priest- Babalawo. Soyinka's use of repetition and word play in *Idanre* could be traced to the Ifa divination art. Although Soyinka's repetition of words, unlike that of Ifa, creates emphasis; the philosophies replicated in the poems are similar to the wisdom of the Ifa oracle.

Mention must also be made of Ijala and Oriki. The Ijala is the poetry of hunters and blacksmiths (these professions that symbolize the creative and the destructive essences are associated with the protégés of Ogun). For Soyinka, himself who takes hunting as hobby, no line separates Ogun and Ijala because Ogun's world is,

the world of craft, song and poetry. The practitioners of ijala, the supreme lyrical form of poetry of Yoruba poetic art, are followers of Ogun the hunter. Ijala celebrates not only the deity (Ogun) but animal and plant life, seeks to capture the essence and relationships of growing things and the insights of man in to the secrets of the universe (*Myth Literature and the African World*, p. 28).

The words of Ijala lines are mostly used to invoke Ogun who is believed to stand for those essences of justice, war, hunting and chivalry; therefore, they have incantatory and invocatory powers just like the epithets and the Oriki.

Some of the Oriki or 'epithets of Ogun include: "the lone god," "the lascivious god," "orphan's shield" and "Path-maker". The Oriki and the epithets are quite similar in functional usage but they could be distinguished, while the Oriki could be shared among people the epithet is more personal and could be infused into the Oriki. The Oriki, Ojaide (1994) noted, always carry along with it descriptions, eulogy, oblique references to events, appellations, epithets, hyperbole, metaphor, repetitions, refrains and apostrophe; its purpose is to give dignity to, salute or praise and motivate the protagonist for which they are composed.

Soyinka's diction also carves a niche of difference in respect of his use of imagery. We see, in *Idanre*, agrarian imagery (his rain and harvest imageries are pivotal reference points) as well as scientific imagery in his use of words like "cables, electron, atomized, cohesions, elemental fusion, filaments, cauterizing, opalescent, protoplasmic, loops of gelatine and tegument". Such words which have Latin, French, Italian or Greek origins, though sometimes create a burden of accessibility for the reader, aid the poet's relay of the creative and destructive instincts and capacities of Ogun.

The use of proverbs also forms significance. Proverbs, Akporobaro (2005, p. 49), gives summary detail of meaning describing it as "a short popular saying of unknown authorship, expressing some general truth or

superstition". In *Idanre*, we see the use of proverbs to meet poetic exegesis, sometimes the proverbs are transliterated. Ogun's belated penance, for instance, is captured with a proverb:

Truth a late dawn...oh the squirrel ran up an iroko tree and
the hunter's chase was ended (*Idanre*, p. 80).

The metaphor of the 'squirrel', the 'iroko tree' and the 'hunter' here is very apt. The squirrel is a prey at the mercy of the hunter; the hunter has all the instrument of terminating the existence of the seemingly helpless rodent but it eluded the hunter by taking refuge on the iroko tree. The reason for the hunter's disappointment will be that the rodent is perching safely on a height where it can no longer be reached and to mount the tree is impossible because of its sacredness. So we have disappointment occasioned by an irreparable loss.

This metaphor also continues when the poet says, in crisis situations calamity will be avoided only if the instrument of mediation matches with the challenge at hand:

We do not burn the woods to trap a squirrel; we do not ask
the mountains aid to crack a walnut (*Idanre*, p. 73).

The poet's lines of irregular rhythm and metric patterns exhibit the copious use of consonant and vowel sounds to create another positive effect. It is obvious that, just as he prefers metaphors to similes, Soyinka uses more consonants than vowels. A convolution of consonants as we see below is not uncommon in the poem:

The wine girl, dazed from divine dallying... his footprints
future furrows for the giant root cave and castle, shrine and
ghostly grottos the hems of hidden voices burst all feet the
sky a slate of scoured lettering of widening wounds eclipsed
in smoke, scabbed from a pale cauterizing hand to a jewelled
crucifix damnations and savage salvations (*Idanre*, pp. 62-
67).

The sounds generated enhance the poet's potency and evocative power; through declamation, one can appreciate the friction or contact of speech organs in speech production, which portrays the image of war though this is seen literally as the friction of elemental and non elemental forces to bring about creativity. Apart from the poetry qualities in *Idanre*, the poet employs other generic modes to serve aesthetic purpose. For instance, his recall of experience and use of enjambment facilitates the narrative mode while his

use of dialogue, especially in the 'scene' where Ogun unleashes terror on his subjects, is dramatic.

In the overall, Soyinka's diction engages an admixture of local and foreign aesthetics. This Ojaide rightly observes "give profundity to his poetry ... the particular is made universal and the universal made particular... the local is universalized and the universal simultaneously localised" (9). The compliment to this conclusion is affirmed by Emevwo Biakolo when he says that in Soyinka there is always "the particular which provides the thrust for metaphysical musings or social and political statements" (Okome, 2004, p. 124).

Soyinka's Social Vision in *Idanre*

Through the fusion of the terrestrial with the mundane, Soyinka presents the African philosophical worldview. We have in *Idanre* terrestrial personae in the poet, the wine girl (who also falls on the other divide since the poet explains, in the appendix, that she is Oya), the people of Iree and, their unlabelled aggressors; the ethereal characters include Ogun, the other gods and the 'ancestors'. This fusion makes a grand statement that, from the perspective of the African worldview, there exists, in complimentary interdependence the human and the spiritual realms of existences. The poet corroborates this point, by a chronicle of historical polemics, from a background that we can draw from *Myth, Literature and the African world* (1992). In primordial times, Soyinka recasting the common myth story, there was a peaceful co-existence, characterized by mutual respect and camaraderie, between man and the gods. However, through default, action or inaction, the amorous tie was severed and the gods withdrew into the other world. Consequently, until Ogun's intervention, imbalance in the cosmos subsisted. The poet asserts that there exists a relationship between the living and the dead. Man in the Coleridgean sense, is inferior to the gods though there exists a transient border to ancestry where the dead, living after death, reside.

The poet's paradoxical notion on technology is also germane. In a recall of experience he says:

We walked through broken braids of steel and fallen acrobats. The endless safety nets of forests prove a green deception fated lives ride on wheels of death when, the road waits famished (*Idanre*, p. 64).

The same opinion is pictured in the futility of medical science:

Let each seek wisdom where he can, life's puppetry creaks
round me hourly trunks and motions in masquerades
grotesques post-mortem is for quacks and chroniclers who
failed at divination (*Idanre*, p. 78).

The poet, using the instances cited, argues that man, through modern invention, has created more problems than he intends to solve. His lack of antidote, to the problems generated by his 'ingenuity' as replicated in the futility of medical science, shows man's limitation and imperfection.

Iree, like so many nations, typifies a society in crisis that needs mediation. Logically, a leader is needed to anchor such mediation. This is inevitable because, Ogunyemi (1979, p. 2) reiterating the importance of visionary leadership to national growth, says "A nation without a head is no nation at all, and a nation with no good leader...is not a nation but a lunatic asylum". Soyinka, in *Idanre*, teaches diverse lessons that all leaders and nations all over the world can avail themselves of. The fact is that for any nation to succeed a leader that has the willpower and vision is indispensable. Ogun is a good example, in quest for justice he asserts his will by forging ahead where others gods have failed, the similar vicissitude he displays, after the diplomacy of a 'democratic choice' in the routing of the enemies of the people of Iree. The cautionary note here is that the people will always suffer the consequence of their choice, on the negative side, if there is misuse of power; therefore care must be taken in the selection process. Power is a sacred weapon which should not be given without checks, hence the poet's criticism of the giving of power with no control as symbolised in Ogun's Dionysian act.

It must be noted that Ogun, 'a lone god', never intended to lead anybody; in fact, his penchant for solitude in the plains is a recast of the 'barrack life' of the military. On the surface, an easy interpretation that can be given to this is that leadership should not be enforced but, more than this, fundamental questions about leadership and crisis resolution are raised. What type of leadership is needed in mediation, military or civilian intellectual? How is crisis to be resolved, through diplomacy or violence? Ogun's truculence, which consolidates the poet's preference for civilian intellectual, is a lampoon on military regimes that, on coming to power through the use of force, make empty promises but, in the end, the voice of the people they lead is muzzled and they are exposed to more dehumanising and excruciating conditions. The poet, concerning the latter, hangs in the balance because Ogun accepts the offer of leadership through diplomacy; ironically, that is not considered in Ogun's routing of the enemies of Iree

people. This shows that the overture of diplomacy, though with such tendency of effecting truce, does not always yield positive result; therefore the poet, like Fanon, approves in *The Wretched of the Earth* (1966), the use of force to change the status quo ante when diplomacy fails.

Conclusion

Soyinka's mythopoeisis in *Idanre* is indeed emotionally engaging. The poet, running in the web of philosophy and history, like Sophocles and other ancient Greek poets did, presents an epiphany, of Ogun -one of the mythic figures of the Yoruba cosmogony- to capture universal sensibilities. Underlining his choice of Ogun is his crave for a society where peace and justice prevail; while emphasizing his mandate in *You Must Set Forth at Dawn* (2006, p. 50) he asserts this point:

The weapons of confrontation need not be the lethal kind- we could join forces with the progressives, make a trenchant use of the pen, the stage, propagate progressive ideals, mobilize the people and expose their betrayers. The contested arena would be strewn with words, with polemics, not soak in gore. My adopted muse would remain Ogun, but only he of the biting lyric.

Aside this latent imperative, *Idanre* makes positive statements which debunked the negative opinion some western scholars had concerning the African culture because, with no iota of inferiority, the poet succeeded in asserting that like other cultures, the African cultural values are relevant. Though today artistic apprehension of African folklore has spread to multiple use of forms, Soyinka, in that early stage of his poetry, career demonstrated a penchant for Ogun, today his fidelity remains unabated as Ogun, in the words of Ojaide, "widens his hunt" (1994, p. 107) and continues to recur in the poet's formations and discourse of global issues.

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Training of Gospel Musicians in South–West Nigeria

By

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Abstract

This paper examines the essence of training in music. The paper posits that the training of gospel musicians in South – West Nigeria is made up of some noteworthy phenomenon and therefore deserves to be studied. It focuses on the techniques that were involved which are majorly by imitation of the role-model, apprenticeship and followership of the mentor and assimilation through participation and observation. The paper uses social learning theory for its theoretical framework. In-depth interview (IDI), paper review and participant observational (PO) methods were employed for the data collection. Findings reveal that training of gospel musicians in South –West Nigeria varies from one artiste to another with, rather arbitrary and informal methodological approaches. The paper therefore recommends a more formalised procedure of training for popular gospel musicians in Nigeria.

Introduction

The objective of the paper is to examine the origin and the concepts that are governing the training of gospel musicians in the South –West Nigeria, with the intention of focusing on the aspects of training patterns of some selected gospel artistes in Nigeria. Attempts will be made at providing answers to questions like, should gospel musicians be necessarily trained differently from popular musicians? Is the pattern of training different from other popular artistes? History is replete with musicians who learnt their art in school or out of school and then moved into the church. Others got their training in the church and then later branched into secular practice. Is there

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anything wrong here? What does it take to train a gospel musician? How long does it take for a trainee to be independent? What are the adverse effects of this training method on the performance of popular gospel musicians (if any) and what are the chances of it being able to compete favourably on the global scene?

The specific origin of Nigerian gospel music is one which one may not be able to state categorically, but attempts have been made to provide answers to it. Adedeji (2004) claimed that it started in the 1960s without any foreign influence but that it has several stylistic forms. Alokun (1991), Ayegboyin and Ishola (1997) in Samuel (2008, p. 114) attributed it to the impact of African independent Churches. According to these people, the re-introduction of traditional music and musical instruments that were once categorised as forbidden and the use of danceable rhythm that were adapted from popular music into the liturgy of the Nigerian church music were some of the factors that they laid on to as the sources or the origin of gospel music.

Gospel music may have originated as a result of a crucial development in the pop explosion in various parts of the world. As popular music such as highlife, 'juju', 'fuji', 'sakara' and 'apala' developed in different parts of Nigeria, the Christians, most probably, felt a need for something that will make an effective, substantial focus and still hinge on messages of Good News, for their own type of occasions. Gospel music filled this bill and in turn has a variation of styles, instrumentations, forms and peculiarities in terms of their content, context, performance and performance education. This is believed, in the opinion of the writer, to be the origin or the development of gospel music in Nigeria.

Gospel music is seen according to Miller (1993, p. 19) as a set of words designed to be sung which testifies to God's grace in one's life, or which calls sinners to repentance and confession. It is the message of the good news; from the birth, the life, and the ascension to glory of the Lord Jesus Christ which treats such subjects as that which pertained to the messages of love and grace of Christ for mankind. Adedeji (2004) sees the term 'gospel music' as 'a type of Christian music that preaches the 'good news' of Christ made popular by public performances, the electronic media and information technology such as radio, television, the recording world and the internet'. Adedeji (2009, p. 61) in his attempt to delineate gospel music, opined that it is a Christian musical genre originally aimed at propagating the gospel of Jesus Christ but not necessarily limited to it in practice. Its uses today have gone beyond just mere propagation of the gospel to a form of entertainment music, making it a dynamic brand of

music that is functional in usage in the day to day activities of Christians and even non-Christians today. This genre of music has been promoted and made popular by a number of prominent musicians, therefore the origin of the name 'popular gospel music'. Adedeji (2010, p. 145) opined that it was popularised by the use of mass media that characterized the propagation of gospel music.

Theoretical Framework

This paper is hinged on the Social Learning theory that was propounded by Albert Bandura (1977) which states that 'human beings develop their personalities by observing and copying other people and then continuing to perform the kind of behaviour that is rewarded'. (Campbell and Scott-Kassner 2010). The theory postulates that a leading gospel musician, as a role model, is central to the learning and performance skills of the trainee. The trainees' observations of these models are mentally organised. The trainees imitates the model and then evaluates their attempt to recreate what they do, showing increasing ability to match the model's performance, even as they offer personal expression in their rendering of their type of gospel music. Against this theoretical background, it can therefore be argued that Social Learning theory is prominent in the Nigerian gospel musical setting, where modelling is critical to a trainee's acts of watching, listening and then performance after the manner and pattern of their models. Loko (2006, p. 123) supported this theory in her study of traditional methods of training musicians in Nigeria. She emphasised the prominent role of a model as being central to the imitative method of training in traditional musicianship. Similarly, in his study of *The Art of Female Dundun Drumming in Yorubaland*, Samuel (2009) attributed the training of female *dundun* performers as one that is through assimilation by the use of participant- observational method. All the fore discussed points to the very basis of this theory.

Training Techniques in Gospel Music

The training techniques in gospel music involve what could be categorised as follows:

- i) The trainee's imitation of the role model.

Under this training technique, the imitation that is involved is from the follower who as much as possible tries to pick the musical characteristics of the leader who is the role model. These musical characteristics vary from the method of composing, ways of arranging

music and delivery of music so as to use the music to represent the mind of the musician.

ii) Apprenticeship and followership of the mentor.

This training technique requires that the trainee will affiliate himself or herself to a mentor who will be instructing and guiding the apprentice on how to become a gospel musician. This usually lasts for some period of time, so as to take all the instructions that are vital to becoming an independent gospel musician. This period may be from months to years depending on how fast the apprentice grasps what is being imparted, bearing in mind individual differences. It is usually people that do not have a parent that takes to music that are usually involved in this kind of training technique. The graduation from this apprenticeship will be determined by the competence of the trainee in performing music independently.

iii) Assimilation through participation and observation.

This training technique is based majorly on assimilation of principles that guides gospel music performance through participation and observation. The studies of selected artistes will be used as a case study because of the peculiarities of what they perform and the supplied information about their trainings. These artistes are Bola Are, Toun Soetan and Gabriel Banji Fadehan. In order to effectively discuss these, the artistes selected will be picked and discussed one after the other.

Bola Are

Born on the 1st October, 1948 to the family of Deacon Thomas Babayomi and Madam, Dorcas Babayomi both from Erio-Ekiti, Ekiti State. She started manifesting her gift at an early stage of her life just before she was one. This was noticeable and made possible with the help of her father who also she said was her mentor during those early stages of her musical career. It is noteworthy to point that her grandfather was reported to be the chant singer among the hunters during his time before he passed it on to his son 'Thomas Babayomi' who happen to be Bola Are's father. Her father too was known during the time as a Christian chants singer (*asun ijálá orin onígbàgbó*). He used to be a hunter and a chant singer among the hunters (*asun ijálá ọdẹ*), the job he took over from his father, before he got converted to Christianity. With this family background, one can deduce that music to 'Bola Are' was part of her upbringing. Obadel (2013, p. 27) has this to say about her:

'.....Nothing is easy for Bola as singing. Most times her songs come unrehearsed and she sings extemporaneously'.



Bola Are during a church programme in Ibadan.

Source: Yetunde Are's archives

She stressed the importance of her occasional leading role while with Pastor Akinpelu, as her impetus to confidence, to face the audience and to sing with boldness. She was able to learn how to compose and arrange songs, how to sing to keys, how to comport self while performing and understanding of songs that fits different seasons and functions. She said that her musical training under Elder Akinpelu lasted for just few years which were running concurrently with her personal musical engagements.

In all of those years, she was seeing taking the different training techniques discussed above at different times of her life. It was her father that was initially her role- model, latter on she was attached to Pastor Akinpelu who she also refer to as her mentor and where the act of assimilation through participation and observation was experienced by her for her training. She was able to learn different things at different times while doing her training. All these helped her to be a gospel musician today. She said that it got to a stage when she started her own gospel band in 1973. This is the same band that evolved into 'Bola Are Gospel Covenant International Music Ministry' by divine instruction from 'the holy spirit'.

What one can infer from her musical training is that she had an informal type of musical education, one that is based on participation and observation in the act, involvement in a lot of experimental performances, in order to be able to match or even surpass that of the mentor. To her credit, she has trained a lot of people who have attached themselves to her one time or the other to understudy her performance techniques. In addition to this informal training of her trainees, she established a formal music school

where music and theology are taught. Musical scholars train students how to read and write musically at the school and people are certified after being found worthy to have fulfilled all the necessary requirements. So far, the school has graduated some hundreds of people out of which are, Esther George, a gospel musician in the United Kingdom, Rebecca Aleelo, Pastor Mogaji Kayode. Also, Yetunde Are, her daughter, who is now a well known gospel musician in Nigeria and who has responded to some invitations to perform her style of gospel music both in and outside the country.

Toun Soetan

Toun Soetan, formerly Alimotu Sadia, hails from Ajaseipo in Kwara State. Born into the family of Pa Joseph Ola Adigun and Alhaja Safuratu Adigun in the year 1953 at Lagos. She claimed that her family background has nothing to do with her becoming a gospel musician. In fact she said she was born into a Muslim family but got converted to Christianity through a gospel music performance at a revival service by Oritamefa Baptist Church choir in Ibadan in the year 1974. The choir she later joined and served as the lead soloist for sixteen years.



Toun Soetan during a programme in Ibadan in the 1990s

Source: Ayobami Soetan facebook display picture.

She said that music has always being part of her. She was usually picked to sing and be the D.J. at functions during her days in the secondary school. During this time, before her conversion, music of the likes of Fela Anikulapo-Kuti, Ebenezer Obey and Yusuff olatunji were the music that

inspired her. Though she claimed not to be trained by anybody but developed herself by listening to some tapes that inspired her. Although she has no formal education in music, she recollects that she engaged herself by listening to music of different genres and also made attempts to imitate their performances. This served as a sort of self training where she was able to learn how to imitate whatever she listen to, sing in high pitches, change from one key to the other and presentations of music. Such people that she prefer to listen to after she got converted are, Pernam Percy Paul, 'The Genesis', 'Eve' and some other American artists.

Though she claimed that she was never under anybody for tutelage, but she still regarded Pernam Percy Paul as her role model. She is of the opinion that 'Pernam' music moved her and inspired her greatly. She started her independent music ministry which is known as Trinity World Evangelical Ministry. As part of this ministry, she instituted 'Trinity school of worship' which has been on for the past eighteen years now. She claimed that it was established under the auction of the Holy Spirit and that they minister in songs at crusades, churches and Christian functions. The school has graduated and certified well over one thousand people out of which are Banji fadehan, Sola Oladoyinbo, Sola Denton and Kemi Akinsipe.

Her style of training is almost the same with that of Evangelist Bola Are but with slight modification. It is the same in that all her trainees also observed her and try to replicate her and all that her music represent and the establishment of a school of worship each by the two of them, where trainees are being taught the ethics and the character of a worshiper as she puts it, Vocal exercises are being taught and people are also being put through on how to play different musical instruments. The slight modification in her own performance education is that her tutors are not musical scholars like that of Bola Are's school that is affiliated to the Department of music at Obafemi Awolowo University. Her own musical programme ranges from ordinary to the advanced level with the duration of six months and one year respectively. She lamented that the programme has been reduced to four weeks in the resent times. This she explained happened as the result of impatience to learn of the present day generation of gospel musicians. People are certified having satisfied all the requirements of the school. Many of the trainees are doing well today as gospel musicians.

From her own method of training, one can deduce that she is central to the teaching and training in that, the experiences that were gathered by the students are majorly through participation and observation of her that serves as their role model to them. In her School of Worship, she teaches

what she has developed over the years rather than a strict formal curriculum that is being taught in modern day music educational programmes. In all of these, participant observation is still central in her training.

Gabriel Banji Fadehan.

Banji Fadehan was born on the 28th of August, 1959 into the family of Mr and Mrs Kehinde Fadehan. . He started his musical training as early as when he was much younger that her mother and her sister, Olufunmilade Olaniyonu nee Fadehan use to sing for him whenever they are bathing him. He said that the simple act by his mother and sister inspired him into singing. In the early stage as well, he had the privileged of being tutored by the ‘Miss Crumbs’, a south African woman, Mrs Moon and Madam Ogunrounbi who were the kindergarten teachers in the Sunday school that he attended at Seventh day Adventist, Ede. These people were the first to discover his talent in singing.



A resent picture of Banji Fadehan

Source: Tunji Dada facebook friend’s picture.

Latter on in 1971, while in the secondary school, he was invited by ‘Segun Ojeniran,’ ‘Idowu Babatope’, and ‘Detoye Makinde’ and a quartet group was bathed known as ‘The Beecons’ and they were performing for people. While with this group, Elder Gideon Ubami Ebere invited him to Kings Ambassador’s choir at seven day Adventist Church at Ife. It was this man that helped in training him. Another small group was formed out of the church choir that comprises of himself with ‘Isaac Osuntade’, ‘Gyedu Appau’ Frimpong sinuad’ and Josephine Adjei. He was taking the lead role in the group and some album was produced to the credit of the group. This

album promoted and lunched him because he took the solo in it for which he was given gift.

After this encounter, 'Femi Ogunrounbi' invited him into his band which is known as the 'Flooters band' while still in school. He was in the group with the likes of 'Sola Fosudo' and Tope Popoola. While with Femi Ogunrounbi, he was introduced to 'Jimi Solanke' and he had his first television performance experience on the then Service of Oyo State which is now Broadcasting Corporation of Oyo State. He latter left school in the year 1975. In 1979, Dr. J.A. Ola invited him to his band 'Shiloh Echoeers International' at Seven day Adventist Church at Okebola in Ibadan. It was this group that gave him the privilege of having exposure and touring the Eastern part of Nigeria. In 1979, he formed his own one man band, 'Shekinah Glory' which sings solo songs with piano accompaniment and he was receiving invitations to minister in songs. This band changed to a big one with so many people in it. Despite this achievement, he did not stop to understudy and learn from people who he believed have some qualities that he can imbibe musically.

In 1984, he had a spiritual encounter and gave his life to Christ. This marked a great turnaround in his gospel musical career. In 1987, he joined Full Gospel Business Men's Fellowship International (FGBMFI) praise and worship team where he had the opportunity to work under powerful gospel music ministers like Pastor Tope Popoola, Sister Bose Fratt and Sister Heleen. All these people according to him influenced his musical career positively as they gave him platform to perform and exhibit his talent. Precisely in the year 1996, he joined Trinity School of Worship (TRISOW) under the ministration of Toun Soetan. While he was there he had the opportunity to minister in songs in different places that helped him to develop his musical career and confidence in self while trusting on God's leading. He also mentioned Chief Mrs Agbaje Williams who he refers to as one of his mentors. He said that she taught him ethics and comportment on stage while performing.

This Evangelist's performance education is based on observation and constant practice of what is being observed. It is such that is obtained by attachment to a recognised role model for a specified time frame so as to acquire knowledge.

Conclusion

The findings of this paper revealed that gospel musicians do undergo some level of training which may be semi-formal or informal or the mixture

of the two in some cases and which does not have a specified time frame and duration like the formal musical education. It was made clear in the paper the important role of role model and mentoring to the musical growth and development of a gospel musician. It has been shown that training is essential to gospel musicality and all that it takes to train a gospel musician was mentioned. The pattern of training is not all that different from that of the popular musicians around but for the aspect of adherence of majority of the gospel musicians to the leading of God which is not always found with the popular musicians. The adverse effect of the training is just that majority of them turn out to be like their mentor which is not good for arts that has to do with creativity and varieties.

This paper has analysed the different techniques that are involved in the training of gospel musicians in the South- West Nigeria. From it, it becomes evident that the different methods are imitation of the role-mode, apprenticeship and followership of the mentor and assimilation through participant observation. All the fore discussed gospel musicians were trained either by few or with all the methods discussed and they are all doing well today as some of them are even known and performing on the international level such as 'Bola Are', 'Toun Soetan', 'Yetunde Are' and 'Esther George'. This method of training is still classified as an informal one which has yielded a lot of results. It is therefore the position of this paper that, music educators should think of how to incorporate some of its elements and features into the formal musical education curriculum today. Such features of role modelling and assimilation by participation and observation. Further research on the impact of the training techniques of the gospel musicians should be done to have a holistic understanding of the training techniques.

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The Interrelationship of African Musicality: A Comparative Study of *Obodo Iduu* and *Ijieleghe* Ensembles

By

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Abstract

Music and Dance are important and integral parts of Nigerian culture and Africa in general. This paper examines *Obodo Iduu* ensemble of Akpo of Anambra State and *Ijieleghe*, a dance of the female folk of the Esan people, Edo State of Nigeria. The study revealed that although the two dances are from flanking communities, there is a semblance in the brilliant dance techniques employed in them. So as to be able to discuss this interrelatedness, a description of the ensembles, the basic dance materials/elements expressed in the movements in line with time and space which African music seeks to uphold were examined. In this study, the authors discovered that there is a great measure of interconnectedness in African musicality. This interconnectedness is occasioned by human migration and economic activities. This in turn has led to the emplacement of Igbo musical ideas in Esan and that of Esan in Igbo. Against this background, this paper discusses vividly what needs to be done in preserving these dances and also calls on Ethnomusicologists and Ethnochoreologists to be at the fore because if kept alive, these dances will boost the trade and tourism potentials of the nation.

Introduction

Among the various ethnic groups in Nigeria, music receives equal prominence with other arts that bear the culture of the people. This is so because within them are occasions and events which call for specific performances. Within the ambit of these specifications are gender factors

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which regulate who should dance and who should watch certain performances. These regulations have in both ways made or marred not just such performances but their continuity. In this presentation, *Obodo Iduu* and *Ijieleghe* ensembles are slated for this discourse because of their dance expressions that are stylistically distinct from the music and dance of other immediate cultures and which presents much to be examined in terms of the interconnectedness of African musicality.

The Igbo and Esan People

Nigeria has three major ethnic groups namely, Igbo, Yoruba and Hausa. Igbo is located in the forest region of Southeastern Nigeria. It lies between longitudes 6⁰ and 8⁰ East and latitudes 5⁰ and 7⁰ North with higher density on the east of the lower Niger. Igbo people speak Igbo language as they belong to “one of the *kwa* sub-groups in the Niger Congo and Niger Kordofanian family” (Okafor, 2004, p. 103). The Aguata people of Igbo are specifically the performers of *Obodo Idu*.

Aguata is one of the largest Local Government Areas in Anambra State. The name Aguata was adopted in relation to ecological set up of the area where it is situated today. According to oral tradition, Aguata is inhabited by nothing except grasses. Anadu (2008) confirms that the name Aguata means “a piece of land covered by spear grasses”. It is located at the suburb area between Ekwuluobia and Aguluezechukwu towns about thirty miles south east of the River Niger. It is a conurbation of fourteen towns with related cultural practices such as music, title taking, marriage rites, funeral/burial rites, cult/ritual practices, and initiation and so on. The towns that make up Aguata include Oraeri, Igboukwu, Umuona, Ekwuluobia, Isuofia, Aguluezechukwu, Nkpologwu, Akpo, Achina, Amesi, Umuchu, Uga, Ezinifite and Ikenga.

To date, the origin of Esan is a constant issue of profuse scholarly debate. While its origin may partly be traceable to exodus from the Benin Kingdom, it could not have been during the 15th century reign of Oba Ewuare because recent archeological evidence from Ekpoma – a part of Esan has shown that people had lived in organized polities in the area for over half a millennium years (Okoduwa, 1997). In the present day geo-political arrangement, Esan occupies five local government areas in the Edo South Senatorial district of Edo State. The Esan is made up of about thirty-two towns unevenly spread over the five local Government Areas. The linguistic evidence corroborates the fact that the Edo language group to which Esan and Bini languages belong is acclaimed to be of the Kwa

language family of the Niger-Congo stock (Okpoko and Agbontaen, 1993). To foster intra-group relation within Esan, there exist claims of common origin and brotherhood. It is generally agreed that the Onojie of Irrua is the first (in rank) of all Esan kings. Therefore, in any gathering of all Esan people, it is the Irrua man who prays over and breaks the kola nuts.

To us, palpable tangible products are here cited and absolute silence is kept on the intangible ones to which music belong. The river Niger which is the conduit through which trade boomed in that era could have also aided cultural exchange. For example, Ilogu (1998, pp. 110-11) discusses some aspects of Igbo burials where “a cock was slaughtered to wash the deceased’s sins away before interment” and subsequent second burial. Amazingly too, in Ewatto, a part of Esan, the hen slaughtered during the interment of the dead is believed to lead the soul of the dead to Hades.

Obodo Iduu Musical/ Dance Ensemble

The exact origin of *Obodo Iduu* is lost in antiquity. Many communities in Igbo culture cherish and have custody of this unique ensemble but with some variants, in either the nomenclature or in the general set up, due to external influences. *Obodo Iduu* is an offshoot or a variant of *Egbenuoba* ensemble through borrowing. The difference in name does not totally remove it from the general characteristics or constituents of *Egbenuoba* ensemble. *Obodo Iduu* is the name with which it is known in Akpo community, a town in Aguata Local Government Area of Anambra State, Nigeria. This community still holds high regard for culture and cultural activities; these are demonstrated in their social, activities. The institution of *Obodo Iduu* is an evidence of such commitment.

This is a traditionally oriented ensemble whose cultural contexts depict jungle life, bravery, warfare or demonstrations of warriors set to battle as in the case of *Obodo Idu* on one hand, and a highly energy sapping, warrior-like agility dance by young girls. While in Aguata area, such expeditions are strictly men’s affair and for that reason the membership into *Obodo Iduu* ensemble is restricted to men folk who are considered proficient enough to engage in arduous task of jungle life. This is not exactly the case of *Ijielegh*e of the Esan. To the Esan, women are equally as good as men in very many spheres. The Esan are not alone in this thinking. Among the Bantu people of East Africa, tedious task that requires men’s prowess such as hunting vocations is made open to men and women alike (Nwadiwe 2008). Probably to further entrench gender disparity, mystical /spiritual issues are woven around the performances of some Nigerian

dances and *Obodo Idu* is one. From oral traditions, it was gathered that *Obodo Iduu* dance has some mystic and ritual implications. It was not just a mere entertainment dance to ease off boredom of days' activities as one could ordinarily imagine, the myths surrounding the institution and performance of *Obodo Iduu* dance go beyond the ordinary. *Obodo Iduu* in its original state has both esoteric and cultic manipulations which are not divulged to women and children. Invariably, this is a very serious impediment for women who peered into the study of men exclusive institutions such as this. That Christianity and quest for modernity has impacted on its practices does not imply that everybody is qualified to be a member; even the performance rites and entitlements are only enjoyed by the members, titled men, men of valour, and never to be performed on any occasion concerning women, such as marriages, funeral or any other related events.

This background information explains why one hardly videos or snaps *Obodo Iduu* of Akpo except on special arrangement, and if that should be done, it must not be by a woman. *Obodo Iduu* can be described as a social institution with mystic collaboration and that is also applicable to *Egbennoba*. Contrastingly, even when the *Ijieleghé* is supposedly female affair, men are the instrumentalists in the ensemble, the female do not have a free hand in the administration of the group rather the head is usually a man. There are no restrictions on who audio or video records the group. The group has wide latitude of performance and it ranges from house warming, initiation into manhood, chieftaincy title taking to burial ceremonies of either male or female.

The dressing code of *Obodo Iduu* dancers is not modern. It is unattractive in outlook. It is a pure camouflage or representation of forest life. It comprises materials from plants and animals such as leaves, hide and skin, feathers, horns, bones etc. There is no strict uniformity on the density or richness of individuals make up. It all depends on the ability of a dancer to collect materials enough to disguise his outlook. The dancers paint their bodies with black mixture, wear tattered shorts or tie loin cloths with strips or band of cloths which are meant to hold the sheaths of their machetes firmly to their waists. Their head wears are old wigs decorated with cowries, feathers, bones and horns of animals. In absence of old wigs, dry banana leaves or cocoyam leaves are rolled up and designed to serve as head wears. Their necklaces are different types of materials such as beads, bones of animals and cowries. They tie rattling materials round their waist, ankles and wrists which in addition to emphasizing rhythmic intensity also make

rattling sound that attracts attention as they move about. Their costumes have many things in common with that of *Egbenuoba*. According to Nwadike (2008, p. 165).

The costumes of the *Egbenuoba* designed mainly from animal and forest resources contribute immensely to the visual aesthetics of the performer. When the performance is fully dressed in the whimsical costumes, headpiece and accessories, he looks weird or similar to a character from another world.



Obodo Iduu Dancers in their costumes

The instruments of *Obodo Iduu* dance comprise two membrane drums *Igba* (Small and medium sizes) two slit wooden drums (Small sizes) a pair of rattle – *Oyo*, a wood block – *okpokoro* and a local horn – *opi* which is - optional. The dancers may blow their horns at intervals as the dancing progresses. *Obodo Iduu* ensemble is purely dance conceived orchestra with sparsely vocal renditions.



Obodo Iduu musical instruments

Ijieleghe Musical/ Dance Ensemble

Researches dwelling on how music and dance began in Nigeria are more likely not to be exact granted that literacy is a very recent phenomenon and that issues relating to their music and dance were oral and remained so for a long time. It is in this reasoning that McClellan opines that the different forms of music developed by cultures of the world have legends, which ascribed a supernatural origin to music.

Although there is no generally approved dressing code for *Ijieleghe* dancers, most of them have cowries stuck to a piece of cloth which they tie on their heads and their costumes are made in short forms to give room for agile movements. A fully dressed *Ijieleghe* dancer wears a blouse, a short skirt (*Agbale*) and a short underneath the skirt. Sometimes, the blouse is sleeveless with or without tiny handles just to cover the breast region. Apart from these, leglets are also worn around their legs (Aluede, 1996)



Ijieleghe Dancers in their costumes

The Esan *Ijieleghe* musical instruments consists of a bell (Agogo) two small drums (Anukpe) and two medium drums (Geneghele) and an English whistle which is often used to heighten performances. Below are photographs of the two ensembles.



Some instruments of *Ijieleghe* ensemble

Organisation and Training of the Dancers

Training of dancers or learning of new dance in these cultures is a complex and tedious exercise. It is more committing especially if a dance is a borrowed one. Without doubt, dances have in most cases borrowed elements from one culture to the other. This position of things has a way of adding to costs of management of ensembles which range from transportation fare (in case of a distant place), feeding, accommodation, agreement and instruction charges/items to other logistics. Traditionally, learning of any new dance usually takes place in an enclosed place. The reasons for such enclosure include “to avoid disturbances, to provide security and to make the dance appear new and attractive on the day of premiere/debut (Okoye, 2006, p. 59). The enclosure may be built away from home (with mats, palm fronds, coconut fronds and spear grasses which are destroyed after training) or in one of the member’s house preferably the leader’s house if he/she has enough space. Learning of a borrowed dance takes a longer but fixed time since the learners have no prior knowledge of the dance steps and skills, unlike a dance that is generationally orientated. The learning periods are normally scheduled towards weekending or at a time most convenient to both the teachers and the learners. Instructions are done on both collective and individual basis. General skills are learnt collectively while special skills are taught people with exceptional capabilities. Such as the lead dancer, master instrumentalist and the lead singer as the case may be, this should not be confused with individualized training given to everybody.

In teaching and learning of a new dance, some of the techniques or methods employed include demonstration, observation, repetition, imitation, guided practice, participation, memorization, supervision and so on. In the absence of the instructors, learners can fix other periods of

rehearsals to consolidate what was previously learnt and to enable those with exceptional intelligence direct those with low intelligent quotient. Whist observing the training techniques in *Ijieleghe*, Aluede (2007, pp. 23-24) remarked that:

The manner in which the skills are imparted is very formal. Each leader is assigned to a group of trainees. Since these leaders are experts in different techniques, after three months, a group graduates from one leader's class to another. Each leader picks and teaches a particular dance style on weekly basis; he may however, extend the duration if the trainees are slow in mastering the technique. At the rudimentary level, they are taught to jump in both long and high forms, jumping while squatting or sitting on the heels which is known as frog jump, jumping with the hands slanting backwards above the head, with the chest out to form a curved structure of the banana-banana jump and cart wheeling which is a lateral hand spring with the arms and legs extended. After mastering the set down curriculum they go to the next stage....

The premiere of any traditional Nigerian dance requires some preparations. First of all, the leaders have to sit together and agree on a particular date so that every member becomes aware and works towards it. There is always a division of labour where each member of the executives takes charge of a given responsibility. Before the advent of Christianity, oracle consultations were normally made openly to ascertain the suitability of time, and also to appease gods of the land concerning the dance outing (this practice is no more done openly). In most cases the performers are sanctified or consecrated or protected with concussions believed to have protective powers against external or unfriendly situations.

Other preparatory functions include, consulting the rain-makers to ensure clement weather. (assuming it is going to take place during the rainy season, if not, dry season is preferable), clearing and decorating the arena where the performance is to be held, making or building temporary sheds to serve as a dressing room, making arrangement for seats, canopies and public address system (this modern time), sending oral or printed invitations as the case may be. In the past such invitations were sent through the village town crier or shooting of a den gun or cannon shot at the village square on the slated day so that anybody that heard it would know that something unique was going to take place at the village square. *Igba oso egwu* is another way

of sending invitation which, is done in the eve of the premiere. According to Obielozie (2003, p. 8) “The women, the youths and the children of the village sang and danced through the . . . villages of the town, running round and dancing briefly at each village arena, in salutation and invitation”. Apart from invitation, entertainment is also planned for.

Outside of administrative functions, the performers on their own part have a lot of work to do. They are faced with the challenges of perfecting their styles. Final auditioning/selection is done, bad or poor artists are dropped or removed. In these auditioning exercises, the patrons and patronesses are co-opted to help in making final selection and lineup. The costumes are kept in order. Musical instruments are treated, painted and beautified. The dancers also beautify themselves in a very admirable way (as the choice demands) Men appear according to the dictates and prescriptions of their dance, women on the other hand plate or weave their hair and decorate with beads. They also apply other decorative accessories such as *uri*, *ufie*, *unyi*, *edo*, *nzu*, *ogaalu* and so on all constitute “temporary body design practices found among the Igbo” (Utoh-Ezeajugh, 2008, p. 121). She further stresses that “these designs held great significance for the traditional society which practice them, because they possessed aesthetic appeal, and were utilized as aids to intra-cultural communication”.

A Comparative Analysis of the Ensembles

The performance of *Obodo Iduu* and *Ijieleghé* are vigorous ones. Their dancing patterns are based on individual's dexterity, no organized choreography is observed. Although they may at times dance in a circular formation but they are not restricted to that. Dancers are free to dance any way and how it pleases them. In both dances, their performances are highly enriched with theatrical and dramatic acts which range from acrobatic displays, prancing around the stage and climbing. The climbing feat normally takes place when the ovation becomes high and the dancers are charged up. They make extensive use of legs and waist region to provoke intensive action pattern/movements. They shake their hips, turn, leap or jump to different directions in a hilarious exhibition. The wriggling of torso, the symbolic gesture of the hand, all combined to create a spectacular scene. Specific to *Obodo Idu*, is the throwing and brandishing their machetes half way in the air to climbing and stamping trees and other calisthenics.

Culture is to a large extent a major determinant in the description and usage of these elements or materials. This is because different cultures have different patterns of dance expressions either as a result of

topographical influences or rhythmic constituents of the music. There is a strong connection between Igbo and Esan dancing styles. And we think the impetus may have come from the topographical semblance of both locales. In these dances for example, dance movement is often vigorous which requires greater amount of energy or muscular effort, as a result each dancing segment lasts for a short time with a very strict rhythmic accompaniment. In this stance, the movement is direct, definite and restricted to a specific spatial area. Harper opines that ‘the dynamic or effort content of a movement is manifest in bodily actions through the use made of weight, space and time in terms of motor energy’ (Harper, 1999, p. 58). He further gives the following details, concerning time, body weight and space. Thus,

Time: movement may be sustained or sudden. Sustained effort uses or takes time resulting in a slow speed of movement and movement sensation of a long span of time. Sudden movement resists or fights against time and gives a quick speed and a consciousness of urgency or a short span of time.

Weight: movement may be firm or gentle. Firm movement makes a positive use of body weight . . . Gentle move negates the body weight giving a weak movement and a light or weight-loss movement sensation.

Space flow: Movement may be direct or flexible. Direct movement is deliberately made towards and halted at a specific point in space at which it stops. Flexible movement starts with an impulsive use of energy which indulges in space and peters out resulting in an indirect use of space and a plain or expansive movement sensation (Harper, 1999, pp. 58-59).

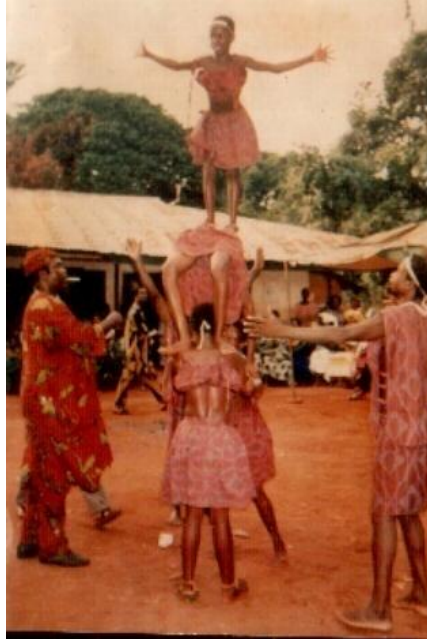
It should be clearly noted, that in any traditional dance, there is always a specific posture a body is supposed to be held during dancing. This can be represented or emphasized with the use of the following, the head, down to the neck region, the torso which comprises shoulders, back, pelvis, hips and buttocks. Then the arms comprising elbow, wrist, hand and finger. The effective combination of these parts when dancing produces a well blend action patterns typical of African dance.

In most cases, dancers are segregated based on the context, the age of people and gender of the dancers. Generally in Africa, men employ large body movements; they can jump, leap or demonstrate turns at different dimensions while women engage in a smaller space movements. They

employ shuffling movements; they can easily hold their bodies in bent position as their knees project in crooked formation.

Within this web of unity of form in both dances emerges an issue of importance. While in Igbo culture, leaping or jumping is considered indecent for women but men who are considered more physically fit and stand a better chance of exuberant displays, except where age becomes a deterrent, in Esan culture, no one is averse to watching females dance rigorously. If anything, such displays further go to show that male / female dichotomy is gradually being closed. In all, age could have adverse effect on the dance proficiency of dancers and so are *Obodo Idu* and *Ijieleghe*.

Obodo Iduu is performed by men within forty to fifty years and the dance that exemplifies manness with aggressive expressions similar to war games, just to demonstrate valour. Contrastingly, *Ijieleghe* is performed by young girls of ages ten to twenty. The dancers are composed of exuberant and ebullient young girls who are very agile. While *Obodo Iduu* is for men advanced in age, *Ijieleghe* is for young girls.



Picture showing one of the styles in *Ijieleghe* dance



Obodo Iduu Dancers dancing with their masquerade

Conclusion

The usefulness of dance is very enormous depending on the purpose, context and views people hold about it. In-fact dance has several purposes, but Bakare and Mans (2003, p. 217) outlined “entertainment, worship, healing, initiation, education and praise” as the common purpose of dance. If the usefulness of dance is this enormous, why complacently watch our intangible cultural heritage wash out? It is in this connection that the researchers give a triad of suggestions so as to revive these arts and they are: Encouraging the traditional performers, organization of festivals at grass root levels and the need for an urgent documentation of folkdances.

In this paper, we see that there is a high degree of interconnectedness in African musicality. And that this interconnectedness could have been brought about by migration and economic activities as conduits through which musical cultures are diffused. It is this phenomenon which has led to the emplacement of Igbo musical ideas in Esan and that of Esan in Igbo. These two cultures obviously have some connections and so it is with many African nations at large in that they have rich cultural values which are embedded in different types of dances practiced by the people. However, the amount of time, energy, effort or attention given for the propagation, and consolidation of these traditional dances especially in this modern period is too dispiritingly negligent. As a result, most of those things that give meaning to an average Nigerian are fast disappearing. No amount of time spent in revitalizing these values is considered a waste or too big. Nzewi summarizes the effect music (dance) has on people thus,

When music (dance) sounds, the society wakes up. It means something of communal interest or import is happening. It means people are coming together to see, to greet, to chat, to laugh, to commiserate, to share, to exercise the body, to luxuriate the senses, to have a go at one another in play or in altercation, to relax, to contemplate, to execute group action, to learn and to give solidarity (Nzewi, 1991, p. 99).

Therefore, it becomes an obvious task to all Ethnomusicologists and Ethno-choreologists to guard our traditional dances against eventual collapse, but to do investigative studies on origins, and migrations of dances. This is especially important because we have an utmost challenge among other things to collate and document these dances for posterity.

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Feminine Image in Two Nollywood Films: The Examples of *Ije* and *Mr. and Mrs.*

By

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Abstract

. The patriarchal nature of most African societies has made the topical issue of gender imbalance a factor to reckon with in their corporate social existence. This is further given vent in the world of literary creativity of drama or films in which artistic representation of character and setting tended to follow the patriarchal paradigms in social reality. The rise of feminism, the gradual build up and manifestations of the feminist consciousness, the struggle to counter the pervasive image of gender imbalance in Nollywood particularly, are the concerns of this study. Generally, Nollywood filmmakers it has been noted, attempt to replicate exactly, in finite terms, visual texts culled from social reality; reinforcing thus the vision of gender imbalance and to the chagrin of feminist crusaders who opposed such. This study sets out, therefore to address two examples of films that deal with the female question in Nollywood: *Ije* and *Mr. & Mrs.* The paper however concludes that the feminist ideals pursued by the two Nollywood films chosen for this study differ from the core feminist vision of the Western world which in principle takes an extremist stance. Rather, the films by their philosophical musings subscribe to the womanist ideal of African feminism in which the complementary quality of both sexes is iterated and pursued.

Introduction

In African societies the gender question, hinged on female marginalisation, has generated unending controversies. This has resulted in the concept of feminism which preaches egalitarianism or equality of the sexes. Feminism is any attempt by the female gender to liberate itself from male chauvinism or patriarchy. The struggle for women emancipation and

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empowerment is rife and re-echoes in government circles, corporate organizations, community gatherings, and private institutions. Because literature serves as a level playing ground for documenting societies and their various attributes, the patriarchal attribute of African societies has been faithfully and eloquently articulated through the literary arts. Feminist literary crusaders who agitate for a change in the way women are marginalized, see literature as an avenue of articulating their vision. With the advent and development of the filmic media, however, the movies have, today, become so central in the art of social and cultural documentation; and because it has proved to have such a wide coverage cutting across social boundaries, feminists have been highly encouraged to explore the film platform for its propaganda objectives. It is therefore not surprising that Nollywood, Nigeria's filmic paradigm, has become the battle-ground for feminist crusaders eager to use the avenue to reinvent the feminine image, particularly, the Nigerian woman. More significant to this study, therefore is the use of the filmic media and in this case, Nollywood, as weapon for harnessing the cultivated grievances and dissatisfaction of feminist movements in various disciplines and its use to better the situation of womanhood.

This paper thus takes a look at Nollywood, focusing on the attempts of two emergent female producers toward the redefinition of the feminine image in Nollywood. Emphasis shall be on the feminist vision of the selected films: *Ije* and *Mr. & Mrs.*

Feminist Ideologies: A Review

Okoh's inaugural lecture provides the historical background of the origin of male-female domination. In citing mythological accounts, she traces its evolution to the devaluation of goddesses in primitive societies. During Paleolithic era, the goddesses were the force of nature known as Mother Earth. Mother earth was highly venerated, representing motherhood, fertility and creation. She was so powerful and was the oldest of all the gods with the exception of Zeus, who was regarded as the King of all gods. Thus such female goddesses as Athena, Aphrodite, Hera, Hestia and Artemis were highly venerated and assumed great significance in hierarchy. Okoh (2012, pp. 10-11) however, attributes the lowering of the status of goddesses in the Greek pantheon to Zeus' impertinence. Referencing Pomeroy *Theogony*, she recalls that Zeus instituted patriarchy in Olympian by killing king Cronus his father and subduing his mother rhea. Zeus thus usurped the women's reproduction power by giving birth to

Athena through his head and to Dionysus from his thigh. This evolution changed the emphasis from the worship of female divinities to male divinities.. Different societies have different evolution and liberation accounts on male-female domination. There are also kinds of feminist ideologies each with its peculiarity. This study shall focus on the womanist ideal of the African ideology vis-à-vis other kinds. However, to understand the concept of feminism, it is essential to note the difference between gender and sex. Sex is attributed to “physical and biological differences that distinguish males from females” whereas gender is culture bound; hence it “constructs the differences in gender”. (Ojediran, 2011, p. 37). Agbo (2012, p. 226) also agrees with this distinction of sex and gender. In his words:

Gender is defined as cultural, behavioural, psychological, social traits typically associated with sex that is male or female. Sex is directly linked to the biological reproduction organ of both male and female. This is the obvious difference between sex and gender.

From the above clarifications, it is pertinent to underscore the role of culture in constructing the gender ideology of a given group. African cultural constructs favour the male gender over and above the female; obvious innate capabilities notwithstanding. This runs contrary to Western feminist concepts. It is expedient to note at this point that while the concept of *gender balance* is culturally relative, sex is universal.

Today, African feminists, with recourse to their peculiar social conditions and cultural exigencies, have developed an African variant which, though runs counter to the antagonistic disposition of its Western variants, articulates no less the feminist vision. Its thrust however, is the complementarity of the sexes. Obinna Nnaemeka reveals that the African model of feminism, often tagged womanism, has repudiated the Western feminist abandonment of motherhood in their quest for egalitarianism. Thus the language of feminist engagement in Africa runs counter to the language of Western feminism. Despite its vision of restoration and compromise, African feminism has never disguised its apathy toward conditions inimical to the feminine gender.

Nwanya also notes that:

African women have therefore disassociated themselves from the brand of feminism making waves in Europe and America and have adopted a more reliable approach - womanism, which aim at a general, social and cultural transformation (2010, p. 119).

Dennis Akoh and Osita Ezenwanebe in their separate studies note that: womanism upholds gender complementarity instead of sex equity. A complementarity that asserts that neither man nor woman can exist in isolation (Nwanya, 2010, p. 119). Womanism connotes a more orderly and polite term where African women are comfortable with their supportive culture of male supremacy. The womanist appreciates her role in creation as a mother... (Ogene, 2011, p. 2).

The African Vision of Femininity in Social Reality and Dramatic Representation

In Africa, chauvinistic practices are deeply rooted. Boh (2012, p. 133) observes that:

Women mostly played a subservient position to their husbands, suffering discrimination in many socio-cultural practices such as harmful widowhood practices, discriminatory inheritance practices and limited participation in decision making, forced early marriage and bride price practices.

African society is founded on a chauvinistic ideology which has not provided an enabling environment for the development of self-confidence among the women folk who have come to believe that their roles as women ended in their ability to cook and care for their households. On the other hand, in the African feminist literary corpus, we have the Ghanaian playwright; author of the *Dilemma of a Ghost* (1965) Amata Aidoo, the Nigerian playwright; author of *Old Wines are Tasty* (1991) Zulu Sofola, the Nigerian novelists; authors of the *Joys of Motherhood* (1979) and *Condolences* (2002) - Buchi Emecheta and Bina Nengi-Ilagha respectively.

Nollywood and the Feminine Identity

Nollywood women, research has revealed, are quite often represented in a demeaning way, against the ideals of feminist critics. Nollywood since its entry in 1992 has grown to become a significant window through which the African story or perhaps the Nigerian story is told. Through this window of opportunity, the varieties of ethnic backgrounds and the different forms of diversities and peculiarities that abound among the different groups become known. A cursory look at Nollywood reveals that characters and indeed the stories in their different twists and turns are varied, depending on the influence at work. This study is however, restricted to feminist themes. Indeed, Nollywood is rife with

films not particularly in good taste to feminists considering the subjugating kinds of roles women have often been made to play. Thus such films anchored on chauvinistic African traditions, and, represented in Nollywood films have been challenged by many feminists scholars who decry with one voice the false feminine identities paraded. They note that in spite of these discriminatory practices, women have excelled in different fields of life, only that they are made to play much more ancillary roles in film production. In his contribution, citing Ukata elucidates the methodology of false feminine misrepresentation in Nollywood as role reversal: a system of ascribing to womanhood derogatory images drawn usually on imagination and therefore negate reality most of the time.

The implication of such misconstruction is that women are made to be seen and read in both films and in real life as outlaws and evil to their families and society as a whole Ali (2012, p. 147):

Today, with the emergence of a new crop of feminist oriented film directors and producers, a new direction is being charted in the history of Nollywood. Ako citing Boulor observes that Women in Nollywood have taken the bull by the horns in that sphere and statistics reveal that half of the movies produced in Nollywood in 2011 were produced by notable actresses who have gradually evolved into filmmakers.

This study, while noting that there are a handful of women who have veered into film production, is cautious about the claim of Boulor and Ali that fifty percent of films produced in 2011 were done by women. There are no verifiable statistics for their claims. However, there is a handful of women directors and producers that can be reckoned with in Nollywood. Amaka Igwe, Ego Boyo, Emem Isong, Lillian Amah Aluko and recently, Funke Akindele, Uche Jombo and Monalisa Chinda amongst others. However, apart from the likes of Funke Akindele, Uche Jombo and Monalisa Chinda who have produced films consciously crafted towards the feminist inquest of redefining the image of womanhood, there had been no conscious effort on the part of earlier female filmmakers of Nollywood towards addressing the female question.. Anondohemba lists films by the above named feminist oriented new producers as follows: ‘‘Funke Akindele’s *Return of Jennifer* and *Bursting Out*, Uche Jombo’s *Damage*, Effiom-Egbe’s *Two Brides and a Baby*, Ini Edo’s *I Will Take my Chances*, Monalisa Chinda’s *Kiss and Tell*’’.

Also echoing the feminist tradition are the films *Ije* by Chineze Anyaene and *Mr. & Mrs.* by Chinwe Egwuagu, however these two underscore the womanist concept of African feminism very apt to this study.

Synopsis of *Ije*

Anya (Omotola Jelade Ekeinde), a Nigerian, relocates to America for greener pastures while her younger sister Chioma (Genevieve Nnaji) remains in Nigeria with the hope of turning out successful at home. Upon reaching America, Anya faces a fierce gender battle in her matrimonial home. Her husband, a drug baron and gambler, not only exploits her musical career as a money machine but also does not mind watching other men make love to her in his presence. One day, overwhelmed by the dehumanizing conditions she is faced with, Anya takes the bull by the horn to save herself from the ordeals. Upon being raped in front of her husband by her husband's gambler friends, she breaks the head of her immediate assailant with a glass cup lying around and then fires soon after the shots that kill three men, her husband inclusive.

Action one: Anya breaks the head of the man raping her with a glass cup under the chair.

Action two: Anya fires the shots that kill three men.

She is docked for murder, and Chioma (her younger sister) travels from Nigeria to America to be of help. She meets with a crackdown of justice in America and a racial female lawyer handling Anya's case. She thus; engages in a fierce battle that wins her sisters the most desired freedom in a country where Western feminist concepts hold sway.

Analysis of *Ije*

The film shot in film format is a very wonderful development in Nollywood. Its narrative techniques are good. The main narrative action has already taken place before the film's inception. The widowhood rite that is performed by Chioma on Anya in prison sets the gender tempo in the film.

Action three: Chioma performs widowhood rite on Anya inside American prison.

This however is contrasted by the character of the same Chioma who would stop at nothing to win her sister's freedom: a feat a woman is hardly presented to achieve in patriarchal Nollywood films. The narrative uses Chioma's character to redefine the role of women in films. It should be noted for emphasis that a typical Nollywood film would not ascribe such a

strong go-getter character to a woman. This character however does not yield to the Western feminist concept rejected by Africans. Nevertheless, the womanist ideology projected by the film is represented in the characters of Anya and Chioma. Anya would stop at nothing to establish a responsible family with her husband; a family which is anchored on gender complementarities.

This ideal African family notion innate in her is carried on to her husband's house and displayed in a Society without such ethics. The dividends of this womanist family model are to be enjoyed by the barrister who upon winning and giving Anya her freedom decides to marry Chioma. The barrister having worked with Chioma in the struggle to win Anya's freedom must have come to terms with African womanist ideals in the character of Chioma. This thus, accentuates the African feminist notion of womanism as the opium for the amicable understanding and peaceful co-existence of the sexes.

Anya: In Nigeria there are no queens, only kings. A woman does not take a husband. She is given to her by her family and herself... he becomes the centre of her world; her provider, her protector. I brought this belief from Nigeria. When I was a child in Nigeria, a man wanted to rape me, but my father killed the man before he could touch me (*Ije*, last court scene).

Action four: Anya gives testimony in the court room.

Anya's testimony in court not only explains her actions, but projects the concept of African feminism; *womanism*, which leaves everybody speechless in the courtroom, the female judge inclusive. Anya and Chioma's triumph in the case is a triumph for the African feminist.

Synopsis of *Mr & Mrs*

Mr & Mrs is a cinema video film that x-rays the challenges of marriage in a chauvinistic society. Ken Abbah (Bejamin Joseph), a business tycoon married to Susan Abbah (Nse Ikpe Etim), a lawyer, is bent on keeping his wife in the kitchen where he believes she belongs. Being adequately exposed as a lawyer with a master's degree, Susan thinks that she should not be a prisoner in her own house. Thus begins the narrative conflict which transforms into a conditional divorce. The couple, though divorced, were to live under a common roof pending the conclusion of the gubernatorial election involving Ken's father. This was to forestall public sensations likely to put the election into jeopardy. With the conditional divorce, Susan shakes free of her restrictions and confinement as a wife and

acts at will: including incessant outings particularly at night and dressing provocatively. Ken in another development brings in another lady to arouse the envy of Susan, however, her (Susan's) good gesture towards her defeats Ken's objectives. Ken later battles to save his relationship from total collapse when he realises his folly.

Action five: Ken begs Susan his wife to save his marriage from total collapse

Analysis of Mr & Mrs

The narrative presents two homes with contrasting spouses. Ken's chauvinistic practices in family "A", and Linda's Western feminist orientation in family "B". Susan in family "A" represents the African *womanist* concept of feminism. Thus, she believes in her role as a wife and mother. This is acted out in her ability to keep her home in the best conditions possible within her limits while also striving to ensure excellence in her culinary services. Susan is denied her only wish to work only because her husband wants her to function merely as a housewife. This sets the mood of the conflict especially, being a qualified lawyer. This negates the concept of womanism. The narrative draws attention to this anomaly using the consequent conflicts to teach the desired lessons. On the other hand the working wife: Linda (Thelma Okodua) in family "B" could not take care of her marital responsibilities. She is too busy in the office to take adequate charge of her home. Her inevitable absences due to the pressure of her job make dependence on her house girl quite unavoidable. Again this creates the chance for her husband's infidelity as he gets caught in the act (sexual intercourse) with the house girl. Each of the prototype families "A" and "B" duly considered in this second film under study reveals that each of the two families had peculiar problems, and that no relationship can be so perfect as to preclude conflicts. While applauding the concept of *womanism*, the study concludes that there should be moderation in chauvinistic attitudes on the part of both sexes. The emphasis, however, is the promotion of peaceful coexistence among sexes and not partnerships or relationships that parade males and females who are always at daggers drawn.

Action six: Sandra barges into Charles her husband making love to their maid on their matrimonial bed

Action seven: CU of Charles, Sandra's husband making love to their maid. See the maid on top of Charles in plate eight.

Action Eight: CU of maid on top of Charles, making love to him. See Charles in plate seven.

Comparative Analysis of the Feminine Image in *Ije* and *Mr. & Mrs*

The technical attributes of both films are satisfactory. Both present the Western and the African concept of feminism. In *Ije Mr. & Mrs.*, the Western feminist values are explicated in family “B”. Anya and Sussan symbolize the *womanist* concept of African feminism in *Ije* and *Mr. & Mrs* respectively. Both narratives uphold the values of African concept of feminism. With Anya and Sussan’s triumph in their different struggles in the narratives they have scored good points for the cause.

Mr. & Mrs is anchored on the issue of gender balance while in *Ije* American oriented feminist vision is pitched against the African womanist vision. Thus the patriarchal attack on *Mr. & Mrs.* is on family structure, that of *Ije* is anchored on existing feminist ideologies supported by different cultures. Feminine characterizations in both films are very wonderful. Ken’s character in *Mr. & Mrs.* is earlier portrayed as very strong. His insistence that his wife be home bound in spite of having qualified as a barrister of law later brings spates of conflicts, snow balling into strife and resistance on the part of his wife. In the end, Ken’s image drops from a position of strength to that of weakness and he eventually bows to reason in a determination to save his marriage from collapse as plate five shows. The strength of the films draws from the strong willed characters of Anya, Chioma and Susan who sustain the feminist tempo in both narratives.

All in all, the study has drawn attention to the role being played by some new crop of Nollywood female producers, consciously addressing the female question. The two films that were examined capture the *womanist* ideal of African feminist concept.

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Drama and the Quest for Provision of Portable Water in Rural Communities – A Study of *Wota na Wota* Experiment

By

Greg Mbajorgu*

Abstract

The objective of this paper is to examine how drama can be used to exemplify the complex nature of the water and sanitation crises in rural communities. In this paper, we will come to terms with how *Wota na Wota* as an instrument of advocacy has compelled the reader to consider the challenges of water scarcity that exist in our rural communities, thus, stimulating the reader to psychological re-programme his/her mind towards seeking lasting solutions to such problems. Using both the observational and descriptive designs, this paper focuses our attention on those aspects of water crises and water-related issues that most Nigerian dramatists and theater scholars have tended to ignore or have taken for granted (such as the socio-cultural dimension and implication of water). It is thus, hoped that the study of Greg Mbajorgu and Chike Aniakor's *wota na wota* will serve as a pathfinder towards re-orienting humanity on the path to safe water and sanitation for all. On the other hand, this study is equally designed to increase our literary appreciation of water as well as serve as a warning against the consequences of water scarcity and its related economic, social and health implication in rural communities.

Introduction

Wota na Wota is a development-oriented drama. It is a water project experiment commissioned by Engr. Harry Leonhard Van Putten, the Technical Adviser OEP/JDP/water programme, Enugu, in January 13th, 2003. Under the sponsorship of Misereor Germany, the Technical Adviser,

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OEP/JDP water programme office, Enugu, requested the author (Greg Mbajiorgu) to create a water-conflict resolution drama, a water-driven drama that will support OEP/JDP's water installation projects in the Eastern part of Nigeria. The author's main challenge, thus, was to conceptualize a story line that will not only facilitate the water projects of OEP/JDP, but one that will equally educate the masses on the importance of water, peace and sanitation to human development. Professor Chike Aniakor, an Art Critic/Historian was later co-opted to contribute in both the research and in the scripting of this drama. *Wota na Wota* is the product of our joint effort in this direction.

Brief Summary of *Wota na Wota*

Wota na Wota is a drama on water conflict, with theme, motif and subject matter of water. The dramatization we have in this play is premised on Chirac's developmental principle which states that water is central to all human disputes and violence. (And that) we can not prevent conflict in rural communities without equitable access to sanitation and water (2010, p. 2). This drama centres on conflict arising from the location of a water complex by a donor agency, OEP/JDP water programme. The conflict is between two communities; Ebenato and Ebenano. The issues are:

1. The situating of the water plant at Ebeano without the approval of the relevant authorities in that community.
2. The selection of workers who are by faith Catholics from Ebenato predominantly.

It is understandable that the people of Ebenano are angry and want the water project stopped. When a conflict ensues, the need for resolution follows. Paradoxically, water installation is the cause of this crisis; yet, provision of sufficient water for all is a natural agency for restoration of peace and progress. To salvage the conflict, between the two communities and create the atmosphere for the water installation to be actualized, Community Relations Manager with a wealth of knowledge and experience in the areas of public relations and crisis management is needed. Ikechukwu Ifedi, the protagonist of the play, is recruited by Engineer Harmen, the master Hydrologist, to do the job. He is recommended by Rev. Fr. Ignatius, the representative of the Catholic Bishop of the Diocese of the Niger in the water organization.

Ikechukwu sets about his task with a good sense of professional experience and managerial skills, and as a result of his timely intervention, the crisis comes to an end, and the Ebenano/Ebenato Multimillion Naira

Water Complex was completed and commissioned with the support and consensus of all the beneficiaries. As both propaganda and educational drama, the play dramatizes the conflict and resolves it in an amicable manner (see stream four and five of *Wota na Wota*). In exploring the use of human reason to solve social problems, this drama assures us that in spite of post-modernism, human reason is still the best available tool for ameliorating the human condition. Above all, *wota na wota* is a tribute to OEP/JDP water programme office, Enugu, that has seen in a drama, a veritable instrument for mass mobilization in support of this determination to provide water to the poor and the less privileged.

A Brief Survey of the Socio-Economic Background of Rural Nigeria

Nigerian government development agenda is urban oriented. Almost all the rural communities in Nigeria lack the basic amenities that are essential for human survival and progress. United Nation's statistical report, as cited by Ezeani (1995, p. 55) shows that:

Most of the facilities that life worth living in Nigeria are concentrated in the urban areas. Lagos, for example, which has about 10 percent of Nigeria's population, consume 46 percent of generated electricity and accounted for 30 percent of registered automobile in Nigeria. Also, 46 percent of Nigeria's industrial output emanated from Lagos.

With this picture in mind, one can easily imagine the living condition of majority of the Nigerian population in rural communities. Eric Eboh's study of the state of rural Nigeria also helps to throw more light on the actual situation of Nigerian majority in rural areas. According to Eboh (1995, pp. 6-7),

the challenge of sustainable development in rural Nigeria is real. Critical problems to be addressed by programmes and project include wide spread poverty, illiteracy and human misery. Like in other developing countries, rural areas of Nigeria lag behind urban areas in human development terms. Access to education, health and safe drinking water is less and, in some cases, non-existent in many rural areas. According to the human development statistics provided by the world resources institute's 1992-93 report, Nigerian population with access to safe drinking water between 1980-1988 average over 60 percent and below 30 percent in sub-urban and rural areas respectively.

Even more than a decade after these findings, these figures have not changed as such. It is in consideration of these facts and the increasing bad condition of rural dwellers resulting from government's obtuseness to the plight of the majority, that non-governmental organizations like OEP/JDP water programme and others have opted to come to the aid of these disadvantaged Nigerians.

Wota a Wota, therefore, was conceptualized as a strategy towards finding solution to community conflict which is a major obstacle on the path to provision of potable water.

Wota na Wota as a Tool for Rural Development

Wota na Wota focuses on the problem of water scarcity and water resource-related conflicts is proffered here as an instrument of education and enlightenment. Education is the basis for the creation of awareness and character formation or re-formation. According to Ugwuanyi (2006, P. 399):

It is as an instrument of education that art serves as a relevant agent of the human development. This is because of the supremacy of education which is the basis for knowledge...

Today in most parts of the world, government/policy makers are adopting a multi-disciplinary approach to the planning and execution of development programmes. Water projects, for example, are not handled by hydrologists and water Engineers alone, but government and non governmental organizations in Nigeria are yet to adopt this interdisciplinary mode of operation. Dan Izevbaye's Study has attempted to trace the cause of this anomaly. As revealed by Izevbaye (2006, p. 15):

We tend to associate the concept of development with disciplines like the Social Sciences, planning, and Sciences and Technology. I ask my self why this is so in the light of the universally accepted view that it is through the arts that we get the most intimate feel and the most profound understanding of a culture, and yet, it is to the social sciences and to sciences and technology that we turn for development matters. I believe that the answer is two fold. First, we need to distinguish economic development- which properly belongs to the social sciences, and technological development which belongs to the domain of the science and

technology from the development of people (which belongs to the arts or the humanities).

Wota no Wota is a human development oriented drama, conceptualized for the resolution of water ignited conflicts. Its functionality as a tool for conflict resolution and for the actualization of the rural dwellers' quest for potable water is most ensured if it is realized as a performance on stage. When used as an additional strategy for enhancing rural development, the relative success made by NGO's and Local Government Authorities can be greatly enhanced, complimented and sustained.

This medium according to Mbajorgu (2005, p. 315) has the advantage of using the provision of vicarious experience to deliver an empathic understanding and knowledge...empathy on its own has a way of instilling a deep felt awareness of a phenomenon...Drama is also the most single and effective medium for theatricalizing human problem, experience and situation as an illusion. It cuts across different fronts of audience mix and at a level of bi – and multi-lingualism, functioning within and beyond language in graphic, spatial and emotional terms

The position of this paper, however, is contrary to the view that drama has a direct solution to human problems such as scarcity of water or water resource related conflict. We are fully aware that the dramatization of water-related conflicts and water scarcity will not directly bring and end to such problems, yet, drama is highly essential and indispensable because it is the most appropriate tool for creating awareness and re-directing the mind-set of policy makers and the masses on such issues.

The Rationale for a Water Conflict Drama

Nigeria is not just a multi-ethnic nation. It is equally multi-cultural and multi-religious in nature, with over three hundred spoken languages in Nigeria today, the rising rate of inter-ethnic and inter-communal conflicts is alarming. Violence, crime and ethnic distrust have become part of our life style, and has eaten into the fabric of our rural communities. Elections both at the national and the rural levels are rippled with tuggery, violence, blood shed and endless disputes. The continued increase in resource- related conflicts in the Niger Delta regions and the Boko Haram menace has resulted in the introduction of conflict resolution courses in the curriculum of tertiary education in Nigeria.

This growing rate of disputes and communal clashes in both urban and rural areas, like the recent Jos crisis in Plateau State or the Ezza/Ezilo community clash in Ebony State, has denied several communities the peace and tranquility needed for the actualization of development programmes and projects. *Wota na Wota* was born out of the need to find solutions to water resource related conflict and water scarcity in our rural areas. And since water is central to human development, it is symbolically employed in this play as a metaphor for Nigeria's resource-related conflict as well.

***Wota na Wota* as a Dramatisation of the Principle of Popular Participation**

At another level, *Wota na Wota* teaches us that beneficiaries must actively influence the different stages and processes of any development project. By rightly integrating the villagers into the constituted project organizing committee, Ikechukwu was able to unite the effort of the people with that of OEP/JDP water organization (see stream four, page 31 of *Wota na Wota*).

Their initial failure to integrate the villagers at the beginning is a common error that is epidemic among NGO'S and development initiators. As gathered from Igbokwe and Ajala (1995, P. 243)

Engineers, agronomists, policy makers and other technicians involved in rural development projects, often are concerned with getting a technically sound design, and assume that beneficiaries will respond naturally. Consulting beneficiaries at all stages is thus, seen as unnecessary interruption of the project circle which may lead to delays and other unwanted demands.

As recommended in the play, development initiators and agents can not succeed without integrating a professionally sound Community Relations Partner into their management team. The dialogue between Harmen and Ikechukwu in Stream Two of *Wota na Wota* Highlights the role of the Community Relations Manager in rural development processes. It also reveals Harmen's sound understanding of the place of the C.R. M in the water project.

Harmen:

Fine. The C.R.M. is in a sense, our contact person. He can build or destroy, depending on how he is able or not able to mediate between us and the rural communities. In other words, his ability to maintain a healthy relationship with the

local communities will determine the degree of success in our water installation projects. He must understand the communities will determine the degree of success in our water installation projects. He must understand the communities, and must be interested in issues relating to water preservation and conservation.

Ikechukwu:..... he must be in close contact with the villagers.

Harmen:Exactly. And by so doing, he will understand the ways of the people, the lines of local authorities, the trend of local politics and the traditions of the people so as to avoid conflict (p. 4).

The completion of the water complex in the play could not have been possible if Ikechukwu's actions and utterances did not inaugurate an atmosphere of mutual understanding and cordial relationship. It is Ikechukwu's efforts and initiatives in this direction that guaranteed the popular acceptance and the massive support/participation of the two communities in the completion of the water complex. By guarantying that the project is designed for the benefit of every one, he was able to mobilize their commitment.

***Wota na Wota* as a Lesson on the Leadership Crisis in Nigeria**

Ikechukwu the protagonist in *Wota na Wota* is a personification of the leadership qualities that is needed to make things work in our oil rich nation. He is young, energetic, mentally and physically sound, highly educated, competitive and non tribalistic. Ikechukwu is appropriately positioned and equipped with the right skills. He is loved and admired by all because of his positive mind set, integrity quotient and his sense of value that makes things work. Without his leadership qualities, it could have been impossible to accomplish the task of delivering potable water to the Ebenano/Ebenato villages.

Dele Olojede's concept of leadership will help us appreciate the contributions of Ikechukwu as an exemplary Community Relations Manager.

According to Olojede (2008, p. 17):

When we refer to leadership, we speak not merely about politicians; we talk about all those who have been selected by one process or the other to occupy positions of influence, responsibility and privilege at any level.

Ikechukwu who has been called upon to lead an organization out of a difficulty crisis is an ideal exemplification of the qualities desired among Nigerian elites. As shown in the play, he proved suited to the task that his organization has assigned him, unlike his predecessor Nicholas who symbolizes the fundamental elite problem in Nigeria. As a typical Nigerian elite, Nicholas, in the description of Olojede (2008, p. 17) is:

An elite who rather than being self-sacrificing and animated by a sense of the public good, has created a kind of locust culture. The swarm alights on a cornfield, ravages it, then heads for the next field.

The character of Nicholas is the character that has left Nigeria where it is today. The chronic leadership disease in Nigeria today is traceable to such negative qualities in our so called leaders.

His Excellency's speech during the commissioning of the Multi-million Naira Water Complex by OEP/JDP water organisation is an artful illustration of this in the play. In the same vein, the ending part of His Excellency's long speech revealed that Nigerian Government Officials understand the centrality of water to human health and sanitation.

The irony is that it is the same government that is educating the villagers on the importance of water to health that deliberately omitted provision of water in its list of crucial development agenda. This is softly highlighted by Ikechukwu's comment on page 12 and 13 of *Wota na Wota*

Ikechukwu: They hardly consider the interest of the common man. They don't even think that adequate water supply should be part of their major policy thrust...They will probably wake up when every one is dead. Soon our people will have no other choice than to drink their urine.

Conclusion

In conclusion it is important to mention that in addition to the failure of government to provide this essential commodity for the people, the Nigerian literary community has also failed to conscientize our leaders or create awareness on the need for water provision, preservation and conservation. There are few significant Nigerian plays focusing on the essentiality and centrality of water to human existence and development.

The Nigerian writer needs to explore even the geographical importance of water. Water as we well know, is the great compass which connects nation. As emphasized in the introduction to *Water Testaments*, literary artiste can not help to create the desired new world water Ethics if they don't begin to reflect on the magical and spiritual characteristics of water as well as its symbolism, power, mystery and its significance to the consolidation and maintenance of law and order. Only literature and theatre can provide the images and the metaphoric premises that can enable us to transcend our ordinary ways of dealing with this indispensable natural resource. Emoto (2005, p. xii) also reminds us that:

It is our individual responsibility to learn all we can about water, the most precious resource on our planet, and to help shift the consciousness through our thoughts, through our words... we drink water without paying much attention to it. We know that water is important to maintain our life, but because of its familiarity, very rarely do we consciously appreciate it.

This paper has thus, shown that drama can be used to advocate the provision of water, the preservation and conservation of water and the resolution of communal conflicts arising from water distribution politics. It has also revealed that drama can serve as a formidable tool for evaluating the relationship between water, development, governance, and the maintenance of law and order.

The implication of the dramatic events in the play is that without water scarcity, there will be no water politics, and without the intrigues and politics surrounding water installation and distribution, there will be no conflict. It is therefore, in our interest to ensure that the challenges resulting from our water situation can be transformed into an avenue for unity instead of that of dispute.

The position of this paper, thus, is that it is as theatre that *wota na wota* can achieve its developmental objective of capturing the imagination of Government Officials and the commitment of decision makers. It is also in its performance context and translations into the language of the targeted rural community that it can truly encourage the rural dwellers to explore the processes of improving their condition of life.

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