THE IMPACT OF DUNDUN DRUMMERS ON THE DEVELOPMENT OF TRADITIONAL MUSIC IN SOUTH WEST NIGERIA -Atinuke Adenike Idamoyibo

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

ANALYSIS OF EDI EDISE: A COMPOSITION FOR AFRICAN ORCHESTRA -Isaac E. Udoh

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

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

ASSESSMENT OF MUSIC TEACHERS ON THE POOR PERFORMANCE OF WEST AFRICAN EXAMINATIONS COUNCIL (WASSCE) MUSIC PRACTICAL TEST

-Joshua A. Amuah, Emmanuel Obed Acquah & Mary Priscilla Dzansi-McPalm

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

-Loko Olugbenga Olanrewaju & Loko Olasumbo Omolara

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

REFLECTIONS ON INDIGENOUS AND MODERNIST PEDAGOGIES: THE CAUSATIVE FORCE OF REPETITION

-Meki Nzewi

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

“NONSENSICAL SYLLABLE”? AN INQUIRY INTO ITS RATIONAL IN SUB-SAHARA AFRICAN MUSIC-MAKING

-Sunday Ofuani

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