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JOURNAL OF PERFORMING ARTS

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COMPOSITIONAL TECHNIQUES AND STYLES IN NIGERIAN GOSPEL MUSIC

By Dr Femi Adedeji
Department of Music, Obafemi Awolowo University
Ile-Ife, Osun State,Nigeria

ABSTRACT
This paper describes and analyzes various compositional techniques and styles used in Nigerian gospel music. It also digs out different sources of the compositional works as a way of assessing the quality of the genre. By the findings in the paper, the distinctiveness of both Nigerian gospel music and African music in general, composition wise, can be deducted. The paper concludes on the need to guide the up-coming composers of gospel music with the existing principles of the art.

INTRODUCTION

The objective of this paper is to analyze various compositional techniques and styles used in Nigerian gospel music, with the purpose of enhancing a better understanding of the compositional techniques of contemporary African music. This study is significant in two ways. Firstly the challenge to African musicologists to compose more works rather than mere 'talking' (Agawu, 2001) is dependent on a sound understanding of a working knowledge of African compositional techniques. Secondly and as argued by Nketia (2004), genres such as African traditional, popular, gospel music etc, serve as indispensable sources of African 'art' musical composition. Understanding the compositional techniques and styles of Nigerian gospel music, for instance, is a good incentive towards a better development of African 'art' musical composition.

As observed by Cope (1977), 20th century compositional techniques include the use of chromaticism, pointillism, polytonality, interval exploration, cluster, microtones, indeterminacy, multimedia, 'musique concrete', electronic, computer, minimalization and decategorization. Echezona (1966) identified Nigerian compositional techniques as repetition, limitation, systematic modification of rhythm, shifted accent, changing meters, non-accentual rhythm, asymmetric meter, asymmetric division, ostinati, transposition and sequence, dual modality, polytonality, pan-diatonicism, shifted tonality and polyphony. He however concluded that, the element of inspiration is indispensable in compositional processes. This fact was confirmed by Kofie (1994) when he argued that the state of mind or thinking habits of both the composer and the audience do determine the nature of composition or style. The above compositional techniques and other ones such as repetition, improvisation and dialogue, all of which could also be variously manipulated either as general or individual techniques are used in the Nigerian gospel music as found in this paper.

COMPOSITIONAL SOURCE

As far as compositional sources are concerned, many of the songs used in Nigerian gospel music are original compositions of the artistes, though recycling of popular old compositions is also obvious. Most of the artistes interviewed claimed they 'receive' their songs from divine inspiration (pathogenic source): through dreams, prayers and meditation on the Bible. Works composed by others are also used. For instance, there are cases where common Christian lyrics are used in *'Oluwa ti Se'* and 'Halleluyah Eh', both of which are gospel-highlife songs rendered by Lere Olupayimo. The instrumental style of Kunle Ajayi also makes use of   Yoruba popular tunes: 'O seun o Baba' and 'Olufe Okan mi*'*, were both composed and expanded by different anonymous authors. The use of folk tunes is found in one of the gospel-reggae songs where an Akan folk tune 'Se Me Hwe Nea Awurade Aye' is used. In some gospel-waka songs, Yoruba folk tunes are used. For instance, while one of the songs makes use of an adaptation of the Yoruba popular folk tune 'Mo le jo lori agolo' (I can dance on a tin), the other one makes use of a popular 'Aluta'[1] tune, the text of which goes:

'We no go gree o, We no go gree,
'double cheating'[2], We no go gree'

Popular hymn-tunes are also commonly used in Nigerian gospel music as observed in the instrumental, 'gos-pop' and 'assorted' styles. In the instrumental style rendered by Kunle Ajayi's Blessed Assurance, one of the tracks makes use of a tune, which was originally composed by Phoebe Knapp in 1873 for a popular hymn whose lyrics were authored by Fanny Crosby the same year.[3] Another track makes use of a common hymn tune 'The Old Rugged Cross' composed by George Bennard in 1913.[4] Song three of the record makes use of the tune of another popular hymn – 'Heaven Came Down' composed by John Peterson in 1961.[5] The tune used in song four was composed by Rich Founds around 1989. Also Faith Ajiboye in his 'gos-pop' style adopted the first and second stanzas of the popular hymn written by Joseph Scriven in 1855[6]. To these, he wrote a new refrain that serves as the chorus and the title of the piece. 'My Soul Sings' is an example of the 'assorted' style rendered by Timi Osukoya and is built on a hymn tune, which itself is adapted from a Swedish folk melody arranged by Stuart Hine in 1949 for Carl Boberg's hymn 'How Great Thou Art' written in 1886.[7]

TECHNIQUES

Repetition, which is very prominent in Nigerian gospel music especially the acappella style occurs in three different forms – direct, modified and sequential. The technique of fixing different texts into repeated melodic phrases, as found in the stanzas of 'Hold Somebody*',* a 'gos-pop' by Panam Percy Paul, makes repetition exciting and

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[1] Of protests and struggle for demands and justice among Nigerian University students.
[2] The text of the third line varies according to the bone of contention.
[3] See Baptist Hymnal, Song No. 334.
[4] See Baptist Hymnal, Song No. 430.
[5] See Baptist Hymnal, Song No. 425.
[6] See Baptist Hymnal, Song No. 403.
[7] See Baptist Hymnal, Song No. 35.

interesting rather than boring and monotonous. This is one of the creative strategies and beauties of gospel music compositions.

Improvisation and extemporization, which refers to the method of composing while performing simultaneously and a characteristic of traditional African music is also common to most of the styles of gospel. The variation and its sub-techniques of elongation, embellishments and slurring is also important in gospel. A good example of the hocket technique is the introduction section of 'Love of God', an acappella song, where arpeggio notes are distributed over voice parts. The descant, which is used sparingly, makes use of improvisatory melody sung over the original melody.

One or more ostinato may be used in a song. For instance, 'Come on Home', an acappella song, opens with only one ostinato sung in the imitation of the bass guitar. There are also several other instances of the use of ostinati as harmonic phrases in Nigerian gospel music, mostly the acappella style.

In overlapping/interlocking technique, melodic phrases and call and response sections overlap, which creates an interlocking chain. In 'Love of God', call and response overlaps throughout, although the solo sings with the chorus at the end of each section.

Rearrangement technique is used when an existing composition is adapted. A song may be rearranged according to the choice-style of the artiste. A good example is the hymn *His Eye is on the Sparrow*, which was originally a four-part homophonic style rearranged into call and response form by 'The Ambassadors'.

Imitation technique has two forms – vocal imitation of musical instruments and instrumental imitation of the voice. The technique is not common to all the styles but observed in the *acappella*, *gospel-fuji* and *gospel-waka* styles. For instance, the talking drum plays to reinforce the message in the popular Yoruba Christian song 'Agbara Kii Baa Ti' (Omnipotent Power) and below is the lyrics and drum text**:**

Agbara kii baa ti	Omnipotent power
Agbara Oluwa	Power of the Lord
Agbara kii baa ti	Omnipotent power
Sokale wa, se temi	Come and solve my problems.

 In another example, the keyboard plays the tune of another common lyric as the introduction. The text is shown below:

Ope mi ko i to o	My gratitude is not enough

Ojoojumo ni n o maa dupe	I shall give thanks daily
Ope mi ko i to o	My gratitude has not ended
	I should rejoice daily.
Ojoojumo ni n o maa yo.	

Also in the same song, the talking drum plays another common Yoruba Christian tune, the text of which is shown below:

La enu re ki o yin Oluwa (3ice)	Open your mouth and praise
Yin Oluwa, Oluwa dara	The Lord (3ice)
	Praise the Lord, the Lord is good).

In 'Mo Dupe Oluwa' of gospel-fuji, the keyboard plays a common Yoruba prayer lyric. Here is the text:

Iku n be lode	Many people are dying
S'ami iye	Protect me
Baba s'ami iye si mi lara o	Father, protect me

Various electronic instruments and devices are used in compositional processes and include digital techniques to bring about the composer's intentions. For instance, the digital technique of recording in which voices and instrumentations are sequenced via the MIDI is very popular today.

The use of various sounds of nature, such as thunder, water-fall, the cries of animals and earthquakes is another compositional technique of Nigerian gospel music. It is commonly found in the acappella style where the voice of birds, an explosion, thunder and sound of a rushing wind are used for surprise effects.

Introduction is yet another technique that is meant to achieve the followings:

i)   Give the singers correct intonation;
ii)   Dictate the beat, tempo and dynamics to the singers;
iii)   Ensure good attack;
iv)   Make the vocal entry-points smooth and interesting.

Different types of introduction to the main body of music includes vocal, instrumental (the commonest), mixed, short, long and slow ones. The arrangement of the introduction however differs. For instance, drums and idiophones may follow the keyboard, as contained in 'Mo Gb'oruko Jesu D'ode', a gospel-fuji song. This arrangement may also be reversed as found in another gospel-fuji called 'Mo Dupe Oluwa'.

        Interludes/cadenzas, which are used to extend musical works or separate different sections, are commonly found in Nigerian gospel music. While it is short in most cases, the example in juju-gospel is exceptionally long.

        Although not very common, parody techniques which superimposes gospel texts on secular tunes is also used in Nigerian gospel music. 'Mo Gb'ore Jesu De' and 'T'o Ba Fe Nnkan 're' are juju-gospel songs which superimpose gospel texts on secular juju tunes. Below is a demonstration of the parody technique:

E - ni ri n - kan he,_   to fe ku pe - lu   e   o_____
To ba fe n - kan 're,_   to tun nfa - la - fi   a   o

_o - wo e - ni   to   ti so - nu___   n - ko
Ko   to - ro   lo   do Je - su A - pa - ta

Ex. 2

        In some instances, logogenic technique which makes use of an existing text in musical composition is used. An example is 'Oluwa Loluso Agutan Mi' of the 'spiritual' style where the text of Psalm 23 is set into tune.

        The dialogue technique is a dramatic element in the compositional processes of Nigerian gospel music. It involves conversation between two or three people and may appear as an introduction or in the middle of the performance. An example where it is used as an introduction is the gospel-reggae song 'Mushin Oloosa' where the bus conductor and a passenger argue on change:

Bus Conductor   Wo! Se fifty kobo to fee san laaaro yii

                        Lo fi yo muritala jade? Mi o ni change o.

Passenger	Conductor ba mi gbe change mi o, ma ba mi
	So yen rara. Ba mi gbe change mi joo.
	Ki lo n se e na?
Bus Conductor	Jadee!

(TRANSLATION)

Bus Conductor	Why issuing a fifty kobo note for a twenty
	naira service early in the morning? I don't have small
	denominations.
Passenger	You bus conductor, give me my change
	I don't want to listen to excuses, or what
	is really wrong with you?
Bus Conductor	Now, driver, move!

In another example which occurs in the middle of the song, a passenger alerted the conductor of the removal of her neck-lace by pick-pockets:

Another Passenger	Ye! Ye! Won ti ja chain mi sa
Bus Conductor	Wo! je a gboran jare, ah! Ki lo de de?
	Aloku chain ti won ja lorun e lo fi n paruwo bayii?
	Awon egbe e wo goolu, o n wo panda, ah!

(TRANSLATION)

Another Passenger	Alas, the thieves have removed my necklace
Bus Conductor	Please don't trouble us with your noise

Why shouting because of a worthless necklace?

There are better ones made with gold, ah!

The typical conversation inside the Lagos State Molue when a passenger got to his/her destination is satirized in another dialogue technique of the same song as seen below:

Bus Conductor   Onigbongbo   (Is there any passenger getting down at Onigbongbo

                             bus-stop?)

Passenger   O wa o, o wa o   (Yes, Yes)

Bus Conductor   Wo! je ko boole o

                             O loyun, o pon 'mo, o gbe nkan dani ni o

                             Mi o de fee daran o,   Jade!

                             Driver, please let this woman get down here

                             She is pregnant and q nursing mother with luggage

                             and I don't want problem, Now, move!

Other compositional techniques commonly used in Nigerian gospel music are coda/codetta, ululation, rap, bilingualism or macaronic verse (which juxtaposes English and indigenous languages in a single song), multilingualism (which also juxtaposes several translations with vernacular texts in the same song), onomatopoeia, Pidgin English, 'kick-phrases',[8] instrumental and vocal fill-ups,[9] nonsense syllables and stylistic jargons.

STYLE

The arrangement of compositional materials differs amongst the gospel styles. There are instances where the introduction leads to stanza as evidenced in the gospel-highlife 'Glory Be To God' of style. The introduction may also lead to a chorus/refrain, as found in the juju-gospel song 'Oluwa ba o wi Satani'. Stanza-chorus/refrain-stanza is another style of arrangement which is illustrated in the gospel-fuji song 'Ninu Iwe Psalmu'. Stanza-bridge-chorus/refrain is used in 'Come on Home' of the acappella style. Chorus/refrain extension may also follow the refrain, as observed also in the same acappella song. 'Chain' stanzas without refrain, which features two or more stanzas in

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[8] Improvisatory vocal phrase composed to stimulate good attack.
[9] Improvisatory vocal lines composed to fill up empty spaces.

succession, is used in 'T'o ba Nfe Nnkan 're' of juju-gospel. Two refrains separated by refrain extension are found in Come on Home of the acappella style.

Sometimes, the interlude/cadenza may follow the stanza as in the instrumental 'Heaven Came Down'. The interlude/cadenza may also follow the refrain as observed in 'I will Look Up To You' of the 'gos-pop' style. A stanza may be interrupted by an instrumental passage as in 'O Meworom Ife Mara n ma' of the Igbo 'native' style. In the instrumental style 'Olufe Okan Mi' the introduction is also used as cadenza.

One of the stylistic arrangements used in addition to the ones already mentioned involves a solo grunt that follows the chorus, which then leads to improvisation, the vocal imitation of instruments and then ululation. An example of this is the 'gos-pop' style song 'Bow Down' of the style. Another arrangement is when two refrains are interspaced with an interlude and is illustrated in *'It is Given Unto Man'* of the 'spiritual' style. A bridge, recapitulation of stanzas, rap and chorus may also follow in succession, as observed in 'Send Praise on High' of the 'gos-pop' style. In some instances, chorus, speech, instrumental modulations may follow in succession, as illustrated in the gos-pop style 'To the Lord'. In some cases the keyboard monitors the voice by playing the exact melody of the singers. As example of this technique is found in the juju-gospel 'Igbekele mi.' In addition chanting may be superimposed on the song as it is the case in 'Ijosin Fun Oluwa' of the traditional 'classical' style, where traditional Ijala chanting is made to flow over a background song.

There are different patterns of ending the compositional arrangements. One of them is an ending occurring without changing speed or dynamics, examples of which may be found in the 'native' style of gospel. Ending with a little prominence [of voice] may be found in 'Love of God' of the acappella style, or with long sustained notes as observed in 'Yesu Muke So' of the 'native' style. The music may also gradually fade out as found in 'So Wa Oluwa' of the acappella style. Or it may broaden out (i.e. gradually diminish in tempo while the volume increases) as observed in the ending of another acappella style song called 'He Gave Her Water' which is accompanied by a well sustained note and vocal embellishments. The music may also end in a gradually decreasing tempo. An example of this is found in 'I Bu Enyim' of the acappella style, which is accompanied with a sustained harmony over which free style singing flows. Abrupt ending is found in the instrumental style. Transitory ending is common with gospel-fuji and gospel-waka styles, while a song may end on instruments only, as observed in the spiritual style gospel song 'It Is Given unto Man'.

CONCLUSION

This paper has described and analyzed various compositional techniques and styles used in Nigerian gospel music. Although some of the stylistic techniques are foreign, generally, they reflect elements of Africanism. Also, while most of the techniques are common to all the stylistic-forms, some are peculiar to individual artistes. The assertions in this paper give researchers in Nigerian gospel music a better understanding of the nitty-gritty of its compositional process. They also reveal the theoretical principles that underlie our compositional enterprises. Given these, the theory of composing 'ideal' music for Nigerian gospel music is enhanced and the analysis of the genre becomes easier.

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FOLKTALE PERFORMANCE IN HIGHLIFE SONGS: AN EMPIRICAL OBSERVATION

By Owusu Brempong
Institute of African Studies University of Ghana, Legon

The Ghanaian Akan Highlife song texts incorporate a considerable amount of material from various oral genres of folklore. The performance of highlife songs draws extensively upon traditional expressive genres including folksongs, anecdotes, nicknames, personal narratives, insults, riddles, and most importantly folktales and proverbs. In addition, libations, prayers, church songs, children songs, funeral dirges, oral histories and common inscriptions from lorrys and doorposts are found embedded in the songs and integrated into the musical structure of highlife.

This paper is divided into two parts. In the first part only one of the genres, the folktale, as performed in the traditional mode, will be compared with the highlife texts and analyzed. The second part will concentrate on other traditional narratives portrayed in highlife songs. These genres of folklore are used in and reflect many important aspects of Ghanaian society. Folktale is the genre most frequently used in highlife and more easily identifiable in the song texts than the other traditional forms of expression. The texts drawn from traditional culture are used in song form, which modifies but continues the narrative tradition and often comments on and criticizes the movement away from the traditional values. The songs chosen for this paper was recorded between 1960 and1970. They still circulate occasionally on various FM radio stations and also at funeral ceremonies in Ghana.

COMPARISON OF HIGHLIFE SONG AND FOLKTALE TEXTS

Examination of the texts of a typical highlife song-tale and a folktale shows the close relationship between them. Elements in the texts and factors in performance as well can be compared. Although these two items or events are clearly not identical, comparison demonstrates that highlife versions modify but continues an ancient tradition, creatively adapting it to modern times and technology.

Akan narrative traditions have been passed on from generation to generation. Tales reflect the environment of the Akan and their world-view. Human situations are often portrayed metaphorically rather than described in logical, direct language. Folktale tradition may be purely oral but sometimes there are also theoretical elements of impersonation of character in the folktale performance. The world of the folktale is traditionally "peopled" by a variety of characters, mainly human beings and anthropomorphic animals mimicking human characters. Animal tales symbolically representing human beings are poetic metaphors dealing with the similarity between man

and animals. Ananse is the most popular trickster in Akan folktale performance. Here an animal, such as the spider, can think and speak, and thus represent a human being.

The special value of folktale is to index human character, psychology, local customs, traditional beliefs and any "peculiar outlook upon life". They also index undesirable traits in human character, namely, pride, jealousy, deceit and the rascality of some people with political authority. Moreover, as the Akans say, "if you become too wise, you say good morning to the sheep", meaning "too much wisdom and power can corrupt and make one a fool". Thus, the use of animal tales is not only to explain animal characters or behavior, but to inculcate a moral lesson for human beings, or to satirize their conduct. Folktales then, give liberty to talk about things which one might not ordinarily speak in public. The occasion gives people the opportunity of talking or laughing about names of individuals whom it would be very impolite to mention. It is therefore a democratic way of self-expression and also a period of "perfect lampooning."

Highlife songs often comprise traditional folktales within the modern song medium; sung and recited with musical accompaniment. The following two examples of the same folktale are variants. The first is a highlife song text and the second is the text from a traditional folktale performance. "Something Can Overcome Us" is a highlife song performed by the African Brothers Band that circulated in Ghana in 1970.[1]
Highlife Song text:

Stanza 1:
1. There is no man in this world who cannot be overcome by something
2. It is the crab which kills the big elephant.
3. There is no man in this world who cannot be overcome by something.
4. Except God who cannot be overcome by anything.
5. There is no man in this world who cannot be overcome by something.
6. Every creature has its end, oo.
7. There is no man in this world who cannot overcome by something
.

Stanza 2:
1. It is an animal, the leopard who gave birth to her children.
2. She told the children that anytime they cry, they might cry like this:
3. "Nothing can overcome us, mother, ee, nothing can overcome us."
4. So one day during the absence of the mother, the children put their minds
5. Together crying like this, "nothing can overcome us, nothing can overcome us, oo"
6. When they were crying, an animal, the monkey, reached them and asked them, saying: "Ee, children of the leopard, who taught you to cry like this?
7. It is not a good cry, so don't cry like this again, but instead, always cry like this: "Something can overcome us, something can overcome us, something can overcome us."

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[1] See D.M. Warren and K.O. Brempong, Indiana University Archives of Traditional Music, Tape 40, side 1, ATL 5562/ No. 72/249/F.

8. In this world we live, man, animals in the bush, birds   flying in the sky, a fish in the water, or every creature created by God, no matter what you are, something can overcome you.

Stanza 3
1. So at once the children of the leopard stopped the crying that their mother taught them.
2. They started crying what the monkey taught them   saying," something can overcome us, something can overcome us, mother, ee, something can overcome us"
3. When they were still crying, their mother came to meet them and asked them saying, "My children, ee! my children, ee!,
4. The melodious cry I taught you, why have you stopped ` why are you crying a different cry?"
5. The children also answered, saying, "Ao, our mother, it is [father] the monkey who came here to tell us that the cry you taught us is not good. So we should not cry like that again, but instead we should cry saying, "something can overcome us, something can overcome us, mother, ee!, something can overcome us."

Stanza 4
1. When the mother leopard heard this, she became very angry with the monkey.
2. At once she started out to find the monkey, to jump on him because of what he came to tell her children.
3. When she was going, truly she reached the monkey sitting on a thorn tree.
4. The leopard jumped, stretching both her hands, the monkey moved and escaped from them.
5. So what happened was that all the leopard's fingers were caught on the thorns. She could not move her hands, she was stuck to the tree.

Stanza 5
1. She struggled, she tried to do whatever   she could to free herself, but in vain.
2. The leopard was dead, stuck to the tree.
3. When the monkey saw that, he went and called the leopard's children, saying: "come and see with your own eyes".
4. Your mother said she was strong; she told herself that nothing could overcome her. Come and see that it is the tree in the bush that has killed your mother."
5. In this world, whether man or animals in the bush, a bird flying in the sky, a fish in the water, or any creature created by God, no matter what you are, something can overcome you.
6. So people of the world, let us remember and see, that every creature created by God, something can overcome you.

Stanza 6
1. There is no man in this world who cannot be overcome by something
2. It is the crab which kills the big elephant.
3. There is no man in this world who cannot be overcome by something.

4. Some iron can break others, some iron can break others.
5. There is no man in this world who cannot be overcome by something.
6. Except God who cannot be overcome by anything.
7. There is no man in this world who cannot be overcome by something.

TRADITIONAL FOLKTALE PERFORMANCE

"The Leopard and the Asantrofi" is a folktale collected in 1971 at Bamiri-Techiman. This version was narrated by Papa Kwasi Takyi (age 55) in a traditional folktale telling session. The audience consisted of twenty-six persons, five adult males, six adult females, eight teenage boys and five teenage girls. There was also a little baby asleep on the mother's lap. The folktale begins:

> Performer: They say, they say, oo!
> Audience: If it was never said you would not have heard it!

Papa Kwasi Takyi: The big-animals [the leopards][2] gave birth to their children and laid them in adokurom [a space between two protruding roots of the same tree]. After they were somewhat grown, their mother told them to cry, "There is nothing in this world that can overcome us; there is nothing in this world that can overcome us".

That was their only cry. One day the Asantrofi [the supernatural night bird; long-tailed nightjar; scotornis clinacurus][3] went to the children when their parents were away hunting. The Asantrofi said to the children, "Hey! What are you crying?" The children replied, "our mother told us to cry like this; our father told us to cry like this. They say there is nothing in this world that can overcome us. The Asantrofi taught the leopard's children to say, "There is something in this world that can overcome everyone." The leopards' children began to cry as they were instructed by the Asantrofi. They cried, "There is something in this world that can overcome us, there is something in this world that can overcome us."

When their parents came they were angry to hear that the children were crying in a different way. The parents asked the children who had taught them such a cry. The children told their parents that a certain father came and told them to cry such a cry; to

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[2] Aboakesee. Aboa means "an animal" and kesee means "big". Big animal is an epithet for the leopard.

[3] Asantrofi, the supernatural night-bird is believed to be a bird of good and bad luck. Its name is used metaphorically to designate things people cannot do away with in life, although these things bring them misfortunes. The name and the belief about this bird make Koo Nimo's Band and several other highlife bands sing, "Maye asantrofi anomaa, wofa me a wafa musuo, wogyae me a wagyae seradee", literally meaning 'I am the Asantrofi, when you take me you have taken misfortune but when you leave me (let me go) you have left fatty meat." Another name for the Asantrofi is Adadankwanta, literally meaning, "the sleeper on the forked road." This bird is always seen in the early morning on the path. From this sleeping habit, people believe that this misfortune bird can put a branch in people's destiny. For more information on Asantrofi see Elgood, J. H. "Birds of the West African Town and Gardens" (London: William Clowes and Sons 1960) p.5.

cry that, "There is something in this world that can overcome everyone" The leopards re-instructed their children to cry that "there is nothing in this world that can overcome us"

The Asantrofi went back to the leopards' children again and told them, saying, "I told you that there is something in this world that can overcome everyone, there is something in this world that can overcome everyone". Soon the leopards children started crying "There is something in this world that can overcome us; there is something in this world that can overcome us." When the parents came back they were very angry and said to their children: "Didn't we tell you not to cry such cry?" The children replied by saying, "a certain father came here and told us that he will beat us if we cry the cry you taught us."

This happened several times. One day the mother leopard decided to find out the one who had been harassing her children. That day the Asantrofi brought with him a spear and placed it on the ground [with the sharp edge up] behind him. He began to instruct the children to cry as usual. The mother leopard decided to jump on him to eat him. The Asantrofi moved immediately dodging the mother leopard. Unfortunately the mother leopard fell on the spear. The spear went through her and she died instantly.

After the mother leopard had died, the Asantrofi went to the leopards' children and said to them,' "Hey! children, where is your mother?" The children pointed to their mother and said, "Here is our mother!" The Asantrofi asked the children to call for their mother to see if she would answer. The baby leopards called their mother. They touched her and found that she was dead. The Asantrofi said to the children "I told you to cry that there is something in this world that can overcome everyone. There is something in this world that can overcome everyone. See, your mother is dead. If there is nothing in this world that can overcome everyone, your mother would not have died. There is something in this world that can overcome everyone. From now on, when you cry, cry there is something in this world that can overcome us, there is something in this world that can overcome us. In this world there is something that can overcome everyone. There is no man in this world who is above everything. Everyone has something which is above him. One person cannot be the whole world." The story ends as follows:

> The story that I told,
> Whether it is sweet, oo
> Whether it is not sweet, oo
> Take it away and bring some.

Despite the fact that these two texts are in different forms, one the African Brothers highlife song discussed earlier, one a prose narrative, their many obvious similarities demonstrate that they are merely variants of the same tale. Many of the motifs and characters are the same; both versions involve the leopard parents and their children; in both tales only the mother leopard is killed. The moral is also the same in both versions; this moral is based on the religious belief of the Ghanaian that only God is omnipotent.

The theme of this rendition is derived from the traditional belief system. The Akan believe in Nyame the Supreme Being, who is also the creator of all things. Nyame is omnipotent, omniscient, and omnipresent. The leopards' boast that nothing could overcome her family is tantamount to defying the power of Nyame; hence the punishment of death. The tale is cautionary tale; a warning against boasting and overconfidence in one's own power. The textual differences are minor. Although both animals are traditional characters in Akan folktales[4] the monkey is the protagonist in the highlife song and the bird, Asantrofi, is the protagonist in the traditional folktale. In the song-tale the weapon which kills the leopard is a thorn tree; in the folktale it is a spear. The two versions follow slightly different artistic conventions. Notice that the tale in the highlife version is embellished with proverbial saying such as, "Some iron can break others" and "It is the crab which kills the big elephant." But notice that the tale sustains tension as the conclusion is delayed.

The proverb in line three of the song, "It is the crab which kills the big elephant," forms the root of an etiological folktale. In his Motif Index of Folktale of Culture Area V (West Africa), Clarke classifies this tale as motif L315+, "Crabs victorious over elephant by virtue of control over water." The sentence, "Some iron can break others" (line 69-70), is a metaphor which explains that no one is unconquerable. This image derives from using iron such as the hack-saw that can cut bigger iron. The proverbs reiterate the message of the song.

The two versions reflect conceptions of the differences between men and animals, yet illustrate aspects of Akan social structure. When the leopard's children address the monkey and the Asantrofi as "father", they are following an Akan custom which demands respect for one's elder. For example, children address all their male and female elders as "fathers" and "mothers", even those outside the extended family.

COMPARISON OF TWO TYPES OF PERFORMANCE

The prose narrative is one of the most important folklore forms among the Akan but it has not been well studied ethnographically. Scholars such as Rattray, Nketia, Aye and several others[5] have done some significant work in this area, but they were mostly concerned with preserving the stories in their original language, and not with a detailed analysis of their content. The most important work on the Akan folktales to date is Rattray's Akan-Ashanti Folktales. His collection of stories was based on two Akan societies, the Ashanti and the Kwahu. Rattray presents the tales in both the Twi and the English languages. Although he does not neglect the impact of foreign elements, he demonstrates that the tales mirror accurately the ideas of the people and their general outlook upon life, conduct and morals.[6] The performance of traditional prose narrative is obviously not identical to the performance of highlife song, as it is captured on record or

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[4] Rattray's "Asanti Proverbs", (London and Oxford: Claredon Press, 1914) pp. 54 to 55, and p.75.
[5] For bibliographical information on Akan folktales see D.M. Warren, 'Bibliography and Vocabulary of the Akan (Twi-Fante) Language of Ghana." Bloomington, Indiana University Publications, 1976), pp.45-51.
[6] Rattray, "Akan-Ashanti Folktales"(London and Oxford: Clarendon Press, 1930) p. ix.

replayed in other contexts. A number of similarities and dissimilarities can be discerned in the length of the texts: the use of opening and closing formulas, musical accompaniment, audience participation, and appropriate context for performance. The transformation of traditional tales into highlife songs results in some differences in social function as well.

The traditional folktale performance, as in the following example recorded in 1971, employs opening and closing formulas which involve audience participation. It begins:

> Performer: Yense se nsese, o!
> Audience: Yense se anka wante!

Translation:

> Performer: They say, they say, o!
> Audience: If it was never said, you would not have heard it!

Folktales often end with this formula:

Performer: Ananses<u>e</u>m[7] a metoo ye yi, se ede oo,
                 Se enye de oo!
                 Momfa nko na momfa bi mmera!

Translation: This story I told, Whether it is sweet, oo
                 Whether it is not sweet, oo
                 Take it away and bring some.(another story).[8]

This formulaic ending invites the audience to tell another story. Hence the performer calls for the continuation of the storytelling event. Sometimes the performer may choose a person from the audience to continue the narration. Such an invitation is compulsory. The person who is called upon should not refuse; he or she must tell a tale to link the chain of storytelling. People who refuse to tell a tale risk being ridiculed.

Tale telling also includes mmoguo,[9] a song sung by the audience which can introduce a tale or can occur in the middle of a tale. These little songs show that the combination of folksong and folk narrative into a single performance is traditional. The most common mmoguo is as follows:

> Audience: Ananses<u>e</u>m [ye] asisie!
>   To no yie!

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[7] The use of an underlined 'e' (<u>e</u>) is pronounced as the 'e' in the word 'get'.
[8] Some of Rattray's Akan folktale collections include similar opening and closing formulas, but he does not discuss their importance to the folktale performance.
[9] Rattray mentions the theoretical elements of impersonations of character in folktale performance, but he does not mention mmoguo as played by the folktale audience. For detailed study on the subject see Atakora Theophilus Apoa, "Mmguo (Sung Interludes in Akan Folktales)." Diploma in African Music Thesis, University of Ghana, 1964.

Anansesem [ye] asisie!
To no yie!
Anansesem [ye] asisie!
To no yie!

Translation: Audience: Folktale (telling) is cheating!
Tell it well!
Folktale (telling) is cheating!
Tell it well!
Folktale (telling) is cheating!
Tell it well!

This formula begins the story and also allows the folktale performer to gather his thoughts for his narrative. Although this formula is always a part of a folktale performance, it is not a folktale. It rather belongs to the domain of folksongs. Nketia calls mmoguo "incidental songs in folktales." [10] The term "mmoguo" breaks down into two roots, mmo (from bo), meaning "hit" and guo meaning "fall." In a sense, then, the mmoguo performer hits the folktale with a song to begin it or interrupt it (make it fall). The mmoguo helps the performer to gather his thoughts together and also keeps the audience attentive. Folktale performers also utilize other types of songs as part of the storytelling event.

In highlife songs, there is a departure from the traditional mode of performance. Tales in highlife songs do not have opening and closing formulas involving audience participation. Highlife songs either begin with the narrative, or they begin with introductory poetry which presents the main theme of the story. Folktales in highlife songs and in narrative are cante-fable; they are both sung and recited. However, folktales in highlife songs are always performed with musical accompaniment.

Like traditional folktales, highlife song-tales are sometimes lengthy. In order to accommodate the folktale on one 45rpm record[11] the singers must resort to rapid recitation. There is no time for formulaic beginnings and endings. The African Brothers Band sometimes alters the traditional tale to fit on the two sides of a 45rpm record "Aku Sika"[12] is a song sung in two parts where side two is the continuation of the tale from side one. Many other highlife groups utilize this technique.

Traditionally, typical folktale narrating is not performed during the day. Tales are performed in the evening after supper.[13] Children are often told their chickens will die if

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[10]. Nketia J. H. "African Music in Ghana" (Evanston: Northwestern University press, 1963), p.16.

[11] Songs are also recorded on cassette tapes. Some the songs collected were obtained in this manner. It is cheaper to record songs by this method because one can put several songs on one cassette. There were also 33-rpm records, but these were very expensive.

[12] Aku Sika a song by the African Brothers Band collected in 1970. Indiana University Archives of Traditional Music, Tape 0, ATL No. 5562/Sec. No. 72/249/F.

[13] Rattray stated that all his tales were collected "under the stars" in village streets or open courtyards. (See introduction to "Akan-Ashanti Folk-Tales" 1916, p. vi). The folktales I studied were also collected at night in courtyards of several villages in the Techiman Traditional Area.

they tell tales in the afternoons. In this way folktale telling is postponed until after work. Usually people tell tales during the harvest-season evenings when they are shucking corn or shelling peanuts. Since children love storytelling, the elders use tales as incentive to get children to work. Children are also recorded for their work by listening and participating in folktale performance.

During the summer of 1974 an evening hour for folktale telling was institutionalized at the Kumasi Cultural Center. The evening performances were well attended. This formal story telling session was called Ananse-krom, meaning Ananse's town. In schools, folktale telling recently has been instituted in the afternoon as part of the curriculum. Children are called upon to tell folktales they have heard at home. This formal setting is very different from the work setting of traditional folktale performance occurring throughout the society.

Recently, there is a new type of folktale telling which has come about through modern technology, especially the radio and the television. There is a typical TV folktale telling show called "By the Fire Side". This modern method allows children in their homes to have the opportunity to watch and hear story tales. Indeed this modern trend is gradually taking over the traditional mode of folktale transmission. There are several F.M. radio stations all over Ghana and story telling is part of their programs. Compounding this Modern Trend in Story Telling, Highlife Records Can Be Played Anytime, Not Just In The evenings. Many people now listen to tales on highlife records in the mornings, afternoons, and in the evenings. Modern records, radio and T.V. broadcast of highlife songs remove the audience from the performers. There is no personal contact between the folktale teller and the audience, so the human contact is lost. Although the mode of transmission is altered and the performance is significantly different between traditional performance and highlife, the content of the modern form is still firmly rooted in tradition and draws its inspiration from the traditional value system.

OTHER TRADITIONAL NARRATIVES IN HIGHLIFE SONGS
Traditional tales in highlife songs are filled with Twi knowledge about the world, human existence, animal and plant-life and the cosmology of the Akan world. Traditional personal experience narratives, animal anecdotes and tales have been utilized in highlife songs. The personal experience narratives are particularly concerned with man's experience in society. An example of this is "Nkrabea" (Destiny), a song by the Yamoah's Band collected in 1970.

> I have crossed this Kwahu Hill.
> I have crossed the Densu [River], and I have reached Accra,Tema,Akosombo.
> You can't travel with bad luck.
> It is time for me to cross the River Volta, and how am I going?
> If I am not dead I do not know what I will get in the future,
> I give all my problems to God
> Aee, humm, humm, humm, humm!

This song tells about a man's struggle towards success in society. This person had traveled to several places in Ghana. He had been to the Kwahu district, crossed the Densu River and had journeyed to the big urban areas like Accra, Tema and Akosombo, trying to make a better life but did not succeed.

A similar personal narrative story involving man's struggle in the Ghanaian world is "Yaw Berko", a song sung by the African Brothers Band collected in 1970.[14]

> Hmmm! Yaw, ee, ee Yaw Berko ee how am I going?
> Hmmm! Yaw, ee, ee Yaw Berko ee I am roaming about aimlessly.
> Hmmm! Yaw, ee, ee this is what would happen, I alone,
> When they were giving me a name they called we Berko [The Fighter]
> Hmmm! Yaw, ee, ee, why shouldn't I fight [struggle] in the world I have come into?
> Hmmm! It is a person from home who is doing that to me,
> What he left on me is walking about [he has made me a wanderer by witchcraft]
> Hmmm! Yaw, ee, ee Yaw Berko ee I am roaming about aimlessly.
> Hmmm! Where am I facing? Today from Kwahu [State] I come to the Ashanti nation.
> The next day would meet me at Brong [Region], Denkyira and Sehwi State.
> Wassa, Nzima and Fanti also, I have been all over that place.
> I have stayed in Accra before, Ho and Krachi, Gyama, Yendi, Bolga and Tamale,
> But in all it is the same poverty.
> Hmmm! Yaw, ee, ee Yaw Berko ee how am I going?
> Hmmm! Yaw, ee, ee Yaw Berko ee I am roaming about aimlessly.
> Hmmm! Yaw, ee, ee, I travel around aimlessly,
> I have come under the tree for the youngsters.
> [Nkwankwanuaseis any tree which provides shade and young men sit under them to talk and drink palm wine]
> And my destiny has worn out and dispersed.
> When a warrior fights he becomes tired [proverb]
> Hummm! Yaw, am I going to prosper?
> I am almost forty years old but I don't even have forty pounds.
> What he left on me is walking about.
> Hummm! It is a person from home who is doing that,
> He has made me feel dizzy so that everything I do would not succeed.
> Hummm! A nine month born child,
> When my eyes see broken bottles I still go to step on them.
> Hummm! Berko, ee, what is this, I like work but my soul entirely hates money.
> Hummm! Some years are full of mishaps. It is not good for me this year,
> It should go quickly so that we see what would happen in the new year.
> Hummm! How am I going, playing cards, I am playing the unlucky ones.

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[14] D.M. Warren and K. O. Brempong, Indiana University Archives of Traditional Music, ATL No. 5562/Sec. No.72/249/F.

Hummm! It is a person from home who is doing that to me,
Hmmm! Yaw, ee, ee Yaw Berko ee how am I going?
Hmmm! Yaw, ee, ee Yaw Berko ee I am roaming about aimlessly
Hmmm! Yaw, ee, ee Yaw Berko ee how am I going?
Hmmm! Yaw, ee, ee Yaw Berko ee how am I going?
Hmmm! Yaw, ee, ee Yaw Berko ee I am roaming about aimlessly.
Hmmm! Yaw, ee, ee Yaw Berko ee.

The preceding song is about Yaw Berko, a man who rejects his own personal name given to him by his parents. The Akan have specific cultural objectives in naming their children. There are some names which depict preoccupation with destiny and the inevitable; for example, Nkrabea meaning destiny and Owuo meaning death. Children who are born after the death of a parent are given names to reflect this misfortune; for example, Anto or Antobam meaning "never met" (a parent). The name Berko means "a fighter". Yaw Berko believes that his struggle in this world derives from his name. As a fighter, he had traveled to several places in Ghana, he had been to every region and every city trying to work to make life better buy had not succeeded. He was almost forty years old but he had not been able to save forty pounds. [This refers to a cultural expectation placed upon young men who are fighting hard trying to become financially successful] He believes himself to be a hard worker, but he also believes his soul hates money. He considers himself an unlucky person in the world.

Animal anecdotes and tales symbolically representing human beings, are poetic metaphors dealing with the similarity between man and animals. Rattray believes that the custom of using animal names and characters serves to protect the names of important individuals whom it would be too impolite to address directly.[15] The following anecdote in a highlife by the African Brothers Band is an example.

A crab stays calmly at its place
It is a treacherous person who has troubled it.
He has set a trap in the crab's way to catch the crab and all of its children.
God the father does not like wicked deeds.
The river flooded and the trap caught the dried leaves.
The crab and its children are happy.

This song means that if one has trust in God he or she can escape harm from the enemies. The wicked deeds of one's enemies can always be overcome by God's power. As in the case of the treacherous person who set a trap to catch the crab, God made the river flood and the trap caught only the dried leaves and not the crab and its children. This motif derives from the traditional religious believe system. God is the ultimate power and the one who protects those who are powerless.

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[15] Rattray's "Akan-Ashanti Folk-Tales", p.xii.

Another example is "The Osereso [savanna] Oprammire", a song sung by the Asanti Brothers Band collected in 1970.[16]

> Look, an animal oprammire, a snake oprammire.
> He swore that the food called millet,
> Some of it would never touch his mouth until he goes to asaman.
> [until he dies and goes to the place for the dead]
> Yiee! Fellow citizens, ee, Listen to what happened.
> One day he caught a mouse and swallowed him.
> This mouse had eaten some millet and laid in oprammire's stomach.
> When it was time for him to die he said, "Ao! oprammire, I hate millet entirely.
> I have sworn that I hate millet [It is my taboo]
> What happened, what happened?
> The mouse has eaten it and laid in my stomach.

The meaning of this song is rooted in the traditional believe system. P.K. Ayisoe and several highlife bands sing, "Onipa nkrabea nni kwati bea", literally meaning, "The destiny of man cannot be avoided". This means that if someone is fated to get into trouble or destined for trouble, there is nothing he can do to prevent its happening. Although it knew about his tabooed food, he had no knowledge that the mouse had eaten some millet which could kill him. He could not avoid swallowing the mouse because it was his destiny to die that way.

Animal characters from folktale are common in the text of highlife songs. For example, the Black Star Band sings: "Kwaku Ananse yere ne aso Yaa, Aso yaa kunu ne Kwaku Ananse". This means Kwaku Ananse and Aso Yaa are the most known character in the Akan folktale performances. All folktales are categorized as Anansesem. Ananse means "the spider" and "sem", from asem means "words" or "ideas'. In a sense, Anansesem means words or ideas from the spider. All folktales, regardless of their themes and characters, are Anansesem. The following etiological tale explains the reason why all folktales became Ananse tales.

In distant time, all folktales were said to be "Sky-God tales",[17] but one day Ananse went to the Sky-God to purchase these tales. The Sky-God demanded in return Onini (the python), mmoboro (the hornet), osebo (the leopard) and Ananse's own mother. Ananse, by his wits and tricks, managed to gather all these beings together in exchange for the Sky-God's stories. Hence all folktales became Ananse stories. The character of Ananse is "Mr. Every Man" in Ghanaian society. "Ananse kokuroko", or "Ananse a oboo adee',

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[16] D.M. Warren and K. O Brempong, Indiana University Archives of Traditional Music, ATL No. 5562/Sec. No.72/249/F.

[17] For full story, "How it came about that the sky God's stories came to be known as spider stories," see R.S.Rattray, "Akan-Ashanti Folk-tales" (Oxford and London: Clarendon Press, 1930), pp. 55-58.

means "the Great spider who created the universe" and is an epithet for Onyame, Onyankopon, the Supreme Being and creator of the world.

Maxims and concepts based on the believe system are also important as storytelling devices in highlife songs. An example of such maxim is "kyekye pe awadee, bosomi ara na obeware no". This means "the Evening star likes marriage, it is only the moon that he will marry" and it recurs several times in the text of highlife songs. Kyekye, the Evening Star sits close to the moon and is said to be betrothed to the moon and wants to be married to it. But the Kyekye is never able to catch up with the moon. This legend also enters into the material culture of the Akan, especially in the area of textiles. There is a well known cloth named "Kyekye pe awadee" or "the Evening Star sitting close to the moon likes marriage." Traditional tales and tales in the highlife songs are both filled with the Twi knowledge of human life, animal and plant lives and the cosmology of the people. Highlife performers are not only capable of using traditional folktales for their songs, but are also competent in using personal narrative stories, traditional anecdotes and metaphors. All of these combine to make song performance a storytelling event.

THE BIOGRAPHY OF COL. J.A. OLUBOBOKUN A FOREMOST NIGERIAN MILITARY MUSICIAN

By Michael Olutayo Olatunj
Lecturer in African Music, Abafemi Awolowo University, Ile-Ife, Nigeria

ABSTRACT

This paper portrays Colonel Josef Adeboyejo Olubobokun (rtd.) as a foremost Nigerian Military musician. It also beams a searchlight into his family and educational background, as well as his contributions and achievements in the area of military music in Nigeria. The field aspect of this research was conducted through interviews with Olubobokun himself and other serving and retired band officers in the Nigerian armed forces and the Police. In addition, scores of some of his military band instrumental and vocal music were collected, categorized and analyzed in order to expound to what extent these have conformed to the musician's assertions - especially in the area of indigenization of military music in Nigeria. It was revealed, among other things, that Col. J.A. Olubobokun (rtd.) was the first Nigerian to be commissioned in the Nigerian Army Band Corps. This also made him become the first Nigerian band officer to ascend the position of the Director of Music of the Nigerian Army. Moreover, he contributed in no small measure towards the establishment of the Nigerian Army School of Music, as well as in the music training of many of the prominent Nigerian military band officers that later came on the scene. The paper concluded that, in order to come out with the much-expected theory on the European-styled military music on African soil, research works should be carried out on more of the military composers of diverse nationalities in Africa.

INTRODUCTION

It is very important to state that this study agrees, in no small measure, with the ideological school that emphasizes the inherent danger in group- character generalization. For example, Coleman (1958) states inter alia, "generalization is a difficult art at any time, but particularly when dealing with group character"[18], (such as that of the military, for instance). Therefore, in an effort to avoid any form of generalization in the area of indigenization of military music in Nigeria, several retired band officers were interviewed, especially those who joined the military in the 1960s. this was in addition to collecting other forms of data such as archival and bibliographic documents.

In December 2001, when I conducted an interview with Major G. J. MacDonald (rtd.) at the University of Nigeria, Nsukka (where he was employed as Senior Technical Officer), he said inter alia "Olubobokun brought the idea of indigenization into Nigerian military

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[18] Coleman, Nigeria: Background to … p.5.

music, both in theory and practice. I strongly suggest you see him".[19] Also, when I contacted the immediate past Director of Music of Nigerian Army, Lt. Col. Sati Hayi (rtd.), he also confirmed McDonald's assertion by saying that "Olubobokun gave many of us our first music lesson and, at the same time, encouraged us to supply him with folk-tunes from our towns and villages".[20] Cdr. A A Adefenwa (rtd.), a former Director of Music, Nigerian Navy, in a personal interview (January 2004), said *inter alia:*

>…When he (Olubobokun) started to bring instruments
>like dundun, bata, batakoto, African xylophone and the like
>on the parade ground to form a kind of static orchestra to
>accompany his folk tune arrangements, we thought it was
>a crazy idea. But we were later proved wrong…

Several other officers such as Lt. Cols A" B. Popoola, Lafenwa, L Amaechi (the incumbent Director of Music, Nigerian Army), Mr. Ben Odiase (the first Nigerian Director of Music, Nigeria Police Force), Lt. Cdrs Tony Chiafor and Carew (the incumbent Director of Music, Nigerian Navy), have all testified to the fact that Olubobokun has contributed to the growth of indigenization in Nigeria.   These encomiums and accolades are poured on Olubobokun by the above-mentioned musicians because of his music arrangements and his contributions in the establishment of the NASM (Nigerian Army School of Music) and Nigerian Army Steel Band as well as his experimentation with the use of Nigerian musical instruments in military concert music.

Based on the testimonies of all the above-mentioned military band officers and several others, it is therefore considered germane to this study to probe into the biography of this so much acclaimed 'reformer' of European-styled military music in Nigeria, Colonel Josef Adeboyejo Olubobokun (rtd). It is only in doing so that we may be able to appreciate those factors responsible for his immense contributions in this area. It is a fact that in many countries of the world, composers have emerged at one time or the other that have sought inspiration in various ways from the traditional music of their countries for the creation of written (art) music that are both local and international. Among European musicians whose musical outlook did portray this ideology are Ralph Vaughan Williams and Benjamin Britten of Great Britain, and Zoltan Kodaly and Bela Bartok of Hungary. It could be rightly said that the love of the land and people which spurred these composers was largely an extension of the same kind that influenced the likes of Smetana and Dvorak of the former Czechoslovakia and Mussorgsky, Borodin, Rimski-Kosakov and Stravinsky of Russia in the late 19th and early 20th century Europe.

Albeit of a later generation, Col. Josef Adeboyejo Olubobokun is one Nigerian military band officer could be classified along with the category of musicians mentioned above, from the perspectives of this use of folk tunes and local instruments to portray his musical culture to an international level. Col. Olubobokun, now a Reverend gentleman, became the first Nigerian Director of Music, Nigerian Army in 1965 and it to his story that we now turn.

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[19] Interview with Major McDonald (rtd.).
[20] Interview with LT. Col. Sati-Hayi (rtd.), the immediate past DOMA in November 2003.

HISTORICAL BACKGROUND OF COL. J. A. OLUBOBOKUN [21]

Josef Adeboyejo Olubobokuf was born in Iyin Ekiti, Ekiti State of Nigeria on 8th June 1930 to the family of late Chief John Arojojoye and late Madam Comfort Ajayi Olubobokun. His father was a religious man who served as a lay reader at the Emmanuel Anglican Church (now Cathedral), Ado-Ekiti for thirty years. However, before he retired from the public service, Chief Aroioioye was invited to take over the chieftaincy title of the Odofin Oke Laoye in Iyin Ekiti, after the demise of his own father. Arojojoye accepted to ascend the throne but on the condition that he would not partake in any idol worship associated with the office of the Odofin Oke Laoye. The members of the community eventually agreed to this request. This information was obtained from Olubobokun himself during a three-day interview conducted with him in his Adeniyi-Jones, Ikeja residence in January II - 13, 2004. Col. Olubobokun can boldly say that he inherited both his musical and evangelical traits from his parents. The young Josef became a choirboy in the Church at a very tender age. Also, in 1948, he went to Christ's School, Ado-Ekiti, where he became a member of the school choir. When he left Christ's School, he was appointed a teacher at St Michael's School, Ifako-Ekiti, where he taught for two years.

EDUCATIONAL AND PROFESSIONAL BACKGROUND

In 1951, he went to St Andrew's Teacher's Training College, Oyo, where he learnt the harmonium. He passed out with credit in Music Education. As a matter of fact, he became the first Nigerian student to bag the Grade II Teacher's (then called Elementary Teacher's) Certificate with a credit in Music. According to him, there was a Federal Government Gazette to that effect.

This brilliant performance aroused his quest for a higher musical education in the University. Unfortunately, the only university in Nigeria then, (the University College, Ibadan), did not have music in its curriculum. Therefore, he had to travel to Ghana for his higher musical education. In 1958, Josef enrolled as a student at Kumasi College of Science and Technology to study Music. The school had other courses such as Fine Arts, Physical and Health Education and Sciences. At the end of that year, the Music, Fine Arts and the Physical and Health Education programs were relocated to Winneba, when the new institution was called Winneba Specialist Training College.

He would have completed his studies in 1960 but for his preparations for the Associate Board of the Royal Schools of Music (ABRSM) London examinations in both theory and practical i.e. piano and clarinet. In order for Josef to have access to a more conducive examinations atmosphere, his piano teacher, who was a product of the Royal College of Music (RCM) in Manchester (England), encouraged Josef to go to Manchester for the examinations. After he had sent his credentials to the School, he was asked to enroll as a student at the RCM in September 1960. He had to communicate this new development to

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[21] This was obtained from Olubobokun himself during a 3-day interview conducted with him in his Adeniyi-Jones, Ikeja residence in January 11 - 13, 2004.

the authority of the Winneba Specialist Training College in Ghana. The latter thereafter sought for the permission of the Nigerian Ministry of Education on whose scholarship Josef was in Ghana. The Nigerian Government replied with an extension of Josef's scholarship period from three to seven years (that is a four-year extension).

After his first year, he became a peripatetic music teacher and taught four primary schools. He spent three years at the RCM in Manchester after which he was awarded Associate of the Royal College of Music, Manchester (ARCM). This professional qualification afforded him the opportunity to cover many areas of specialization in School Music, such as Orchestration and Choral/Band/Orchestral Conducting, Performance.

Josef Olubobokun was commissioned as a lieutenant in the Nigerian Army on October 1964. He was appointed the Director of Music, Nigerian Army, from that date. He took over the mantle of Directorship from Capt. J.A. to Cooper, an expatriate officer after the latter was posted back to the United Kingdom. Hence, Olubobokun became the first Nigerian to ascend to that office. In March 1965, Olubobokun was sent to the Royal Artillery Brigade School of Music, Woolwich in the United Kingdom on a six-month orientation course on Military Music. While in the U.K, he was attached to the Band of the Brigade in order to get him deeply acquainted with both the performance practices and ethics of military bands and musicians. His urge to indigenization this European style military music led him to experiment with the idea of writing a military march for the first time in his life, using the Yoruba tune 'Kiko', as his melodic line. This particular music took him about a week to orchestrate for the band. He was highly satisfied and delighted when the tune was played by the Royal Artillery Brigade Band with precision and accuracy.

When Olubobokun returned to Nigeria in August 1965 the urge to carry on with this novel venture of writing and arranging indigenous folk tunes for military music repertoires engulfed him to the extent that he immediately started to arrange several Yoruba and Hausa folk tunes. Still not satisfied with the number of the tunes he had collected, he felt the urge to expand his repertoire by encouraging the Nigerian Army bandsmen to supply him with tunes from their towns and villages. When he felt there should be even more music collections than he had obtained from them, he decided to pay the men money for each tune they brought to him. This singular gesture spurred the men to supply him folk tunes from different ethnic groups in all the geo-political zones of Nigeria.

Olubobokun later became satisfied with the rate at which folk tunes, which served as raw materials for his military band music arrangements, were brought to him. The next line of action was to create a class of competent bandsmen with the teaching of the rudiments of music. He made a frantic effort in teaching and encouraging the men to write and arrange music. Within a short period of time, the brilliant ones among them had started to write and arrange music of their choice, which they brought to him for correction and guidance. He could vividly remember the likes of Sati Hayi (now a retired Lt. Col.), John MacDonald, B Akahan, F Oviawe (who are now retired Majors), and several others.

It must be stated clearly that, musically speaking, it was not only the folk tale melodies that were brought to Olubobokun by the military bandsmen; some other tunes from traditional ethnic war and religious musical forms were also included. Olubobokun could recount that whenever the men brought a particular tune which they intended to arrange to him, he would ask the would-be arranger this question; "for what instruments?, that is, was it for a wind instrument and piano?, or a duet, trio, quartet, or was it a full band arrangement ?".

The next problem to tackle was that of form. That is, whether the music was going to be a March or a Selection for a regimental military or for military concert band. Olubobokun would then guide the young bandsman to orchestrate instruments based on their pre-conceived ideas, and later to make sure that the music was played. This encouraged the bandsmen to achieve much in terms of harmony and orchestration because according to Olubobokun, the best thing that can happen to any musician is to hear his musical idea realized either by instrumentalists or vocalists or both.

Another problem that had to be solved was that of ignorance on the part of most senior officers of the Nigerian Army concerning adequate band preparations before performing for any function. It took a long period of time before Olubobokun could convince the Nigerian Army authority that the band needed to have adequate rehearsals for it to perform reasonably well at any function. Many officers in other professional branches of the Nigerian Army were so ignorant about music that they thought that live performance of music was like recorded music. That is, anytime one needs the music, one would just gather the musicians and they would play - even at short notice. But Olubobokun eventually corrected all that.

Olubobokun could happily recall that there was never any time that he encountered negative reaction from any quarters in connection with his indigenization idea. Rather, according to him, the idea earned him more promotions and commendations in the Nigerian Army, the Defense Headquarters and even at the Dodan Barracks which was the seat of the Federal Government.

As a matter of fact, the then Nigerian Head of State, General Yakubu Gowon, commended Olubobokun for this lofty idea and innovations. Indeed, Olubobokun recollected that in 1964, Gowon (then a Major) was the chairman of the Nigerian Army Selection Board that recommended Olubobokun's commission and appointment. The latter was therefore very proud of Olubobokun's achievements by saying that the Selection Board made the right choice. Other senior army officers who were always commending Olubobokun's efforts were Major Generals Maman Vatsa (now late), Alani Akinrinade, O. O. Oluleye, and Brig. Benjamin Adekunle to mention just a few.

All the commendations encouraged Olubobokun to work much harder. For instance during the Black Festival of Arts and Culture, tagged Festac '77, Col Olubobokun compiled and published all his numerous indigenous Nigerian folk tunes for voices and military band instruments. These were performed by the Nigerian Army concert band

throughout the duration of the Festival.

Col. Olubobokun also provided an interactive atmosphere with the Directors of the other Military Bands; that is Navy Capt. Wole Bucknor of the Nigerian Navy and Mr. Ben Odiase of the Nigeria Police Force. The latter, on many occasions, came to Albati Barracks, watched the rehearsals of the Army Concert and dance bands and offered some professionally useful suggestions to the Army Director of Music. This gesture was usually reciprocated by Olubobokun. The two also exchanged music on several occasions. Col. J. A. Olubobokun retired from the Nigerian Army on 16th January 1984. He is presently a full-time priest of the Church of Nigeria, Anglican Communion.

COL. OLUBOBOKUN'S FOUR MAIN CONTRIBUTIONS TO THE GROWTH OF MILITARY MUSIC IN NIGERIA

A) The Experiment with Nigerian Musical Instruments by the Military Concert Band.
During the preparation for the 2nd All Africa Games in 1973, the Nigerian Army Band, under Olubobokun's leadership, requested the Cultural Centres throughout the country to bring Nigerian musical instruments in their areas to Abalti Barracks, Yaba, the headquarters of the Nigerian Army band Corps. Instruments were brought by the cultural centres of various states that included percussive instruments such as the bata and dundun sets, sekere and sato drums from the South-western part; native xylophone, slit drums, clay drums from the South-eastern part; kalangu and kotso from the Northern part of the country.[22] These instruments were incorporated into an orchestra of indigenous music instruments that gave a rich percussive background to the selections that the band played, both at the National stadium, Surulere and in the Nigerian Army Officer's Mess at Marina in Lagos.

B) Establishment of the Nigerian Army School of Music
The precursor of the indigenous military training institutions in Nigeria was the defunct Nigerian Military Forces Training College (NMTC), Kaduna founded in 1960. Established as a substitute to the former West African Command Training School, Teshie in Ghana, the NMTC had the same objectives as those of the latter. That is to prepare cadets for further overseas military training, especially at Sandhurst and Surrey in the United Kingdom. This was later replaced by the Nigerian Defense Academy (NDA) in 1964. Since then, there has been a concerted effort in the establishment of several other military training institutions of both the combatant arms as well as the supporting services of the Nigerian military such as the Nigerian Army Medical School (1967), Nigerian Army Engineering School (1971), Nigerian Army Ordnance School (1975), The Command and Staff College (1976), to mention just a few.

The year 1978 was very significant in the historical development of the Nigerian military music. It was the year that the Nigerian Army Headquarters (then in Lagos) formally gave the approval for the establishment of the Nigerian Army School of Music (NASM). However, prior to this time, there had already been some aspect of music training going

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[22] Interview with Olubobokun.

on at the Abalti Barracks, the Headquarters of the Nigerian Army Band Corps (NABC). Soldiers were sent from different battalions of the Nigerian Army for training on rudiments of music, military band instruments and Corps of Drums courses.[23]

Prior to the establishment of the NASM, battalions of the Nigerian Army used to send personnel to the NABC according to their capability. Sometimes, a battalion would send eight men, six, seven and so forth. The NABC headquarters would then merge all these soldiers into a band and organize a training program for them. At the end of the training period, a senior officer would be sent from the Army Headquarters, at the instance of the Chief of Training, to review the passing-out-parade of that particular set. After about one month, another set of soldiers would resume training. This trend continued on and on until a School of Music (NNSM) was formally established.

In order to ensure a systematic and progressive training for its bandsmen, it became imperative for the Nigerian Army Band Corps to establish its own training school. Olubobokun, who was the Director of Music, had always discussed this issue with the past Army Chiefs, but none seemed to show any interest. However, there was a turning point when Brig. Gen. George Innih (later Maj. Gen.) became the Quartermaster General of the Nigerian Army. Because of the latter's interest in music, it was not difficult for Olubobokun to convince him on the need to set up a School of Music for the service.[24] Without much delay, George Innih secured the approval of Lt. Gen.Theophilus Danjuma (then Chief of the Army Staff) on the matter. Thereafter, there was pressure resulting from personal interest of some senior officers at the Army headquarters who wanted the school to be sited in their States of origin. It became very difficult to agree on a specific site for the School. Many of these senior officers suggested towns such as Jos, Minna, Kaduna, Enugu, and so forth.

However, Olubobokun was very resolute on citing the school in the Lagos area. In his write-up to the Army Headquarters, he stated that he would not want the Army to spend money to purchase instruments for the take-off of the School, and to spend money again for the repairs of damages done to these instruments before anyone could use them. As a matter of fact, foresaw this would happen if the instruments were transported to the premises of the School sited outside Lagos. With this 'superior argument' Olubobokun was able to deflate all other arguments on the choice of site for the School of Music. The Army headquarters then resolved that the Nigerian Army School of Music be sited in the premises of the Military Cantonment at Ojo in Lagos State. The Nigerian Army School of Music (NASM) was officially commissioned at its location in April 1980. Some infrastructures put in place were the Administrative Block. This comprises the offices of the Commandant, Director of Instruction/Deputy Commandant and other administrative staff members of the School. Facilities included the School Library, Classrooms, Practice rooms, rehearsal hall, the parade ground and sports centre.[25]

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[23] Interview with Lt. Col. T. Eru (rtd.), a former DOMA, in January 2004.
[24] Interview with Olubobokun.
[25] This information was obtained form the Library of the Nigerian Army School of Music (NASM), Ojo in Lagos.

Most officers and men who had received university education in Nigeria, as well as those trained at the Military Schools of Music abroad, usually form the nucleus of the instructors in the School. Basically, there are eight categories of courses available in the School.[26] These include:

i.   Young Officer's Band Course of three months. This covers the orientation program for the newly commissioned officers in the Band.

ii.   Band Master's Course for both university graduates and non-graduates (but experienced) bandsmen. It covers all the theoretical and practical training required of the Bandmaster. The duration is one calendar year.

iii. Music Instructor's Course: for future instructors of the School and various Corps of the Band. The duration is six months.

iv.   Beginner's Course: for the recruits just coming to the Department of Music from the Army Ordinance School after their military training. A board of experienced instructors in the school is responsible for the screening and assigning of a specific military concert, dance band or steel drum instrument to each of the trainees. The latter then receives basic instructions on their individual instruments for a period of one calendar year. They are also trained in the theory and rudiments of music. In the last quarter of their training, the trainees are expected to be professionally competent to form a band that can play the bandmasters' music arrangements.

v.   Military Band Intermediate Course: This is a continuation of the Beginners' Course. The duration is three months.

vi.   Military Band Advanced Course: This is also a continuation of the Intermediate Course where the trainees are expected to reach the peak of their instrumental proficiency both in techniques and styles. The duration is three months.

vii. Instrument Technician Course: This covers all the aspects of repairs and maintenance of the entire musical instruments and training materials of the Band.

viii. Organ/Piano Course: This is designed to prepare solders as organists for attachment to Churches in the Nigerian Army establishments and Barracks.

The Nigerian Army Band Corps (NABC) headquarters at Abalti Barracks has, at different periods of time, trained many personnel of the Nigerian Air Force band. It was stated earlier in this study that the set of bandsmen that joined the Air Force in 1971 was trained in NABC headquarters, while the subsequent sets of 1979/90 and 1999 were each trained at the NASM, Ojo. However, none of these sets have gone beyond the elementary or beginners course of the Nigerian Army. This has contributed in no small measure to the inconsequential nature of the NAF bandsmen's contribution - as far as professional

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[26] The Program was obtained for the Library of the NASM, Ojo.

proficiency is concerned. The NASM has also trained many of its personnel - both officers and men - who have now become proficient military music arrangers, Prominent among these are Lt. Cols. B A Popoola, Elegbeleye; Majors F.A. Idoko, T. Oladipo (rtd) and Capt. T.O. Onyeogu. Therefore, considering the musical endeavors of the above arrangers, we can posit that the School of Music has contributed to the indigenization of military music in Nigeria by giving them the required musical training.[27]

A deep observation of the curricula of this military school of music reveals that it lays more emphasis on European music cultural education, as, only a few courses have something in relation to African music. For example, apart from the Young Officer's and Orchestration (dance band) courses of the NASM and NNSM respectively where a little discussion is done on the History of Nigerian Music, almost every other course is European music biased. Emphasis is laid on several aspects of European music, such as theory, harmony, composition, orchestration, instrument playing and repairs, and worse still, its history, form and analysis. Nigerian military music composers and scholars are yet to come up with materials on Nigerian idioms in these areas.

It is very disappointing that, hitherto, instrumentalists-in-training at both the NASM and NNSM still depend exclusively on imported tutors and study materials such as Otto Langey, Band Primer, Toast Tunes of all Times. A closer examination of these books reveals that most tunes used as studies and exercises are derived from European folk and war songs. Obviously, much emphasis is laid on European/Western musical cultural values and aesthetics. It is an ironical situation that the nationalistic endeavors being propagated in the compositions and arrangements of the Nigerian military music practitioners are not reflected or indoctrinated in the curricula of their training institutions.

C) The Formation of the Nigerian Army Steel Band.
Nigerian Army School of Music that Olubobokun helped create has also become involved with the use of the Pan or Steel Drum instruments were introduced to the Nigerian Army during the Festac '77, in which a contingent from Trinidad and Tobago known as The Starlet Steel Orchestra, performed. After the Festival, the latter presented a complete set of tuned steel drums to Lt. Gen. T. Y Danjuma, the then Chief of the Army Staff, in appreciation of the special security arrangement accorded the group by the Nigerian Army. However, this can also be 'seen' as a veritable venture in promoting Trinidad and Tobago's musical instrumental culture in Nigeria.[28] This assumption was confirmed when the Army headquarters approved that some of its personnel be sent for a training program on the steel drum instrumental music to Trinidad and Tobago. The Nigerian Army trainee contingent was led by Warrant Officer (later Major) L. A. Jolaosho. Furthermore in 1991, the Prime Minister of Trinidad and Tobago, Mr A. N. R. Robinson, visited Nigeria. During his visit, in which he brought members of one of the best Steel Bands of his country, he signed an agreement with the Nigerian Government to train four bandsmen of the Nigerian Army in the area of Steel Band technology.

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[27] Interview with Lt. Col. L. O. Amaechi, the incumbent DOMA.
[28] Interview with Olubobokun.

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Some months after the visit of Mr. Robinson, another set of four bandsmen of the Nigerian Army departed to the Republic of Trinidad and Tobago for a six-month training program in Pan Technology. This was rewarding because, since 1977 when the first set of Nigerian soldiers went for Beginners Course on the instruments, the area of construction and repairs had not been effective. The second set of trainees were taught the technical know-how of the Pan instruments and were advised to use their experience to train others, and also to construct much better instruments when they returned to Nigeria. In the area of Pan-drum construction, tuning and maintenance, this team of Nigerian Army bandsmen was able to hold its head above waters to the extent that it was highly commended by the Trinidad and Tobago Government.

The Steel Band plays both the military marches and concert music. Today, it combines favourably well with the military concert band, and adds some special colour to the latter. Sometimes at concerts it creates a contrast to the military concert band instruments. Because of its melo-rhythmic nature, its performance of folk tunes and Nigerian popular music (such as highlife and juju) as well as Trinidadian Calypso style arrangements are very interesting.

D) Olubobokun's Compositions and arrangements.
It is very important to mention that despite receiving the greater percentage of his musical education from outside Nigeria, Olubobokun does not have any musical composition or arrangement in any of the foreign languages. Instead, he sticks tenaciously to the Yoruba language and in some cases, he chooses the Ekiti dialect in order to reflect his root. His compositions are classified under two major categories namely, (a) Military band Parade music, and (b) Military band vocal concert music.

a)   Military Band Parade Music, which are essentially military marches arranged in instrumental medium can be further classified into two sub-categories namely, (i)
Quick Marches, and (ii) Slow Marches. Olubobokun has two arrangements in each of the above subcategories as follows. Quick Marches: (1) Ba Mi Jo (re-arrangement of Fela Sowande's arrangement of Fielding Kirk's Wedding Song) and (2) Sports March.
Slow Marches (1) Gbogungboro and (2) Moremi

b) Military Band Vocal Concert Music
These are twelve vocal music arrangements compiled by Olubobokun and published under the title 'Folk Song Suite for Military Band'. The twelve songs are as follows:

i.   Ki Ie N Se?
ii.   Omomi
iii.   Ibi Omi Ti I Ssun
iv.   Olori Egbe
v.   Ibaratiele
vi.   Ki Ie N Foba Pe?
vii.   Aragbamiyaya
viii.   E Je Komode Ko Wa
ix.   Ori Mi Fore

x.   Owo Osun
xi.   Ara Orun
xii.   Gunnugun

According to the author, the concept behind the collection is premised on the African moonlight tales experience. However, the thematic sources of the songs are of two types. These are folk tale music and ethnic ritual songs of the Yoruba people of the south-western Nigeria.

CONCLUSION

Col. Josef Adeboyejo Olubobokun is discussed in this paper as a pioneer of Nigerian military music, a nationalist arranger, a prolific teacher and mentor, and a founding father of the Nigerian Army School of Music (NASM). It is therefore suggested that biographies of more such African military musicians be written and documented systematically. This will enhance a proper appreciation of the European style military music genre as interpreted by Nigerians. Moreover, it will form an essential part in the music curricula in our secondary and tertiary institutions,

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THE USE OF TRADITIONAL MUSICAL GENRE AS A PRE-COMPOSITIONAL RESOURCE IN GHANAIAN CONTEMPORARY CHORAL ART MUSIC: PERSPECTIVES FROM NEWLOVE ANNAN'S "EWURADZE".(LORD)

By Joshua A. Amoah,
Music Department University of Ghana, Legon

ABSTRACT
The purpose of this paper is to provide the reader with an analytical insight into the work of a young and prolific composer who has exploited a great deal from traditional genres for his compositions. Traditional music is a complex sound phenomenon whose description requires that its various components be described both individually and holistically. The paper presents an abridged biographical sketch of the composer. It further considers how the composer has exploited a traditional musical type "ebibindwom" as a pre-compositional resource and has effectively blended with western harmonic idioms.This paper therefore delves into the effectiveness with which Newlove Annan has used traditional music as his pre-compositional resource in the work "Ewuradze" (Lord.)

A SHORT BIOGRAPHICAL SKECTCH OF NEWLOVE ANNAN

Historical Background

Newlove Annan was born on the 20th of March, 1973 in Akim Kukurantumi, Ghana, West Africa. His father, the late Rev. Francis Kwamena Annan, an itinerant Methodist minister, was an ardent lover and 'life student' of music. His mother, Mrs. Felicia Annan, (nee Turkson), is a native of Agona Nyarkrom but nurtured in Cape Coast. She was a great soprano singer who featured as soloist in the Wesley Methodist Church Choir, Cape Coast. She is indeed responsible for Newlove's musical prowess. She challenged him to play the many tunes she had learned as chorister and was actually the first person to imbue in Newlove the idea of composing his own pieces when she discussed great composers such as Ephraim Amu and Bessa Simons with him.

Educational Background

Newlove describes his ability to write music, up to the time he entered the University of Ghana, Legon, as mostly self-taught. He was a shy person and would do everything to prevent his music teachers at Achimota from knowing that he knew anything more than what they expected from any ordinary student. But by the time he was at the Senior High School level he could no longer hide his musical prowess as he had to choose Music as one of his courses. In 1996, he gained admission to the School of Performing Arts,

University of Ghana, where he was offered a three year course leading to the award of General Diploma in Music.

By the time he re-gained admission to pursue an undergraduate course, (BA Music/Religion), he had composed well over a 100 songs, hat were being sung by about two thirds of the thousands of choirs in Ghana and the neighboring Togo and Ivory Coast. Like his father, Newlove received the call into the ordained ministry in 2002 while an undergraduate student at Legon. In August of 2003 he was admitted at the Gammon Theological Seminary of the Interdenominational Theological Center in Atlanta GA, USA. After four years of intensive education he received a dual degree in Theology, Liturgics and Pastoral Care (M.Div/MA).

Choirmastership/Directorship Experience
Newlove as a youth served as the organist to about eight churches his father pastored. He was first made official choirmaster at age thirteen when, during his Achimota days, he used to accompany the then Methodist Chaplain of that school in his 'outside school' churches, the Methodist Church in Abelemkpe, a suburb of Accra. Newlove held numerous positions in church music circles, such as Choir Director of The Bethel Methodist Church, Ayigya, Kumasi; The Good Shepherd Methodist Church, Bubuashie, Accra; Bethany Methodist Church, Dzorwulu, Accra; and the St. John Methodist Church in New Achimota. He was also the technical director and advisor to the Winneba Youth Choir until his departure from Ghana in 2003.

In 1998, Newlove founded the Methodist Evangel Choir, an exceptional choir formed out of a desire to evangelize through hymn recordings. In this group, he worked with renowned ministers such as Most Rev. Prof. Emeritus Kwesi A. Dickson, who served as an advisor, and the Rt. Rev. J.K Atto-Brown, who narrated the stories behind the hymns. The Methodist Evangel Choir under Newlove's leadership sung at important functions such as the state re-burial service for the Ghanaian politicians who were brutally executed in 1979 during the military uprising. One of his popular Classical works, "They That Wait Upon the Lord", which was specially written for this occasion and dedicated to the honour of the then president of the republic of Ghana, His Excellency John A. Kuffour.
While at the University of Ghana, Legon, he accompanied the Choir of the Department of Music of the School of Performing Arts in most of its major programs and commitments, such as various matriculations and congregations that involved the entire university community. He is one of the few musicians in Ghana who has been commissioned by groups, such as the Winneba Youth Choir and the Jesus and Mary Choir of New Achimota, to write songs for recording albums, featuring him and honouring him as a composer. He was the composer of the special song rendered by the ITC Chorus under the baton of the world acclaimed Church Musician Prof. Melva W. Costen at the United States Conference of the World Council of Churches held in Atlanta GA in 2005.

Newlove has received several awards and titles both in Ghana and the United States. On graduation from the seminary he was given the Walter H. McKelvey, Minister of Christian Worship and Liturgics Award for excellence in the area of church music. He is also a fellow of the United Methodists in Music and Worship Arts. He is the third Black

African whose compositions are included in a United Methodist Hymnal. He is also the recipient of the St. Paul's Good News in Song Award from the Hanson Place Central United Methodist Church, New York; as well as editor-at-large with the New Ventures Department of the United Methodist Publishing House that is responsible for recommending and editing musical works and prayers to be included in Worship.

Works
He has over forty hymn tunes metered and sung to strophic hymns. He has also written short chorales and non extensive choral works meant to convey precise messages. They are often sung in churches during ordinary times on the liturgical calendar. Examples are "Yesu Di M'akyi" *(*Jesus defends me) and "Okyeso[29] Nyame" (The Providing God) which are Highlife tunes or danceable songs which are accompanied with drumming and dancing. These types of songs are meant not only to educate but also to entertain. "Ene Ne Da" (This is the Day) "There is Harmony in My Heart" (Arranged) "Joy Like a River" (Arranged). Songs tailored after the Baroque/Classical) vein include "They that Wait Upon the Lord", "We Praise You, Lord" and "Come We that Love the Lord."

Newlove has a lot of excellent arrangements aimed at resurrecting old tunes. He has made arrangements of songs of different styles or genres of music ranging from the traditional "Ebibindwom" to local worship and praise songs, and examples of these are Kwesi Baiden's "Nyame Ye" (God is Good) and **"**M'akoma Ahye Ma" (My Heart is Filled Up) In these endeavours he fuses Mozart, Bach, Ghanaian Pentecostal Songs and his own creativity. That he labels "Co-existence". Further to these, he has also written songs to portray his African identity; songs which create new styles of combining drums and idioms from different parts of Africa with Western harmonies. One of such songs is "Chinnada Bue", a nonsensical vocal text which he invented and interprets in the music to mean "Justice for all". This song was performed by the World acclaimed Fisk Jubilee Singers led by Paul Kwami at the National Theatre in 2007.

Newlove has also written more extensive choral works/anthems. Among these are "Mobo Dawur"**,** (I Would Tell it to the World) "Y'ahyia Wo Din Mu", (We have Gathered in Thy Name) and **"**Abofo Rekyin Hen Ho" (Angels are Hovering Around Us). He also has songs for special occasions such as Christmas, Easter, Funerals and general church services such as "Momma Yenko Bethlehem" (Let's Go to Bethlehem), **"**Afehyiapa 1&2" (Happy New Year) and *"*Anyansafo No" (The Wise Men) for which he has an orchestral accompaniment. Another of his works is **"**Dza Onyew Nnam" (He that Accompanies Us) for the Mass of Bishop Dadson, an eucharistic service song of eight pieces after the different stations of the institution of the communion service.

Newlove Annan is a versatile musician, composer, and multi-instrumentalist. He has contributed immensely to the Church's musical life in Africa and in the United States. He seeks to look for ways to make music more and more of an aid to worship. His interests include Theology, music in Christian Education, using music in reaching a sacred clinical

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[29] The use of an underlined 'e' (e) is pronounced as the 'e' in the word 'get', The use of an underlined 'o' (o) is pronounded as the word 'o' in the word 'got'.

reality and Evangelism. To his credit he had also written the book "Four Walls and a Roof: Factors that Justify the Existence of the Diasporan Church". This is a case study that looks into the worship patterns of African Community Churches in North America and focuses a great deal of attention on Music in African Christian Education.

INTRODUCTION TO THE ANALYSIS

Composition may be defined as the transformation of pre-existing materials into new individualized structures. Hence, choral art composition can be the fusion and transformation of pre-existing traditional and foreign (Western classical) materials into new forms. The pre-compositional resources may be a system such as the hierarchical arrangement of triads that form the basis of Western classical tonality, tonal inflections of traditional Ghanaian languages, motivic or rhythmic/melodic elements (Western/Traditional) or the rigidly defined set of relationships such as those of whole-tone or pentatonic scales. In each case, the pre-compositional elements provide a framework for the analysis and interpretation of the composition. (Gbolonyo 2004:1).

BEGINNING OF CLASSICAL ART MUSIC

Before the coming of the Europeans to Ghana, (the then Gold Coast) Western Classical Music was not known, let alone be performed. Ghanaians therefore relied entirely upon their native music for everything in their life. However, since the arrival of the Portuguese in 1471 Ghana's musical scene and taste has changed drastically. The growth of Western Classical Music in Ghana is largely attributed to political, religious and economic factors. The repertoire of the formal regimental bands founded by the colonial masters included marches, ceremonial anthems and "classical" dance pieces transcribed for wind instruments. The introduction by missionaries of Western Christian hymns sung by the converts at seminaries and other parochial institutions favored the assimilations of Western musical styles by Africans. Furthermore, Western classical anthems and marches were performed by schools and church choirs and bands. (Dor, 1992:16) This was the beginning of classical art music in Ghana whose taste for it was fostered in churches, educational institutions and performance halls.

Initially, the earliest Ghanaian art music composers sounded extremely Western. As the taste for Western classical music by African composers grew there was the need for the fusion of elements to satisfy listeners other than the Christian converts. These included highly educated Africans, expatriates and also the "been to's", a term that refers to those Ghanaians who returned home after having studied, worked or visited Europe and America. This brought to an end the blatant imitation of Western classical conventions by African composers and the emergence of the exploitation of a rich African art music that exploited traditional African pre-compositional elements.

GHANAIAN CHORAL ART MUSIC

The Ghanaian choral and art composition tradition, like most other African traditions contains an unusual variety and combination of both Ghanaian traditional and Western

classical compositional elements. These include the motivic structures of drum language, various dance forms and musical types, local spoken languages and the musico-dramatic genre of storytelling - as well as the Western conventional harmonic and melodic elements, form and structure and other rules. What is the nature of these traditional pre-compositional elements and how have they been used in Ghanaian choral art compositions? What are the pre-compositional resources and how are they transformed in the process of composition into the western type classical styles and how are these transformations treated?

In this paper, the writer sets out to answer the above questions by examining and analyzing "*Ewuradze*", (Lord) by Newlove Annan, a typical sample of a Ghanaian choral art music composition. In order to understand the sources of Newlove Annan's pre-compositional resources and the role they play in his composition we need to identify what constitute Ghanaian traditional music. Then see what models are used as pre-compositional elements and how they contribute to choral art music composition in Ghana.

MUSIC MAKING TRADITIONS IN GHANA

The Ghanaian musical scene of the late 1990's three main musical typologies: traditional, popular and art. Ghanaian traditional music is the type which is created and performed by "simple agricultural communities" sharing common ideas and beliefs, common customs and institutions, common folk tales and oral traditions. It is predominantly vocal, its text reflects the philosophy of life of the people and traditional music serves many socio-cultural functions, as expressed though funeral dirges, work songs, lullabies, war songs and dances. (Nketia, 1978:1). It is from this tradition that Newlove draws the pre-compositional elements for his classical choral pieces. Newlove is very much at home with this local tradition. Ghanaian "classical music" on the other hand refers to the art music tradition of the Western classical vein. It is the music of Western educated or trained composers that have a strong written tradition and are directed towards a non-participating audience (Agawu 1984:38). It should be noted that Newlove, like many other composers of this classical art music, be it choral or instrumental, is Western trained. As such his works also reveal a strong dependence on Western concepts of musical structure and syntax.

PRE-COMPOSITION RESOURCE

Ewuradze is an evangelical song which was originally composed by Rev Gaddiel R. Acquaah, the first President of the Methodist Church-Ghana. Acquaah titled his choral art music "Osabarimba" (The Warrior) for which he drew on the "Ebibindwom" genre. "Ebibindwom", or Akan sacred lyrics as these songs are also called, are traditional songs that have evolved out of certain traditional musical types as a result of social change. The most probable of the traditional song types from which "Ebibindwom" evolved is "asafo" music [Akan warrior association] which, incidentally, has also been the foundation of several traditional musical types.

"Ebibindwom" principally owes its development to evangelism in Ghana. Turkson (1975:4) states "the Akan sacred lyrics as a musical type owes its development during the office of Rev. Thomas B. Freeman, by non-literate members of the church in Cape Coast in 1838. When Freeman realized that the non-literate members of the church did not participate in singing of the English Hymns he encouraged members to sing biblical text to traditional tunes." The result was the emergence of "ebibindwom". "Osabarimba" is said to be the first choral art work to be composed with a traditional tune and was performed at the inaugural service of the conference of the Methodist Church when the church gained autonomy. The song seeks to confirm God's greatness and supremacy.

Newlove dwelt on the same theme when he re-arranged "Osabarimba" into his "Ewuradze" for tenor solo, chorus and drum ensemble. Acquaah's older version, "Osabarimba" is a piece that presents praises thanksgiving and appellations to God for offering the Methodist Church Ghana independence to worship. In Newlove's piece he introduces new texts, such as "Ehunabobrim" (Fearful one), "Woana nye wo se"? (Who is like you)? "Egya Doefo" (Lovely father, "Oye Ohen" (He is a King), "Nyame Nwanwanyi"(Wonderful God).

As mentioned Ebibindwom music drew on the traditional "Asafo" music of young people. According to Dor (2005:451) during times of war in the past, young men sang asafo songs in order to prepare themselves and their neighbours for the task ahead of them. Like other Ghanaian war dances, "asafo" music therefore serves as a vehicle for sensitizing community members, creating awareness of what is at stake and galvanizing them to respond dynamically to a particular situation. Since "asafo" music is used to electrify the youth, its delivery is characterized by very high energy levels, especially in terms of dynamics and manner of articulation. This is also a characteristic of Newlove's "Ewuradze". Customarily, "asafo" music performances open with loud yell, and followed with by exchanges of brisk and relatively short phrase between the song leader and chorus in call-and-response form. The melodic passages themselves are text driven, with declamatory phrases by the song leader often answered by loud intermittent yells from the chorus. These are either in the form of spoken words that tend to have no harmonic basis or at other times appear as sporadic chords. The second section of "asafo" songs are more lyrical, with longer sung phrases and more voice separation in the choruses.

Newlove's use of dynamics and the call-and-response format in "Ewuradze" not only propels the verbal message but also captures the typical Ghanaian vocal practice as found in "asafo". As shown in eg. 1, the song opens with a loud passage by the tenor cantor that serves as a call to Christians, represented here by the chorus (mm1-2), who later respond in parts with a sustained subdominant chord marked *ff* (mm 3). This creates the needed dramatic tension and suspense often produced by "asafo" music. To ensure audience attention, the opening "call" phrase is extended in a sequence giving appellations and thanksgivings to God with the chorus responding in parts as a supertonic chord. The third appellation is responded to on a sustained dominant chord by the chorus. The final appellation is also responded to in the tonic chord to mark the end of the first section, eg.1. The interactive dialogue between the tenor and chorus continues as Newlove uses song texts to show how lovely, merciful, powerful and fearful God has remained after helping the Methodist Church in Ghana gain autonomy.

Eg. 1

TONAL ORGANIZATION

Newlove's source of tonality hangs partially on the type of scale used in "asafo" and other traditional music of the Akan speaking people of Ghana. The lowered leading notes in this piece are interchangeably used with the major 7th. The mode and the scale can best be described as practically identical to the "major". The alternative use of the major and minor 7th in the melody bears similarities to the elements of the harmonic minor.

The scale used for "Ewuradze".

MELODIC RANGE AND REGISTER

Below is the range of the voices in *Ewuradze*. The soprano range is a major 9th, alto is major 7th and the tenor is the same as soprano, a major 9th and bass perfect 11th.

Soprano	Alto	Tenor	Bass
m.100	m. 73	m.43,74,83	m.73

m.10,51,57,63,75,76   m. 78,82   m.71,80   m.71,95,102,103,104,110

The highest melodic tone in *Ewuradze* (i.e for soprano) is F sharp occurring in measure

 100.

The "E "above middle C is the lowest tone for sopranos occurring in bars 10, 51, 57, 63,

75 and 76.

The apex of the contraltos is reached at bar 73.

The lowest point of altos is as follows;

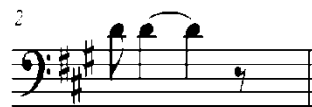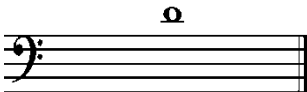Newlove uses the exact range of the voice.

The climax of the tenor voice can be found in bar 43 in the solo and at 74 and 85 in the
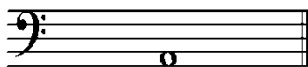
chorus.

47

The lowest tenor note is done in bar 71 and also in bar 80.

The highest bass note is reached at in measure 73 and 74.

The lowest point is 'A' at measure 71, 95 and 102.

HARMONY IN *EWURADZE*

Harmonic vocabulary constitutes a determining factor in a composer's work and so a plot of the harmonic rhythm of "Ewuradze" is necessary in order to know Newlove's vocabulary. This includes the rate of chord change, type of chords, structural chords and prolongation chords, types of cadences, as well as the possible modulations and any other vital phenomena used in the organization of vertical sonorities in the piece.

CHORDS USED IN *EWURADZE*

I. I,   Ib, Ic
II. ii   ii7 iib
III. iii, iiib iii9
IV. IV, IV7d
V. V, V7 Vb   V9
VI. vi, vi7 vi13
VII.   vii

TONAL AREAS IN *EWURADZE*

The first fifty (50) measures is in the original key, D major. The key is firmly established at bar 15 which mark the end of the first section. There is a total change of key from D

major to the dominant A major at measure fifty one (51) to One hundred and five (105). It reverts to the home key from measure one hundred and six (106) till the end.

CADENCES

From the harmonic rhythmic plot, one will observe that there are several perfect cadences in *Ewuradze*. There are no instances of the other types of Cadences.

RHYTHM & TEMPO

The rhythm of "Ewuradze" is highly determined by syllabic distribution and the rate of syllabic flow. This further explains the premium that the composer places on the close relationship between spoken text and other musical parameters. While each syllable attracts a beat, the length and also the ordering of the note values are dictated and conditioned by the relative length of the spoken version of the text. With the notation of rhythm, Newlove indicates $^6_8$ as the time signature and does not show any tempo mark. Though no tempo mark is indicated, it is assumed to be in the style of traditional "Ebibindwom" (free style, call and response) at the first section of the piece. The section that immediately follows the call and response is a strict $^6_8$ tempo. There are no tempo fluctuations in the piece. (ie. rubato, rit, piu mosso, etc)

TEXTURE OF "EWURADZE"

For Newlove to achieve contrast and generate interest in "Ewuradze", he has used three textural variations. For the first section, measure 1-51 of the piece, he has relied on the traditional form of "Ebibindwom"; namely call and response coupled with a lot of repetitions. As a contemporary art musician, he has further developed the theme to a four part counterpoint from 77-95, whilst bar 96 to the end of the piece is homophonic.
The following will help explain the textural layout of the piece.
Call and Response
   a. Typical "Ebibindwom" style. Tenor cantor against chordal response. Bar 1-15
   b. Tenor cantor with homophonic response. Bar 17-68.

Counterpoint
   a. Bar 77-79   an introduction to a 10 bar four voice counter-point by altos in E major.
   b. Bar 79-81   Tenors take the theme in A major imitating exact rhythm and pitches.
   c. Bar 81-83   Basses take a modified theme not rhythm, in D major.
   d. Bar 83-85   Sopranos take a modified theme in G major.
   e.

Parallel Thirds and sixths involving two voices are as follows:
   a. Soprano and Bass   bar 21-22, 27-28, 33-34,39-40
   b. Soprano and Alto   bar 23-25,29-31,35-37,41-44

TEXT

Newlove has followed Amu's doctrine of creating a close relationship between speech and music, though he deliberately went off by just two syllables (Wo-mfa) at the very beginning of the piece. He did this, because he did not want to deviate from the original piece from which he developed "Ewuradze." He has been able to restore this anomaly at bar 24, 30,36,42,48, 52 in the solo part 54, etc. Apart from this, there is not any part in the piece that shows a deviation of melodic contour from the spoken contour of the text. (The writer has made this observation as a native speaker of the Akan dialect, Fante).

There is no melismatic singing in "Ewuradze". In other words, there is no excessive colouring of one syllable. Singing is generally syllabic. It is only of "O-kyir-taa-foe" in bar 10 which attracts a slur of two pitches for the "taa" because it has to be dictated by the spoken inflections of the syllable.

FORM

It can be observed that "Ewuradze" is in Through Composed Form. The researcher has mapped out the piece and has sectionalized it as ABCA.

A   constituting Bars 1 -16
B   constituting Bars 17-67
C   constituting Bars 68-112
A   constituting Bars 1-16

The reasons why the piece had been sectionalized have already been given under texture and by textural variations of the entire piece.

SUMMARY, OBSERVATION & CONCLUSION

When the Europeans came to Africa Ghanaians accepted Christianity but had to reject certain key elements in their culture. Indigenous music and dance were therefore prohibited and European hymns replaced. Furthermore academic activities pushed Ghanaians into learning western music, thereby neglecting African music. Due to Western influences the earliest works by Ghanaian composers therefore sounded quite western. However, since the advent of the nationalist movements in Ghana's pre-independence era and the quest for an African Identity, current art works began to be much more drawn from the traditional music of our people.

The heptatonic scale which is identical with the major scale has been the main tonal basis for Newlove. The melodic range in the work is comfortable and not too wide. On melodic intervals, the major thirds, major seconds, perfect fourths and fifths are the most frequently melodic intervals. There is close relationship between text and melody in the work. However Newlove has also drawn his harmonic vocabulary and western compositional techniques from the Baroque period. He has also used three shades of textures in the work: the call and response, polyphony and homophony.

The researcher after completing the analytic study of Newlove's "Ewuradze", has a few observations to make that hopefully, when implemented will create a brighter future for Ghanaian art music. In future music students who may be doing research must turn their attention to the area of art music, and also focus on the use of traditional genres in arriving at a new idiom. The planning and implementation of all music curricula by the Ministry of Education and the Ghana Education Service must be aimed at lifting art music from its present state of mire. Bi-musical program have been instituted in Ghana for quite a long time now. While the study of Music History includes the history of Ghanaian art music, questions in theory and compositional techniques should include styles associated with our younger Ghanaian composers like Newlove. More theoretical studies should be conducted on traditional music of Ghana. This will in future help theorists and composers of art music in our country blend them with western music.

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Ewuradze

An Evangelical Song Originally Composed by The Rev. Gadiel Acquaah
(1st President of the Methodist Church Ghana)
Adopted and Arranged for Full Choir and Drum Ensemble
*See Full Score for Orchestral parts

arr. Newlove Annan
March 9th, 2007

O - kyir taa   fo e   ye gya w'e kyir a   on-nye'o

yee   yoo   yoo.

A - bo dzin se' no, a bo dzin se' no hen' wura Je-sus n'a dzea w'a - ye' yio

A - bo dzin

E - huna bo'   brim a - bo'- dzin

se' na'   a - bo dzin se' na wo' mfa ma ne dzin   daa

nka ne dzin daa   E - wra - dze   ye yi w'a | yew' o

A - bo dzin   nka   wo   dzin   daa

Arrangements:
Bar 101 is the End of the piece. After singing 101,
go to begining and come up to 15;
then jump all the way to the Coda - 102

CULTURAL NATIONALISM: THE 'NOLLYWOODIZATION' OF NIGERIAN CINEMA

By Taiwo Adeyemi
Dept. of Theatre Arts, University of Ghana, Legon
Accra, Ghana. (August 2006)

INTRODUCTION

For over a century, the motion picture has been an empowering immediacy that has dominated the entertainment space. Its enduring propensity for propagating socio-political and cultural biases is, perhaps, one of its greatest attributes. In particular, its affinity for social change makes it a viable tool for cultural nationalism, which is often expressed as a conceptual and aesthetic recourse to the so-called motherland, especially in the face of threatening cultural annihilation.

The ideological and aesthetic imperatives of Nigeria's evolving national feature film culture, internationally dubbed 'Nollywood', are derivatives of a distinct and unique civilization. While the rest of the world utilizes the 35mm celluloid production format, Nigeria's preference in the last thirteen years is for the relatively cheaper, technically prosaic and artistically less prestigious video format, and has been globally acclaimed the most prolific and revolutionary of such a model.

This paper identifies the conceptual and aesthetic markers of Nigeria's video-based cinema as a predominant means through which a nation tells its own stories. It also examines Nollywood's influence on nationhood vis-à-vis the hegemonic Western world cinematographic culture, with a view to characterizing its potentials for the purpose of redefining, reinforcing and unifying the core values and social structures of the nation.

CULTURAL NATIONALISM: MEANING AND PERTINENCE

Nationalism is an ideology according to which a people owe some supreme loyalty to their nation. And cultural nationalism is a genre of nationalism which imagines every nation to comprise of human beings endowed with peculiar and greatly valued individuality. Essentially, the people's loyalty to their nation arises from their common nature and history.

Cultural nationalism originated in the 1960s through the belief that American blacks possessed history, values, lifestyle and intellectual traditions which were distinct from those of their white counterpart. Consequently, exponents of cultural naturalism, including Larry Neal, Ron Karenga, Harold Cruse and Amiri Baraka, recommended a conceptual and spiritual return to their African roots hitherto obfuscated by slavery, biased Western education and propaganda. The kernel of cultural nationalism as a

revolutionary weapon is to provide concepts of leadership, community collaboration, economic structures and socio-political mobilization capable of engendering radical change which will help blacks define their own culture, based on their heritage and history.

It is pertinent to say that cultural nationalism in the African American context emphasizes syncretic aesthetic forms and values based on these black people's heritage and history. This then forms the fundamental canon for culturally empowering the African–American community. Likewise, in Nigeria, the need to fashion a new image of the colonised and dominated people gave birth to cultural nationalism. Before independence in 1960 Nigeria's cultural relationship with Britain involved a situation whereby local cultural differences were greatly underscored. Consequently, the preoccupation of pre-independence nationalists was not only to liberate the nation politically, but also to expound the people's cultural psyche that continued to have a distinct resonance after independence (Irele, 1965:321). It is no surprise, therefore, that Fela Sowande's musical composition such as 'Obangiji', 'Ka Mura' and 'Oyigiyigi' were based on Nigerian melodies. And similarly Nigeria's indigenous theatre began to evolve through the collaborative efforts of Martin Banham and Geoffrey Axworthy with local theatre practitioners like Kola Ogunmola and Duro Ladipo. (Riccio, 2002:513-515).

It is interesting to note that the decolonization of Nigerian movie did not emerge until the early 1990s when the video format began to gain popularity. Prior to this time, efforts at culturally revolutionalizing Nigeria's movie industry only resulted in experimentation with movie language and traditional African pictorial composition. In other words, cultural references and icons, indigenous languages, music, tempo and production techniques were used in films such as 'Dinner With the Devil', 'Aiye', 'Shehu Umar', 'Efunsetan', 'Blues for a Prodigal' and a host of others. However, though unambiguously indigenous, the technology as well as the industry's institutions (distribution, exhibition, etc.) remained unindigenized. Nevertheless, the relevance of cultural nationalism as a means of unifying, reinforcing and redefining the core values and social structures of a nation comes to the fore, which is a central component of cultural identification and empowerment for the purpose of promoting self-realization and creativity amongst a people.

NIGERIAN CINEMA IN HISTORY
In August 1903, when the traditional ruler of Lagos, his chiefs and other dignitaries watched the first film exhibition in Nigeria at Glover Memorial Hall, Lagos, (Ekwazi, 1987:23) it was obvious that the cinema had come to be used to propagate British imperialism. Among other symbols of imperial ideology glaringly conspicuous in the film were the British national anthem and the picture of the Union Jack (British national flag). Thereafter, the characteristic features of all the films under the monopoly of the Colonial Film Unit (C.F.U.) revealed outright attempts at subjugating Nigeria's socio-political, economic, religious and cultural existence. Film contents portrayed subtle encouragement of colonization and wanton exploitation. Odia Ofeimun aptly paints the sordid picture of Nigeria's film industry at this period when the contingencies of colonial

propaganda, rather than the tradition of African story-telling, informed cinema. Deliberate attempts were even made to tell African stories from British perspectives in order to perpetuate the invincibility of British imperialism.

Between 1941 and 1950 when the Colonial Film Unit ceased to be active, eight major types of films produced, distributed and exhibited in Nigeria have been identified (Erinosho, 1981: 6-8). They are films to:

1. Flaunt British Empire's military prowess,
2. Enlist the support of Nigerians in the World War,
3. Awaken the people's interest in agriculture,
4. Focus the people's interest in London,
5. Arouse interest in the British Empire,
6. Propagate government activities,
7. Propagate health
8. Portray educational development

Regional Information Service mobile cinema vans were used to exhibit free documentaries on Nigeria which, at best, were aimed at boosting the majesty of the British imperialism. Faces of the British Queen and British and white actors, like Charlie Chaplin, were common features in movies exhibited in Nigeria.

This trend continued into the 1960s when the American cowboy, Indian and Chinese film cultures gradually but effectively took over from the British films. One recalls cinema houses scattered all over the nation saturated with innumerable Indian films patronized daily by thousands of Nigerian's. The cultural impact of Indian films on Nigeria was such that many of their songs became household tunes and even featured in some indigenous live theatre performances at a later date. For instance, in the 1970s, Indian film tunes were popular attractions in the theatre performances of A Yox Theatre and the late Adeyemi Afolayan's Ade Love Theatre. The operations of the distribution and exhibition subsectors of the film industry were also dominated by mafia-like foreigners, who were mostly Asians.

The efforts of some Nigerians at sanitizing the movie industry were frustrated by lack of support from the government. For instance in 1970, Wole Soyinka's 'Kongi's Harvest' (produced by Francis Oladele for Calpeny Nigeria Limited), was Nigeria's first independent feature film (Ekwazi, 1981:18). It attempted to break the West's stereotype of the black man through the exploitation of relevant images from Nigerian society. The foreign-dominated film distribution network ensured that the film never premiered in Nigeria, and the government did nothing about this. In fact, it looked as if a conspiracy existed between foreigner film distributors and Nigeria's government, which always treated every indigenous film maker as an adventurer who had to be kept at arm's length.

The situation was not helped by the indigenization decree which, by the mid-seventies, was ostensibly started to encourage indigenous celluloid format movie makers. The contributions of Ola Balogun, Ladi Ladebo, Gboyega Arulogun, Sanya Dosunmu, Eddie

U Gbomah, Adamu Halilu, Bankole Bello and Afolabi Adesanya in this direction are worthy of mentioning. More than twenty films, including 'Bisi Daughter of The River', 'Black Goddess', 'Dinner With The Devil', 'Vendor', 'The Mask', 'The Black President'[30], etc were released for public viewing. Some Yoruba Traveling Theatre practitioners later joined in this pioneering effort. They include Hubert Ogunde, (Aiye 1979), Moses Olaiya Adejumo (Mosebolatan, 1981), Ishola Ogunsola (Efunsetan Aniwura,1981), etc. To reach their audiences many of our filmmakers had to travel throughout the country and to some West African nations to exhibit their films, some of which were subtitled in the English language.

The objective of most movies produced in Nigerian languages was to re-evaluate and restitute African culture from British colonialism and propaganda. As observed by Martin (1982:80)

> 'In these films, it is not a question of idealizing folklore, but of restoring with the greatest authenticity the way of life and thought of the African popular masses. Nor is it a question of producing this description with complacency or paternalism: among the filmmakers of this tendency, the critique of ill-fated traditions is often accompanied by a truly accurate gauging of the actual aspirations of these popular masses.'

Films in this category include 'Shehu Uma'r, 'Amadi', 'Aiye', 'Jaiyesinmi', 'Orun Mooru' and 'Ireke Onibudo'. Then there are political films such as 'Cry Freedom', 'Money Power' and 'Blues for a Prodigal', that according to Martin (1982:79) were inclined to begin with some 'preliminary political analysis of the reality they describe: in reconstructing this reality they assemble the elements in such a way as to provoke reflection by the spectator'. In fact, the content of Wole Soyinka's 'Blues for a Prodigal' racked many corrupt individuals in government quarters, especially coming at a time when the Shehu Shagari-led government (1979-1983) more or less legislated corruption in Nigeria. The films that look at the nation from the moral point include Eddie Ugbomah's 'Dr. Oyenusi'[31] and 'The Death of a Black President', while some of the purely commercial ones are 'Ajani Ogun', 'Son of Africa', 'Dinner with the Devil' and 'Bisi Daughter of the River'.

In terms of production gauge, the colonial Film Unit period was characterized by the 8mm and the 16mm format, while just the 16mm format was more popular with the post independence era. (Ekwuazi, 1988:24). This is to say that both the more expensive 35mm and 70mm gauges have never been popular in the Nigerian movie industry. by 1990 and

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[30] The author is probably referring the film 'The Death of the Black President' as Fela Anikulapo-Kuti's film the 'Black President' was never completed due to the army attack on his Kalakuta residence in Lagos in 1977. Editor

[31] Dr. Oyenusi is Eddie Ugbomah's commentary on the life and exploits of the notorious armed robber, Ishola Oyenusi, who was one of the first set of armed robbers to be publicly executed in Nigeria in the 1970s.

due to rising cost of film stocks, inadequate shooting equipment and processing laboratories, prohibitive cost of hiring foreign technical expertise as well as Nigeria's dwindling economy, the number of films produced yearly in Nigeria had reduced drastically. The general insecurity of life also dealt a deadly blow on the industry as armed-robbers killed, maimed and dispossessed people of their belongings in public places with impunity. People were therefore afraid to go to cinema houses and watch movies.

Despite the Nigerian cinema industry's efforts at laundering the country's cultural image battered, polluted and grotesquely convoluted by colonial and post-colonial imperialism, racism and disinformation, the Western stereotype of the African cosmology was still very much part of the industry. The much-vaunted cultural restitution by the West through the 'Tarzan', 'Bassambo' and 'Madingo' series merely created a monstrous Western stereotype of the white and black, rather than fostering any meaningful, relevant and enduring African movie aesthetic. Western filmmaking could be identified in the following major characteristics of Nigeria's defunct movie industry:

1. Production format
2. Story-telling techniques
3. Distribution - exhibition network

In a country where government never gave any substantial financial support to movie makers and where loan facilities were not available, it was most unrealistic for any Nigerian filmmaker to have continued to adopt the Western 8mm and 16mm production format which limited financial resources. All the gauges in the celluloid format are dependent on expensive raw stocks, cameras, lighting, audio equipments and processing laboratories which were not within the reach of an average filmmaker and thus required the ever elusive foreign exchange. Within the Nigerian context, therefore, celluloid was not the best of choice for film production. Though celluloid may offer a relatively higher technical quality than the video format, Nigeria could not sustain such as technology economically and in terms of skilled man power, that was better operated and maintained through foreign expertise.

In terms of production techniques, the cultural travesty which pervaded the celluloid-based film industry in Nigeria was monumentally inexcusable. Appropriately tagged "filmic cross pollination" by Egbe (1979:93), it manifested itself in film language misconceptions. For instance, the leitmotif, guru music and overt sexual scenes typical of Indian cinema[32] became a commercially successful feature that appealed to popular taste in Ola Balogun's 'Ajani Ogun' (Opubor et al. 1979:7). Ekwazi (1987:38) lending his voice to this recycling syndrome has this to say in one of the scenes in 'Bisi, Daughter of The River:

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[32] A typical leitmotif of the Indian movie presents a beautiful lady being saved from the danger of snake attack by the timely intervention of the Good Samaritan whom she later falls in love with in appreciation of his action.

'The wife, no longer able to keep her blackmailer at bay, decides to confess the misdemeanor in her past to her husband. When the moment comes, however, she is tongue-tied: the words refuse to form. A close-up reveals a hand (the husband's) placing a glass of cold water on the table, within reach. She drains the glass - and then stammers her way though (sic) her confession.'

Ekwuazi wonders how many African husbands would opt for water as such a moment of emotional turmoil. Or would a glass of cold water be all an African wife needs to encourage her in such situation?

The local film distribution-exhibition circuit, largely dominated by foreigners, would not have anything to do with Nigerian independent movie producers for fear of litigation. This is because the American Motion Picture Exporters and Cinema Association (AMPECA) which later metamorphised into the Nigerian Film Distribution Company (NFDC) and its cohort the Consortium for Inter-state Distribution of Cinema (CIDC), found it cheaper and easier to exploit the American, Asian and European producers than their Nigerian counterpart. From his experience with Nigerian distributors and exhibitors of his 'Dinner with the Devil', Sanya Dosunmu observes that the exhibitor fraudulently:

> 'keeps a set of true books for himself. The true box-office may amount to, say, N10,000. On a 50% agreement with this sub distributor, he should pay N5,000 to the sub distributor. Instead he keeps a second set of books which shows that the box office is N6,000 and he actually pays N3,000, to the sub distributor. In turn, the sub distributor declare a box office return of only N2,000 to the distributor and gives him his share of say, N1,500. The distributor turns round to the poor producer and shows him his second set of books, showing a receipt of only N900 from his sub distributor. Finally, if the producer is lucky, he may get his own share of N 600 in case of a 60/40 percentage agreement'. (Opubor and Nwuneli, 1979:68)

Dosunmu concludes this tale of woe by lamenting that the method of paying the producer was long-winded and frustrating, and sometimes, the producer might not even get paid at all (Ibid).

CHARACTERISTICS OF THE EMERGENT NOLLYWOOD
The Nigerian movie industry was one hundred and two years old in 2005, but over its last thirteen years it has witnessed unprecedented revolutionary changes which have earned the industry an enviable position in the historical records of global entertainment. Christened 'Nollywood', Nigeria's nascent video-based movie industry is rated third in the world after America's Nollywood and India's Bollywood. The peculiarity of the Nollywood's mode of funding, production technique, formatting, distribution and exhibition networking, mark it as a vibrant, creative and promising industry that has to be reckoned with.

It all started in 1992 when Kenneth Nnebue was motivated by the success of television serial 'Arelu' produced 'Living In Bondage' on VHS tape with home video camera and relatively low budget.[33] This video movie made use of star actors who had featured in television soap operas in the country. Produced in the Igbo language with English sub-title 'Living in Bondage' is a morality tale about evil schemers who attempt to deny a chief's son his inheritance through dubious means including 'black magic'. Eventually, the forces of good triumph over evil. 'Living in Bondage' was phenomenal in the sense that most of the television soap operas and comedies before it could not match it in its vividness and boldness in the treatment of supernatural and sexual themes. In addition, the quick, relatively easy and direct-to-the audience means of distributing the video film was novel. This encouraged local creativity, and in no time a new generation of cut-price movie producers began to emerge. They lashed together some script or story and called their friends who wanted to try their hands on acting to take part in the shooting. Within a few months, 'Circle of Doom', 'Glamour Girls', 'Battle of Muzanga' and a host of others followed. Today, an average of four video films are released weekly into the market.

The Nollywood model appears very simple. The producer, who sometimes doubles as the writer, sources for fund, usually from some film enthusiasts. A movie now costs an average of about one million Naira though there have been multi-million naira movies like Femi Lasode's 'Sango', Tunde Kelani's 'Thunderbolt', Akintade Ayeni's 'Jogunomi' and Biodun Ibitola's 'Afonja'. The cast and crew are made up of professionals and non-professionals. Filming is between one week and eight weeks and typical equipments comprise of a video camera and a few lanterns.

After production, the producer hands over the edited and censored copy to a marketer who then mass-produces the master tape into thousands of video tapes or compact disks for public consumption. In some cases, the producer may negotiate with the marketer for an upfront payment or outright sale of the master tape before it is mass-produced. With whatever he is paid, he perhaps goes on to produce another movie and does not expect any payment again from the sales of the copies. However, the producer may also make posters and film jackets for the cassettes with shots of stars or locations of the movie. These and the master tape are handed over to the marketer and then the producer keeps tabs on the video cassettes sales. After about a month, the producer and marketer meet to settle sales account.

It is not unusual for a producer to settle the payment of his cast and crew several months after shooting his movie, and they are always supportive because they understand the financial condition of the producer. However, certain producers use this as an opportunity to exploit or deny their cast and crew their payment. But there are the guilds of actors that have always protected the interest of their members by sanctioning such producers.

Nollywood movies are seldom exhibited in cinema houses, except on a few festive occasions like Easter, Christmas, Idel Kabir and Idel Fatir when Christians and Muslims

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[33] Actually, 'Asiri Baba Ibeji' and 'Asewo to Re Mecca' were released before 'Living In Bondage' but the latter pioneered the commercial proposition.

celebrate. Television rights are normally sold after the video film has been released onto the market. The films are marketed in Africa, Europe and America and patronized mainly by Nigerians in the diaspora. The video-club owners also play vital role in Nollywood industry as members of the public who cannot afford to buy the video tapes or compact discs can rent Nollywood movies from the video clubs.

CULTURAL NATIONALISM INDICES IN NOLLYWOOD
The conditioning index in any cinema according to Baldwin (1963:21) is culture as film reflects the society which inspires it. Therefore, the perversion of a people's cultural prejudices in a movie amounts to the denial of the truth about their historical and cultural reality. Any attempt to force foreign value systems on Nigeria's cultural landscape will only lead to aesthetic distortion. Thus, Yearwood (1982:73) makes the critical point that any "viable black cinema cannot survive within the shadow of Hollywood, reproducing Hollywood's dominant signifying paradigms". To ensure that African movies are recognizably African, African movie makers must of necessity react against Western filmmaking stereotype of the black man. Soyinka (1979:103) advises:

> 'It is our duty... to find relevant images from the society. Bergeman has found this, the kind of psycho-serial images which really suit the European personality. I have already seen one or two films by Africans who produced clichés of Bergema's images, which seem to me a very absurd approach. This society, its culture, is in fact one of the most cinematic films that I know of.....'

Nollywood has taken the right and bold step in this direction of culturally revolutionalizing the film industry with interpretative models which are unequivocally Nigerian. Through an unyielding spirit of self-discovery, Nigerian moviemakers have come to recognize the realities of Nigeria's socio-economic landscape. A great number of the themes portrayed in Nollywood are original, pertinent and viable. For instance, ritual killings shown in some Nollywood movies are very much prevalent in Nigeria's cultural landscape. It is a practice believed to guarantee longevity and wealth. Nollywood stories about missing human sexual organs may sound ridiculous to many foreigners and skeptics, but evidence abounds of individuals who have confessed to stealing human parts and corpses of babies from hospital mortuaries to engage in certain 'fetish' practices. The Otokoto killings and Okija shrine revelations are still fresh in the memories of Nigerians at home and abroad. Uncanny as they may sound, they are pointers to the stark realities of the Nigerian society. Even if the practitioners of these practices are disparaged and tagged illiterate and uncivilized, no amount of emotional vituperation will remove that reality. Indeed, Nigerians are gradually condemning ritual killing because Nollywood is exposing the evil practice and its consequences.

The use of Nigerian classical novels as source of materials for Nollywood movies is an indigenous effort to draw attention to Nigeria's socio-political concerns. Popularized by Tunde Kelani, this genre, with allegorical tales of traditional kings ('Saworoide', 'Agogo Eewo'), affirms self-recognition and also mirrors the nation's political history. These movies express profound psychological infusions through presenting untold and

sometimes unspeakable events in Nigeria's history. Nevertheless, such films enhance the linguistic competence of the audience as they are filled with Yoruba idiomatic expressions, proverbs and euphemisms. These movies also teach the audience the traditional ways of life among the Yoruba.

Movie background scores, especially theme songs in Nollywood, are not merely recurring melodies that emphasize the thematic thrust of the movies, they are also cultural signifiers. The lyrics, cadence, tone and tempo of a theme song all combine to reveal the richness of the vocal music derived from a particular cultural milieu. In essence, the theme songs help identify cultural motifs though it vocal nuances.

For the purpose of ethnic identification, it is not uncommon to find a movie, particularly in Yoruba, employing diverse ethnic dialects. An example is 'Jogunomi', which makes use of the Oyo, He, Ijesha, Ijebu and Ekiti dialects, not only for linguistic communication but also to convey the linguistic opulence of the Yoruba language.

Nollywood is dependent on mass audience tastes and therefore arte not suitable for cinema house audiences or film festivals as they are organized world-wide. Consequently, the industry's peculiar homegrown distribution method defies the logic of any Western distribution-exhibition circuit. In fact, its mass appeal makes nonsense of any pejorative pontifications on its relevance and viability. Despite the activities of pirates in the industry, filmmakers are not impoverished. The availability of video projectors makes it possible to distribute movies to the relatively small viewing centers in small towns and villages. Nollywood is thus able to penetrate the grassroots and carry everyone along.

The recent innovation whereby actors breaks linguistic barriers and cross over to help each other have been informed by the African cooperative spirit. Film audiences are now familiar with Ramsty Noah, Clarion Chukwura, Sam Loco Efe, Tonv Umez and a host of other non-Yoruba artistes who were consigned to acting in movies in English and are now featuring in films in Yoruba. Conversely, Sadiq Balogun, Jide Kosoko, Dele Odule and others who have made their mark in Yoruba films now feature in movies in English.

Finally, the mode of advertising Nollywood movies on posters is uniquely Nigerian. A typical video movie poster contains the movie title and names of the crew with massive head shots of as many stars as there are in the movie – all competing for space. This design motif is necessitated by the commercial concern of the producers who rely very much on the stars to publicize their movies, for the audience looks at Nollywood stars as role models.

CONCLUSION

Nollywood has imbibed the concept of cultural nationalism as a way of empowering the practitioners in the industry to react against Western filmmaking stereotypes. Its approach in this direction is people oriented. Nollywood movies are culturally connecting with audiences all over the world. Recently, Multichoice DSTV, South Africa's satellite

television, introduced the 'Africa Magic' channel to show mostly Nollywood movies to 1.5 million subscribers in Africa, Europe and the Middle East.

It is instructive and gratifying to note that the Nollywood paradigm may have influenced Hollywood as expressed by Baran (2002:218) 'Many Hollywood films are shot on videotape... the success of 'The Blair Witch Project' (1999) shot on videotape for $35,000 may move even more filmmakers to greater use of videotape as a primary shooting format.' On this optimistic 'closing shot', it is hoped that Nollywood will consolidate its gains as it continues the struggle for self-recognition.

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THE THEMATIC ANALYSIS OF AVATIME WOMEN'S CRADLESONGS

By Bertha Adom
Music Department, University of Ghana, Legon.

(Based on a paper Presented at the 3rd Faculty of Arts Colloquium – 20th & 22nd May, 2005 at the Kwabena Nketia Conference Hall, Institute of African Studies, Legon)

ABSTRACT

The Avatime child, like all African children, is born in an atmosphere that is charged with belief in myths, legends and tradition. Cradlesong performances serve as part of the process of enculturation through which the baby is introduced to a combination of music and linguistic behaviour. Women perform these songs for personal and social reasons. Men also perform cradlesongs. Traditionally, most of the songs are acquired aurally from older relatives. Due to social change, certain songs that have no bearing on babies have also been appropriated into the repertoire. Analysis of the selected song texts reveal some of the concerns of women and issues of social interest that make cradlesong performances go beyond trivialities, to a tradition of oral culture that perpetuates musical values and customs of the Avatime.

BACKGROUND OF THE STUDY

I became interested in the study of Avatime women's cradlesongs after I had read Driberg's translation of a Sudanese mother's song to her first-born son which was edited by Jacob Drachler and part of which runs as follows:

> "….. O my child, now indeed I am happy.
> Now indeed I am a wife,
> No more a bride, but a Mother-of-one.
> Be splendid and magnificent, child of desire.
> Be proud as I am proud………….." (1963: 50)

This Sudanese mothers' song to her first-born male child is a vivid testimony of the premium that African traditional society places on childbirth. A closer examination of the text of this song expressly shows that this mother's heart desire was to have a male child who will inherit the father as the father inherited his father. This mother sees herself as very privileged to be the mother of her husband's first-born son. It can be realized from part of the song that she announces her change of status from 'a bride' to 'a wife', her ultimate in marriage. As a result she celebrates her joy and pride on her achievement and calls on her infant son to share in her pride as well.

Certainly, this baby is too young to understand the text of the song. Nketia (1992:193) notes that "cradlesongs are not confined to subjects of interest to children. A mother may use them to convey matters of personal interest, for reflection, or for commentary." The themes of cradlesongs cover a wide spectrum of issues pertaining to everyday life or with traditions, beliefs and customs of the society. A mother may perform a song of allusion against an envious rival or an irresponsible husband while at the same time playing her baby for, according to Nketia (ibid.) "the child always gives one a good pretext for singing within the hearing of others." Some cradlesongs may therefore not have any bearing on babies at all; they are performed as a means to an end.

The approach of this presentation is based on the framework that Nketia (2005: 30) describes as synchronic studies, that discusses musical events in relation to other aspects of the culture of a people. Additionally, he states that music in all its various forms and types are modes of expression in every known culture. However, some of these expressions have been found to be unique to a particular culture, while others may be associated with many cultures. Nketia goes on to say that "the study of individual musical traditions can, therefore, be approached from within in terms of their specific artistic and socio-cultural usages and norms as well as from a wider universal perspective in respect of what they share or do not share with other traditions". In an earlier study, Merriam (1964:187) describes song texts as one of the ways in which musical understanding is enhanced. He goes on to state that "through the study of song texts it may well be possible to strike quickly through protective mechanisms to arrive at an understanding of the ethos of the culture to gain some perspective of psychological problems and processes peculiar to it" (ibid. 201). In this regard Avatime women's cradlesongs texts can be studied as a specific art within the culture of its people.

This study of Avatime women's cradlesongs seeks to document the voices of women who through singing to their babies speak to society. Additionally this study is to help create an awareness and recognition of the need to revitalize this aspect of Ghanaian oral and intangible heritage, in this present era of extensive cultural diversity. Further, this study will give teachers and contemporary composers the chance to examine the creative potentials that are inherent in simple cradlesongs for educational purposes and original musical compositions.

BRIEF HISTORICAL BACKGROUND OF AVATIME:

Scholars and students have conducted many studies on the history of the people of Avatime. They include a detailed anthropological study by Brydon (1976) and the study of some musical types by Adzanku (1983), S. Adipa (1993), Kwami (1994), C. Adipa (1996) and Adom (2003). The Avatime Traditional Area is made up of eight villages located in the Ho District of the Volta Region. These are Vane, the seat of the Paramouncy, Amedjofe, Biakpa, Gbadzeme, Tɔŋue/Dzogbefeme, Fume, Old Dzokpe and New Dzokpe. The Avatime trace their original home to Ahanta in the Western Region of Ghana. Their first European contact was with German missionaries who were later followed by German politicians. Avatime was colonized in the mid-1800s by the Germans as part of Togoland. After the defeat of Germany and her allies in the First

World War, Togoland became a Trust Territory of the League of Nations (which predated the U.N.O.) under Great Britain and France. Avatime therefore was part of British Togoland which became the Volta Region of Ghana after her independence in 1957 (Amenumey D.E. K 1989:220-1, 248, 259, 270; Curkeet 1993:1,7).

The musical culture of Avatime is linked with her immediate neighbours, the Ewes and the Akans among whom they once lived. The indigenous language is "Siya" but the Germans superimposed Ewe and made it the lingua franca for all the ethnic groups from the coast of South Volta Region to Northern Eweland (Oral interviews with Okatsie Paulo Buanyomi at Biakpa —17/18th September, 2002; Kropp Dakubu M.E. & Ford K. C. 1998: 121, 124-125). Most Avatime people now speak Siya, Ewe and English, while those who have travelled wider speak other languages in addition. As a result of this multilingualism, trade and close contacts have been established with the neighbours of Avatime and people form other parts of the world. Educational instruction is done in Ewe and English while worship services are usually done in Ewe. Songs texts are in Siya, Ewe, English and Twi.

Also cultural interactions such as wars, Christianity, education and migration have had transforming effects on the social and cultural lives of the Avatime people. For example, there are certain traditional instruments like the atumpan drums (evu vidi in Siya) and dondo which were adopted into their cultural lives from the Akans and Dagombas respectively. The drum language of atumpan is a mixture of Twi and Siya. Additionally, European contact resulted in Christianity with new forms of worship that included Western instruments, hymns and anthems, whilst white-collar jobs created foreign tastes for clothing, food and drink.

GENDER IN AVATIME SOCIETY
Traditionally, Avatime women did not have a strong voice on social issues as men. Compared to their male counterparts, females were considered weaker and needed to be protected. Additionally, they were considered as talkative and so must not be entrusted with confidential and security matters. Despite the above weaknesses women were known to take good care of precious items such as gold jewelry and beads and these were and are still entrusted in their care. However, final decisions on crucial matters were decided by the men who went to war, hunted and made farms to look after their families. It was customary for the young men to build houses as a sign of maturity before they got married. Usually, these houses were situated close to the man's father's home and this, when many sons married, created a cluster of habitats of blood relations. The wives of the man's sons each had her separate kitchen but there was close interaction between them and their children due to proximity and the social and cultural ties.

There are traditional roles for both men and women. Women carried pregnancies and nursed babies, prepared meals and took care of the home. In addition, they helped their husbands on the farms and also planted vegetables. The roles are so stereotyped that a wife would, for example, become unhappy if her husband decided to enter her kitchen to prepare meals: quite the contrary to the modern woman's viewpoint.

As a patrilineal society, all important matters are deliberated and decided upon by the men. Male authority is inculcated into the male-child from childhood. He is taught to be bold, strong and able to endure pain. He must not behave like a girl and should not cry like a girl. Also boys who are fond of staying in the kitchen of their mothers are cautioned to desist from this habit or else they will never grow beards. Girls, however, should be smart and help their mothers in the home. They must learn to cook delicious meals, fetch water from the riverside, wash the dishes and nurse their younger siblings. Simply put, they are to serve the men. However female as well as male and mixed groups organize music.

In such an atmosphere of masculine domination, women have ways of expressing themselves on all issues that affect them and one means is through cradlesong performances. Women therefore express issues regarding gender, such as the need to tolerate co-wives, empathising with a barren sister and supporting a poor daughter through the rhythmicised text of such a song. Thus cradlesong performances provide a natural avenue of effective female rhetoric in the community.

FOCUS

In this paper I would therefore like to discuss the texts of some popular themes that are found in Avatime women's cradlesongs repertoire. Cradlesongs are songs that are performed for nursing very young children or babies. They are intended to soothe and calm down crying and fretful babies and also to lull them to sleep. At very early stages, the babies are cuddled, rocked gently or thrown up and down to accompany the songs. As they grow older (from about five months), these cradlesongs are used to coax them to perform certain acts such as crawling and eating. This same medium is also employed to encourage them to take the first few steps at their toddling stage. Usually baits such as colourful toys, food or fruits are put at vantage points to persuade the babies to perform some of these actions. Mokwunyei (1998:434) also observes that some cradlesongs are actually dance songs and is of the opinion that cultural values such as dance movements and rhythms of a society are unconsciously transmitted to babies when adults sing and play with them.

Additionally, findings on the field confirmed several other reasons why women perform cradlesongs not directly related to the handling of babies. For example, women use cradlesongs as a medium for expressing their own joy and contentment for giving birth to a human being to perpetuate their husbands' lineages. Previous studies of other ethnic groups also document cases in which women entertain their babies whilst textually reacting to cases of the ill-treatment meted to them by in-laws and society in general. Bebey (1975: 6), Egblewogbe E.Y. (1975: 43-47), Nketia (1992:189-192) and Adom (2003) all note the wide scope of subjects that the cradlesongs cover in various African societies.

Nketia (2005: 152-3) posits that there are certain cultural practices that take place in every known culture. Such practices include language, religion, social institutions, art and

music, which Nketia refers to as "cultural universals". He thinks that each of the practices should be first investigated in a specific culture that will provide data and paradigms for cross-cultural and comparative reasons. The rest of this paper therefore attempts a discussion of some themes of Avatime cradlesong texts within the terms of the "culture specific".

SOURCES OF AVATIME CRADLESONGS TEXTS

Most themes of Avatime cradlesongs are similar to the cradlesongs of other cultures in traditional Africa. They include topics related to the mother-child relationships, the father, crying, food, birds, animals, love and valour as discussed by Egblewogbe (1975: 43-46), Offei: (1990) and Nketia (1992: 190-192). Older women, in particular, see it as their moral duty to transmit these traditional songs, that were handed over to them by their mothers, to their daughters and grand children. It should be noted that there is also room for spontaneous compositions depending on the mood of the baby. However, the influence of formal education, christianity, rural-urban migration as well as radio and television have widened the scope of the repertoire of cradlesongs. As a result songs that have no direct bearing on babies have been incorporated into the contemporary cradlesong repertoire.

This paper examines the texts of four cradlesongs that Avatime women still perform. Three of the texts are in Siya while one is in Ewe. As already stated, the songs are basically performed to entertain babies, but each of them has been composed based on the values and beliefs of the society as well as for personal interest. Consequently, the analysis of each text will attempt to give the inherent socio-cultural background of each song. References are also made to the themes of the four selected songs that are also portrayed in the cradlesongs of other cultures of the world.

ANALYSIS OF TEXTS

I took cognizance of the theme for this year's colloquium 'Gender and the Humanities' when I selected the following four songs that I provide the texts of and which are based on the on the following popular themes: 1) Mother, 2) Child, 3) Crying and 4) Morality or Social Commentary.

1). CRADLESONG ABOUT A MOTHER (in Siya[34] and English)

Wonea traba, traba*,*	Your mother is coming, is coming,
Wamɔa popopopo,	You will suck the breast and suck and suck,
Wake, Wake, wake,wakee!	You will be satisfied, you will be satisfied,
Devi nyonyo,nyoo nyo,	Beautiful, beautiful baby,
Tɔɖe 'ne.	Tɔɖe's mother
Yee, yeee!!	Yee, yeee!!

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[34] In this paper the author uses the standardised alphabet for the Ghanaian Siya and Ewe languages.

Hart, (2000:1382-83) describes a *'mother'* as a woman who has gone through the biological "process of parturition". She however states that the concept of *'mother'* connotes a deeper understanding of the traditional roles of nurturing and socializing besides that of childbirth. Traditionally, African societies apply the term 'mother' to all women and this is often evident at social gatherings where the men are addressed as 'fathers' and women as 'mothers'.

The female sex is also symbolized in African art and sculpture as fertility dolls, figurines and paintings. In the Akan worldview, the earth, according to Busia (1970: 195), is female with spiritual power that reproduces and makes plants grow. The earth deity is addressed as Asase Yaa and her importance is portrayed in drum language. Discussing 'motherhood' in traditional society, Tyyska, (2000:1385-87) describes the basic duty of mothers as 'a twenty-four hour service of tender, loving care'. She believes that a mother is the symbol of love, self-sacrifice, satisfaction and the fulfillment of womanhood. This universal belief, she states, is symbolized in the Virgin Mary in the Roman Catholic Church and the mother-goddess Kali in Hinduism. The previously mentioned Asase Yaa is an African example.

As exists in other societies of the world, the girl child at Avatime is traditionally groomed to appreciate the fact that she is a potential mother through the nursing of her younger siblings and other roles of women on the society. The theme of the cradlesong 'Mother' also portrays the traditional belief of the role of a mother in the life of the young child. The song assures the baby that its mother will come to satisfy its quest for breast-milk, the natural food on which a baby thrives. The notion of 'Mother' goes beyond biological birth and provision of food and shelter. There is a spiritual dimension that symbolizes contentment, fullness of joy and satisfaction and security. A mother may also perform songs with themes on 'mother' for her child because of the emotional and psychological bond between them, thus asserting the fact that she is capable of meeting all the child's needs as a mother. Sometimes, the child may not even be fed at all, but the song will calm it down on being received into the arms of its mother.

The theme of the second song on the child, that will be discussed next, naturally links with the first concept of mother and motherhood. The female child in traditional African society is taught to appreciate the fact that her womanhood is incomplete without marriage and childbirth. Opoku (1978: 124 -5) confirms this notion in the following statements; "the aim of marriage (as far as the African is concerned) is procreation and without it marriage is incomplete". He goes on to quote a well-known saying of the Akan of Ghana as, "Awoo ye!" (procreation is a virtue) and that all libations usually end with "a request to the gods and ancestors to let the bearers of children bear more children……" This belief is further expressed in the following Akan saying "Awufo po pe won dodow, na menne ateasefo?" (even the dead want an increase in their number, how much more the living?). Every African woman therefore does all she can to be called the mother of a baby.

2. CRADLESONG FOR A BABY CHILD (in Siya and English)

Obigba liɛ,	Good baby,
Woazo bemi te?	Why do you cry so?
Aku, wazo bemi te?	Aku, why do you cry so?
Nivɔemeɖe!	Nɔviɛmeɖe!
Gbɔviwo, miva leyi loo!	Kids, come and take him/her away!
Alɛviwo, kai! kai! loo!	Lambs, go, go away.
Gbɔviwo, miva lee yi loo	Kids, come and take him/her away!
Alɛviwo, kai! kai! loo!	Lambs, go, go away.

To the Avatime mother, every child is 'gba' literally meaning 'good' in the sense of a cherished heart or desire, a beloved one, a pearl or fulfillment. These Avatime sentiments are therefore not different from those of the Sudanese mother we discussed at the beginning of this paper. In the past, the birth of a child was the ultimate in the life of the traditional African woman on getting married. The baby in this Avitime cradlesong is a girl called "Aku" because she was born on a Wednesday. The mother fondly bestows on her the by-name meaning someone's sister. The mother addresses her baby as "Obigba" (good baby) and "Noviemede" (someone's sister) as an assurance that she is not alone as she has a sister to keep her company.

In the second half of the song, the mother calls out kids and lambs (also the young ones of their mothers) to come and take her baby away. This is certainly contrary to the first part of the mother's declaration of her love for her baby. The fun of it is that kids and lambs can neither hear the Avatime mother's call nor will be able to carry a baby away. Even mother's love will never ever allow this. It is interesting to observe that the burden texts, "kai, ka" will be among some of the baby's first words when she starts to speak Siya, her mother tongue.

Various cultures, however, have their preferences as far as the sex of a baby is concerned. Hart, (2000:1382) makes reference to a traditional Indian concept of childbirth, especially of a firstborn son which changes a women's status from being that of being a servant in the society to that of a woman. In Africa there are many proverbs and song texts that refer to the invaluable nature of a child. For example, the Ewe say "vivɔ nyo wu kotsitsi" meaning, it is better to have a bad child than to be barren. Opoku (1978: 125) quotes P. Ogunwale's (1966: 1-18) seminar paper in which he describes the importance of the child among the Yoruba of Nigeria as follows. "A child has three names: the one who gives honour: the one who covers more than cloth: the one who gives boldness to speak in gatherings."

Traditional Africans highly regard the birth of a child in marriage and so being barren in Avatime society was and still is a stigma throughout a woman's life and even after she is dead. It is common to hear someone enumerating the good works of a late auntie or sister such as the number of children she had looked after, and end with the phrase "even when

she had none of her own". Some women who are not privileged to have children are still harassed by some in-laws. I think that with counseling and improved medical services available to these women in modern times, their circumstances have greatly improved. For example, there are facilities for performing surgical operations that correct certain problems in the female reproductive system. Added to this there are opportunities for the production of test tube babies in Ghana. Some of these women have also invested their time, energy and resources into activities that help the less privileged in society instead of sitting down to brood over such a handicap. Often it is the barren woman herself that bemoans her predicament, probably as a sign of soliciting sympathy in a situation she has no control over. Some husbands, who are unable to stand the pressure of their mothers' "give me a grandchild to sit on my laps before I die" harassment, have gone out of the way to produce babies outside marriage, while other barren marriages have sadly fallen on the rocks.

It is upon this premise that a woman who has successfully gone through nine months of pregnancy and painful labour, which the Ewe term 'kuléle' (literally meaning holding death), is filled with joy and pride on delivering a baby. They appreciate every child, be it a boy or a girl. As mentioned song number two talks of the child as "Obigba". Furthermore mothers say pleasant things to their babies and call them by positive names and by-names like "Noviemede/Amedenovi" (someone's brother/sister) and "Sika" (gold). Also women admire their babies regardless of what other people think about them. For example, in Ewe "ame nyo wu gbo" means a "human being is better than a goat". A synonym is the following jargon in Pidgin English, "Monkey no fine, mother like am". All these literally mean "even if my baby does not look attractive, I like him/her just as he/she is". Additionally, Avatime women use such adjectives for their babies as "gba/pe" (good), "kporo' or 'kporokporo' (round, bouncy, beautiful, pretty) and also describe their skin as "kplɔkplɔ" (smooth).

Probably one of the reasons why men chose to marry many wives in the past was that at least one of them would give birth to a male heir, since it was said that girls would be married away and the father's name would be lost. In addition, it was the men who provided security and who went to war. I am told that the Akan of Ghana refer to a newly born baby boy as "onipa" (human being) with more excitement than an 'ordinary' female birth. According to Middleton (1960:33) among the Lugbara of Uganda in East Africa, a man who has no male child is not qualified for an "ori" (ancestral) shrine to be erected for him. Likewise, the Avatime patrilineal society formerly placed a premium on male children.

These days, some parents see their sons as concentrating more on their own marital homes. With the education of girls and the fact that they seem to be more caring for their parents, the girl-child seems to be gaining recognition as a form of security in old age. Also old parents especially the male, naturally feel more at home with their daughters than with their sons.

The next song paints the picture of a baby-sitter who attempts to soothe a crying child when its mother is absent. The performer first of all explains to the baby that its mother is

absent. It is apparent from the text of the song that despite all the effort, the baby insists on crying until the mother comes. *"Tuu, tuu gbɔvi"* are burden texts in the particular cradlesongs and Nketia (ibid: 192) describes such texts as "nonsense syllables" or "play elements in the form of phrases" whose sound sequence or rhythm is incorporated in the performance to amuse the baby.

(3) CRADLESONG ON <u>CRYING</u> (in Ewe and English)

Tuu tuu gbɔvi,	Tuu, tuu gbɔvi,
Tuu tuu gbɔvi,	Tuu, tuu gbɔvi,
Dada mela 'fea me o,	Mother is not at home,
Meka wòla fa via na?	Why are you crying?
Ao ɖeɖevinye,	O, my dear child,
Bɔnu, bɔnu kpoo.	Quiet, be calm.
'Meka fowòa?	Who beat you?
Bɔluvi yea?	Was it *Bɔluvei/Pɔluvi?*
Tu taa, ne mafoe na wò	Spit out, and I'll beat him/her for you,
Ao vinye ŋgba fa vi o.	O, my child, don't cry.
Ao ɖeɖevinye,	O, my dear child,
Bɔnu, bɔnu kpoo.	Quiet, be calm.
Anɔ ata dzia?	Will you sit on my laps?
Makɔ kɔkpa na wòa?	Shall I carry you at my back?
Ao, vinye, ŋgba fa 'vi o,	O, my child, don't cry.
Ao ɖeɖevinye,	O, my dear child,
Bɔnu, bɔnu kpoo.	Quiet, be calm.

That baby's cry is a universal fact. They cry to announce their safe arrival into the world. They cry as a means of communicating to adults when they are wet, hungry, uncomfortable or sick. Quite often, the caretaker, not being able to discern the cause of the discomfort, becomes anxious. He or she tells the baby to cease crying and demands to know who beat the baby so that the offender is punished. In the process of soothing the baby, it is held on the lap or tied on the back. At other times, the adult asks the crying child to spit into his/her hand to be used to beat its offender(s). This is done playfully. Young children seem to enjoy this and they often cease crying. This act does console a crying baby, but on a more serious note it sends a reminder to the whole community that an offender undergoes punishment in every organized society.

There are two old wives' tales on adverse consequences of babies' prolonged crying. One is that it will attract evil spirits such as witches and dwarfs whom it is generally believed conduct their nefarious activities against human beings at night. The second tale (based on information gathered on the field) is that a baby's head will break or its stomach will bloat when it cries for a long time. I think that after all the necessary attention is given to a normal healthy baby its continued shrills become a nuisance which no sane person is

comfortable with. In such situations, Avatime women come out with certain songs they call '*asiana idzine*' or songs of lies. These are spontaneous compositions that they create in desperate attempts to soothe a baby who is fond of crying. I recorded one of such songs, which I was told was created by a man as the women commended that some of the men were very good babysitters.

We now move on to the fourth song that speaks directly to society but has been appropriated into the cradlesong repertoire. Every society has sets of ideas about good or bad and right or wrong. These are based on such influences as religious considerations and allegiance to a recognized authority (see Opoku, 1978:152). One of such beliefs is that human life is precious and must be respected and protected. So valuable is life that Traditional African society frowns on abortion and place controls to protect even the fetus**.** In the case of Avatime, the chief and his elders promulgate laws with stringent punitive measures against people who commit abortions. For example, any female who dies through abortion is buried without the normal funeral celebrations, whilst her family is made to pay penalties in form of drinks and sheep to cleanse the land and pacify the gods and ancestors.

The song which follows is one of the types that caution females, especially young girls, to live chaste lives for their own safety sake and for the well-being of society as a whole.

4. CRADLESONG ON ABORTIONS : MORALITY/SOCIAL CONTROL (In Siya and English)

Amɛnebububa,	People who commit abortions,
Amɛnebububa,	People who commit abortions,
Mloedi duu,	Think about it,
Tɔ mlɔa mɔna 'mɛna bu.	And stop committing abortions.
Wote dilie woapɔ?	Do you know that child's potential?
Xe wapɔ ɖatikɔ?	Couldn't he/she be a doctor?
Xe wapɔ tikya?	Couldn't he/she be a teacher?
Xe wapɔ Avati?	Couldn't he/she be *Avati* ?
Amɛnebububa,	People who commit abortions,
Mloedi duu,	Think about it,
Tɔ mlɔa mɔna 'mɛna bu.	And stop committing abortions.

This satire is against women and girls who are suspected to be fond of aborting their pregnancies. It was common to suspect that every young girl in the village who concentrated on her education must have been committing abortions in order to get as far as Teacher Training College. This was because a girl was expected to marry and move off to her husband's home immediately after her "Kusakɔkɔ" or puberty rites. In fact the climax of the rites was the marriage ceremony. A girl who underwent the rites and yet delayed marriage and pregnancy because she wanted to further her education was seen as proud and immoral, which tarnished the reputation of her family. I have noticed that that

often it is the mothers and not the fathers or friends who force the girl child into dropping out of school, for fear that if their daughters are too educated men will be afraid to marry them. This erroneous impression is still prevalent in Avatime society where girls who are determined to get higher degrees are admonished to "end these long years of education and settle down to marry and have children".

For the female sex in Ghana it takes determination and self-control to reach the higher levels of the academic ladder. I suggest, therefore, that the Department of Women Studies research into the economic reasons and other factors that inhibit educational progress of the girl child in Ghana. Furthermore, Medical experts have said that abortions also destroy the future marital fulfillment of a happy marriage. Indeed, some young women and even teenage girls in their attempt to terminate unwanted pregnancies ended up terminating their own lives and this why the relevance of this fourth moralising Avatime cradlesong is important even now.

The exact date of this composition is unknown but the text gives a clue of the context. Avati is looked upon as the greatest leader and deliverer of the people of Avatime. And there are two stories connected with the meaning of Avatime. In one instance, Avatime means "Avati's people" and the other one means "tired of wars". Avati is said to be the man who led the people of Avatime from Ahanta in the Western Region of Ghana to the present site. He was valiant, persevering and a lover of his people. He hated being maltreated and he fought series of wars to liberate his people form the domination of all their enemies. When he could not fight his opponent he quickly entered into a covenant of peace. Avati always wanted his people to feel secure and therefore he looked for the safest place for them to inhabit. He felt it was only the mountains that provided a safe haven, and that was why he brought them so far. This cradlesong therefore serves as medium of social control as it tells women to desist from terminating their pregnancies since they do not know the potential of their destroyed babies.

CONCLUSION

The above four songs are a few examples of cradlesongs that express the sentiments, concerns, beliefs and values of Avatime women. As with African musical performance generally these songs are functional, i.e. child care and socialisation. As mothers perform these songs, in close body contact with their babies and even though the babies do not understand they quietly internalize the rhythms of society and grow to imitate what they hear. Avatime women also have other reasons why they sing cradlesongs, as they are also singing for their own emotional reasons and also for society as a whole. Beyond the performance of cradlesongs, these women promote values which are for the good of everyone who will take time to ponder over them. I believe that comparative studies of cradle songs will revitalize this tradition. Moreover they will provide Ghanaian musicians with diverse approaches to traditional compositional techniques. Finally they will supply music teachers with both songs for the class-room and also interesting textual materials for their school pupils to discuss in class instead of making their pupils only sing throughout an entire music lesson.

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HIGHLIFE AND NKRUMAH'S INDEPENDENCE ETHOS

By Professor John Collins,
Music Department, University of Ghana, Legon.

ABSTRACT

During the independence era many highlife bands supported the nationalist struggle. Concert parties (highlife opera groups) like the Axim Trio staged pro-Nkrumah plays whilst one of the earliest uses of the word 'Ghana' itself was used when the Burma Trio changed their name to the Ghana Trio in 1948, the very year of the Christiansburg shootings and boycott of European shops. Highlife artists like E.K. Nyame, Kwaa Mensah, and E.T. Mensah released many pro independence records and played at CPP functions. Indeed the brilliant and innovative blend of highlife and swing created by E.T. Mensah's Tempos dance band from the late 1940s became the optimistic sound-symbol of the early independence era throughout Africa. It is therefore not surprising that when Ghana became independent Nkrumah began establishing numerous state highlife band and concert groups, took highlife bands on official visits abroad, built a government recording studio, included local popular on radio and TV and facilitated the creation of popular performance unions. Furthermore, some highlife bands wrote songs and staged plays that supported Nkrumah's Pan-Africanist socialist policies. Examples are the Tempos 'Guinea Ghana Mali', Onyina's 'Destiny of Africa' and Bob Coles Ghana Trio concert party the staged pro-CPP propaganda.

So this state support for the popular arts was partly a quid pro quo for its positive role in the independence struggle. However, there are three other reasons why Nkrumah boosted highlife and other local popular performance. Firstly and despite the name, 'High Life' was actually the product of the urban masses and rural peoples involved with the cash-crop economy, precisely the very layers of society that the CPP, as a mass political party, drew its support. Secondly, highlife is historically a product of the Akans, Ga's and to some extent the Ewe people. Being a trans-ethnic art form (as compared to traditional ethnic music and dance) highlife was the perfect home-grown vehicle for projecting national rather than 'tribal' ideals. Just as jazz, samba and the calypso had become the national music of the US, Brazil and Trinidad, so Nkrumah used highlife to project a Ghanaian identity. Thirdly and with the popularity of highlife in other African countries, highlife had become to some extent Pan African – and could therefore musically project the Ghana at a continental level. In conclusion it should be noted that towards the end of the Nkrumah period some highlife artists (like E.K .Nyame, the African Brothers and K. Gyasi) began to reflect political disenchantment with the CPP government. Nevertheless and despite these musical criticisms and ultimate anti-CPP coup of 1966, the Nkrumah period firmly established the notion that fostering the popular music of the masses, (as well as traditional performance and Ghanaian intellectual art-music) was important to nation building and the creation of Pan Africanism and the 'African Personality'.

A) POPULAR ENTERTAINERS SUPPORT THE EARLY INDEPENDENCE MOVEMENT

Many Ghanaian popular musicians and entertainers openly supported Nkrumah's CPP and/or attempted to indigenise their performances and recordings in a self-conscious ideological way; in line with the 'African personality' and Pan-African ideals of the independence ethos. In the late 1940's to and early 50's 'concert party' popular theatre groups such as the Axim Trio and Bob Ansah's staged pro-Nkrumah plays.[35] Bob Vans actually changed the name of his wartime Burma Trio concert party[36] to the Ghana Trio in 1948, the year of the Christianborg shootings and boycott of European shops and nine years before 'Ghana' became the countries official name at independence. In 1952 the highlife guitarist E.K. Nyame formed his Akan Trio concert party that for the first time fully integrated guitar band highlife into the dramas and performed exclusively in the vernacular. E.K.'s motives were partly political for he wanted to get away from the 'colonial ideology and British mind'. EK's guitar bands also wrote and released on record forty highlifes in support of Nkrumah[37] whom he accompanied on a state visit to Liberia in 1953. (Collins 1992:38-41 and 1994/6:14) then in 1958 that the guitarist Onyina's wrote his famous song 'Destiny of Africa' to celebrate the Accra meeting the laid the foundation for the formation of the Organisation of African Unity (OAU).

Other highlife guitar bands (cum concert parties) that supported Nkrumah were those of Kwaa Mensah, I.E. Mason, the Fanti Stars, Bob Cole, and the others listed in the Appendix of Records Also the highlife influenced Ewe borborbor drum and dance music created in the Kpandu area around 1950 became so closely identified with the CPP that this neo-traditional recreational music it was known as 'Nkrumah's own borborbor'.[38]

The more urbanised and prestigious highlife urban highlife dance bands also supported Nkrumah (see Appendix of Records) For instance the Tempos highlife dance-band of E.T. Mensah played at CPP rallies and released records that supported Nkrumah such as 'Kwame Nkrumah' and 'General Election' with the most famous being 'Ghana Freedom Highlife' recorded at the Decca Studio in Accra in 1957.[39] Not only did the Tempos record pro-CPP highlifes but it brilliant blend of highlife and jazz , and the use of sophisticated up-to-date imported instruments to play African songs became the sound-symbol or zeitgeist ('spirit of the age') for the early optimistic independence era. For just as the Tempos Africanised the western jazz combo ensemble, so the inherited western Gold Coast socio-political system was about to be likewise Africanised. Not surprisingly the

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35 The Axim Trio staged plays such as `Nkrumah Will Never Die', `Nkrumah Is A Mighty Man' and `Nkrumah Is Greater Than Before', whilst Bob Ansah's concert group staged `We Shall Overcome', 'The Achievement of Independence' and `The Creation of Ghana' and was twice arrested by the British authorities and questioned about his plays (Collins 1994:574)

36 Bob Vans told me (personal communication 1974) that he and six other Ghanaians formed the Burma Trio in Accra in 1946 after returning from fighting against the Japanese from 1943 and 1946 with the British in Burma and India, where they had set up a West African Theatre to entertain other members of the West African Frontier Force. 65,000 Ghanaians did military service during World War Two (Fage 1966) of which six battalions fought in Burma (Aboagye 1999).

37 Two examples are`Onim Deefo Kukudurufu (honourable man and hero) Kwame Nkrumah' that in 1951 welcomed this nationalist leader from imprisonment by the British, and `Ghanaman Momma Vensua Biako' (Ghanaians learn to be one). For others see Appendix of Records.

38 Ghanaian Times newspaper article by Ambrose Badasu 3rd June 1988.

39 Infact it was the second version that became famous, as E.T.s original version not only mentioned Nkrumah but also the non-CPP nationalist leaders J. B. Danquah and Dr. Busia. To have his name linked with these two 'detractors' so annoyed Nkrumah that on the instructions of the CPP Ministers Kofi Baako and Krobo Edusei, Decca Records in London had to blot out the offending names on the master tape, destroy 10,000 copies of the record and reprint new ones (Collins 1986:27).

Tempos' modern but indigenous African sound spread far an wide in Africa during the 1950's as the independence movement gathered momentum, In the case of Nigeria, for instance, swing type dance bands (like Bobby Bensons, Victor Olaiya, Rex Lawson's, etc) moved towards highlife, but sung Yoruba, Igbo and Pidgin English, whilst the dance bands of E.C. Arinze and Charles Iwegbue, both released celebratory highlifes when Nigeria gained independence in 1960.

West Indians Trinidadians also celebrated Ghana's move to independence in calypsos like Lord Kitchener's 1957 'Birth of Ghana'. Five year earlier, the UK based Trinidadian George Brown, together with Ghanaian musicians, released (on the HMV label) a calypso called 'Freedom For Ghana' dedicated to the `Honourable Kwame Nkrumah',   twenty thousand copies of which were ordered by the C.P.P. (see Appendix of Records) According to the West Indian black nationalist, George Padmore, who was the correspondent for the Ghanaian Morning Telegraph newspaper at the time (5th February 1952 issue) the British became worried as to whether the lyrics were subversive or not, and   Colonial Office minutes were written on the matter.[40]

B) NKRUMAH'S SUPPORT FOR THE LOCAL POPULAR PERFORMING ARTS

Nkrumah, recognizing the vital role of local popular entertainment in the independence struggle and the creation of an African identity endorsed numerous state and para-statal highlife bands and concert parties: such as those of the Cocoa Marketing Board, Black Star Shipping Line, State Hotels, Armed Forces, the Workers Brigade and the Farmers Council. It was in 1959 that the Workers Brigades formed their highlife dance-band, an event which they celebrated with the highlife record `Hedzole (Freedom) Aha Brigades' - and they also formed a concert party led by Bob Johnson.

Furthermore, some of the private bands accompanied Nkrumah on trips abroad or represented Ghana at international events and festivals, such as E.K.'s Nyame's previously mentioned 1953 trip to Liberia when he accompanied Prime Minister Nkrumah on a state visit to President Tubman. Then in 1963 E.K. and his singer Kobina Okai, the Broadway dance band (from 1964 called Uhuru), Bob Cole, Kakaiku, K. Gyasi, and Onyina accompanied President Nkrumah on a state visit to Eastern Europe, Mali and North Africa.[41]

Nkrumah was so keen on developing Ghana's home grown music that he also set up training programs for its practitioners at home and abroad. He gave scholarship to the dance band artists Teddy Osei, Eddie Quansah and Ebo Taylor to study music at the Eric Guilder School of Music in London, and sent Broadway, George Lee's Messengers and the Farmers Council Band to a three month course in traditional drumming and dancing at the Ghana Arts Council in Accra[42] whilst being housed at the nearby Puppet Theatre. Nkrumah's interest in indigenising highlife is also reflected by the fact that he also

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40 Both copies of the newspaper article and colonial minutes are with the BAPMAF archives in Accra

41 As the Ghanaian magazine Positive Joy put it in 1985 (volume 31: 8), 'Some freedom fighters fight their wars of liberation with guns and academic degrees, Kobina Okai fought and helped build Ghana with his voice'.

42 Located at what was once the segregated colonial European Club in Accra.

attempted to indigenise the word 'highlife' which he considered too foreign This occurred in 1959 when musicians and members of the Ghana National Association of Teachers of Dancing[43] were invited to the Ghana Arts Council in Accra to discuss changing the name 'highlife' to 'osibisaaba', an early Fanti name for the music. Although the motion was passed, E.T. Mensah told me some musicians, including himself, were against the proposal, and so `the new name never caught on as the name of Highlife had gone so deep that it couldn't be uprooted' (Collins 1996:45).

Nkrumah also supported the local popular music and drama sector by his policy of rapidly Africanising and expanding the state film and broadcasting sector. The radio transmitting power of the Accra Station was increased one-hundred fold from its wartime level and later, in 1965, a television service was begun. Both these became part of the state monopoly called the Ghana Broadcasting Corporation (GBC) which transmitted, popular songs and plays as well as patriotic and traditional ethnic music. After independence the Gold Coast Film Unit evolved into the governmental Ghana Film Industry Corporation (GFIC) which, besides newsreels and government propaganda films, also produced films that involved popular music and drama.[44]

Nkrumah also encouraged the formation of two popular performance unions in the early sixties. The Ghana National Entertainments Association catered for guitar-bands, concert parties and stage magicians, whilst the Musicians Union of Ghana consisted of members of the more urban oriented dance-bands. Both these unions were dissolved in 1966, after the anti-Nkrumah coup, due to their links with his CPP, via the Trade Union Congress (TUC) .
On this topic of the nervousness of popular artists by the military National Liberation Council (NLC) that overthrew Nkrumah in 1966 the case of Ajax Bukana is pertinent. The late Ajax was a Nigerian musician and clown with Bobby Benson's highlife band in Lagos who came to Ghana in 1952 and literally became Nkrumah's personal 'court jester', resulting in his arrest and imprisonment by the police C.I.D. immediately after the 1966 coup.[45] Indeed the link between popular artists and Nkrumah was so strong that after the anti-Nkrumah coup the NLC not only dissolved the two entertainment unions but also put a three week ban on the movement of touring concert parties.

C) WHY NKRUMAH SUPPORTED THE POPULAR RTS
Besides the active role of highlife bands and concert parties in Ghana's independence struggle there are a number of other reasons why Nkrumah supported the popular performance sector as a third prong of his national performing arts policy. [46]

Firstly, as Ghana's independence movement was spear-headed by the mass CPP political party, it is not surprising that the popular music and drama of the masses was also drawn

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43 Copy of the invitation to this organization is with the BAPMAF highlife archives in Accra

44 For instance, there was the GFIC's 1963/3 `Band Series', short films of the Tempos, Ramblers, Joe Kelly's and the Black Beats highlife dance bands .

45 For a detailed interview with Ajax Bukana see Collins 1996:chapt. 6

46 The second was Nkrumah's fostering of traditional and folkloric performance by promoting country-wide festivals, establishing regional Arts Councils, the Ghana Dance Ensemble and encouraging the teaching of traditional African music in schools and university departments. The third prong of his national arts policy was the Africanisation of art-music and western type theatre through setting up a National Symphony Orchestra and National Drama Studio and supporting composers such as Ephraim Amu and Phillip Gbeho.

into the struggle. Indeed the so-called 'veranda boys' that Nkrumah drew so much of his backing from were of the same 'intermediate' class from which most Ghanaian popular musicians and actors were drawn. Indeed, there is a general consensus amongst writers that 20th century African popular performance was largely a creation of the `intermediate' social groups that have emerged in between the national bourgeoisie and the vast class of subsistence peasant farmers.[47] These 'intermediates' were neither elite nor peasant, but were rather comprised of cash-crop farmers and newly urbanised Africans who were semi-literate and perform semi-skilled work. In short the same rural and urban masses that the CPP drew it main support from.

Yet another reasons for Nkrumah's endorsement of the popular arts is that, compared to ethnic based traditional music, highlife music and the concert party were 'non-tribal'or trans-ethnic creations of the Akan and the Ga people that were, moreover, also popular in the Volta Region and the Northern Region.[48] Furthermore, although the text of highlife songs and concert party dramas were mainly in the Akan and Ga languages, the Ewe, Hausa and Pidgin English languages were also sometimes used, creating an artistic lingua franca suitable for Nkrumah's ideal of building a nation from Ghana's polyglot communities.

The factious issue of 'tribalism' was also relevant to the re-naming of the Gold Coast itself after independence, the problem being circumvented by using the name 'Ghana', the ancient West African kingdom in what is now Mauritania-Senegal.[49] And it is in the realm of popular performance that we have to turn to find one of the earliest formal uses of the name 'Ghana', when in 1948 when the previously mentioned Bob Vans changed the name of his concert party from the Burma Jokers to the Ghana Trio.

Nkrumah was also interested in popular performance as it sometimes projected Pan Africanism and his concept of the 'African personality'. One example is Onyina's previously mentioned 'Destiny of Africa', and another is the Tempos 'Ghana Guinea Mali' that celebrated the short-lived union of these three then socialist countries. Another example was the pro-CPP concert musician and actor Bob Cole who in 1961 dedicated a song to the assassination of Nkrumah's Congolese colleague Lumumba[50]. Other pan-African highlife themes are found in some of the releases of E.K. Nyame, Otoo Larte and the Uhuru dance band listed in the Appendix of Records. Indeed the name Uhuru is the Swahili word for `freedom' and according to its one time leader Stan Plange, it (and its forerunner Broadway) was `regarded as a national band.' and sometimes represented Ghana on official visits.[51] Indeed and as previously mentioned, several highlife bands and concert party groups accompanied Nkrumah and/or represented Ghana at African and

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47 Ware (1978:363) states that most of Sierra Leone's popular musician come from the lower/middle classes whilst Alaja-Brown (1987) notes that Nigerian juju music originated with the `rascals' and `area boys' of the old Saro (Sierra Leone) Olowogbowo quarter of Lagos. In southern Africa Mitchell (1956) and Ranger (1975) observed that the beni (i.e. 'band') derived dances were performed by tailors, miners, domestic servants and lorry drivers, whilst Coplan (1979) notes the Zulu workers who played the 1920's marabi music of the Johannnesburg slum-yard 'shebeens' were called 'abaphakathi', or 'those in the middle'.

48 Many writers have noted this super-ethnic feature of Ghanaian/African popular music, including Ranger (1975:35), Waterman (1986:18), Nketia (1957:15) and Barber (1987:15).

49 The name 'Ghana' was first muted by the nationalist leader Dr. Y. B. Danquah.

50 A portion of this concert party highlife play containing this song is found with the University of Ghana Institute of African Studies music archives at Legon

51 See 1985 Collins: 86 and 1996:72

international events. One particular case is the Tempos that visited Guinea just after its independence in 1958 when, as E.T. Mensah told me, he was personally `dashed' money by President Sekou Touré. This occurred at a time when Ghanaians were particularly popular in Guinea as this ex-French colony had just been given a substantial loan by Nkrumah to overcome the initial problems of independence, after the colonial government sabotaged the infrastructure of this new nation before quitting (see Collins, 1996:28-30).

On this theme of pan-Africanism is should also be noted that Ghanaian Highlife music is not only 'non-tribal', but some of its roots and extensions lie in other West African countries (particularly Liberia, Sierra Leone and Nigeria). Indeed during the 1950's highlife music spread throughout sub-Saharan Africa. In short, Nkrumah had a ready-made artistic vehicle popular throughout Africa to project his Pan-African ideals.

D) LATER CRITICISM OF NKRUMAH IN POPULAR TEXTS

Although this paper focuses on the support popular performers gave to Nkrumah, it should be noted that towards the end of the CPP era (that ended in 1966) some initially staunch Nkrumah backers released songs critical of the government. Examples mentioned by Dadson (1991) are `Ne Aye Dinn' (Hold It Well) by E.T. Mensah's Tempos band and `Aban Nkaba' (Government Handcuffs) by the concert party leader Bob Cole. Usually the anti-Nkrumah/CPP highlife songs were not usually in the form of direct political protest but were rather oblique and wrapped up in parable, proverb or allusion. E.K. Nyame recorded several such highlife songs in the latter period of Nkrumah's rule. One was `Nsu Bota Mframa Dzi Kan' which includes the lines `if the rain falls the wind will blow first... so I'm warning you like the wind'. This became the slogan of the anti-CPP National Liberation Movement that opposed Nkrumah's socialist policies. E. K Nyame followed this up with `Ponko Abo Dam A, Ne Wura No Dze Ommbuo Dam Bi'  which is based on the Akan proverb that translates as `if the horse is mad it does not mean the owner is mad'.[52] Another highlife musician, K. Gyasi (of the Noble Kings concert party) released the record `Agyimah Mansah' in 1964 about a ghost mother lamenting the plight of her children. When President Nkrumah personally questioned Gyasi about the lyrics, the composer claimed these were based on a dream and were not a political reflection by `Mother Ghana' on the poor state of the nation, Nevertheless the song was banned from state radio.

After the 1966 coup, anti-Nkrumah songs continued to appear for a while. One that Bame (1969) mentions is the African Brothers highlife record `Okwanduo' (Wild Ox) that includes a refrain by a hunter that goes  `you are gone but woe to your brethren'. This, Bame believed, refers to the general public desire that, although Nkrumah and many of his supporters had escaped, those who remained in the country should be punished. An even more well known highlife of the prolific African Bothers guitar band is the 1966 song `Ebi Te Yie' (Some Sit Well) about big animals pushing smaller ones into the cold [53] and is a musical equivalent to George Orwells's 'Animal Farm' Although this song was considered

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52 Personal communication with the late E.F. Collins of the University of Ghana.

53 See Yankah, 1984

to be a general attack against the political and economic elites that had emerged after independence, when Ampadu was officially questioned on the matter he claimed the lyrics were based on a fable his father had told him. This song, like the one earlier discussed, K. Gyasi's 'Agyemah Mansah', suggests that the public may change the meaning of a song to fit current views and retrospectively give a highlife songs what Van der Geest and Asante-Darko (1982:33) call a `secret political meaning.'

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APPENDIX OF 1940'S-60'S PRO CPP/INDEPENDENCE, PAN-AFRICAN AND POLITICAL HIGHLIFES RECORDS IN THE J.COLLINS/BAPMAF HIGHLIFE-MUSIC INSTITUTE ARCHIVES, ACCRA

GUITAR/ACCORDION BANDS AND CONCERT PARTY BANDS

EK'S BAND
'Africa Africa' Queenophone QP 277

'Lumumba Due' (condolences Lumumba). Queenophone QP 360

'Monkye Nwe' (you have killed Lumumba – now go and 'divide and chop') Queenophone QP 360

'Awu Akwere' (No one escape's death, remember those who died for Ghana's independence)
        Queenophone HH/PH/06

 'Auntie Dede' (beautiful CPP activist). Queenophone HH/PH/028

'Gbedemah' (in praise of the CPP Minister of Finance). Queensway QP 38

'Ghana Mpo Ni' (is this really Ghana). Queenophone QP 242

'Mo Ma Ye Nsom Ghana' (let's serve Ghana). Queenophone HH 1030

'Ghana Na Ewo Soo' (now we're in Ghana). Queenophone QP 330

'Agye-Nyame No Wakyi' (the Lord should follow you Nkrumah). Queenophone 11 1009

'Ponko Abo Dam'AWG (University of Ghana at Legon, Instititute of African Studies collection)

'Kwese Plange'.(CPP Minister) Queenophone QP 115.
        Me nuapa ee. Kwese Plange na odo ho yi. Me de me nsa merekoka ara see na wa wu o/Mede mani mere kohwe a me nua see na nokwa sem o/Menisu yi, me nua na fo ma ni…….. '(full lyrics in 1955 E.K. Song Book).

'President Tubman' Queenophone QP 119. English lyrics 'Well done, may the Lord   bless you……' (full lyrics in E.K. Song Book)

'Ghana' Teymani TM 1096
        Oh Ghana kuro kese/papa, yebe som wo. Yedo wo daa,Yebewu ama wo Ghana/Ghana yebewu ama wo Ghana D.C. , Ghana mu na anighe/anibue/ahoto wo/Nyame nhyira wo da, Oh Ghana………' (full lyrics in E.K. song book)

 'Ayeyi ne Asaba Seno' (Praise and dancing befit him). HMV TM 1047.
        Kwame Nkrumah has done so much for us, so let us praise him/Ask for God Blessings, to give to him everyday

'Republic' (1960) Queenophone QP 350.
        Kwame Nkumah will achieve progress because it is God Almighty who has chosen him for us/Some good time give love and happiness. Some good time give peace and happiness/Some good time comes with Ghana. Let us hold together.We said that Kwame Nkrumah will attain progress, be successful/Because God Almighty has chosen him for us

'Onim Deefo Kukudurufu Kwame Nkrumah' ('honourable man and hero') A song that welcomed Kwame Nkrumah out from his Ussher Fort cell in 1950. No record   label details available)

S.S. AHIMA ACCORDION BAND.
'Independent Ghana' (mentions victory speech at Old Polo Ground). Queenophone QP 302

 'Nkrumah Yema Wo Amo'(we congratulate you). Queenophone QWP 302.

We ask for blessings for our leader Kwame Nkrumah/We know that what he has done for our nation Ghana, no one else can do/No one else, no other human being can do what he has done for us, and the whole of Black Africa/We congratulate you for all that you have done. We say thanks.

KWAA MENSAH'S GUITAR BAND
'Freedom Wona Dza'. Queensway QP 23
'Kwame Nkrumah'. Queensway 23/1
    Kwame Nkrumah has done well for Ghanaians, we thank him/Kwame Nkrumah, the Great saviour has done well for the CPP/Kwame Nkrumah has done well for all Ghanaians

OTOO LARTE'S BAND
'Abibifo Fa Moada Ana'.(Black People are you asleep) HMV TM 1021

ONYINA GUITAR BAND
'Enne Ye Owo Ghana'. (today we are in Ghana and have to work seriously)
    1959, Decca WA 912
'Destiny of Africa' (on the talks to form the OAU in Accra). 1958 Decca WA 884

I.E. MASONS GUITAR BAND
'Ghana Mann'. Queenophone QP 179

FANTI STARS GUITAR BAND
'Dr Nkrumah Ko Liberia No 2'. Decca WA 653

YAW ADJEI'S GUITAR BAND
'Nkrumah Bra'. HMV JZS 5597

HIGHLIFE DANCE BANDS

BROADWAY led by Sammy Obbot & vocals Joss Aikins
'Nkae' (remember those who died for the independence struggle) 1961 Decca GWA 4036
'Edusei Okamafo' (song by Oscarmore Ofori praising the CPP Minister of Interior) 1959 Decca WA 948

BUILDERS BRIGADE BAND led by Spike Anyankor
'Mbra Nimfoo (lawyer) Quist' (first post independence Speaker of Parliament). 1959 Decca WA 939
'Hedjole Aha Brigades'(Freedom for the Brigades) No label details available.

JOE KELLY'S BAND
'Cocoa' Record issued by Ghana government.
    Gold Coast money is taken abroad./Gold Coast money they use it to buy cloth/They use it to put
    up buildings.

PROF UHURU BAND led by Sammy Obbot with singer Joe Mensah.
'Kojo Botsio' (praising the CPP Minister of State). 1964 KED 1 – a production of EK Dadson, CPP
    Minister and ex-lady impersonator of Axim Trio Concert party)
'Uhuru' ('freedom' in the Swahili language) 1964 KED 1.

E.T. MENSAH'S TEMPOS
'Kwame Nkrumah ' (vocals Dan Acquaye). Decca WA 899
'Ghana Freedom Highlife' (vocals Dan Acquaye). Decca WA 826
'General Election.' (1954) Decca WA 720
    General election, it is coming, it is coming, Everybody must prepare for it/It is something that is
    exciting/interesting. It is something that is peaceful
'Ghana, Guinea, Mali'. (1961) Decca GWA 4012
    Ghana, Guinea, Mali union, For the redemption of Africa we are struggling/Ghana, Guinea, Mali,

the nucleus of the Great union/Ghana, Guinea, Mali, Africa's strongest foundation, Africa is now awaken/But you have to consider the people of Africa who have contributed to this Great union.

RAMBLERS DANCE BAND led by Jerry Hansen.
'Work and Happiness', 1961/2 Decca GWA 4116

SQUIRE ADDO AND HIS LONDON RHYTHM BAND
'Victory Song' (in English and in support of CPP). Chebibs ECB1
'Halleluja' (independence song). Chebibs ECB 1
'Obiara Sro'.(pro-Nkrumah song). Chebibs ECB 2

MODERNAIRES DANCE BAND
'Padmore Wu YeWa'. 1959 (original with IAS Legon collection)

TOMMY GRIPPMAN AND HIS RED SPOTS
'Wu Onu Tsulu'(pro Nkrumah song). Chebib ECB 11 (IAS Legon collection) \

WEST INDIAN CALYPSOS & GHANAIAN NEO-TRADITIONAL MUSIC

GEORGE BROWN (UK based Trinidadian calypsonian and mixed band of Ghanaian/West Indians) 'Freedom For Ghana',1952, HMV label. The song text refers to the CPP leaders Gbedemah. Botsio, Kwese Plange, Edusei, Appiah and Casely Hayford' and Nkrumah 'from his Ussher Fort cell'. It contains the words 'friends let us shout long live the CPP, which now controls Africa's destiny' and continues 'they called us veranda boys, they thought we were just a bunch of toys, but we won the vote at midnight hour, came out of jail and took power…the British M.P. Gammans was rude by his dog-in-the-mangerish attitude, but like an ostrich we know this man can go and bury his head in the sand.'

LORD KITCHENER AND HIS CALYPSO ALL STARS ' Birth of Ghana' composed by A. Roberts. and performed by the famous Trinidadian calypso singer Lord Kitchener. 1957, Melodsic 1390

KPANDU BORBORBOR GROUP led by John Nuatro. 'Ghana Le Azoli Dzi' ('Ghana is moving forward') This Kpandu based pioneering group of Ewe neo-traditional borborbor music, released this record in the early 1950's. Original 78 rpm shellac record with the IAS Legon collection.

YAW FRIMPONG'S NDWOM KRO BAND 'Nana Konadu and Akromah'.(1948/9)
An Akan neo-traditional 'nnwonkoro' group whose song supported the CPP during Nkrumah's pre-independence 'positive action' phase. Song states 'be bold and stand up to the white man…..for if you fear the white-man you will be arrested' (shellac 78rpm record with the Gramophone Museum Cape Coast)

TAMALE SIMPA GROUP 'Yelmayli Paan Kwame Nkrumah'. One of several field recordings from the Dagbon traditional area of northern Ghana, of highlife and gome (gombay) influenced recreational 'simpa' drum dance (that emerged in the 1930s), in field recordings made in 1958 by the Institute of African Studies of the University of Ghana at Legon.

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Translations from texts in Akan and Ga by Professor Kwadwo Osei-Nyame (via Isabelle Dana) and Joseph Aduoko. Also (see bibliography) Nanabanyin Dadson's 1991 newspaper article and the E.K. Song Book 1955.

THE ETHNIC APPROACH TO MUSIC MAKING: A CASE FOR MUSIC EDUCATION IN GHANA.

By Pius P.Y. Vordzorgbe,
Principal Production Assistant of the Abibigromma Dance Company,Legon.

INTRODUCTION

Every society possesses a distinctive culture which distinguishes it from another. Music, which is part and parcel of culture, helps manifest social and cultural identity. The way Ghanaians make music is different from Germans, and even in Africa a society's approach to music making is quite different from another. For instance a Nigerian is clearly distinguished from a Ghanaian due to their respective cultural practices. It is therefore germane for every society to emphasise the approach to music making that has been handed down over time and then to train its members for the benefit of the individual and the society at large. Formal Music Education as we have now was brought into this country by the Europeans. The exact date or period of the introduction of it cannot be exactly traced, but it is believed that it all commenced in the castle schools, spread to the country side and eventually became part of the school curriculum due to the effort of the early missionaries. Consequently music syllabuses which were drawn up and adapted by Ghanaian schools were until recently, basically Western oriented, teaching the rudiments and theories of music, and the history and form of Western music.

OVERVIEW OF ETHNIC OR TRADITIONAL APPROACH TO MUSIC MAKING IN GHANA AND ITS IMPLICATIONS

Music making in our local communities is an informal process but its informal nature does not imply a lack of philosophy or a systematic procedure in the transmission of musical culture. Music education in the traditional context is guided by two major principles. The first principle dwells on the encouragement of mass music knowledge through participation, out of which special capabilities are identified. The second principle dwells on the production of specialist musicians who serve as the musical repositories of the culture, who are also charged with the responsibility of extending standards and repertory, for instance court and state musicians.

In our traditional set-up, music making is seen as an integrated process which involves singing, playing of instruments, dancing, costuming, drama, etc. Music making is found in every aspect of the Ghanaian life, from the cradle to the grave. Communities have music for such occasions as outdoorings, festivals and worship. In all these instances music making is regarded as a communal affair and every member of the community sees himself or herself as responsible for the success of the programme.

Ghanaians are not selective or discriminatory as regards to music making. Any music that comes their way, they embrace and learn it. Examples can be seen with the many choirs and singing groups in Ghana, such as Catholic, Anglican, Presbyterian, and Muzama

Disco Kristo Church Choirs. Other examples are the choir groups of some of the country's companies and industries.

Traditional music making is solely done through oral-aural culture and performance. Documentation is of less importance. The musical perception of the Ghanaian is so high that after one or two performances local musicians are often capable of reproducing what they have seen or heard. During performances Ghanaians are highly skilled in improvisation, and innovation and creating new compositions.

Omibiyi (1989) pointed out that, the traditional education offers an experience in two stages:
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> 'The first stage, which is for everybody, begins informally from infancy and continues throughout adult life. The teachers at this level are mother and peer groups who themselves have undergone similar training. The instructional methodology involves observation and imitation. The second state, which is for the talented or professionals is aimed at making learners proficient and skilled performers within the norms of their culture. It is formalized and guided. Instruction is given by the father if the learner is from a musical family or another relative or any other person who is skilled in the medium of performance by temporary attachment. Instruction involves rote learning and imitation. Content of curriculum in both stages is strictly the repertory of the medium of performance as prescribed by the norms of the society.'

In the modern era the first stage of music education at infancy as enumerated by Omibiyi has been replaced by nursery rhymes provided by day-care attendants, while mothers pursue paid employment or business outside the home. Furthermore, the level of sociability among children has been drastically cut down as they are provided with indoor games and toys by their parents and forbidden to leave the house to play outside for fear of 'contamination' by peer-groups. This is one of the early stages of alienating them from communal music education. At school, pupils are taught foreign songs and games by their teachers. On moon-lit night these children stay indoors to watch films on television. All these situations detract them from the acquisition of skills in music and dance through participating or being exposed to community games and musical events (Joe Ngozi Mokwunyei, 1996).

CLASSROOM MUSIC EDUCATION AND STUDENTS' ATTITUDE TO IT
The Western approach to the teaching of music dominates in schools these days. Teachers are accustomed to the mathematical and theoretical approaches, which make children very passive and uncomfortable in the teaching and learning processes. For instance crochet plus crochet is equal to a minim. How many quarters make semibreve? What is the interval between C and G?

With the full implementation of the New Educational Reform in 1987, conscious attempts have been made to bring innovations into the music syllabus of schools by introducing the music of African or Ghanaian composers like Amu, Phillip Gbeho or Daniel Amponsah (Koo Nimo) as topics of study. On the area of performance, some Ghanaian dances have been mentioned in the new syllabus, but no opportunity has been created for the actual performances of such dances, except during cultural festivals that are not meant for enjoyment but for competition. And even here only a selected few have the opportunity to participate. The syllabus of basic schools rather pays too much attention to Western music. For instance by JSS Three (3) the child is expected to have an in-depth knowledge of major, minor and pentatonic scales, major and minor triads and all forms of intervals.

It is obvious that there are an inadequate number of trained personnel to handle the teaching of music in schools. The reason for this is that the manner in which the subject was presented to teachers when they were students deterred them so much that their interest in the subject waned and so they did not pursue music as a course of specialisation. Moreover, even the inadequate number of trained ones have been so Westernised that they cannot meet the challenges and the needs of the children. Another point is that music is now un-examinable in schools and hence the enthusiasm and the interest of music teachers in teaching the subject is gradually subsiding.

Past policies concerning the content of the music syllabus, the manner of training the personnel and the various teaching methodologies have not favoured the school-room music. Coupled with this is that the government policies had a great negative impact on the musical development of pupils. The result has been the luke-warm attitude of pupils to music in the school from the basic level through secondary schools and training colleges.

IS THERE ANY COMPROMISE OR LINK BETWEEN THE TWO APPROACHES?

As mentioned above, formal music making in schools has become so theoretical that the attitude of Ghanaian to music has been ignored. The western methodology has been emphasised for a number of years and this has created a vast difference between the music making of our ethnic groups and formal music education. Whereas music in our local community is made through participation and imitation, that of the school is strictly theoretical and mathematical. The dichotomy between the two has negatively affected pupils' enthusiasm for learning music in an interesting and natural way. For children therefore find it odd and boring that after all the enjoyment of music outside school they are subjected to Western music and theory in the classroom where they are reduced to passive rather than active participants.

HOW MUSIC MAKING OUTSIDE THE CLASSROOM CAN BE BROUGHT TO FACILITATE FORMAL MUSIC EDUCATION

Now the question is; can the music which children enjoy so much not be adapted to the classroom for music education? I strongly believe that if the traditional and pop music the children seem to enjoy is brought to the classroom, their involvement will be higher and their interest in music can be rekindled. Likewise, John Collins (1996) argues that the music the Ghanaian child is exposed to falls into three categories: the popular, traditional and art/choral music, and advocates that all these three types of music be integrated in the school music syllabus.

For example it is possible to use highlife music to teach basic primary chord progressions through using the bass pattern of the bass guitar. In like manner, most of the melodies of traditional and popular music can be used to teach such elements of music as melody, tempo, dynamics, harmony etc. The improvisational and compositional possibilities, which are very essential elements of creativity, are many in the domain of pop and traditional music. Some of these creative works by school pupils are evidenced on the 'Fun Time' children programmes at the National Theatre. Moreover, through the media of folk and popular music children can also be educated on such problems as drug abuse, Aids, environmental sanitation etc. as is being done by some popular musicians like Lucky Dube, Nana Ampadu, Shasha Marley etc.

I am of the strong opinion that the experience of Hungary in the early 1900s, which compelled the noted Hungarian music educator and composer Zoltan Kodaly to launch a revolution in music education, is no different from what we have now in Ghana. He noticed the appalling level of Musical literacy among students entering the Zeneakademia, the highest music school in Hungary. Not only were they unable to read and write music fluently, but they were totally ignorant of their own musical heritage. Students at that time had grown up in the aftermath of an Austro-Hungarian Empire, a time when only German and Viennese music were considered 'good' by the elite. The only exposure these students had had to the vast wealth of Hungarian folk music was through the distorted and diluted versions played by Gypsies in cafes (Chosky, 1998, 3).

Similarly in Ghana today, most of the youth, especially in the urban centres, have very little or no knowledge of the rich traditional music of their people – although they do hear some some rearranged in diluted form by popular musicians like Asabea Cropper, Nana Ampadu, Papa Yankson, Nat Brew, etc.. Some church musicians are also replacing the secular texts of some traditional music with sacred texts. Examples can be found with the Apostles Revelation Society's 'Tutudo Troupe' and the Catholic Community 'Gagartis'. (Vordzorgbe, 1999: 22). However the absence of a credible structural music course within Ghanaian schools has to very large extend brought music literacy to a very low level.

In solving the above problems in Hungary, Zoltim Kodaly chose folk music as the vehicle to teach music. This choice was guided by follown points:

   i)   His love of folk music.

ii)   His belief that as a child naturally learns his mother tongue before foreign languages, therefore he or she should learn his "musical mother tongue" i.e. the folk music of his own country before any other music.

iii)   Pedagogically, folk music is preferred as it is characteristically short, simple and is composed in familiar scales and uses a familiar language.

iv)   He considered folk music to be a living art which has the ability to fit well into the systematic schemes for teaching musical concepts and skills to children (Chosky p.4).

Records show that Kodaly's method yielded tremendous result and was even later adopted by the United States of America.

A Workshop on the Teaching of Africa Music and Dance in Schools was organised by The International Centre for African Music and Dance at the University of Ghana, Legon, (15th-17th December 1999). This brought together renowned music educators from various African countries who adopted a new draft 'Music and Dance Syllabus for Public Schools in Ghana' that was issued by the Ghana Education Service in February 1998.

This draft sought in many ways to depart from the hitherto orthodox method of music education. It laid emphasis on using the ethnic and integrated approach to music making in Ghana. This document has, as its first aim, the building of a strong desire in children to actively participate in the performing arts. This documents syllabus is organised into sections that include composition, performance, perception, and conceptualization. It also seeks to use traditional art-forms, such as story-telling, drama and local games as a means of teaching music. Music lessons are then expected to be lively and practical, with a very high level of pupil participation. A draft of such as lesson can be seen in the Appendix. The use of ethnic approach to music making will enhance formal music education because effective learning is based on previous experience. There must be sequence and continuity in learning, so if what children are conversant with and have experience in is brought to the classroom, they will be more enthusiastic in learning it.

There are however some groups of people who are apprehensive of the idea of introducing popular music in the school curriculum, taking into consideration the problems some of them are having in maintaining some level of discipline in the youth of today. For instance some of the pop idols of the youth have been preaching profanity in their music. Marvin Gaye, Madonna and Gyedu Blay Ambolley are few examples. The above fact is undeniable but the music educator must make it his primary aim to convince the public that it is not the popular music that breeds such undesirable behaviour; rather the musicians own habit and character. Musicians like Steve Wonder, Pat Thomas, Lucky Dube, the Tagoe Sisters, Koo Nimo, etc. could be used as examples worthy of models for the youth. Music educators should be selective in choosing the types of music, which facilitate learning but will not introduce any social vices to the children.

Below I will list some suggestions or recommendations as to some of the ways teachers of music can effectively handle this syllabus:

I. The methodology of music education in the basic and secondary schools should mostly be based on observation, imitation and participation, in order to have a direct link with that of the ethnic approach to ensure continuity and insightful learning.

II. The music syllabus for basic school must emphasise the teaching of African music especially Ghanaian music. For example Ghanaian folk songs, religious songs, popular songs, art songs, local game songs and dances.

III. The curricula of teacher training institutions must be revised in such a way that teachers will be able to meet the challenges on the ground.

IV. Emphasis must be placed on pupils' creativity and the spontaneity of performance.

V. Music itself must be used to teach music.

VI. Pupils must be encouraged to make their own traditional and popular instruments and come out with their instrumentation during performances.

VII. There should be establishment of school popular and traditional performance groups.

VIII. There must be the use of new simplified system of musical notation.

IX. Traditional and popular artists should be used as resource persons in the schools.

X. Music dwells on performance. So there should be the organisation in schools of more musical competitions as well as recreational performances to enhance pupils' capabilities.

CONCLUSION

When the above recommendations and the informal Ghanaian ethnic approach to music making are brought into the classroom, they will go a long way to make teaching and learning easier. It will also enable pupils to gain more insight into the music lessons they will be taught. Furthermore pupils' interest in the subject will be sustained and encouraged, ultimately leading to the development of their own potentialities and talents.

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APPENDIX

PORTIONS OF A LESSON NOTE BASED ON THE THEATRICAL APPROACH (PERFORMANCE ART) FROM THE GHANA EDUCATION SERVICES 1998
'MUSIC AND DANCE SYLLABUS FOR PUBLIC SCHOOLS IN GHANA'

SUBJECT : MUSIC & DANCE/ TOPIC: PERFORMANCE/-SUB-TOPIC: SINGING

OBJECTIVE   1.   People will be able to sing the Lullaby 'Tuu Tuu Gbovi 'Part I Clap out the rhythm of the melody.
                 2.   Get the effects that tempo (fast/slow) and dynamics (loud and soft) has on the song.

T & T MATERIALS: REFERENCE: A toy baby and a piece of cloth.

ACTIVITIES
i.   The teacher enters classroom cuddling a doll and humming a tune.

ii.   Calls on some pupils to identity the teacher's activity.

iii. Calls on a pupil to sing a lullaby in their community.

iv.   Tell the story about a girl called Adzo whose parents left her younger sister in her care. The baby started crying after some time and Adzo decided to sing the Ewe lullaby to lull her to sleep. She therefore sang this song.

v.   Teach the song phrase by phrase.

vi.   Let pupils clap out the rhythm of the song.

vii. Get pupils to sing the song at a slow tempo and then at a fast tempo. Get them to decide with of the two is better to get the baby sleep.

viii. Get a pupil to dramatise cuddling the baby as the rest sings the song. Guide them to sing softly towards the end of the song.

CONCEPTS   Melody, Rhythm and Dynamics.

FOLLOW UP   Lesson: teacher to get pupils in groups to compose their own lullabies.

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TECHNOLOGICAL INNOVATIONS AND REALISM IN CINEMA: THE CASE OF STEADICAM AND ANDRÉ BAZIN'S THEORY OF REALISM

By Francis Gbormittah
Department of Theater Arts, School of Performing Arts,
University of Ghana at Legon.

BACKGROUND

The art of cinema is dependent on a dynamic interplay between theory and technology. Theories about cinema inspire technological innovations which in turn expand the potential for the creation and application of more theories. This intimate relationship between theory and technology has shaped the cinema-making industry over the years. There are numerous examples of the way that theory has impacted upon technology, and in return technology has influenced theory. For the purpose of this essay I will focus on one particular instance, namely André Bazin's influential theory of realism, and its relationship with one particular technological innovation, the *Steadicam*.[54] Although, *Steadicam* technology was innovated sometime after Bazin's death, it provides a valuable point from which to examine questions of technological change in cinema, and their relationship to thinking about realism.

It is the goal of this essay to examine Bazin's theory itself, and then to show how the development of *Steadicam* can be understood in relation to that theory. The paper investigates three key issues, as follows. Firstly, it analyses Bazin's account of cinema's technological history, which attempts to explain how the invention of the motion picture camera and subsequent technological innovations apparently satisfy an ideal of cinema which Bazin views as essentially realist. Secondly, the essay provides some historical background on the development of *Steadicam,* discusses ways that it solves certain problems associated with conventional camera-transport systems and highlights issues relating to its diffusion through the movie industry. Thirdly, the paper examines factors that influence technological developments and discusses film industry practitioners' perspectives about *Steadicam.* It will also show how it can be suggested that *Steadicam* enhances the representation of realism in cinema by textually analysing films shot by use of *Steadicam.*

BAZIN'S THEORY OF REALISM IN CINEMA AND THE HISTORY OF TECHNOLOGICAL DEVELOPMENTS

As a starting point, it may be helpful to examine the term *realism*, which stands at the centre of this essay as it was employed by Bazin. His understanding of the term has some

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[54] The Steadicam is a mobile camera stabilising system. There is more information on *Steadicam* in subsequent pages of this essay.

particular origins. His ideas were heavily influenced, for example, by earlier critics such as Roger Leenhardt and Emmanuel Mounier, both of whom Bazin associated with as a young cinéaste. Bazin was indebted to Leenhardt for the film columns he read regularly in the magazine *Esprit*.[55] Andrew (1978) notes:

> Leenhardt's writings in *Esprit* formed a nucleus of the theories that Bazin would develop ten years later. In his reviews and 'occasional' writings on cinema, Leenhardt exhibited the same realistic tendency that later would orient Bazin's thought.[56]

Leenhardt stressed in his articles that 'there is no connection between cinema and art', and explained that 'the lens of the camera captures brute matter'. Thus, whether the subject is imaginary or involves actors who have been trained to perform in front of the lens, this changes nothing. But the actors so trained must act naturally and avoid refinement or elegance in their acting as this will limit the realist potential of cinema. Leenhardt also wrote forcefully about mise-en-scène[57] in cinema and contended that 'mise-en-scène must be credibly created to give the impression that there is no mise-en-scène'.

Leenhardt, clearly, believes that cinema achieves its greatness not in becoming art, but in 'adapting' itself to things as they are. Such a view is comparable to Bazin's later formulation that cinema relies on a 'visual and spatial reality', that is, 'the real world of the physicist' or 'things as they exist'. When Bazin maintained subsequently that film is an art, he nonetheless emphasised that, it is the 'art of the real' and referred to the recorded material as 'raw material' which must be respected by the film artist. He therefore said "the photographic image as reality [...] is the building block of the medium".[58] Bazin also spoke about mise-en-scène in the same way as Leenhardt, insisting that mise-en-scène must be produced convincingly.

Mounier, on the other hand, contributed 'a call for constructive action' to Bazin's sense of philosophy of life which Bazin developed 'in terms of cinema: the camera becoming the lantern with which [Bazin] peers into the dark, seeking a glimmer of values'.[59] Bazin, therefore, concretised Mounier's viewpoint of relying on human action to define the world by using cinema to represent that human action to describe the world in its realistic state.

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[55][55] *Esprit* is a Journal Bazin had always felt closest to. Leenhardt and Mounier were the author and founder/editor of *Esprit,* respectively.

[56] Andrew, Dudley, *André Bazin* (Oxford &London: Oxford University Press, 1978) p. 30.

[57] In the original French, the term "mise-en-scène" means "staging an action" and it was first applied to the practice of directing plays. In film the term signifies the director's control over what appears in the frame, thus, setting, lighting, costume and the behaviour of the figures.

[58] Armes, Roy, *Film and Reality: An Historical Survey* (Harmondsworth: Penguim, 1974) p. 5.

[59] Andrew, Dudley, *André Bazin* (Oxford & London: Oxford University Press, 1978) p. 35. Mounier was educated in the tradition of Bergson and Blondel: a tradition that distrusts metaphysics and relies on human action to define the world en route.

The ideas Bazin derived from his mentors, Leenhardt and Mounier, made him aware of the relationship between life, art and cinema and enabled him to formulate his vocabularies and to take a philosophical stance.[60] Bazin's theory revolves around a small number of key premises. Firstly, Bazin emphasises that cinema achieves its fullness in being the art of the real. That is, cinema relies first on a physical reality. Thus, he argued that cinematic realism is 'not certainly the realism of subject matter or realism of expression, but rather realism of space without which moving pictures do not constitute cinema'.[61] So Bazin considers a fantasy film such as *The Red Balloon* (1913), an animation film, realistic because here 'what is imaginary on the screen has the spatial density of something real'.[62] Crucially, the '*spatial realism*' of cinema is seen as a direct function of its technological base.

Secondly, Bazin's theory originates from the fact that although cinema is not real because it has been recorded mechanically, we are convinced to accept it as being real because it is produced 'automatically'. Bazin declares,

> the objective nature of photography confers on it a quality of credibility absent from all other picture making [...].We are forced to accept as real the existence of the object reproduced, actually represented, set before us, that is to say, in time and space. Photography enjoys a certain advantage in virtue of this transference of reality from the thing to its reproduction.[63]

This is what Bazin has in mind when he speaks of '*psychological realism*'. It follows, that psychological realism has to do, not with the accuracy of the reproduction, but with the viewer's belief about and recognition of the origin of the reproduction.

Bazin himself recognised both premises, noting that the film image is evidently not exactly the same as the appearance of the reality it originates from, although psychologically it is acceptably persuading. For him to clarify this inadequacy, he argues that,

> the photograph proceeds by means of the lens to the taking of a veritable luminous impression in light: to a mould. As such it carries with it more than mere resemblance, namely a kind of identity [...]. It makes a mould of the object

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[60] After reading about his life I am tempted to believe that Bazin's early life played a role in shaping his theory of cinematic realism. This is un-provable and outside of the scope of this essay, but readers interested in Bazin's early life may read Andrew, Dudley, *André Bazin* (Oxford & London: Oxford University Press, 1978) pp. 3-7.
[61] Bazin, André, "The Screen and the Realism of Space", in Hugh Gray (ed.), *What Is Cinema?* (Berkeley & Los Angeles: University of California Press, 1967) p. 112.
[62] Bazin, André, "The Virtues and Limitations of Montage", in Hugh Gray (ed.), *What Is Cinema?* (Berkeley & Los Angeles: University of California Press, 1967) p. 48.
[63] Bazin, André, "The Ontology of the Photographic Image" in Hugh Gray (ed.), *What Is Cinema?* (Berkeley & Los Angeles: University of California Press, 1967) p.13-14.

as it exists in space and, furthermore, makes an imprint of the duration of the object.[64]

Bazin implies that the camera takes an impression of an object, which is registered on film and projected in the form of image on the screen. The image, however, is not the real object but rather its verifiable tracing and therefore as it is linked to the reality it produces as a mould, it is linked to its model. For Bazin, the cinematic representation is, as a result, fundamentally 'indexical'.

Clearly, this argument relies upon an awareness of cinema as a technical apparatus, and it is evident that Bazin was not opposed to technology. He realised that to accomplish his ideas, the film artist requires technology, and sees the work of the film artists as expressing basic human desires in this respect. Bazin argues that 'man by his desire for a perfect representation of reality had invented apparatuses which could produce a closer and closer simulation of the effect of the real'.[65] Cinema is just one of a long line of such apparatuses, and its own internal development expresses this ongoing desire for a replication of the real. It follows that successive technological innovations are steps towards a 'total' cinema, which would be capable of portraying the world in its complete state. Bazin views the invention of the movie picture camera as a tool for the creative treatment of actuality because the camera does not discriminate between any part of what it decides to see, and supposedly presents what it sees in its exact likeness. Bazin also believes that the advent of sound in cinema did not destroy the art of cinema but it rather draws it closer to realism when he noted that 'in point of fact, sound has given proof that it came not to destroy but to fulfill the Old Testament of cinema [achieving total cinema]'. He cited Orson Welles and Jean Renoir as such film directors who proved in their films (films produced in the 1940s after the silent era) that there is no breakage in terms of aesthetics or cinematic values between the silent and sound films. This is because there had not been much change in editing of the silent film from the sound film. On the other hand, different kinds of dramatic effects such as montage were inherited from the silent film.[66] So sound actually only 'enlarged' what had existed.

Bazin believed that since the 1930s the basic technological developments: camera, microphone, colour, and crane were in existence. What matters from this point is that the filmmaker make cinema closer to our experiences of the phenomenal world by representing on the screen a *total visual effect*[67] which is believable, actual and compelling. This is what Bazin means by 'totality' as the logical goal of cinema's technological development. To achieve this 'totality' the filmmaker must describe as vividly and honestly as possible what is observed through his senses and try not to distort

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[64] Bazin, André, "The Concept of Presence" in Hugh Gray (ed.), *What Is Cinema*? (Berkeley & Los Angeles: University of California Press, 1967) p. 96-97.

[65] Andrew, Dudley, *Major Film Theories* (Oxford & London: Oxford University Press, 1976) p. 139.

[66] Generally, the silent film relied heavily on montage for dramatic effects which are mostly created in the sound film by movement of actors within a fixed frame or by shot-reverse-shot editing.

[67] In any production the total visual effect is the sum of all the elements that depend upon being seen to make their impression on the audience. Examples are the scenic background, costume, make-up, lighting, acting and so on.

life which is inherent in the 'raw material', by forcing it to agree with his own desires or principles.

In perceiving cinema this way, Bazin did not dispute the shaping of the 'raw material' of cinema into varied forms by the editing and classifying of them by the film artist into genres dependent on the dominant elements in the raw material. But he believes that the intentions of the filmmaker, notwithstanding, should recognise the realist potential of his *raw material*, even if he wants to deform or distort it.[68] Bazin thus emphasised that,

> there is nothing aesthetically retrogressive about [simple cinematographic recording], on the contrary, there is progress in expression, a triumphant evolution of the language of cinema, an extension of its stylistics.[69]

Bazin seems to be suggesting here that the camera's reproduction of actuality and the subsequent presentation of this recorded material as cinema damages nothing. Additionally, if the film artist expresses his point of view by the use of techniques, this changes nothing as well, but the *raw material* must not be meddled with. In other words, the "*raw material* exerts a compelling but not a final influence on [cinema] medium".[70]

THE DEVELOPMENT OF *STEADICAM* AND ITS DIFFUSION THROUGH THE MOVIE INDUSTRY

I examined Bazin's theory of realism in cinema with reference to general technological developments in the preceding segment of this essay. Bazin himself died in 1958, since which technology of cinema has 'advanced' in a variety of directions. As students and beneficiaries of Bazin's writings, history of film technology allows us to test his theory with fresh innovations. Would André Bazin have welcomed the invention of *Steadicam* as a means of overcoming the limitations of existing camera-transport technologies, and thus, of enhancing the realism possibilities he advocated for in cinema? I want to consider this question in some detail.

To properly understand how it might be argued that *Steadicam* enhances realism in cinema, it is necessary to discuss the development of the technology itself, and to clarify how *Steadicam* actually works. *Steadicam* was designed and invented by Garrett Brown and developed by Cinema Products Corporation in the early 1970s, and had an almost immediate impact on film production, which was recognised by the professional bodies regulating the technical sector of the industry. It is an *Oscar* and *Emmy* winning

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[68] Deform or distort here refers to 'seamless realism' whose ideological function is to conceal the illusion of realism. As far as it is concerned, film technique, supported by narrative structures, erases the idea of illusion, creates the 'reality effect'. It hides its mythical and naturalising function and does not question itself - obviously, because to do so would be to destroy the authenticity of its realism. Nothing in the camera-work, the use of lighting, colour, sound or editing draws the attention to the illusionist nature of the reality effect. The whole purpose is to stitch the spectator into the illusion - keeping reality safe. Hayward, S., *Cinema Studies: The Key Concepts* (London & New York: Routledge, 2000) pp. 311-312.

[69] Bazin, André, "Aestheticism, Realism and Reality" in Hugh Gray (ed.), *What Is Cinema? 2* (Berkeley & Los Angeles: University of California Press, 1971) p. 26.

[70] Andrew, Dudley, *Major Film Theories* (Oxford & London: Oxford University Press,1976) p. 142.

invention. Brown was also awarded the *Bert Easey Technical Award* by the British Society of Cinematographers (B.S.C.).[71] In essence, *Steadicam* is a camera-transport device that permits greater ease of operation when shooting 'hand-held' and delivers steady and jitter-free moving shots of dolly-quality smoothness. Being a camera-transport device, it is a technological development whose impact is felt most strongly at the production stage of film-making.[72] The apparatus consists of a padded, close-fitting harness-like jacket involving a support arm attached to a body brace at one end, and through free-floating gimbals to the camera system at the other end. The support arm remains parallel to the operator's arm in any position, and almost completely counteracts the weight of the camera system with a carefully calibrated spring force. In operation, the camera moves and glides freely in all directions while the operator guides the position of the camera with a gentle movement of his hand. The system permits the camera to move with the operator as if it were an extension of his own body and part of his internal 'servo-system', constantly adjusting and correcting for body motions. The camera assistant is accorded the freedom to follow focus by the use of a wireless transmission remote follow-focus control which remotely operates a servo-driven follow-focus unit attached to the camera. *Steadicam* can also be attached to a moving platform, vehicle, dolly, crane and even wheelchair. This is generally accomplished by an adapter, which connects *Steadicam* arm to high hat, tripod, speed rail or planking.[73] *Steadicam* is used to produce low-budget films. This is because it executes most of the dolly and track shots and therefore cut down production cost of hiring other equipment. Also, it permits quick staging, resetting or altering of locations because its movement does not demand elaborate dismantling or assembling as in the case of other transport systems and therefore cuts down production hours.

Steadicam's invention and subsequent absorption into the film industry precipitated a series of shifts and changes in the structure and practice of cinematography. It is well-situated to mention changes that have occurred in the film making institution and experience of cinematography as a result of *Steadicam's* diffusion through the industry. These transformations are in three folds: industry, monopoly and production.

Industry: The original *Steadicam*-35mm evolved shortly after its acceptance into a mini-industry that featured the Steadicam JR for camcorders, an ultra-light two-pound version, Skyman, the aerial tram car, and other variations using the same principles and materials. These modifications in designs were due to making the device lighter and more versatile so that the system would be able to use different formats of film stock. The original device has an irreplaceable camera.

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[71] Brooke Comer, "Steadicam Hits Its Stride" *American Cinematographer*, Vol. 73, No. 6 (June 1992).

[72] Film making consists of three major stages: the *production* or *shooting stage* which involves the recording of photographs/images and sound on the filmstrip (the shooting phase is usually called 'production phase or stage' even though 'production' is also the term for the entire process of making film), the *post-production* or *assembly stage*, which involves processing of recorded material (the footage) and the *projecting* or *exhibition stage*, which is the economic or marketing stage. Evidently, technological development has concentrated around the production stage of film making, probably because that is the stage where creativity thrives and the creation of realism in the cinema is much more likely to be achieved.

[73] This is exceptionally valuable when tracking (usually preceding) objects which move faster than operator can run. It will also enhance the frame's stability over rough topography above other existing techniques.

Monopoly: People who associated themselves with *Steadicam* initially, not necessarily well known operatives in the industry, became its operators and advertised themselves extensively for engagements. This made *Steadicam* operation a job reserved for a few in the industry because being able to use it requires training. These trained operators created a myth around the operation of *Steadicam* thereby making others to see it as a somewhat exotic device.

Production: *Steadicam* operator originally was only assigned few shots or scenes of a production because *Steadicam* was used to solve particular problems. For example, it was used to execute hand-held shots, for long takes, and so on. Hence, its uses in the earlier films such as *Rocky* (1976), *Bound for Glory* (1976), *One from the Heart* (1982), was mainly for executing long uninterrupted takes, tracking shots and taking of shots in inaccessible locations. This is unlike in films such as *Falling Down* (1993), *Metro* (1997), *Everyone Says I Love You* (1996) where some of the long takes are fragmented for aesthetic purposes. Garrett Brown operated *Steadicam* on *One from the Heart* (1982) and notes,

> I had a reasonable idea of my first shot: ride down on the crane, dismount, stroll through a mob of extras, up and through the window of a travel agency and down inside for a scene with Teri Garr [...] with four zooms.[74]

Steadicam, today, is used not as it was employed in the 1970s and the 1980s. Bob Ulland, a cinematographer, observes, "[...] the *Steadicam* system is becoming a major star in features today. Now we get entire portions of major films."[75] This observation by Ulland has two implications for our discussion. The first is that *Steadicam's* use in almost an entire film may be due to the system's efficiency or its capability to take pictures that closely duplicate the vision of the eye thereby drawing cinema a step further towards realisation of Bazin's dream of "total cinema". The second is that the device's use amounts to abuse of discretion by cinematographers. That is, it is not being employed in the scenes where its impact can be felt. Mention can be made of a local film, *Scorned* (2008), which provides an example of situations where *Steadicam* is used for long takes and later split at post-production with no obvious reason. In the police station scene towards the end of the film, Mr. Hammond is interrogated by the police in connection with Orlando Thompson's death and attempted fraud on Dea. He is discharged for lack of evidence and exits the police station at which time Rev. Thompson is being escorted by a police officer to the station on charges of false posturing and his involvement in an effort to swindle Dea. It was a first-rate idea to utilize *Steadicam* in this scene to objectively portray unfolding activities of the moment from the interrogating room through to the Charge Office to the Cell to mimic all the human movements captured in the scene. Although the scene was executed as one continuous take and convincingly as expected, it was split at editing, rendering the significance of the scene ineffective.

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[74] Garrett Brown, "The Steadicam and '*One from the Heart* (1982)'", *American Cinematographer*, Vol.63, No. 1 (January, 1982) p. 45.

[75] Brooke Comer, "Steadicam Hits Its Stride", *American Cinematographer*, Vol. 74, No.2 (February 1993) p. 73.

FACTORS INDUCING TECHNOLOGICAL DEVELOPMENTS AND FILM INDUSTRY PRACTITIONERS PERSPECTIVE ON *STEADICAM*

The factors that motivated the innovation of *Steadicam* can be summarised relatively easily. In general, technological developments in cinema are pushed by several factors. One is '*Genius*' when the invention occurs through the ingenuity of an individual. Then there is the '*Economic*' that occurs in situations where financially handicapped companies want to survive and improve upon their competitors technological developments. The '*Aesthetic*' factor comes into play when filmmakers in certain circumstances desire to achieve certain aesthetic effects. That is, the technology is seen as being looked for and developed with certain purposes and practices already in mind. The '*Ontological*' factor occurs when cinema's own tendency to become more and more realistic forces the industry to come up with certain developments. Finally there is the '*Ideological*' factor that arises when companies known for the development of a particular technology makes innovations as a way of constantly updating that equipment and also retaining its patent.

The consideration of two determinants for the innovation of *Steadicam* are crucial. Firstly, it represents an individual's (genius) attempt at innovation, as it makes the camera's vision as mobile and as versatile as a human being's might be, while rendering a stable and legible frame, comparable with that produced by more traditional technologies such as the track or the crane. Garrett Brown, the inventor of *Steadicam*, observes,

> the idea of *Steadicam* occurred to me when I felt, as a cameraman, that something was missing in the world of film equipment [...] but I kept getting clues that it might be possible to hold the camera in your hand in some way stop it from shaking".[76]

Secondly, *Steadicam* satisfies aesthetic desires by making possible the execution of shots which increase the expressive range of camera rhetoric, like scenes in inaccessible locations previously difficult to achieve convincingly. Haskell Wexler, the Director of Photography on *Bound for Glory* (1976), notes:

> Essentially, *Steadicam* allows you to do hand-held shots: shots in which the camera is not mounted on a tripod or dolly, and moves anywhere, with the camera remaining absolutely steady and vibration-free.[77]

Lear Levin used *Steadicam* for the first time whilst filming television commercials and remarks:

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[76] Brooke Comer, "Steadicam Hits Its Stride" *American Cinematographer*, Vol. 73, No. 6 (June 1992) p. 85.

[77] Haxkell Wexler, "The First Feature Use of Steadicam-35 on Bound for Glory", *American Cinematographer*, Vol. 57. No. 7 (July 1976) p. 791.

> With *Steadicam*, I know I could get a herd of horses thundering down in the lens with all the smoothness, fluidity and drama necessary to lock our television audience into their living rooms until we'd finished showing off our stuff.[78]

Like other technological innovations, *Steadicam* encourages certain practices and discourages others. These practices are related to the capabilities of the technology, and seem to involve four kinds of tendency: Firstly, long takes as a function of camera mobility as *Steadicam* is capable of executing mobile shots without geographic constraints. This is particularly advantageous in situations where rugged terrain prohibits the use of hand-held camera or even other stabilising systems. Instances are in *Full Metal Jacket* (1987): a two-segment look at the effect of the military mindset and war itself on Vietnam era Marines. Owing to the detonating of buildings, rocks, stones and beams of buildings are dotted all over the battlefield. *Steadicam* is used for scenes on this rough topography without the jerking and bouncing movements inevitable when ordinary hand-held cameras are used in such circumstances. The camera operator used it in most situations close to the scene of action, following the action and skipping over rocks yet holding a steady shot. This makes the viewer feel the grit and grime of the place, thereby lending the battlefield scenes in the film an additional documentary touch. Long takes in these scenes characteristic of *Steadicam* also keep the spectator constantly in a state of dramatic and metaphysical discomfort, as though what is being viewed is real. The realism of the image provided by *Steadicam* in this shot surpasses the sort of realism Bazin envisioned.

Secondly, *Steadicam* displaces traditional editing patterns, by 'combining' the basic units of classical camera rhetoric. *Steadicam's* capability of combining pre-existing mounting and or mobile shots, thus: tilt, pan, crane, dolly and track shots[79] are evident in *Murder in the First* (1995). The use of *Steadicam* for the courtroom scene, particularly during the cross-examination section, provides the authentic mood and conditions of what pertains in real-life courtrooms and how the eyes see it. The camera combines tilt, track, pan and dolly shots when the crusading lawyer moves about between the judge, the witnesses and the state prosecutors. The combination of these movements in long takes presents the situation as clearly and purely as possible and presents the court room situation realistically.

Thirdly, *Steadicam* introduces a tangible form of camera 'fluidity' which encourages a dramaturgy which preserves physical continuity. In *Full Metal Jacket* (1987), evidence of *Steadicam* being attached to a moving platform or vehicle is in the scenes in which marines jog along streets of the camp. *Steadicam* operator tracks ahead of marines and reveals convincingly the jogging process of marines, which closely duplicate the perceptions of the human eye. With regard to execution of mobile shots, *Steadicam*

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[78] Lear Levin, "The Steadicam Rides Again", *American Cinematographer*, Vol. 59, No. 5 (May 1978) p. 493.

[79] On screen, shots such as these give the impression of a frame horizontally scanning space and unrolling a space from top to bottom or bottom to top, significant of the pan and tilt shots respectively. It also depicts the forward, backward, circular, diagonal/ in and out, and up and down movements of the tracking/dolly and crane shots respectively.

allows the operator to pivot and spring arm a crane function of between two and three feet. This means that the camera can be pointed, and moved to or from any point in three-dimensional space, therefore approximating human vision. This possibility of *Steadicam* is obvious in a scene in *The Crying Game* (1992). In this scene, Jude, an Irish Republican Army (IRA) member moves quickly in the room where Jody, a kidnapped British soldier, is kept as a hostage and slaps Jody. The cameraman stretches the support-arm of the camera forward and points to Jude when she enters the room and then pulls the support-arm backward as she passes close to the camera. The cameraman extended the support-arm forward again toward Jody and Jude as the latter slaps Jody. This forward and backward movement of the camera arm resembles the jerking of the human head to direct attention on an action and therefore makes the shot believable. The use of *Steadicam* in executing aerial, helicopter or aeroplane, shots allows better quality results than can be achieved with a helicopter camera mount because *Steadicam* operator has much greater flexibility and mobility in the aircraft. This is because he is not tied to the camera, as is the case with a helicopter mount, so that his body motions are also filtered out, as well as the high-frequency vibrations of the aircraft. This is demonstrated in *The Shining* (1980) in the opening aircraft shot.

Fourthly, *Steadicam* generates characteristic effects of 'volume' and encourages the construction of a deep space, which is understood to be continuous and to exceed the boundaries of the frame. Bazin's theory of realism are made possible by *Steadicam* because *Steadicam* permits taking of 360-degree in pan, giving panoramic vision, to establish the environment and characters. This possibility of *Steadicam* is obvious in a scene in *Falling Down* (1993). In this scene D-Fens is seen seated on top of a concrete-work and is approached by two gangs from the neighbourhood who accused him of trespassing on private property. *Steadicam* is used to track the gangs as they both move round D-Fens in a 360-degree turn. This encourages and heightens the element of suspense which, as human beings, we experience in real-life situations. Realism functions in this sense so as not to provide an encoded preferred reading of cinema. Also, real/internal times are not unnecessarily disrupted by cinematic and external times.[80] Because *Steadicam* is capable of rendering long takes, filmmakers are encouraged to do detailed planning and staging of scenarios. This thereby enhances the uniformity in lighting conditions that leads to an attractive and persuasive picture within appropriate ambience from all camera angles and positions. This maintains the mood in sequences.

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[80] *Real time* is the natural time which is always continuous. *Internal time* is the time used within any one shot; it must be within the tolerable limit of human capability or movement of a live actor. This part of time design usually closely approximate real time. Internal time ends within the shot itself. *Cinematic time* occurs when real time is either compressed or extended, e.g. shortening the journey of say two hours to one minute, or prolonging the time of a person falling from top of a building from say ten to thirty seconds in the film. *External time* begins when internal time ends. Unlike internal time, external time is free and limitless. Or more accurately it is limited only by the taste, purpose and imagination of the filmmaker. It is built up from the tempo of the individual shots and the way the shots are put together. The greater part of the filmmaker's power to manipulate time for effect lies on the unseen, unnoticed and physically non-existent gap between shots.

Steadicam's ability to get close to action provides a sense of involvement for spectators and therefore encourages the writing of scripts in which it is successfully utilised to enhance intimate scenes that closely resemble real-life occurrences. There is an example of this in the romantic comedy *Notting Hill* (1999). In the last scene, *Steadicam* is used to track a little girl who descends a seesaw and runs all over in a garden and then to where William and Anna are seated in a garden chair. The camera continues to track the little girl as she moves round the two lovers in an almost 360 degrees turn, and the girl leaves the shot whilst the camera settles on William and Anna in full shot. A shot such as this could not have been achieved without the use of *Steadicam*. The intimate mood of William and Anna and the beautiful garden that surrounds both lovers conveys a high quality experience of romance.

CONCLUSION

The objective of this essay has been to examine the implications of *Steadicam* for Bazin's theory of realism. Bazin's theory, as we have noticed, argues that cinematic realism relies on the recorded space of objects and between objects. Furthermore, while the photographic image of cinema is not to be confused with the real, psychological realism is dependent on the viewer's belief in the created image. Bazin accepted the fact that if the potential of cinematic and psychological realism were to be fully realised, then development of new technologies is not a misplaced proposal. In Bazin's opinion the existing technologies such as camera, microphone, colour and crane enhances the realist paradigm that he advocated. Undoubtedly had Bazin lived to see the invention of *Steadicam,* he would have immediately recognised its significance as a tool in creating heightened realism. As I have suggested *Steadicam* creates new possibilities for the recording of the space of objects and between objects that Bazin believed was so important for his theory of cinematic realism. *Steadicam* permits the film artist to explore spatial relations in new ways while maintaining the integrity of the raw material as in the case of long takes. At the same time *Steadicam* also enhances the psychological realism of a scene by mimicking human behaviour, which ultimately makes a scene more credible.

The examination of André Bazin's *theory of realism* reveals that Bazin had varied approaches to the subject of realism in cinema. This, therefore, raises interesting questions that encourage further studies, particularly in view of the most recent film technology and style of production. It also becomes obvious from this analysis that *Steadicam* is revolutionary in its ability to perfect conventional and non-conventional cinematography and bringing new aesthetic values to cinema, therefore bringing cinema to ever closer approximations of the visible reality which Bazin spoke about forcefully. This I demonstrated by outlining the possibilities of *Steadicam*, which adds dramatically to the vitality, intimacy, suspense and realism of scenes and sequences. Thus, I would argue that technology has not only been creating new conventions of cinema but in perfecting the 'complete realism of the image' or what Bazin referred to as 'total cinema'. Indeed we could say today that Bazin would have considered *Steadicam* an important invention capable of satisfying his realism ideals.

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THE GROWTH AND DEVELOPMENT OF CHORAL MUSIC IN GHANA: THE CONTRIBUTIONS AND ASPECTS OF THE CHORAL STYLE OF EPHRAIM AMU

By Timothy Esiam Andoh,
Department of Music, School of Performing Arts,
University of Ghana at Legon.

ABSTRACT

Choral music in Ghana has seen tremendous growth and development since colonial times when the Ghanaian was first introduced to Western music, especially the hymn and anthem. Many composers of substance have contributed to this growth and development, but it is the work Ephraim Amu, more than any other, which helped shape the direction for growth of choral music in Ghana. This paper looks at the man Ephraim Amu, his background and formative years, his contributions to choral music in Ghana and some aspects of his choral style, drawing on his choral works.

INTRODUCTION

One composer who has contributed a lot to the development and growth of music in Ghana is the late Ephraim Amu. He can be credited with improvements in, and adoption of, traditional music instruments into mainstream Ghanaian educational and church systems, especially the use of atenteben in schools and drums in church. He can also be credited with innovations in choral music composition. Within Ghanaian music circles he can be looked upon as a revolutionary, for he broke away from the composition style of his contemporaries most of whom wrote in the hymn style that was more or less imposed by the missionaries. Amu was also undaunted with all the schemes that were engaged to, as it were, dissuade him from doing what he did, for in the nineteen sixties and seventies his was the lone voice crying in the wilderness in an effort to decolonise music and musical studies in Ghana.

The use of the term 'contemporary' needs to be explained within the context of this paper. This term in its strictest sense, is a chronological designation referring to things happening in an era. In terms of music and composers it could refer to two or three composers with different dispositions and different styles of writing within the same period, and yet they may display different approaches and styles of composing. But it needs to be noted that not everything contemporary is modern: two composers may be contemporaries yet they may differ in the degree of modernity in their work. For example, Amu and Riverson were contemporaries, yet they had different composition styles. In much the same vein we could mention Turkson and Nayo, two composers who were radically different in their approach to composition, while Turkson adopted

twentieth century contemporary idioms like tone-row and serialism, Nayo was a neo-classicist who adopted classical approaches to his compositions, even though he also used contemporary twentieth century idioms in some of his works. Within the realm of contemporary Ghanaian music there are composers who are conservative and those who are radical; and in between the two one finds the 'middle-of-the-roaders', such as Otto Boateng, the Rev. J.E. Allotey-Pappoe and O.G. Blankson. At the time that Amu started composing, he had learned the art from other composers who followed the mainstream, composing hymn tunes to already existing hymn texts. Amu, revolutionary as he was, set his own texts to tunes with a tinge of the African about them.

Two limitations of the paper should be stated here: it is concerned only with choral music and it emphasizes the choral compositions of Ephraim Amu. Fashions and styles in history change with generations like fashions and styles in musical taste. A historian will always try to be objective, but a general history of music is definitely bound to reflect the writer's judgment as to which of the musics of the past that he happens to know, and which aspects of the historical development of that music are worthy of attention. In writing about Amu and his contributions to the growth of choral music in Ghana attention will be focused on a selection of his choral works which are of interest to the writer in the first instance, and which have caught the attention of choral groups and the general public, in the second instance. These works are those that, to the best of the writer's knowledge and judgment, are worthy of attention. These works will also help bring out the aspects of Amu's style the writer wants to highlight.

Social interactions have very much conditioned the character of many Ghanaian compositions. Many Ghanaian composers, whether of instrumental music, choral, or combinations of voice and instruments, either received their musical education in Europe or were educated locally under European educational conditions. Though these interactions have, to a large extent, affected the works of composers, the traditional artistic thinking of some of the composers has remained intact, especially with composers like J.H. Kwabena Nketia and Ephraim Amu.

INTRODUCTION OF CHORAL MUSIC IN GHANA
The bulk of Ghanaian art compositions are choral. It is perhaps appropriate to mention the fact that the history of the introduction of certain types of European music to Ghana, especially choral music, is closely tied with the history of the Christian mission, and more especially with the activities of the European traders on the Ghanaian coast. When the European first set foot on the coast 'they sung a Mass', and singing of the Mass marked the beginning of the introduction of European music onto the Ghanaian music scene (Andoh 2007). It is also to be noted that King John III of Portugal instructed the governor taking care of his country's interest on the coast in Elmina, that the children of Elmina village should learn to read and write, [and learn] how to sing and pray while ministering in church (see Baeta, 1967:244; Williamson, 1965a: ix). It is therefore apparent that western music traditions had been practiced in Ghana from the time that the Europeans first foot on the Guinea coast and throughout colonial times. So it is not suprising that many of the composers of the early Ghanaian era, from about 1890s to the 1950s, begun

to compose in the style of the western idioms they were familiar with, with bulk of their output being made up of choral works (Andoh, 2007: 163).

It should also to be noted that in the late nineteenth and the early part of twentieth century a group of literate Ghanaians acquired the skills to create their own original choral works based on what they had been introduced to in the church. Mensah (1991) asserts that "the churches raised choirs and singing bands and out of their midst arose choirmasters and organists who were creative composers". These church musicians had discovered examination syndicates which offered music instruction by correspondence. Many also had had training in overseas music institutions. One of such composers is Ephraim Amu who received his formal training in music at the Royal Academy of Music in London. Before this time Amu had been in contact with certain missionaries in Ghana who taught him the rudiments of music and elementary harmony, one of these being the Rev. Allotey-Pappoe.

THE FORMATIVE YEARS OF EPHRAIM AMU

Much has been written about Ephraim Amu and his works. Indeed, the Ghana Academy of Arts and Sciences and the International Centre for African Music and Dance have instituted the *Amu Memorial Lectures* series, with prominent and distinguished academics discoursing on the works of Amu. It may appear that the recapping the life of Amu in this paper will be flogging the well known story but in this instance it bears repeating.

Amu was born in September 13, 1899 at Peki-Avetile in the Volta Region. He grew up in a home that was once part of the traditional music environment, for his father was a traditional drummer and singer before he became a Christian and gave up drumming. It is therefore not surprising at all that at school in Peki Amu particularly took great interest in music. He was taught to play the harmonium by his teacher, Mr. Ntem, before he went on to study at the Abetifi Presbyterian Seminary, where he was introduced to the rudiments and theory of music. After completion of his training, he did more studies in music theory and harmony, when on posting to teach at Peki-Blengo he received a further boost in his study of music under the tutelage of the Rev. J.E. Allotey-Pappoe. Between 1921 and 1923, when Amu started teaching at Peki-Blengo, Rev. Allotey-Pappoe was his 'principal teacher in the art and craft of music', to the extent that when the reverend was transferred to Accra, Amu continued to receive music instruction and direction from him. Amu had also at this time started to compose his own music very much in the Western hymn style, but it became very popular because he wrote in the vernacular.

Amu taught at the Peki-Blengo Senior School until 1927, when he took up appointment as a teacher at the Akropong Presbyterian Training College. At Akropong, he was given every encouragement to explore African ways of making music by the Scottish missionary, Rev. Thomas Beveridge. It was also while he was at Akropong that he received a request from one of his former pupils at Peki for a song in an African language to be sung on Empire Day. The request turned out to be the catalyst, for it turned out to be a song that helped to catapult Amu to national status. This song, which was later

translated from the original Ewe to Twi, was *Y<u>e</u>n ara asaase ni*, (literally, This is Our Own Land).[81] It was also while at Akropong that he started teaching some of his compositions to the Singing Bands in the area, songs which were very different from what the congregations were used to. The danceable lilt of these songs presented a problem to the Church authorities, who virtually could not do anything to stop them from being sung. In 1932, Amu published a collection of his compositions under the title *Twenty-five African Songs*. The reviews bear testimony to the ready acceptance of the publication. They also bear testimony to the fact that the songs of Amu were national in character and that they touched on the very core of what the Ghanaian had been expecting from composers all along. These works by Amu paved the way for other Ghanaian composers, to compose in their own native language. Prior to this many other composers had just been composing hymn tunes, anthems, and other types of works in English. Mention can be made of Rev. Allotey-Pappoe, Charles Graves, and others too numerous to mention. Amu taught at Akropong from 1926-1933. The subjects Amu taught at Akropong included music, scriptures, agriculture and nature study. This shows the versatility of this great man and it also explains his other interest – agriculture. In fact, before his death he was a farmer at Peki where he lived for most of his life.

Amu began to meet with opposition from the church authorities on the grounds that he was preaching in cloth and teaching African songs and drumming in the College. Things eventually came to a head when in 1934 he was asked to leave the College. But just as he was packing out of Akropong, another opportunity beckoned: he was invited to Achimota to teach music in addition to other subjects. It must be stated that it was while he was at Akropong that he became a national figure as an innovative composer. This reputation remained with him during his life time, and continues today.

At some point in time, during the period he taught at Akropong, he realized that the ranges of the traditional melodic instruments were inadequate. Those of northern Ghana used the hocket technique, whilst the Akan *mm<u>e</u>nson* and the instruments of the Kwahu *at<u>e</u>nte* ensemble and *odurugya* only played the speech patterns of the language and so only used a very limited number of notes. He therefore decided in 1928 to improve the tonal range of the instruments of the *at<u>e</u>nte* ensemble and *odurugya*. He developed the two instruments to play the diatonic heptatonic scale, and later added the *odurugyaba*, that is the "small" odurugya. Thus he was able to evolve a quartet of traditional woodwind or aerophone instruments made up of two *at<u>e</u>nt<u>e</u>ben*, plus an *odurugyaba* and *odurugya*. Amu wrote extensively for the instruments and a combination of these and voices. His first compositions using traditional materials began in 1929 soon after he had perfected the range of the aerophones. Not only did he write for the instruments, but he also taught his students how to play them as well as write for them.

Soon after he was forced to leave Akropong, Amu was invited to join Achimota College to teach music. It was during this time that Amu began his pioneering work in music. He was appointed head of the Music Department of the Achimota Teacher Training College, a Department of the then University College of the Gold Coast, which was later

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[81] The use of an underlined 'e' (<u>e</u>) is pronounced as the 'e' in the word 'get', The use of an underlined 'o' ('<u>o</u>') is pronounced as the word 'o' in the word 'got'.

transferred en bloc to Kumasi. He taught for many years at Achimota where he showed himself as a leading composer of anthems and choral works, and presented himself as a man conscious of his African descent in his manner of lifestyle, dress, and talk (Agawu, 2003: 13). It was while he taught at Achimota that he gained an award to study music (Harmony and Counterpoint) at the Royal Academy of Music in London. His studies at thisl Academy help him a great deal in developing his theories in African music, and it was after his studies there that he started to write contrapuntal works. Amu retired when the training college was transferred to Winneba Training College (Specialist Training College, and now the North campus of the University of Education, Winneba). Amu's music department continued to do the pioneering work even without the master. The department was later transformed into a National Academy of Music in Winneba, which is now the central campus of the University of Education, Winneba.

On his retirement from the Kumasi College he was invited to head the new School of Music and Drama, (School of Performing Arts) which was then attached to the Institute of African Studies at the University of Ghana at Legon. Amu received the honorary degree of Doctor of Music from this university in 1965 for the good work he had done towards the progress of music in Ghana and in appreciation of his contribution to the cultural life of Ghana. In 1969, the government of Ghana also recognized him with the Grand Medal, followed three years later, in 1972, with a presentation by the Arts Council of Ghana of a citation and an award. These awards culminated in 1979 with the UNESCO Music Prize of the International Music Council. Amu was blessed with longevity and he lived to see many of his former students become great composers themselves. He also saw and heard many choral groups take his works and those of other Ghanaian composers seriously. Amu died in Peki at the ripe old age of ninety-six in 1995, serving church as a patron and consultant to the Hymnary Revision Committee.

AMU'S CONTRIBUTION TO CHORAL MUSIC

Amu was brought up within the tradition of the church and it can be said that the hymn had a strong influence on his own compositions, even though he later rejected this tradition. Many of his earlier choral works were conceived to be used in worship. Amu started composing songs at the age of twenty-one. Some of his first songs include *Nkwagye Dwom* and *Meye Adwuma ama Yesu*. These simple homophonic songs bring out his first attempts at writing for voices and, as stated earlier, he did this in his own style. Amu, in the introduction to his publication *Twenty-five African Songs*, said that "an attempt has been made to describe the rhythm" used in the song. And for this he divided the publication into two parts thus: (1) An introduction to the study of African rhythm, (2) Twenty-five songs which are the author's original composition. A careful study of the publication reveals many things which make the work revolutionary in its time. In the first instance, it is the first attempt to by any Ghanaian composer to come out with a publication of this nature. It must be said that it paved the way for other composers to come out with similar publications, and mention can be made of Isaac Daniel Riverson's *Songs of the Akan People* (1938) which was later enlarged and published as *Akan Songs* (1954). We can also make mention of the *Robertsville Hymnal*, which is a publication of

the compositions of Oman Ghan Blankson, a publication made up of hymn tunes, Vespers and anthems in the Akan (Fante) language.

In the second instance, Amu made a conscious attempt in his book *Twenty-five African Songs* to infuse African elements, especially rhythm, into the songs. Even though all the songs in the publication are homophonic they are different from the hymn tunes and other songs he had been introduced to and used to. Amu must have realized the need for him to, as it were, 'warn' those who would use the publication, by including a study of and exercises on African rhythms in the first part of the book. He also introduces the slur as it occurs in African songs. He makes a special note of this in the publication by declaring that:

> A slur as generally understood is placed over two or more consecutive note and not over one note as in these songs. But the nature of this particular slurring is such that no strict sound can be fixed with which to the principal note must be slurred, because the principal note begins with the singing voice and ends with the speaking voice (Amu, 1932: ii).

Amu explains further that "it is a sudden drop from the principal note down to an indistinct one below the principal note". Indeed, Amu captures something that occurs naturally to the African in the way they speak and sing with the use of the slur which helps to impart and infuse strong African elements in some of the songs in his publication.

In the third instance and despite their homophonic nature, Amu attempts to capture the essence of the spoken text in his melody and harmony. We have already made mention of the fact that Amu was a revolutionary and radical, and these songs in the publication bring those qualities out clearly and poignantly. The songs are syllabic, following the speech patterns of the text, and thus avoid the use of more than a note to any of the syllables, except where there is an indication of a slur, as explained above.

In the fourth instance, all the twenty-five songs are written in the vernacular, specifically Akan. Amu made a conscious effort to learn the Akan language while a student at the Presbyterian seminary at Abetifi. He became so proficient in the language that he wrote the majority of his songs in that language. Not many of his songs are in his own native language, Ewe. It should also be noted that a few of his songs are also in the Ga language. Amu was an amazing person and he exuded the "African personality" not only by virtue of his dress, lifestyle and talk (Agawu, 2003: 13), but also by his approach to the use of language in his compositions. In all his compositions and in whatever language he wrote, he showed a mastery of that particular language with his use of idiomatic expressions peculiar to it.

So far attention has been focused on Amu's *Twenty-five African Songs* which was published in 1932 and are all in the Akan language and. However and as noted earlier Amu did not compose only in the Akan language, he also wrote in his own native language. Another aspect of his contribution to choral music in Ghana is the creation of

what may be termed as the "Amu hymn model". Examples of songs outside of the Twenty-five African Songs are *Esrom miele* and *Miva, miva*. In writing these hymns, Amu was keenly aware of the problems posed of writing for tonal languages. To avoid the resulting problems posed with durational and intonation values, he did word substitution in some instances, while in other cases he slightly altered the melody.

Many Ghanaians have enjoyed Amu's music and sometimes marveled at his personality. For them what he represented goes beyond his professional achievement. He became a symbol, nationally, of cultural activism and creative patriotism. When nationalism awakened in Ghana there was already a lively patriotic song by him, for as a man of vision he had long anticipated the birth of Ghana. The song, *Yen ara asaase ni* (This is our own Land), composed at the request of one of his former pupils, was written in a very popular rhythmic style about twenty years before independence.

Amu was a cultural activist who felt strongly in those days of colonization, that Ghana could be swept off her feet unless something was done to preserve and develop her own culture and institutions. He expressed this very well in the song *Tete wo bi* (The past has something). In other words the past has something to say to us, lessons to teach us, ideas and thoughts to inspire us as well as providing creative models to for us to build on. He brings out forcefully the fact that no matter how defective the model may be, "it is the crooked stem that supports offshoots of straight branches" (dua kontonkye a eno so na dee etene gyina). We might say that at the time his ideas seemed radical and militant and uncompromising where matters of principle were at stake. However, he recognized the need for borrowing and adaptation where appropriate and thus he allowed his music to be influenced to some extent by western ideas of harmony, where this might lead to enrichment of his ideas based on traditional practices. In the same vein he rejected western alternatives where traditional Ghanaian or African equivalents appeared better to him in terms of his own artistic sensibility, aesthetic and cultural values. Thus, he used the piano as a substitute for the seprewa (or sankuo Akan harp-lute) in his works for voice and piano, but refused to substitute the western flute and recorder for the atenteben and odurugya.

ASPECTS OF AMU'S CHORAL STYLE
It is in his composition style that the contributions Amu made to choral music in Ghana come out vividly. We have made mention of the fact that Amu's teacher, Ntem, taught him how to play the harmonium, and with the considerable interest he showed in harmonium playing it was not surprising that he beganto write his own music. This compoitional skill he acquired particulalry from Rev. Allotey-Pappoe, a Methodist Minister and a fine church musician. In the Preface to *Amu Choral Works vol. one*, Amu states that his choral music compositions are of two types: those which take the Western or European form, and those which take the African or Ghanaian form. In either of the forms, Amu's style is seductive which, for me, comes from the way he composes his text. The song *Enne ye anigye da*, composed in 1931 is a typical example. The harmony is chordal and homophonic, but the text makes the listener sit up and reflect on the song in its entirety. The music is also catchy in style and captured the interest of all who heard it

the first time. The song also is strophic, bringing out the message he wants to project in a style that is simple yet attractive.

To make possible the ultimate success of any musical work the subject matter must match the composer's artistic vision and technique, as well as his temperament, his time or era and his individual skill. Such matching accounts for the special incandescence of the vocal as well as instrumental compositions of Ephraim Amu. His musical style influence has spread throughout Ghana, freeing most of his own pupils from undue obsession with Western music and in some way giving the art music of Ghana its distinctive character.

From his compositions we get the impression of an almost magical convergence of the two time signatures of what he himself calls the basic African rhythm and harmony. Amu explains the basic African rhythm thus:

> It consists of duple and triple time mixed, occurring either in alternate bars, or in a number of duple time bars followed by one or more triple time bars, or vice versa. Once the regular alternation of these two times is understood, all other modifications will be found easy (Amu, 1932: i).

He further caps this explanation with a terse note of caution: "It must be borne in mind that, in the alternation, the triple time bar is of the same length as the duple time bar" (Amu, 1932: i). This formulation treats beautifully the whole, complicated, concept in his compositions.

The bulk of Amu's works are choral and a closer look at Amu's works may provide more hints on Amu's success. As a composer he showed mastery of text distribution, for he aimed at making his music at every point a complement of the ideas set forth in the text. This union of text and music must be complete and unbreakable. In attempting to bring about an identity between text and music Amu had various approaches at his disposal. One such was "word-painting", the imitation by the music of what might be described as the skin of the text. An example is *Mo ma yenkoso mforo* in which the melody, following the meaning of the text, continues to ascend gradually. Another example of this is the song *Asomdwoe mu na meko m'akoda* in which everything freezes on the word "*komm*" (silence, quiet, peace), and so the text and melody are suggestive of the meaning.

Another more subtle stylistic approach used by Amu is known as *soggeto cavato*[82]. This musical expression refers to the various ways that the text can be made to hint to what lies beneath the surface of the meaning. One example of is seen in the passage which closes the chorus "*All we like sheep have gone astray*" from Handel's *Messiah*, to cite an example outside the scope of this paper. Amu's work *Ko na kotutu*, is one that comes close to this style. The use of such words as *tutu, see, dwiri, bubu* and the melodic line given to these words vividly bring out the expression of the text in the music.

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[82] Music technique developed during the European Renaisaance of giving each of the vowels of a specially chosen and important lyrical word or phrase the same note of the sol-fa notation [editor]

A further approach in Amu's magic formula   is the skilled and insightful rubbing together of words and music until the two appear to possess a common significance. Every shade of meaning in the text is reflected with almost religious fidelity into the musical setting. The music and the verbal substance are so knit together that even when the text is withdrawn; the music's overall spirit and its literary identity seem still to be present.

In writing for tone languages certain restrictions are encountered which call for extreme caution. Care must be shown to observe the tone levels and the durational values of the syllables in order to preserve the meaning of the text. This feature is found in the resources of folk music and modes of drumming of the land. Amu's adherence to this principle led him to make the discovery of alternating harmony with counter-point in order to overcome this problem. This principle which follows traditional vocal music style has come to be generally accepted and practiced by Ghanaian art composers today. But the effects of this practice are seen to impose restrictions on local art music by some composers, who at times side-step the problem by giving more significance to melody.

 A study of Amu's works also shows the use of a combination of every conceivable device – such as rhythm, harmony, counterpoint and form. Even though one might say that he employs very simple harmonies in his works, yet the works possess the power to sustain interest. Another point of interest is that Amu never indicated dynamic markings in his works. He allowed his music and his text to do that for him, and this he did with great craft. The already mentioned song *Asomdwoe mu* portrays this.

Amu's simplicity of purpose and use of minor details, point to the direction of 'gebrauchmusik', that is music that is socially relevant and useful. His compositions are not only to be enjoyed by all but also designed in a way that all may use them. The spread of his influence is not therefore only geographical but also social and is found into every kind of music making: whether in church, school and concert-hall, or at home. Even where his actual musical compositions are not used frequently in all these social spaces, his ways of thinking in melodies, chords and tone colors are very contagious.

We gather from Amu's choral works that his major preoccupation was to write songs that were easy to understand by those who heard it. He worked in a predominantly Akan environment, even though he himself was not Akan. The point has been made that he was proficient in the Akan language both as a speaker and composer of text. Most of the songs he composed are Akan (Twi) with a few of them in Ewe. Even so his songs in Ewe were appreciated and understood in Akan areas just as his Akan (Twi) songs were appreciated outside Akan areas. The reason for this may not be far to find: the folk qualities of his tunes and the fact that their part structures and rhythms were simple always had a great impact on even those who did not understand the words. Wherever appropriate he used phrases from traditional proverbs. Sometimes he also quoted or

expounded on actual stock phrases like o̱twe anaa adowa (the duiker or the antelope, i.e., all and sundry), or proverbs such as o̱ko̱to̱ nwo anoma (the crab does not give birth to a bird). These phrases are immediately catchy and yet thought provoking, which impressed adult audiences who are sensitive to the verbal art of their society.

He made extensive use of poetic images in some his songs to the extent that these could be interpreted as proverbs, for as a composer he showed a mastery of text distribution as something more than just a tool of his trade. He aimed at making his music complement the ideas that were expressed in his text. Amu learnt early in his career that to be an effective music composer in the African tradition he must also be a sensitive poet. For this he collected and learnt many traditional songs and text, and furthermore wrote a number of songs through which he could give the public general counsel, inspire courage and also draw their attention to cultural values. These included such songs as *Yaanom Abibirimma* (Sons of Africa) and *Akwaabadwom* (Song of welcome).

Amu's choral works are based on every conceivable theme, with a great many being sacred. Some of these are reflections on life and include *Awurade No Nim* (God knows) and *Mawue naa 'me̱, Mawue tea 'me̱* (God gives, God withholds). There are some that touch on events in the life of Christ like *Momma ye̱nko̱ Bethlehem* (Let us go to Bethlehem) and *Wowu nu vo̱*   (It is finished). Others reflect on the helplessness of man and call on God to help the discomforted; e.g., *Onipa da wo ho so* (Man be on your guard), *E̱sro̱m miele* (We are learning to be like Jesus), *Alegbegbe̱ Mawu lo̱ xexeame* (For God so loved the world) and many others. Some of Amu's songs are philosophical, such as *Ase̱m yi di ka* (This needs to be said), *Tiri ne nsa ne koma* (Head, hand, and heart), and *Nenyo de wo dede* (We strive towards higher standards). Amu also composed secular and patriotic songs like *Adikanfo mo* (Congratulations, forebears) and *Yi bi ma* (Give out something) to mention just two.

CONCLUSION

In an attempt to spread its influence every art must follow certain courses: knowledge, understanding, appreciation, discrimination and intellectual or emotional response. Art may be deepened within in the individual, or it may spread itself to reach a new and wider public. Indeed, a desire to deepen knowledge naturally follows the tracks of a widening process. Those whose imaginations have been captured by the instrumental and vocal music of Africa also attempt to discover more about the arts. Ephraim Amu epitomises this assertion, for he sought knowledge of traditional compositions, understood its technique and appreciated the uniqueness of the traditional music of his people and that of others. He carefully discriminated as to what to use and how to use it for his compositional purposes, and in the process became intellectually and emotionally attached to traditional forms and usages which he used to his advantage and to the mutual benefit of a wide audience. His choral compositions, being simple and interesting, are loved by both the young and the old. Musicians from all over Ghana acknowledge him as a versatile and prolific composer, and his contributions to the growth and development of choral music in Ghana has been phenomenal. His style has been regarded as a standard form by many composers, and for this reason many regard him as the father

of contemporary Ghanaian choral or art music. His pioneering efforts have helped to provide the foundation for other composers who also have, in their own different ways, contributed to the growth and development of Ghanaian art music.

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GHANAIAN COMMUNITY THEATRE IN PROMOTING NATIONAL DEVELOPMENT

Rev. Dr.Elias Asiama
Department of Theatre Arts, School of Perfroming Arts University of Ghana, Legon.

ABSTRACT

Theatre is a powerful instrument in social engineering, the recovery of a people's cultural heritage and above the promotion of education and development. This article is derived from community theatre projects studied and executed over a period of time within some Ghanaian communities. It is a critical study of what various societies accept as real development. It examines development in a contextual perspective, using Ghana as a concrete background. It is meant to point out some of the dimensions of everyday understanding of what development is and how it is often misconstrued, understood and implemented in the developing world. The main objective of challenging and helping readers to seriously consider what development means to individuals and nations in a developing world underpins the article. This could be regarded as an academic reflection. A further discussion and deliberation will also be made on Community Theatre and its socio-cultural impact on the individual, the community and the nation as a whole.

INTRODUCTION

The word D*evelopment* is today a household one, but we often really have a vague idea of its definition, meaning and essence. As a word, it conjures up a varied number of ideas, concepts and pictures in one's mind. To most people, development means the presence of modern technology in the form of infrastructure, clothing and the latest shoes. For another school of thought, development is the ability to copy accurately, or almost accurately, the Western and American world and lifestyles. Furthermore, some perceive development as the ability to possess or own modern items like mobile phones, huge stereos, sporty cars, big mansions and also imitating the nasal American ways of speaking and slang without bothering much about grammar. Rattling away in any of the European languages rather than speaking one's own indigenous language fluently is a sure sign of one's level of self-development. To some, development is being able to change one's skin and hair colour with cosmetics to look more European or American. It means rejecting whatever is indigenous, local, traditional and implanting whatever is

foreign, particularly American or European. These are the signs of civilisation and development most of us Ghanaians are looking for, or encouraging and perpetuating today.

These might be ways of understanding development and each is entitled to his or her opinion. However, development, technical advancement and the provision of basic human needs does not mean sacrificing values that enhance human dignity. Providing these basic services without the ability to empower individuals, communities and nations to appropriate both their natural and human resources to their advantage is no true development, but rather deprivation and under-development. Improving upon the gross domestic product (GDP) and the gross national income (GNI), national products of a people is also an accepted index of development. Nevertheless, development must also if contribute to the creation of awareness and the promotion of a values that enhances people's full self-development and self-realisation. In view of the above observations from the Ghanaian situation, development and technological advancement must also question its impact and implications on the ecology at a given time and place.

This essay wants to draw the attention of readers to the fact that *Development* must seek to improve upon a people's self-perception, self-acceptance, identity and welfare. Above all, *Development* is the ability to manage the natural, human, scientific and economic resources to the advantage of the most under-privileged in society. *Development* is also the ability to create the responsibility and consideration that the earth must be left better habitable for future generations. This means that *Development* must involve both analytical and reflective considerations of what should be accepted to enhance human dignity in a globalizing world. It means a critical examination of that which should be accepted from "outside" and eliminating from "inside" that which is considered to be inimical to the general well-being of humanity as a whole and a given people in particular.

PHASE ONE : CULTURAL AND INDIVIDUAL DIMENSION
Development is inherently culture-based, and therefore policy makers may have to consider what exists in a given community and "recycle" it to the advantage of a people. What does not exist in a given community, but could help improve upon a people's living standard and quality of life, should equally be examined and considered, but integrated or appropriated into the existing culture cautiously.

Development is far more than just providing the infrastructure and services a people might need. It calls for the understanding of the factors that have shaped and formed a people's mental aptitudes and attitudes. It calls for the full realisation of the worth, wealth

and resources a people have and above all, the ability to encourage inventiveness, creativity, positive change and the sound moral foundations that are indispensable for a people progress and holistic development. For *Development* includes the power and ability to chart one's own individual path to success through hard-work, honesty, commitment and putting the interest of the nation at heart.   Some concrete ways of promoting Development in Ghana:

1. Identify what you can do properly as an individual or a people.
2. Be ready to press on consistently not allowing any distraction from within or without to influence your vision.
3. Identify people who think on the same wave-length and get along with you or just march on confidently to achieve what you are doing.
4. Start from a humble beginning and develop gradually.
5. Depend on the resources available within the community you intend to work.
6. Turn or recycle simple things into successful capital.
7. Know whom to network with (not forgetting or excluding the Divine).

Development also involved supporting research-work by various institutions and individuals alike. The ability for a nation to create facilities to cater for and promote active research in various disciplines and inter-research activities is a sure step to promoting the nation's development. For Ghana's numerous resources can only be fully realised if serious attention and financial support are given to the research sector and their new findings shared promptly for the concrete benefit of the general populace. The overabundance of sunlight could be a huge developmental advantage to the nation. Electricity and other forms of power could be generated from the sun's radiation should our nation's scientists be adequately supported and monitored. Apart from sun-energy that is largely untapped in Ghana and the entire West-African sub-region, other untapped potentials for development are wind and hydro-electric power energy.

PHASE TWO: ECOLOGICAL AND ENVIRONMENTAL DIMENSION

This nation like many other African nations is endowed with overwhelming natural resources. The fauna and flora resources alone are more than enough to lead us out of poverty and low living standards. Our flora needs to be scientifically examined, processed and packaged for both internal and external markets. The pharmaceutical and medicinal potentials of them are huge yet untapped. The country's fauna and flora are also a basis for eco-tourism which contributes to *Development.* The role of tourism in modern Ghana should not be underestimated and it   should be decentralised by supporting the traditional communities. The animals and plants that exist in a given locality should be nurtured to capacitate recreational parks within each community.

Indeed there s should be a partnership with the indigenous communities so that eco-tourism should be owned and managed by the community members.

Ghana is also endowed with a wide range of fruits and there is every potential for fruit-juice processing in this country, but little support has been given to this sector so far and sp this areas is yet largely untapped. For a major breakthrough, the government will have to encourage scientists to study the growing, processing and packaging of our flora, encourage our people to patronise and accept locally produced goods and empower the unemployed youth in our rural areas to undertake the cultivation of these fruits and other agro-based products. We might not have huge sums of money or capital to establish canneries the country over, but the solution to processing, production, packaging and marketing already exists in our rural communities. But there needs to be a proper partnership between the traditional and modern sectors.

Concentrating on alternative or indigenous medicine is another area to be developed. The abundance of useful plants and animals in our country could be a great source of potent medicines should the necessary attention be paid to research into those fields. Above all, a conscious effort to record and document such knowledge should be stepped-up for posterity. So instead of dismissing the traditional knowledge of pharmaceutical materials, it must be made clear through educational campaigns to rescue for the future the knowledge and materials of the various ecological regions.

PHASE THREE: CULTURAL HERITAGE AND COMMUNITY THEATRE

Where a people take delight and pride in their cultural heritage there is surely every possibility of realising *Development* in the people's own style. Where concrete and solid foundations are laid for the handing down of good values from a people's cultural heritage from generation to generation there is a fertile ground prepared for the people's development. If on the other hand the people's cultural heritage is taken for granted and not seriously protected and encouraged there is sure to be disorientation, collapse and retrogression on all fronts.   *Development* is built on moral values and there can be no development if a nation is full of men and women who are corrupt, or lack integrity and a sense of love for their nation. Where a people are said to have developed or are developing, there should always be the evidence of the people's commitment, dedication, and readiness to work for non-personal gains. Hard-working individuals who have a high degree of morality should therefore be recognised, encouraged, supported and rewarded.

It is these goals and objectives that the School of Performing Arts has set it to inculcate into its students through the various courses and programmes it runs. Community Theatre is one such area of specialisation under Theatre for Development where students are taught how to take theatre to the community to meet its aspirations.

Community Theatre is a new genre in the theatre field, which falls under Theatre for Development. Like other forms or branches of Theatre for Development, there is no and

fast rule governing the definition of the terminology. On the surface, the term combines both 'Community' and 'Theatre'. Therefore, from a layman's definition, Community Theatre is a theatre taken to the community. That is, moving theatre from the theatre house/ hall to the community. Community Theatre, in a way, can be defined as a kind of participatory theatre that is used to explore decisions, issues, and life situations in a particular community. It is a kind of theatre that creates a very conducive atmosphere or platform for full participation from all members present. The techniques used are to address social concerns of a particular community, therefore, making Community Theatre a kind of community-based theatre. This means the drama (play) performance is woven around particular social problems that pertain in a particular community. In effect, Community Theatre attempts to address long standing and protracted as well as emerging social issues that beset particular communities with the community members themselves for their own self- development.

This is a theatre for people by the people, which involves engaging or integrating the community's "elements" in the creation of the Theatre piece meant to reflect aspects of the people's life that needs critical study required to create a change for the better. Its effectiveness lies in its participatory nature. Unlike other means of communicating development issues, Community Theatre involves the community people in the process right from the onset. It involves the community members packaging into the plays the requisites for a change in their social, cultural and economic status. Therefore it encourages the people to identify with and participate fully in the programme. Its democratic characteristic also makes the community members express their feelings, thoughts, and views about the development package intended for them, in a conducive atmosphere. This makes the attitudinal and social change approach a 'bottom-up' one, instead of the usual 'top-down' approach.

Theater has been used, over the past years, in tackling communal problems that confront the communities such as health issues like malaria in pregnant women, bilharzias, psychiatric problems, neglect of the aged in the communities, examination malpractices and the use of extravagant fashions. As a part of Community Theatre educational tools such as the use of puppets in schools and communities can also aid cultural recovery. The socio-cultural impact on communities that participate in these theatrical projects has often been tremendous. For example this has taken place in communities such as Dodowa, Pantang Hospital, Swan Lake, Makola Market, Joint Church in Tema-Adenta, all in the Greater Accra Region. Then there is Chiraa in the Brong Ahafo Region, and Jasikan and Old Baika in the Volta Region have had their fair share of community theatre through various project works. For instance, in Dodowa, where malaria in pregnant women project took place, there has been some degree of behavioural change towards ante-natal education on malaria disease in that community. The psychodrama project at the Pantang

Mental Hospital attained a unique success. Though it was very challenging, it lifted some of the inmates who participated in the drama project out of their state of loneliness and dejection to a state of belongingness and friendliness. Its psychotherapeutic effect was just amazing.

CONCLUSION

This article has put in perspective some general views on what *Development* is. As mentioned Ghana and Africa is endowed with an over-abundance of resources. It has also examined some of the wrong understandings of the term *'Development'* prevalent in Ghanaian society with the hope of challenging readers to consider what is appropriate to their context. Ghanaian and other Africans should therefore manage resources better, appreciate the numerous endowments at our disposal and recycle what we have from nature. I short they should de-colonise their minds and accept the fact of what they are rather than just merely becoming copy-cats. Development is that ability to identify one's potentialities and translating them into life-giving and life-improving elements beyond self and to the advantage of all or a larger community. Finally, we have learned from the specific examples cited how Community Theatre can be used towards such positive *Development* of both communities in particular and the nation in general. The conclusion is that Community Theatre is an indispensable tool in the educational processes that lead to holistic socio-cultural development.

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SCHOOL OF PERFORMING ARTS

The School of Performing Arts (SPA) of the University of Ghana was created in the early 1960s during President's Nkrumah's era as part of the Institute of African Studies. It later became an independent institution. It offers degree programmes in the areas of Dance, Music and Theatre Arts. All three disciplines offer graduate and undergraduate programmes. With the exception of the Theatre Arts Department, the non-degree diploma programme is ongoing. The Music Department offers a doctoral degree programme. Abibigromma, the resident theatre company of the School, has embarked on outreach programmes in Second Cycle Schools as well as carrying out Community Education in local settings throughout the country. The current number of students in the School is approximately three thousand and includes several hundred foreign students.

The School attracts a great deal of patronage from international students and research scholars. It offers both full and short term courses to a large number of international students in the three areas of Dance, Theatre Arts and Music. It has also played host to a number of research students and scholars. This puts the School in a position to make a contribution to the re-interpretation and development of African art and culture, providing a spur to creative thinking and activity in the field of national culture. Through extension and vacation programmes, as well as regular full-time courses, the School of Performing Arts provides an integrated training of performers in Music, Dance and Theatre Arts, and provides outlets for creative work and the dissemination of knowledge of the arts. The School continues its long tradition of training authentic performers in Music, Dance and Theatre Arts through its interactions with traditional performers and local audiences.

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SOME ACHIEVEMENTS

The School of Performing Arts combines the three disciplines of Theatre Arts, Music and Dance in the training of Middle and Management level manpower needs of several establishments in Ghana and, indeed, internationally. It also continues to play that role among other obligations and commitments for the following institutions : the Ghana Education Service (the largest beneficiary), the Ministry of Chieftaincy and Culture, The National Commission on Culture, (with its numerous Centres for National Culture throughout the country), the National Theatre of Ghana, Ghana Broadcasting Coproration (GBC) TV and radio programme Producers and Directors, the numerous FM Stations, Video Film Production Outfits, Professional and Amateur Performance Groups and not the least, Universities in Africa, Europe, America, Canada, Japan, Korea and other Far Eastern countries. Furthermore, through its productions and outreach programmes, the School continues with its enrichment of the cultural life of the University and surrounding communities.

STAFF & STUDENT PRODUCTIONS

A good number of staff and student productions are show-cased each academic year. These are an essential academic and professional requirement for the School. Participation in productions/performances is a requirement for the award of diplomas/degrees in the performing arts. In 2008 the School dedicated its Theatre Season as its contribution towards the 60th Anniversary celebration of the University of Ghana.

INFRASTRUCTURAL DEVELOPMENT PROJECTS AND HOSTED PROGRAMS

The Computer Laboratory of the School continues to serve the purpose of teaching and learning for faculty and staff of the school. The project of a Drum Village construction has also begun and is located behind the Theatre Arts/Music Department building. The refurbishment of the lighting booth of the Efua Sutherland Drama Studio has also been completed. The School continues to host the Simon Fraser University field-school exchange programme bi-annually.

Sadly, whilst this journal was being prepared we lost Professor Willie Anku, ex Head of the Music Department and up until last year the Director of the School of Performing Arts, through a car accident.