

AFRICAN MUSICOLOGY
ON-LINE

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African Musicology)**

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Bureau for the Development of African Musicology (BDAM)
C/o H.O. Odwar, Department of Music, Maseno University, Kenya

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

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ABOUT THIS EDITION

It is with great pleasure we introduce the maiden edition of *African Musicology On-Line*. This edition which contains six articles features works which were written by African music scholars on various subjects. The articles essentially focused on the traditional and folk music traditions of different African societies; examining their cultural heritage, acculturative effects, educational values and organizational patterns. Of importance to us is the fact that the articles were written by ‘owners’ of the musical traditions. The expressions and analytical approaches are also truly African. Our position is that true and objective African musicology can only be developed by Africans themselves as no outsider can fully comprehend the meaning of African music than Africans themselves.

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THE FACE OF AFRICAN MUSIC IN THE KENYA MUSIC FESTIVAL FOUNDATION (KMFF)

A. N. Masasabi

Abstract

Traditional African music has suffered identity crisis in the last century. This has been as a result of globalization that has seen the adaptation and appropriation of African folk melodies. To a great extent the present generation hardly attends to authentic African music that is at crossroads: is it present, growing or fading away. In a bid to salvage the situation, the Kenya Music Festival Foundation prepares annual festivals in Kenya that feature performances of African music. It is from this premise that this paper seeks to discuss the appearance of African music presented in Kenya. First there is a brief description of the Kenya Music Festival organization and its regulations regarding the various categories of African music presented. This is followed by a report on the four main categories of African music presentation which include folksongs, folk dances, arrangements of African melodies and authentic African instruments as exhibited at the festival. In conclusion this paper highlights how much of African music is known in Kenya.

Introduction

African music is a general term referring to music across the African continent. Agawu (2003: xiv) defines it as
a term best understood not as a finite repertoire but
as a potentiality... African music designates those
numerous repertoires of song and instrumental music
that originate in specific African communities, are
performed regularly as part of play, ritual and

worship, and circulate most orally/aurally, within and across language, ethnic, and cultural boundaries.

‘African music’ in this paper will be used in reference to Kenya in particular and Africa in general as expressed in the *Kenya Music Festival Foundation (KMFF)*.

Kenya is a multi ethnic community comprising of four main linguistic groupings: Bantus, Nilotes, Para-Nilotes and Cushites. Each tribe has its own culture, music and had a system of governance. The present society has undergone a lot of changes administratively, as a result of the colonial rule. This saw the different communities come together in a bid to have self governance. The introduction of Western Education and Christianity also played a part in isolating some members from their traditional beliefs and uniting them with those from diverse communities. As such traditional music of the various ethnic groups in Kenya is no longer performed as it used to be. The traditional African society ensured the performance of music as part of every day activity (Arnold 1983: 26). The present situation is that traditional music is performed in weddings, some funerals, during national holidays and during the *Kenya Music Festival Foundation*. Even though there are some traces of traditional music in popular music under the name Afro-pop, the younger generation does not perceive it as such (Masasabi 2001: 11). African Popular music is widely performed through mass media in Kenya. This music is made up of fusions between African traditional musical elements and Euro-centric styles (Masasabi 2005: 125).

Kenya Music Festival Foundation is one of the largest music festivals in Africa. This festival is organized by the Ministry of Education under the patronage of His Excellency, the President of the Republic of Kenya. Festival officials include the Minister for Education, Assistant Ministers together with the various Directors in the Ministry of Education. There is a twenty two member executive committee chaired by Prof. Emily Akuno that facilitates the functioning of the festival. Its membership comprises musicians who are drawn from various parts of the republic, appointed by the Minister for Education. It is within this festival that the present generation enjoys

a wide performance of traditional music from across the country. It has good objectives that have been achieved to a great extent. They include:

1. to encourage the study, practice and development of music, elocution and dance.
 2. to provide a forum for the promising performers of music, dance and elocution, to expose their talents.
 3. to promote the preservation of Kenya's rich cultural heritage.
 4. to document and disseminate Kenya's rich artistic output.
 5. to promote international awareness through the performance of music, dance and elocution.
 6. to promote the quality of performance in music, dance and elocution.
 7. to encourage creativity that will embrace emerging issues.
 8. to provide a forum for cultural interaction that will foster national unity.
 9. to promote opportunities for career development.
- (Kenya Music Festival, 2007:5).

It is conducted once a year and draws participants from all educational institutions. Each year teams of adjudicators are selected to judge music at various levels of competition. These levels are derived from the administrative structure of the country's local government. The country is divided into eight provinces each with subdivisions of districts. The festival subdivides the districts into zones

which form the lowest and first levels of festival competition. The next level of the festival is the district, followed by the provincial and finally the national level. At each level, some teams drop out due to the values placed upon the performances by the various adjudicators as what constitutes a good musical performance. Tradition, according to Kidula (1999a: 2),

consists of sedimentation through reinforcement of those values that affirm coherence and meaningfulness, constantly layered with new values etc brought about by new people and experiences.

Experiences by the participants are layered on their previous ones, creating a tradition at the festival. The adjudicators through their judgment reinforce certain values that are meaningful to the performances of indigenous African music in new contexts such as the festival.

For the purposes of this paper, I will confine myself to the performances of African traditional music as prescribed in the *Kenya Music Festival Foundation*. These falls under four broad categories; Folksongs, Folkdances, Authentic African instruments and the Adaptation of African melodies. These categories are organized in such a way that nursery schools, primary schools, secondary schools, colleges, technical institutions, universities and teachers/ lecturers, are each adjudicated separately.

With the above, performances of African traditional music have been affected in various ways. First of all, as already mentioned earlier, the performances have been subdivided into Folksongs, dances and instrumental performances.

“In Kenya there is hardly any song without dancing.” Zake (1986: 13). On the same, Nketia (1988: 206) says that

Although purely contemplative music which is not designated for dance or drama, is practiced in African societies in restricted contexts, the cultivation of music that is integrated with dance or music that stimulates affective motor response is much more prevalent.

Small (1987:28) asserts that “music and dance interpenetrate...it is not just a matter of musicians playing while dancers dance, but musicians dancing as they play and of dancers contributing to the music and both responding to one another on equal terms, in doing so contributing to the meaning of the occasion.” This means that the traditional context saw a unified musical performance that even incorporated dramatization together with singing, dancing and instrumental accompaniment. What the KMFF has done is to re-interpret African performances in order to emphasize different aspects of the performances, such as singing, dancing, instrumental performance skills, all of which are a part of the whole musical performance.

Folksongs

Folksongs are subdivided into various clusters. For example, songs of the Luo and Luhya in one cluster, Kisii- Kuria in another, Somali-Borana in another and so on. Each cluster is identified by a class number. The numbers include 271B- 278B for the different clusters of Kenyan folksongs, 281B for folksongs from the rest of Africa, and 291B for sacred folksongs (Kenya Music Festival 2007:50-51). The first digit of the class number denotes the level of educational institution. That is,

Code 2- Primary and Nursery schools

Code 3- Secondary Schools

Code 4- Teachers Colleges & Technical Institutes

Code 5- Youth Polytechnics & National Youth Services

Code 6- University Colleges

Code 7- Teachers Clubs (ibid, 39).

This means that 271B is a folksong from the Luo or Luhya community performed by Primary and /or Nursery schools, 371B is a folksong from the same communities performed by secondary schools and so on. “Folksongs” are indicated by the letter ‘B’ after the class number” (ibid, 22).

In their performances, girls for example, perform songs that were traditionally for older women. The same goes for boys. It was customary for each age group in society to perform their prescribed

songs for purposes of continuity and balance. Context was just as important; for no wedding song would be performed during a circumcision ceremony, for example. Likewise some performances were restricted only to those involved in the ceremony, and in the confines of that ceremony. A case in point is the performance of Bukusu and Tiriki Circumcision songs. It was a taboo for non-initiates to sing certain songs especially those sung by initiates at periods of seclusions. This, Kidula (1999b: 91-92) explains,

Only at certain stages do women and children sing or even dance; and only those with relatives undergoing this ritual can actively participate. The rest of the time, only the initiates, those attending to them (*vadiri*), and those who have undergone the ritual in the Tiriki manner are allowed to sing or even imitate the dance movements.

Yet we find these performances for a larger audience on non-circumcision years¹. As folksongs were traditionally performed, their lengths were not well defined, but varied greatly. The KMFF has regulated the length of songs as being not more than four minutes. This means that innovation and improvisatory skills are limited in their execution. Furthermore, there has been a tendency of mixing or singing a number of songs in succession to make a performance. This is justified in the festival in terms of rhythmic variety, dynamic contrast with a built climax and so on. Definitely these are Euro-centric concepts, as folksongs are generally short and repetitive.

Another conspicuous issue from this is that songs performed traditionally at different stages of a given ceremony find themselves together irrespective of the order. For example a circumcision ceremony took several days with various stages. Each stage had specified songs. All these songs being performed together one after the other is rather new and very strange to the older generation, some of whom shake their heads in discontentment. Such kinds of song organizations have become the norm and an acceptable performance practice at the festival, in order to fit into the time limit given.

Separation of sacred song from secular ones has been well maintained in the festival. Even though the two groups have similar conditions and rules of performance, folksongs with sacred texts are performed in a totally different category. In their contextual performances, sacred folksongs are basically from African Independent churches such as *African Divine Church* and *Israeli Nineveh* to mention a few. Their Ceremonies of worship involve moving from one place to another. As they do this, people beat their drums, play musical instruments, dance and rejoice. ‘Some of the dancing and singing sessions which accompany communal worship may last the whole day or even several days’ (Mbiti, 1975:61).

Ecstatic singing is a common characteristic as the Holy Spirit guides their services. This leads to trance like states enacted with prophecy and casting out of demons, as part of the worship service. Presentation of this kind is not viable on a stage. Space and time given are limiting. The enactments are discouraged since the folksongs are under a singing category.

Folkdances

With the folkdances emphasis is placed on the dance aspect. In this festival they are referred to as African Traditional Cultural Group Dances. These dances are classified according to ethnicity similar to that of the folksongs, making up a total of eight different ethnic groupings. Their numbers begin from 811-818. The letters G, H, J, K and L are used after the class number to designate Nursery schools, Primary schools, secondary schools, Teachers Colleges and technical Institutes, University Colleges and Teacher/ Lecturers clubs respectively. The last two categories share the letter L. Apart from the above, are dances with acrobatic effects (Kamba style) 821, dances for the Hearing Impaired 831, dances for the Physically Handicapped 832, dances for Multiple Impaired 833, and dances from the rest of Africa 841 (Kenya Music Festival 2007: 53-54). Definitely there is some singing and instrumental accompaniment. ‘There are no dances within Kenya which lack some form of accompaniment. Even in Maasai, where dances are unaccompanied,

dancers shake their paraphernalia (the jewelry of women) rhythmically” (Kavyu 1977: 61). Expected here are authentic dance movements, creative patterns, good stage management and so on. In as much as authenticity is emphasized, there are elements of borrowed dance movements within given cultural representations. This could be attributed to the dynamic nature of culture.

African dances find their visual appeal partly through the choice of costumes, make-up and body painting together with other artifacts that complement the dressing. Every Kenyan community had its own traditional costume acceptable at a specified social activity.

This is to say that the social function guided the kind of costumes to be utilized in any ethnic community. In some communities, dance costumes were made of bare chests with some sisal skirts to cover the lower parts of the body. The same applies to communities in the South and West of Africa. Nketia 1988:227 shows a photograph of such costuming.



Due to obvious moral standards such dances were performed originally in the festival using improvised *Khangas* or bed sheets tied to cover the upper part of the body. As the dances ensued and the dancers were carried away in the dance spirit, some of their costumes would fall (those not well fastened). This created a sense of shame that would

fill the audience, adjudicators and even the dancers, inhibiting their otherwise good performance. In their comments the adjudicators would then mention such incidences advising the use of better secured costuming. As a result, the use of tailor made costumes with several frills that enhance dance movements, have replaced some of the original sisal skirts. The upper part is a sleeveless blouse with frills at the armhole and around the neckline.

What about the arena of these dances? The imposition of a stage has greatly inhibited a number of dances. Traditionally, there were dances meant for solo performance, those for a small group of performers and those for a large group. In dance ensembles, dancers could dance freely with each member executing their own movements within a particular context. Furthermore, there were organized dance movements and patterns for the ensemble. The number of performers would guide the space utilized by the dancers, yet space availed during the KMFF limits the number of performers, even as is described in the syllabus as being not more than Twenty-four performers. Their dance execution is thus limited to that small space even when such a dance required a wider area of performance.

The length of these dances has also been reduced to not more than five minutes yet some of the dances took longer times. An example is the *Isukuti* dance for entertainment, praise or wedding ceremonies. This dance goes on and on as the instrumentalists move around the venue in performance, or even a kilometer away and back, as traditionally performed. These changes in dance presentation have affected their execution as longer periods of dancing could sometimes get the dancers carried away in a trance like state.

Traditional dance movements have undergone innovation as the present generation learns them. With specific reference to the *Isukuti* dance, Mindoti (2005: 41) explains that:

traditional *Isukuti* performance was initially slow, graceful, dignified. The entire community, thus young and old, male and female, performed it. However towards the end of the 20th century, the school choreographed *Isukuti* performance has led to rapid tempo, with variations in dance patterns and

formations. This is for the purpose of competition at the Kenya Music Festivals.²

Authentic African instruments

“Instruments in Africa could be performed solo, as an ensemble on their own, accompany vocal performance and also serve as message transmitters” (Arnold 1983:31). As a solo performance, “the voice and the instrument frequently imitate each other, borrowing from and supplementing each other” (Sadie 1980: 150). This means that the voice has a significant role in that performance. In instrumental ensembles different combinations of instrumental groupings (Membranophones, Idiophones, Chordophones and Aerophones) are functional.

The performance of authentic African instruments has a place in the KMFF, under eleven categories. These include solo and ensemble performances of percussions, wind, drums and string instruments. Here cultural continuity is evident in performances at the festival as emphasis is placed on having each instrument play its authentic role in an ensemble. Of course innovation is unavoidable. Of interest is one category ‘941’ made up of African and western instrumental ensemble. These instruments are supposed to complement each other in an ensemble creating newer sounds as each instrument has its own distinctive timbre. Commonly performed Eurocentric instruments here include the Piano, Synthesizer, Guitar, Recorder, and Accordion. The African ones include among others, Isiriri, Isukuti, Mabumbumbu, Obokano, and Chivoti.

It is expected that the authentic African instrument retain their traditional roles. That is, for example, a marimba being a melodic instrument must play melodies, drums should play varied rhythmic patterns and so on. A lot of creativity is needed in the execution of various rhythmic variations against an authentic rhythmic structure, in not more than four minutes. Some of the authentic African instruments have been modified to suit this new context of performance. For example, the Bukusu Litungu’s tuning was as follows traditionally, d r m f s l d’. “Some instruments studied were found to be having the

leading tone and the higher re both of which are not found in the tuning of the traditional litungu” (Shitubi 2001: 8)

Different kinds of melodies are played on the instruments ranging from traditional folk melodies, popular sacred to popular secular melodies. In this case not only traditional tunes can be heard, but a number of melodies borrowed from different cultures within and without Kenya. This differs from the traditional contexts that ensured the performance of each ethnic community’s melodies on their own authentic instruments.

Adaptations and arrangements of African music

The other category of African music presentation in this festival is the adaptation and arrangement of African melodies. The festival requirements as stipulated in the manual are as follows:

It is an adaptation and development of an existing African folk melody.

The challenge is in the treatment of musical elements consistent with appropriate idiom...the following information is important to the performing teams:

- (a) The name of the arranger, the title and translation of the song must be given. The score should be clearly and accurately written out, preferably in staff notation... (Kenya Music Festival 2007: 24).

Here the most outstanding musical form that is exhibited is Theme and Variation. The melody is stated and varied using a number of compositional techniques, including tempo changes, key changes, augmentation, inversions, sequences, counterpoint, and so forth. These techniques are foreign to the African musical concept. Musical characteristics of a given community need to be understood in order to have a better composition. It is no wonder that the regulations, as stated above, require the use of elements that are consistent with the idiom. The melodies are to take not more than four minutes, being challenging and competitive enough. This category has portrayed the ingenious of the various composers that this country (Kenya) has. In

a bid to arrange African melodies, there is some distortion of the natural inflection of words especially in tonal language.

African folksongs were originally not notated; they were orally transmitted through imitation from person to person. They were short and performed repeatedly with some innovation to lengthen them. Lenon (2002) expects new innovations when he writes:

The notion that artists in Africa are anonymous figures reproducing fixed tribal styles is similarly misleading and outdated. As elsewhere, artists work within a social context and as part of a tradition that allows for personal innovation.

Conclusion

This festival has been a breeding ground for art music composers whose task is to arrange African melodies. It has also been an opportunity to portray African musical performances especially those from Kenya. Various aspects of traditional African musical practices are executed through wholesale borrowing from African tradition and have been assimilated into the festival. Although the music is tagged African, it is indeed Kenyan traditional music with few performances from Uganda and South Africa. It has served its purpose of allowing the performance of African traditional music for the younger generation.

African music is now performed on stage. When a good musical item wins, participants from other parts of the country work towards learning it. This has its strengths and weaknesses: it is good since a traditional performance is distributed throughout the country for all to enjoy it, the new group performing it may come up with an excellent rendition. On the other hand where such a performance is not well mastered, the resultant is a mess. This festival remains a big and significant event in the country's educational calendar, an event that many look forward to.

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THE INFLUENCE OF INDIGENIZATION ON MILITARY MUSIC IN NIGERIA

M. O. Olatunji, PhD

Abstract

This paper examines the development of European styled military music in Nigeria with regard to the influence of its indigenization processes by its practitioners in Nigeria. This is viewed from the perspective of the emergence of different new occasions for performance, which obviously has resulted in new contents for performance, and performance practices. Other areas in which the influence is discussed include the new roles and functions of performance as well as the overall institution of military music in Nigeria. The paper concludes *inter alia* that, by virtue of its new contexts of performance and performance structure, Nigerian military music has moved from being a substratum of the European music tradition in Nigeria to being a substratum of contemporary music in the Nigerian music scene.

Introduction

In its verb form, indigenization means “to cause to have indigenous characteristics: adapt to indigenous conditions of practices (an excellent way of indigenizing what would otherwise remain a foreign system)...³ Hence, indigenization is defined as the action or process of substituting a previously foreign system with a local one. In the context of this study, indigenization does not mean a total abandonment of the forms of the European military music in Nigeria. Rather, while the forms remain, the contents as well as the processes are adopted to suit the African and indeed Nigerian

musical traditions. When viewed from this perspective, indigenized military music in Nigeria could be said to have a strong affinity with Nigerian contemporary art music.

The Overall Institution of Military Music in Contemporary Nigeria

Since its inception on the Nigerian soil in 1863, the military institution, with everything it represents, has carved a class-consciousness status for itself. A class associated with the ruling colonial masters at pre-independence era and the civilian government officials during the post-independence era in Nigeria. The advent of the Military Government in the 1960s and its long duration in office has further worsened the prejudice and animosity nursed against the military institution by a larger percentage of Nigerian citizens⁴.

However, this negative aspect of the civilian-military relationship is not diffused to the musical aspect of the Nigerian military. We have stated elsewhere that in the 1980s, the Navy Dance Band played the instrumental accompaniment to the songs of some Nigerian popular musicians such as Christy Essien-Ugbokwe, The Lijadu Sisters, Uche Ubeto, and several others.⁵ It is a fact that the Nigerian military bands and their music have always enjoyed a better patronage and relationship with the Nigerian civilian populace from all walks of life. Many organizations in the business communities such as banks and insurance houses, manufacturing companies, and various categories of educational institutions as well as religious organizations now patronize the Nigerian military bands at various occasions.

Some other factors that have tremendously affected the performance practices of the military musicians include the following:

Increase in Number of Indigenized Music Arrangements

Since the mid 1980's, concerted efforts have been made by most bandmasters of several military bands in Nigeria to allot a greater percentage to the indigenized Nigerian tune arrangements in their various performances such as military parades, concerts and command performances.

Specifically, for the present study, we have endeavoured to cover both the Nigerian Independence (National) and Nigerian Defence Academy (NDA) Parades from 1999 to 2004. We have also observed some major events, both at national and international levels, which took place in, or hosted by Nigeria during this time period. Some of these events include the Federation International Football Association (FIFA) World Youth Championship hosted by Nigeria in 1999, the handing-over ceremony to the civilian government in May 1999 and the 8th All African Games tagged *Coja 2003*.

All the data collected during these events, especially the audio and video recordings as well as the bandmasters' order of music performance, revealed that about eighty percent (80%) of the music performed at each of these occasions were arrangements of traditional tunes of several Nigerian ethnic groups done by Nigerian military musicians. However, it was noted that the performance of military music during the *Coja 2003* witnessed an inclusion of some arrangements by non-military musicians.

Arrangement of Tunes from other African Countries

It is instructive to state that, sometimes, the search for the raw materials for the indigenized military music sometimes goes beyond the shores of Nigeria. Today, the Nigerian military musicians now arrange tunes of renowned urban popular musicians from other African countries. Such tunes, which might have been made popular by the electronic media houses, such as radio and television, are arranged or at times re-arranged as marches, selections or concert music. Notable examples of this kind of music include *Maria Elena* and Mariam Makeba's *Malaika* arranged as selections by Major B. Akahan.

Also, during the 8th All Africa Games, it was observed that the man who headed the music sub-committee of the festival, Mr. Steve Rhodes, who, probably, because of his limited knowledge of the military band orchestration, gave the assignment to Ayo Bankole Junior, a Nigerian art musician. The latter did the arrangement and orchestration of the music for the calisthenics displays for the festival. Some of the music performed for the callisthenic displays were *Umqomboti* (originally done by Evelyn Chakachaka) and *Gau*

(originally done by Awilo), to mention just a few. These were performed along with Bankole's other arrangements of Nigerian tunes such as *Onidodo*, a Yoruba tune that had been previously arranged by Fela Sowande and McDonald.

The Injection of African Musical Devices

While writing on the devices used by the contemporary Nigerian Art musicians, Vidal (2002) observes that compositions by these people "reflected African musical characteristics with regard to tone, scale, mode and melodic contour"⁶. In this light, we have established the affinity between both Nigerian arts and military musical genres in another study⁷. It is not far-fetched to discover that all the devices stated by Vidal are also reflected in the works of the Nigerian military musicians.

Some rhythmic devices such as hemiola, additive rhythm, polymetric and hocket techniques abound in the works of musicians of the two genres. Also, there is an avalanche of melodic devices such as modulation, imitation, diminution, augmentation, fragmentation and juxtaposition of thematic materials, as well as the use of various types of hemitonic and an-hemitonic, pentatonic, hexatonic, heptatonic and modal scales in those works.

These musicians are also noted for their frequent employment of some traditional African/Nigerian musical devices such as the call-and-response, which, as a result of orchestration demands, always come in the antiphonal structural form or technique. The use of the homophonic parallelism device, improvised homophony, occasional heterophony as well as the interrupted or deceptive and half-cadential entries also abounds.

The Introduction of Vocal Music Medium

Traditionally, the European-styled military music under discourse is exclusively performed in the instrumental medium. However, the indigenization process has produced some military concert music arrangements that combine the two media of performance, that is, instrumental and vocal. Thus, today, it has become a tradition to include one or two music that combines the two media

(vocal and instrumental) as part of the repertoires to be performed at most military musical concert.

This aspect, probably, must have derived its origin from the rendition of praise songs commonly found among the traditional state societies in Africa. These are societies that are ruled by paramount traditional kings or chiefs such as *Oba* of the Yoruba and Edo, *Obong* of the Efik, and *Emir* of the Hausa/Fulani. A common example of the musical arrangement in this context is McDonalds's *Olubobokun* for voice and instruments. This arrangement, which belongs to military concert music composition, uses the rhythmic and melodic variations as well as repetition techniques extensively. Also, it is arranged in strophic form, in order to emphasize its repetitive aspect – especially in the area of eulogizing the ruler.

However, some other vocal music compositions composed or arranged by Nigerian musicians include Folk Song Suite for Military Band (a collection of arrangements of twelve Yoruba songs for vocalists and band) by Olubobokun, and *Nigeria Celebrates* by Myke Olatunji.

The Arrival Fanfare

Fanfare is a symbol of authority in the military. It depicts the status of the person for whom it is performed. As a matter of fact, only senior officers from the rank of Colonel or its equivalent in the other arms of the military are qualified to receive fanfare music. However, an officer with a lower rank is also entitled to receive a fanfare if he is holding an appointment of a senior officer such as Commanding Officer or Commandant of a military unit, ship or educational institution. Fanfare music is performed to recognize the arrival of such an officer and welcome him to that particular arena. It is usually played by one or two or many bugles, cornets or trumpets. However, when orchestrated for the entire military band, it is played by all instruments.

Prior to the advent of indigenization of the European-styled military music in Nigeria, the arrival of a Reviewing Officer to the parade ground was musically announced with the performance of *Alert* by the bugle, cornet or trumpet. The entire band then performed the *General Salute* when the officer got to the Saluting Dais. Today,

as a substitute to both the *Alert* and, occasionally, the *General Salute*, Nigerian military musicians have introduced the Arrival Fanfare, which is performed by the entire band on parade or establishment, to welcome Reviewing Officers. Hitherto, only two of these new arrangements of music are available in the repertoire of the Nigerian military bands.

First is McDonalds's arrangement of *Sanu nka Da Zuwa Mai Girma*, which means "you are welcome the powerful one". This tune is known as 'Traditional Salute' among the Nigerian military bandsmen because of its Hausa origin. The vocal text of it was written by late Maj. Gen. Mamman Vatsa, who was a poet by hobby. The second is Tunde Popoola's arrangement of *Kaabo*, which is based on the Yoruba tune usually performed at the return of a warrior or a hero after a successful warfare or odyssey respectively.

It is very important to note that since the mid 1980s, the Nigerian military musicians have cultivated the habit of welcoming the Head of State (Commander-in-Chief of the Armed forces) into any occasion, either indoor or outdoor, with *Sanunka Da Zuwa*. This is due to the fact that all but one of the Nigerian Heads of State, until 1999, were from the Northern part of the country. However, the coming of the incumbent President, who is from the Yoruba of the South-western geo-political Zone, brought in the arrangement of the arrival fanfare, *Kaabo*, a Yoruba melody. We may assert here, with all probability, that the reason for the non availability of any Arrival fanfare, in the tune of the third major ethnic tribe in Nigeria (that is, Igbo) hitherto, may be borne out of the fact that the nation is yet to have a Head of State from the South-eastern part of the country in recent times.

It is also very pertinent to state that when the Arrival Fanfare is being performed, every one in the vicinity, including the reviewing officer himself, must be at a halt position. The message in both *Sanu nka da Suwa Mai Girma* and *Kaabo* is meant to eulogize the Commander-in-Chief and welcome him into the arena as the most eminent personality around.

However, it is a common practice that in the absence of the Head of State, an appropriate Arrival Fanfare is performed for his representative. For instance, anytime the incumbent President, a

Yoruba man, is being represented by his Deputy, a Hausa/Fulani, the Hausa tune is played. In a situation that the former is being represented by the President of Senate, an Igbo man, the military band plays no Arrival Fanfare. At such an occasion, the 'old' (European) bugle 'Alert' would just be sounded. But when he eventually gets to the saluting dais, the National Anthem is played. In actual sense, the National Anthem is not played for him but for the nation's President who is being represented. In other words, the National Anthem is played for whoever is representing the President at such an occasion.

Clarification between Slow and Quick Marches

It is also very instructive to state that Nigerian military musicians prefer to include "Slow March" along with the titles of marches in slow tempo. Where this is not directly reflected in the titles, it is inserted in parenthesis below it. Common examples of these include *Yoruba Slow March*, *Ijaw Slow March*, or *Moremi (Slow March)*, *Ayanmo (Slow March)* and *Gbogunboro (Slow March)*. The composers believe that slow marches are distinguished from those in quick tempo, which are usually indicated simply as "March", or they are just marked with signs like *Tempo di Marcia*, or *Marziale*. An example of this includes Sports March, *Ogiobo (March)*, and so forth.

The Use of March Card-holder

We have observed that today, when performing most arrangements of indigenous tunes, many - if not all - of the bandsmen have formed the habit of playing from memory. As a matter of fact, the tradition of using March card-holder on the parade ground, where marching and playing are simultaneously combined, is gradually becoming obsolete or moribund among the Nigerian military bandsmen. This is responsible inter alia, for the unethical *ad libitum* performance of most bandsmen as a result of the improvisatory nature to which such much are exposed. The resultant effects are discussed fully later in this study.

The Contemporary Military Music in Nigeria

The contemporary military music that has evolved in Nigeria from the indigenization endeavours of the nation's military composers

and arrangers is worthy of our discourse at this stage of the present study. We need to make it clear that one major factor that distinguishes the indigenized military music arrangements from those imported from foreign countries is foremost in their titles. A cursory look at the titles of most arrangements and compositions of the Nigerian military musicians outrightly suggests their Nigerian identity on one hand. Furthermore, the titles also reveal the identity of the ethnic tribes where the original songs, now arranged for a military band, comes from.

However, an exception to the latter is McDonald's *Olubobokun (Olori Egbe)*, of which if one does not care to look deeply at the vocal text, will probably assume in haste that it is a Yoruba song. But on the contrary, it is a traditional song of the Ishan people of Edo State. In the context of this arrangement, *Olubobokun* (placed in the position of an Ishan traditional ruler), is being saluted and praised by his 'subjects' for his good leadership qualities.

Other exceptions include arrangements that even though they are derivatives of traditional Nigerian ethnic tunes yet have their titles written in English language. These include Inoru's *Highlife Nigeriana*, *Ijaw Slow March* and *Ijaw Folk Collection*, all from Ijaw people of Bayelsa and Rivers States of Nigeria. Others are Olubobokun's *Sports March and Akpanari's Yoruba Slow March*, from the Yoruba of the South-western Geo-political Zone as well as McDonald's *Highlife March No. 2* from the Efik of Cross-Rivers and Akwan Ibom States. However, McDonald's *Three Nigerian Folk Tunes*, and Olatunji's *Nigeria Celebrates* are both collections of melodies from different Nigerian ethnic groups.

When asked why they prefer to have the titles of those arrangements in English language, these arrangers came out with two reasons. While some of them agreed that it was a matter of choice (for example Akpanari, Olubobokun, and Inoru), the other group (that is, McDonald and Olatunji) agreed that the inclusion of the name 'Nigeria' was deliberate because the arrangements themselves were collections of songs from different ethnic groups in Nigeria.

Another point to consider is that of the dual functional use of the Call and Response in the arrangements of the Nigerian military musicians. Any student of music history knows that the fugue was very vital to the composers of the Baroque, Classical, and, to some extent, Romantic periods of the European art music – both in terms of technique and structural

form. Similarly, the Call and Response is employed (both as technical or structural devices) in a larger percentage in the works of the contemporary Nigerian military musicians.⁸

Furthermore, in the rhythmic dimension, one notices the avalanche of the employment of the hemiola and hocket devices in most of the repertoires of this genre. It is also important to note that the contemporary Nigerian military music has now gotten a wider scope with the inclusion of the vocal medium into its Band of Music category. In this light, thirteen Nigerian military music with both vocal and instrumental arrangements were collected for our perusal in the present study.

In the area of instrumentation, concerted effort is made by Nigerian military musicians to maintain the European military music traditional way of instruments' combination for repertoires under the Field Music category (fanfares and marches). However, the situation is slightly different concerning the repertoire belonging to the Band of Music category (that is, concert music, intermezzi, etc.). In the latter, there has been an inclusion of some African percussion instruments such as *agogo*, *obodom* or *ikoro* and instruments of *dundun* ensemble of the Yoruba. Examples of music in which these instruments are employed include all the twelve songs in Olubobokun's *Folk Song Suite for Military Band* and McDonald's *Emi Mimo*. Some other arrangements that combine one or two of these instruments with the European percussion include Olatunji's *Moremi*, and so forth.

The predominant orchestration styles of the Nigerian military composers and arrangers are three fold. These are determined mainly by the way they utilize their clarinets and cornets. The first, and the most common of them all, comprises of the combination of summations of the two instruments at the octaves when playing melodic lines - the clarinets being octave higher than the Bb cornets. The second and the third styles are just the two variants of the first. While one of the variants comprises of the combination of the clarinet summation with that of the saxophones, the other combines the Bb cornets with

the euphonium, tenor trombone and one or two saxophones especially for *cantabile* passages.

Be that as it may, it is instructive to note that, for the past three decades or thereabout, contemporary Nigerian art and other related music (such as Church and Military music) have been facing a barrage of criticisms from scholars of other creative and literary arts. The bone of contention has been the authenticity of Africanism in the works of those composers. For example, in drawing a comparison between African art music and African literature, Irele (1993)⁹ argues that the former “is yet to secure a proper hearing at least among its African listeners”. Hence, he concludes on a pessimistic note with the question, “Is African music possible?”. Similarly, both Mokwunyei (2001)¹⁰ and Osofisan (1973)¹¹ have also argued that a music performance is neither appreciated nor accepted by the Nigerian audience if it fails to communicate meaningfully to them.

This argument is premised on the fact that music is both functional and contextual to a Nigerian.

Worst still, composers themselves are so divided that some of them have joined the opposing camp on this hydra-headed issue. This is vividly corroborated by Omojola (2001)¹², who states *inter alia* that members of the first School of thought believe that “the European classical music idiom can be adapted to suit the Nigerian/African situation through the use of African musical elements within largely European forms”. The view of the members of this School is amplified by Uzoigwe (2001) who states *inter alia*;

for composers of African art music to create an African identity in their works they should derive their tonal patterns, as well as their rhythmic patterns, from two contrasting sources: one which is influenced by the speech-tone of words and the other which can follow the logic of musical discourse¹³.

However, while the first point is to be understood as an emphasis on an earlier study done by T.K.E. Phillips’ (1953)¹⁴, the real meaning of the “logic of musical discourse” in the second point seems to be more idealistic than realistic. It is very ironic that these same composers are the ones that find solace in the crave for the

employment atonality, serialism, and so forth in their works, which, in practice, make those works very far from being African/Nigerian in conception.

On the other hand, their counterparts in the other school usually premise their argument on the belief that,

for an authentic tradition of Art music to emerge in Africa, European styles would have to be abandoned for those that lay emphasis on the use of African forms, instruments and performance idioms.¹⁵

This also becomes very impossible in practical terms because even though the genre employs a lot of Nigerian traditional musical devices, yet it cannot be classified as traditional Nigerian music. Therefore, the use of European musical instruments and formal structures as its main paraphernalia are seriously contestable.

All in all, we want to uphold, in this study, that there is a salient point that these scholars on both ends of the divide have failed to consider. This point is based on the fact that whereas creators of works in other arts (drama, language, fine arts, et cetera) make use of words, materials or actions which, by comparison, are easily seen and organized with the mind, the composer works with musical sound, which is fleeting, fluid, lasts but a few seconds and is lost in the air.

Furthermore, the period during which I intimated myself with some military bands of the three arms of the Armed Forces as well as that of the Police through participant-observation method really afforded me the opportunity to discover some technical problems and professional lapses with the structure, personnel and the system generally. For example, it is very surprising to observe the disappearance of some instruments that are very germane to military music performance from the stable of these bands.

First on the list is the French horn (popularly called F Horn or Horn in F). As a matter of fact, there is no single functional F Horn in any of the Military Bands in Nigeria! Any student of orchestration knows that one of the roles of this instrument in the military band is to bridge the gap between the wood and brass-wind instrumental colours. It also used as a rhythmic instrument. In fact, in a situation that horns

are resting, or *tacet* (which is very seldom), their absence is instantly noticed, because the band then lacks fullness and solidity (Adkins, 1977)¹⁶. Little wonder that one notices emptiness in the sound of most military band music in Nigeria.

The other instruments that are fast disappearing from these bands are Eb clarinet, bassoon, and contra or double bassoon. The absence of these instruments has also, partly, contributed to the sharp difference that one notices between the sound quality of the Nigerian military band music of today and that of the period between 1970s and 90s.

Another factor that is responsible for the lapses in the sound production of the military bands in Nigeria is the disappearance of March card-holders. It is inconceivable that marching bands will be performing without their music being firmly held to their instruments by the March card-holders. But what obtains in most Nigerian military parades of today is that instrumentalists perform music from memory. Little wonder, there is a barrage of cacophonous emission of sounds from various instruments nowadays that someone with a good aural perception will continue to ruminate whether those bandsmen have had any rehearsal session at all.

A large percentage of the military musicians who had received training either as bandmasters or instrumentalists at foreign military schools of music had left the various services on retirement. These are the officers and men that really sacrificed their time, energy and talents toward the building of the reputation the Nigerian military band music has gained over the years. It is rather unfortunate that most of them had been replaced with officers who were commissioned not because of their professional competence but rather because of the caliber of the 'big wigs' in the society that sponsor their commissioning.

These officers, most of who are graduates of Music from the Nigerian Universities had only managed to pass some technical courses such as orchestration while in school. As a matter of fact, many of them are ignorant of band instrumental colours not to even talk of band colour in its global dimension. Some of them have not even had any opportunity of playing any of these instruments to a

professional level before. Unfortunately, when they assume duties as Band Officers, they are usually ‘drunk’ with ego, which culminates in pride to the extent that instead of trying to learn from their much more experienced subordinates, they prefer to give orders and mess up things.

The researcher has also observed that there is virtually little or no maintenance culture consciousness among most military band musicians. This is largely responsible for the way they manage their musical instruments, sheet music as well as other valuable materials in their libraries. For instance, between the 1980s and 90s, the Nigerian Navy School of Music used to have some electronic gadgets which the instructors and trainees used for their listening classes. Unfortunately, today, most of the gadgets are either stolen or have become non-functional. As a matter of fact, all the LP records as well as most books have ‘disappeared’ from the library without any written document to show that they were borrowed. Also, the two upright pianos owned by the School have now become dilapidated.

It is also observed that since the inception of the Military Schools of Music in the 1980s, military musicians are yet to come up with study materials for the teaching of both theory and practical courses in the schools. Hitherto, instrumentalists in training still depend exclusively on imported materials such as *Otto Langey tutor for Wind Instruments*, *Toast Tunes for all Times (T.T.T.)*, *Band Primer*, and so forth. Ironically, most tunes arranged as studies and exercises in those study materials are European-oriented both in origin and concept.

It must be emphasized that the two existing Military Schools of Music (NASM and NNSM) have been established through concerted efforts of two band officers namely Josef Olubobokun¹⁷ and Adebisi Adefenwa¹⁸ respectively. We have stated elsewhere that these officers were resilient and determined in bringing their vision into manifestation. They have individually used every available means at their disposal to achieve this.¹⁹

It is on this note that we will consider the excuse given by Ben Odiase that the Police authority did not come to his aid in setting up a School of Music as what is called a “lame excuse” in the military

circle²⁰. Looking at the historical background of the Nigeria Police Band, Odiase had no excuse for not establishing a School of Music for the Police Band before he left. As a matter of fact, he had the same opportunity as Olubobokun of the Nigerian Army and Bucknor²¹ of the Nigerian Navy but he chose the way of the latter (that is, Bucknor). But for Adefenwa, probably the Navy Band also would not have had a School of Music today.

Conclusion

It has been established in the present study that several factors have influenced the indigenization process of the military music in Nigeria. This has in-turn contributed immensely to an emergence of the new overall role and functions as well as the occasion for performance, which have been brought into fore in this discourse.

The issue of the negative attitude of scholars of other related creative arts in Nigeria towards their counterparts in music is also dealt with in this study. We have upheld therein that the combination of sound and rhythm, rather than that of styles and themes, is what forms the basis of the level of Africanism (or Nigerianism) in any musical work.

The study has also brought into fore the negative attitude of most Band leaders and bandsmen in their day-to-day musical activities. Common examples include the issue of the neglect of March card holders on parade and lack of maintenance culture in the way they handle equipment, books and other materials. The military institution also does not go without sharing its own blame in the way it retires many of the musically competent officers prematurely from service. This has, in no small measure, affected the high musical standard, which the Nigerian military bands of the 1970s to 90s were noted for.

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**A HISTORICAL SURVEY OF THE INTEGRATION OF
TRADITIONAL MUSIC IN FORMAL SCHOOL MUSIC
EDUCATION IN KENYAN**

Hellen A. Odwar, PhD

Abstract

Schools replaced our grandparents as the principal form of public education and therefore they must serve the purpose of transmitting cultural values and norms. Traditional Music-songs and instruments, one of the most effective means of socialization and hence education is however not well articulated in the school music curriculum and hence neglected in classroom teaching because much emphasis is laid on western cultural music. This paper has traced the historical attempts to include traditional music in formal music education and the challenges that have faced its inclusion. The paper takes the position that traditional music is the major medium through which a nation safeguards, enhances and transmits her cultural heritage and therefore should be the basis of music education. The paper recommends the following: A revisiting of Kenyans' traditional music as the principal form of classroom music education; that traditional music should be integrated in the music curriculum especially that of pre-primary and primary school; Music should be taught as a subject on its own right and should not be merged with another subject.

Introduction

There is no school subject that embodies a nation's cultural values and norms as music. This is because our predecessors created a value system and music to go with it and passed it on to us (Drummond, 1998). We therefore have a duty to preserve and enhance this heritage through our music. It is music that embraces song that carries with it oral literature. Through music we recount our history and sing about our rivers, lakes and mountains as well. Music-song is also used to rebuke bad behavior in society and correct certain vices in a manner that does not hurt any one. The whole learning process is embedded in song. This is particularly true if the songs are of a nation's traditional type. This is why the late president mzee Jomo Kenyatta said, "*a nation without its music-song is not a nation*" (Zake 1986:11).

The irony is that the Kenyan school music has not promoted Kenyan traditional music in formal music education as it has promoted the Western traditional music. This could be attributed to the following reasons. Firstly is the negative attitude towards traditional music implanted in the first students graduating from the missionary schools (Sifuna, 1986). Secondly is the private tuition in Western music that Hyslop and David Bear (Agak, 1998) used to giving students and teachers who were interested in pursuing studies in Music and then registering them for examination with the Associated Boards of the Royal Schools of Music (ABRSM) London for Certificates, Diploma and Licentiate. Third is the fact that Kenyans who acquired musical knowledge mostly through private tuition were given scholarships to study music in Britain. These graduates returned home to propagate Western music traditions. Finally the Kenya conservatoire of music established since 1943 (Odwar, 2005) is the earliest institution in Kenya that trained musicians but only in Western music. Against this background, several attempts have been made to include and teach traditional music in formal music education with very little success.

Methodology

This is a historical research. Documents that have been reviewed include historical literature on the growth and development of education and music education in Kenya and government documents such as education music syllabuses for schools, presidential appointment commission reports. Qualitative data was also gathered from emerging issues from *Kenya Association for Musical Arts Educators (KAMAE)* workshops, seminars and conferences. The other valuable source of data comes from my experiences as a student of music and as a music teacher/educator. First, the study describes the attempts that have been made to include traditional music in formal music education, and then discusses the drawback/setback to these attempts and finally recommends the way forward.

Attempts to include Traditional Music in Formal Music Education

This section will present historical data on the efforts made by the Ministry of Education and other educational institutions to include traditional music in schools. The presentation will be divided into two as follows: Attempts made before Kenya achieved independence and those made after.

1). Before Independence

Music education historical records before Kenya achieved independence is meager. This section will draw information mostly from the curricula and education practices of the time especially from the reforms of the Jeanes experimental school on curricula of the Bush (Village) school and the Music Syllabus of 1953.

Jeanes Experimental School of 1925

Formal western type of education was introduced in Kenya with the coming of the early missionaries. The school and the church was one and the same thing. Learning was sometimes conducted in the same building. It followed that traditional musical practices that were condemned for church use were equally condemn from the schools. When the colonialists took over education matters, they

exhibited a positive attitude towards Kenyan musical culture and decided to reform the curriculum of village schools. They did this through the Jeanes experimental school. The school's main objective was to reform the bush school curriculum and methods of teaching by re-introducing African culture. According to Sifuna (1980), the Jeanes School failed to be the center for the production of progressive teaching aids for African (Kenyan) village schools as intended, yet it revived the African (Kenyan) past and prepared its students to reintroduce the old games, folk tales and African (Kenyan) music as a central part of early schooling. The effects of this reform were negligible as far as teaching traditional music is concerned because its content was merely singing. This can be seen in a speech day programme at Jeanes school (King 1971) presented below. The major reason for its non-effectiveness was because the natives, according to Sifuna (*ibid*) refused to perform their own songs and dances because the missionaries had taught them that their songs were evil. Hence the cultural revival through music failed to pick up because of the negative attitude exhibited by the natives against their own cultural music. While Sifuna (*ibid*) stresses the negative attitude of the natives towards their own music, it appears that the natives were responding to performances of songs organized for sporadic events like speech days and not really for learning music for academic purposes. Secondly, music-songs and dance were treated as recreational activities according to the report of the second African Education Commission (1923-24) that recommended music as an essential element in recreation and was to be used in education for the very purpose.

JEANES SCHOOL SPEECH DAY

(Tuesday Aug. 6th 1929, 4.45 p.m. in the School Hall)

1. African Tribal Songs.

a) Kikuyu Rattle song:

The song centers on the rattle (Gicandi) and its ornaments. The singers ask riddles in turn. A full explanation would fill a book.

b) Luo Wedding song:

Age-equals gather together and sing in praise of him, his work, his skill, his shield etc. The musical instrument of 8 strings (Thom) [sic] is of ancient origin. The man mentioned at the end, Gor, was a famous old Chief of South Kavirondo.

c) Abananda (Bantu Kavirondo):

- i. *K'arimiwa*. According to a tradition of the tribe a weakly hunch-back saved people from the cannibals by cunning. They now sing in praise of him.
- ii. *Mishere ulule*. The singer recites the names of people; and tribes and says what they each do, making puns on their names.
- iii. *Lubenzu*. The song of the bird and the beautiful maiden. She begs the feathers and is enticed far away from her own home. The bird represents the young man who will one day come and woo her.
- iv. *The War Horn* sounds and all rush to the call.

2. Presentation of Permanent and Provincial Jeanes Certificates by the Hon'ble the Director of Education.

3. Jeanes School Hymns (Swahili).

1. God of our Fathers. African Tune
2. Praise the Lord. African Tune
3. Nobody knows the trouble I've seen. Negro Spiritual.
4. Speech: Chief Koinange.
5. Recreational Games and Drill
6. Show of Handwork.

1. Men's carpentry

2. Women's sewing

1953 Music Syllabus for primary school

Primary school Music syllabus for African Schools promoted the teaching and learning of local (traditional) songs. This could have been most likely due to the attempted reforms of the Jeanes experimental school. A whole range of songs to be taught are listed as follows: Hunting songs; songs of war and victory; songs in praise of famous men; songs about agricultural activities (digging, harvesting, grinding etc.) songs which tell stories of the past; songs of mourning; songs of encouragement; songs about cattle; songs about wild animals and birds (Odwar, 2005 appendix A).

Topics suggested for new songs were contemporary and seemingly geared towards acquainting the child with new events in his/her environment. Topics outlined in this syllabus on which teachers were required to compose songs are as follows: lullabies, songs about smiths, carpenters, shoemakers, drivers, policemen, animals songs, songs in which children can shoot imaginary arrows, throw spears, cut trees saw logs, drive teams of oxen, ride bicycles, pump up tyres, wash and iron clothes, paddle canoes, haul ropes etc.

In conclusion, the pre independent primary school Music in Kenya seemed to value traditional music but mainly for recreational purposes. But even if this was the case, they seemed to value songs that could enable the child learn about his/her cultural values. It is however, difficult to tell whether listing them in the syllabus also guaranteed the learning of them. This is unlikely because by late 1960's when I was in lower primary, we only sang for competitions during the Kenya music festivals (KMF) but we were not taught music as a subject. The songs we practiced to present at KMF were three (3) in number, two of which were set pieces of British origin and only one was traditional folk song. This practice is still common even at present Kenya music festivals. The need to have traditional music in formal music education thus persisted even after independence.

2). After Independence

Independence brought some hope to music education and especially to traditional music. The Kenya Institute of Education (KIE) is established during this period to produce curricula for all academic programmes. The new president also appointed a music commission whose task was to enhance traditional music and devise ways of how best it can be preserved. This section will draw information mostly from the workshop held by KIE 1977, the subsequent syllabi and the recommendations of the presidential music commission of 1982.

i). Music Workshop 1977 organized by Kenya Institute of Education (KIE)

The first attempt was in 1977 when the inspectorate and Kenya Institute of education jointly organized a workshop where Kenyan traditional musicians were invited to participate and share their musical skills with the music teachers (Ministry of Education, 1979). The then Curriculum in-charge the late Kamenyi, in the introductory speech at the workshop stated how in the past the traditional musicians' music skills and expertise were underrated and excluded from the mainstream of formal music curricular but that the recent trend in Music education attaches great importance to Kenyan indigenous music as one of the most important aspect of our cultural heritage.

The workshop was organized because of the need to utilize, promote, preserve and develop Kenyan traditional music through formal education, which Kamenyi described as eminent. The need addressed by the workshop's objectives was really urgent because the content of the Music Syllabi of the 1967 and 1975 was heavily western (Ministry of Education, 1967, 1975).

Apart from the workshop proceedings, it does not look like the workshop made any significant effect to the need of including and teaching traditional music in formal music education because almost four years later, the ruling president appointed a commission to look into the use and preservation of traditional music.

ii). Presidential Music Commission of 1982

The presidential music commission of 1982 was concerned with enhancing traditional music through educational policy. The commission according to Floyed (1996) was to strengthen the role of traditional music in all sectors of society particularly through formal education system. The commission proposed that:

The Music syllabi should emphasize the Theory and practice of traditional African music, which is relevant to the child's environment. This however, should be done with the full awareness that there is a great deal of cross-cultural interaction in the present age (Omondi, 1984: 147)

Because of this recommendation, the new 8-4-4 Music Curriculum launched in 1986 incorporated "African Music" along side Western Music for study. Despite this, Music teachers were still inclined to the teaching of Western music more than African music if not ignoring it all together.

Music syllabi from 1986 to 2000

The 1986 syllabus for primary schools set out to make Music an examinable subject. It is stated in the introduction of this syllabus that

Music Education is no longer a mere singing as has been the practice in the past. Right from the onset this syllabus is intended to prepare children for a National Examination at the end of the standard VIII and for life after school (Odwar, 2005: 97 Appendix D)

The content of study seemed to balance well traditional African and Western music. This could be as a result of the recommendation of the presidential music commission's report to include traditional music in the curriculum as a subject of study. As a supervisor of students on teaching practice, I witnessed schools teach traditional music

after the implementation of this recommendation. Pupils made local drums and fiddles using improvised materials. A lesson in Music would be introduced using a story song. The story song was eventually used to teach note values. This recommendation promoted the teaching of traditional music in primary schools to some extent but only for a short period of time. The 1992 secondary schools syllabus Volume Four lists Music as a subject of study but more emphasis is put on Western Music despite the fact that two of its objectives presented below emphasize traditional music.

- Promote and enhance national Unity and identity through exploration, appreciation and performance of indigenous music from all parts of Kenya.
- Contribute to the world of Music through the study of the subject and

participation in the country's music
and that of other nation..

The African section consists of two parts as follows: A study of selected African instruments and an analysis of traditional piece of music; A project where pupils are required to collect and preserve traditional\folk music instruments, dance and pay a visit to and participation in national days, cultural festivals, music centers, recording institutes etc.

2002 curriculum reforms

The content of the 2002 new curriculum in Music is not different from the previous syllabi. It actually reiterates the two objectives listed above among others. African (Kenyan) music still fall in the same category as in the 1992 syllabus i.e. under history and analysis and collection of folk songs and participation in musical events.

In conclusion, the greater percentage of the syllabi so far discussed stress western music and instruments. A small fraction is given to traditional and folk music but it mainly deals with fieldwork, collection of folk songs, attending music festivals and concerts. In practice however, secondary schools do not carry out fieldwork in music for example to collect folk songs etc. Similarly, schools participate in music festivals for publicity and not necessarily for academic purposes.

Current Drawbacks

While the syllabi after independence including the current one, enlists Music as a subject of study, there are set backs to teaching especially traditional music in schools. There may be many setbacks though this section will present the major ones i.e. the heads of

schools' attitude towards Music, the role played by the Music teacher, media, KIE and the current education policy.

Attitude of Headmaster\Principals of Schools.

It is a common argument among administrators including those at institutions of higher learning that music has no role to play in economic development. In most cases therefore Music lessons are used for teaching Science subjects. Secondly, most of them conceive of music as singing and hence not a useful subject. Schools therefore concentrate on singing for Kenya Music Festival (KMF) for publicity. There are those who think that Music is so easy a subject that it would just be in order to introduce it the University level. Because of this attitude, most heads offer for their students other subjects including Arabic but leave out Music. This kind of argument portrays little knowledge on the subject, thus calling for organization of awareness campaigns to educate heads in this area.

The other area often cited by heads is the expenses involved in transport, accommodation and feeding choirs during KMF. They therefore say that music is expensive. But it is common knowledge to know that all educational subjects are expensive. It may be needful for the schools which participate in KMF to offer Music in their schools so as to appreciate the role music plays in the life of pupils and the school life in general. Administrators at institutions of higher learning constantly raise arguments that Music is not marketable or popular because it does not attract large number of students say at the Universities. It is true that Music does not attract many students because Music is a specialized subject. Secondly, education should recognize the different gifts and talents given to each one of us. This recognition will create room for students interested in Music to study the subject whether they are a minority. Most heads, however, would not offer Music for One or Two candidates. They would rather force the candidates to take another option or the candidates must transfer to another school. In some cases the candidates opt to study privately and sit examination at other centers.

There is little Music knowledge that a student gains by participating at the KMF without studying Music in school. The personnel in charge of music in the Ministry of Education are equally more active on KMF issues than the academic learning of music in schools. If they were actively organizing seminars and workshops for teachers of music as they normally do for all KMF activities every year and in every province, then Music would be given a high placement among other school subjects

The music teacher

While there is the problem of heads on one hand, there is also the problem of the Music teacher on the other hand. Most Music teachers cannot defend Music. This fact came out clearly in the seminar organized for heads of schools at Kisii High School by Kenya Association for Musical Arts Education (KAMAE) in 2005. Heads stated that Music teachers cannot defend the subject but would easily take a second subject on the proposition by the heads that Music is expensive. In addition many Music teachers are not ready to use African resources in teaching; instead they place heavy demand on the heads to purchase expensive equipment that unfortunately some of them do not know how to use. At the seminar in Kisii, some heads stated that they stopped to offer Music in their school because the Music teacher demanded a grand piano which to the heads' surprise was lying unused after a large sum of money was spent to purchase the piano. Music teachers should resort to the use of local instrumental resources and other resources like story songs etc. to teach music instead of the Western expensive instruments and choruses like Baba Black sheep etc. When children are educated in and through their own traditional music, they learn cultural values and norms and ensure their continuity. It is therefore necessary that pre-primary and primary class music should be taught using traditional music and any musical concepts recommended for this level be taught using the same music.

The issue of promotion is another factor that is not favorable to Music. Teachers would like to have the best mean grade in their

subjects so as to be promoted. To achieve this, a Music teacher will instead of instilling love of Music in his/her students drill them to pass examinations. Students who pass highly in Music will use such opportunities to seek admission to Universities in the pretext that they would like to study Music but will quickly seek to transfer to other subjects because they are lacking in subject matter in Music.

The current Education policy

The current education policy that has merged Music and Arts from primary to University levels is another threat to the survival of Music in schools. The merger has been done on the premises that Music is also a creative art. Certain aspects of music deal with creativity but it is a small fraction that does not warrant the merger. Music for example does not create dance. It studies the classical (traditional) as well as popular dances of many cultures. Musicians compose songs inspired by grand ideas but the bulk of studies in music have nothing to do with creative arts for example the physics of music in instrumental music, the Sociology of music, the Psychology of music, the Philosophy of music, Music education, History and literature of music, Music therapy and technology. The performance aspect of music, which is conceived of as creative, relies heavily on traditional classical music rather than created items. This is the reason why music is the best medium for preserving and transmitting cultural heritage. The merger has resulted into a situation where music is apportioned very little time in the teaching timetable in secondary schools. It is also a requirement of the policy that the same teacher who takes Arts also teaches Music. It is logically impossible for either teacher to teach both because they are skilled only in one aspect. Therefore either teacher will not bother to teach the other option.

Music finds application in many other areas of learning for example psychology, sociology, physics, philosophy, technology, education, literature, journalism and critique. It is only the performance aspect of music that brings it close to creative Music is equally useful in learning languages, in physical and emotional therapy, for recreation

and in Mathematical abilities. Because of this wide application, policy makers should expand the study of Music to encompass all these areas instead of merging it with arts only.

The other problem caused by merging Music with a subject like creative arts is the confusion it causes for the Kenya Certificate of Secondary Education (KCSE) candidates in selection of subjects for University entry. The current title for this kind of merger for example at Maseno University is Creative and Performing Arts (Music, Dance and Drama.). Student who would have liked to study Music and get a degree in Music (Bachelor of Music) find the title ambiguous and hence will opt for another course of study. The most discouraged lot by are students of education who would like to train as Music teachers since the title bears no resemblance to education.

In conclusion, educational ethics and human rights to education should be applied in all subjects of study. It is unprofessional and unethical to channel people into professions, which, are not of their interest just because they are few and cannot meet the declared numbers. It is not logical to merge Music with art when it has wide application in many other areas of learning. Education policy should take into consideration the interest of every child.

The Media and Kenya Institute of Education (KIE)

The issue that the media presents hip pop as the music for the youth but hardly present Kenyan cultural heritage music for public consumption was raised by principals of secondary schools during a seminar held in Kisii High School organized by KAMAE in 2005. The principals who are also parents criticized hip pop artist for using vulgar language in their songs, and their dressing style and unkempt hair. Parents therefore, fear for their children who would like to study music should they turn out to be like the hip pop artists they see on TV.

KIE on the other hand records so many traditional music performances during the annual national Kenya Music Festival (KMF) but simply archives them only to sell back to teachers and researchers or use them for prescribed works for Kenya Certificate of Secondary Education (KCSE) examination. Children would learn more about our heritage music if KIE programmed the recorded music for TV series education.

Recommendations

- Kenya is a member state of the United Nations and therefore has the obligation to support the UN policy of Cultural development and education. It is therefore imperative to do what the UN says or thinks it should do in terms of cultural policy for sustainable development and that is to teach music in schools as subject in its own right.
- As was recommended by the report of 1982 presidential commission cap 85 (b), music and other cultural subjects in schools must be examinable in the same way as any other subject. These should be included in the General Paper in the Kenya Certificate of Primary Education (KCPE) (Omondi: 1984: 149). This is important because teachers have a culture of not taking a subject seriously if it is not examined.
- Music is a vital component of our cultural tradition. Thus learners have the right to participate in that element of cultural heritage. In order to do so, one has to be able to appreciate or to perform music. These skills must be imparted in the general school, the principal form of public education. Music therefore should not be treated as an optional subject but should be made a requirement for all learners.
- Since traditional music is the one sure way of cultural preservation and transmission, this paper recommends that it forms basis of formal music education especially at the pre-primary and primary levels of education.

- The aspect of merger makes Music Teachers a jack of all trade especially at primary schools however Music is a specialized subject. This paper recommends that Music teachers be given the freedom to specialize in the subject Music.
- This paper recommends that all Music teachers should respect the subject and stand up for it or drop the profession.

Conclusion

This paper has described efforts that have been made to include traditional music in formal music education. The pre independent schools attempts failed because of the negative attitude to traditional music by the natives themselves. Post independent attempts have not been successful either due to heavy westernization of the curriculum and the fact that music is treated as a project in the syllabus which, schools do not bother to carry. The understanding among the heads of schools that choral performance of music at the KMF is equivalent to the study of music further kills the moral of teachers in teaching Music. The current education policy aggravates the problem by merging Music with Creative Arts while media contributes to the popularity of foreign music in TVs at the expense of Kenya's traditional music. The paper recommends that traditional music should be included in formal music education to enhance cultural preservation and continuity and that Music be taught as an academic subject without merging it with another subject.

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MUSICAL SYMBOLISM OF COLOURS: AN OBSERVATION OF YORUBA SENSIBILITY OF COLOURS IN RELATION TO MUSICAL BEHAVIOURS

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Abstract

Colour awareness is one form of sensibility in traditional Yoruba culture. It is significant not only because it serves as a means of identification, signaling, aesthetics, and communication, but also for its relativism in the people’s musical experience. Music in its traditional settings usually serves a symbolic function in cultures on the level of sentimental or cultural meaning. Thus, music most of the time, becomes the contemplation and behaviours of people in response to cultural ethics and therefore, in a sense, symbolic of the formal aspects of the culture. The traditional Yoruba colour spectrum consists of three main colours. These form part of the idiomatic expressions common in the people’s verbal and visual arts and languages as well as in their religious practices. This is revealed in the manner the people relate to the primary colours in lieu of the link between these colours and the people’s primary or major divinities. Investigation, observation and critical analysis of the musical symbolism of these colours, show that each of them has a musical replication of the characters of the individual divinity it represents. The paper finally synchronizes the musical symbolism of colours among the Yoruba with the universal basic theory of colour symbolism.

Introduction

The role and function of music as a symbolic device makes it a meaningful part of human existence. A symbol usually has an attributed meaning to be a symbol. This attribution of meaning to some thing or behaviour, which in itself is not descriptive of something else is a purely human experience. As asserted by Daramola (2001), symbol practically relies on the principle of sympathetic vibration in which a person establishes control over an object by manipulating its symbol.

From this distinction, music as a form of human behaviour is a significant phenomenon. Its significance becomes more noticeable when it is in axis with that of a symbol which is culturally understood by the people that uphold the symbol; a highly expressed affective object, which by virtue of its dynamic structure can convey experiential messages that language, may not be able to express (Merriam 1968:230). From this point of view, musical symbolism of colours among the Yoruba is culturally defined.

In traditional Yoruba settings, symbolic representation of ideas and information was very paramount. For example, some of the paraphernalia of office of Yoruba traditional monarchs are mostly symbolic of their status. Olaoba (2005), reflecting on the report given by May (a British traveling officer who visited Aiyede kingdom in 1858), submitted that the “fine leopard’s skin” on which Ata Esubiyi the traditional ruler of Aiyede kingdom was seated as observed by May, symbolized power, awe, respect and authority. This implies that even without the monarch seated on the material, leopard’s skin in the court of Ata was symbolic and important to the throne. Also in major Yoruba kingdoms, it is symbolic for Oba (traditional rulers) to wear beaded crown (*ade ileke*). In Ile-Ife the cradle of the Yoruba for instance, it is the metal-beaded crown called “*are*” that is worn by the Ooni the Oba of Ile-Ife. The beads (*ileke*) on the crown (*ade*) are used not only as an adornment but also to cover the face of the monarchs because they are regarded in Yorubaland as representatives of gods whose faces, like those of the gods, are not to be seen. The beaded crown and the staff of office (*opa ase*) are actually the most important vestment of an Oba’s *ase* (authority).

In this discourse, the traditional Yoruba music is portrayed from the angle at which it symbolizes values and even fervor of the culture of the people especially when it is related to the issue of colours. This is in accordance with the ethnomusicological drive to explore the use of music as a symbolic device on the affective or cultural level.

A sensation experienced usually as a result of light of varying wavelengths reaching the eye gives what is known as colour. That is, the normal human eye conveys stimuli to the brain which vary according

to the wavelength of visible light, and which are interpreted by the brain to give the sensation we know as colours. A particular colour has the qualities of hue, saturation and lightness or brightness. Hue is that attribute that makes a colour what it is e.g. red, green etc. and such colour is usually chromatic. A colour without this quality e.g. black, white etc is achromatic.

Colour Symbolism and Yoruba Experience

Colour is usually considered in two ways: as pigment and as light. The two are interrelated. Light makes people see pigments and colours of the tinctures people see depend on the kind of light falling on the object.

Like music, colour is significant among the Yoruba for its function as a means of identification, beautification and communication. Colour so pervades the Yoruba world that its associations are integral part of the people's religion. The colour spectrum of the people covers three main colours: black (*dudu*), red (*pupa*), and white (*funfun*). The colours are also sometimes depicted in analogy to indigo or blue dye (*aro*), cam wood (*osun*) and chalk (*efun*). These are replicated in the people's verbal and visual languages as well as in the epitome of their deities.

Statements such as “*agbe lo l'aro, aluko lo l'osun, lekeleke lo l'efun*” that is, *agbe* (a kind of woodcock) owns the indigo, *aluko* (another species of woodcock) owns the cam wood, *lekeleke* (a crane-like white feathered bird owns the chalk; or “*agbe n re'le ida'ro, aluko n rele ik'osun, lekeleke n rele ik'efun*” that is “*agbe*” is going to a home where dyeing is done, “*aluko*” is going to a home where cam wood powder is made, “*lekeleke*” is going to a home where chalk powder is freely spread; are examples of the reflection of these colours in verbal communication and symbolic identification.

Furthermore, these colours are also used in the personification of some orisa (gods) among the Yoruba. According to Idowu (1962), the orisa are regarded as “ministers of Olodumare” (God) who look after the affairs of the universe and act as intermediaries between Him and the orbit called the world. Some of these orisa were once human beings who became deified in honour of the roles they played among

their people when they were living. Apart from the differences in their functions, each of these orisa is also a legendary not only with a particular colour but also with a special kind of music sound to which he or she is attracted.

Although the orisa among the Yoruba are many, they are all symbolically represented within the jurisdiction of the three main colours discussed earlier on and the types of music played for them represent the colours. The personality of the members of the various orisa cults is influenced by the particular character of the deity they worship. They are distinguished mainly by the colours of their dress and the music that is known with the orisa while on earth. The character and personality of each of the orisa is symbolically represented through the medium of sound. The worshippers as well as the non-worshippers that are members of the community where the tradition exists are able to identify each orisa and the occasion partly through this symbolic representation with sound. Before going into how music is symbolized in the primary colours of the Yoruba, let us look at emotional interpretation of each of the colours.

Scholars such as Goldstein (1942), Fere (1943) and Goethe (1971), agreed that colours corresponding to long wavelengths such as red and orange, are psychologically warm and therefore they go with an expansive reaction; whereas the short wavelengths such as blue and green, which are cool, make for constriction. Accordingly, in red colour especially, and to some extent orange and yellow colours, there is the tendency for one to the feeling of an increase in muscular apprehension, high blood pressure and restive pulsated heart.

Conversely, in blue and other related colours, there is the tendency of relaxation of muscular tension, a reduced body temperature and calm heart pulsation. On the other hand white is believed by scientists to contain all the spectral colours, since it reflects all colours when projected as light. From this point of view, it becomes less difficult to appreciate the musical interpretation of colours among the Yoruba. The music of three of the major orisa among the Yoruba shall be examined in this paper as examples. These include the music of the Obatala, Sango and Orunmila.

Musical Behaviours and Colour Sensibility of the Yoruba

First, *Funfun* (White) is the colour of the senior and the head of all the Orisa of the Yoruba: Obatala (also known as Orisa-nla). As the white colour scientifically reflects all colours when projected as light, so is Orisa-nla the presiding officer over the affairs of the world of men and that of the other orisa. *Funfun* is used by the Yoruba to symbolize transparency, forthrightness, peace and cleanliness, which Orisa-nla stands for. Immaculate whiteness is associated with this deity to symbolize holiness, tranquility and quiet contemplation. This can further be interpreted to mean ethical purity and high sense of morality as demanded by the orisa. It also means spotless character as reflected in a saying that “ *eni ti o ba ti wo’so ala ko yaa jina si elepo* (he who wears a white garment should move away from a person that is holding palm-oil). Thus, the devotees are always mindful of their white garments and treat them gently whenever they put them on. This is reflected in the performance of their music and the way they dance to it.

Mythologically, Obatala is the Yoruba creator divinity. He is believed to have assisted Olodumare (the Supreme God) in all matters of man creation. According to Idowu (1962), he does this by moulding clays in the forms of human beings and presenting same to Olodumare to inject life into them. It is assumed that when he was coming to the world, Olodumare endowed him with some of His divine attributes in order for him to be fit for the delicate task of creation. Little wonder why Obatala represents to the Yoruba the idea of ritual and ethical wholesomeness and therefore the demand of sanctions of high morality. He is always pictured as being festooned with white ornaments. His temple and to some extent houses of his priests and devout members, symbolic images and shrine paraphernalia are always painted white.

The special music of Obatala is *Igbin* music. *Igbin* ensemble consists of four principal pedestal drums of *Iya-nla*, *iya-agan*, *keke* and *afere* representing the four wives of Obatala. The music is usually played during the *ose* (weekly worship) and *odun* (annual worship) of the orisa. *Igbin* music portrays spotless white cloths in its simple rhythms with steady and moderate tempo coupled with calculative steady dance steps. The participation of the dancers in the singing or

verbalizing the *Igbin* rhythm as asserted by Laoye (1966), buttresses the point of steadiness and regularity in its tempo.

In its performance practice, the *igbin* or *Iya-nla* is played with a straight stick held in the right hand while the left hand is used either to mute or regulate the tones and tempo, most especially when it is used to direct the dancers in the form of speech surrogate. The other three drums of the ensemble are played, each with two straight sticks, to make rhythms and cross rhythms. Obatala being a peaceful orisa cherished the sound of *Igbin* music which was initially performed by his four wives to entertain him and after each of whom each of the instruments of the ensemble is named.

Secondly, *Pupa* (red) to the Yoruba includes all colours akin to red. It is the colour of blood, fire and restive emotions. The orisa with whom pupa is mostly attached are Sango (the god of lightning and thunder), Ogun (the god of iron) and other divinities in their group such as Sonponno (the god of small-pox and other pestilences) etc. These two – Ogun and Sango - are the most volatile divinities among the Yoruba. This is reflected in the sound of their music as well as in their paraphernalia.

The symbolic colour of the duo is red. While Sango the fourth Alaafin of Oyo was identified as very powerful, temperamental and always eager to fight, Ogun is acknowledged as the deity of war and warriors who not only traded in blood but also drank and bathed with it. As revealed in one of his *oriki* (praise epithet), Ogun is known as “*o ni omi ni’le f’eje we*” (he who is delighted with bathing with blood in spite of the fact that his house is replete with water).

The music played for the two are usually in fast intricate rhythm coupled with very agitating tempo. For example the sound of the music played for Sango is characterized by flaming, conflagration, restiveness, magnetic and cruise-active brandish which makes the music symbolically a facsimile of red colour. The brand of music used by Sango is Bata music. The instruments involved in the performance of the music are those of the Bata drums set. Bata drums set consists of four different drums i.e. the *Iya’lu Bata* (the mother drum), *omele ako* (the male assistant drum), *omele abo* (the female assistant drum), and *kudi* (the father assistant drum). While the *Iya’lu Bata* plays the

leading role by improvising on the set tempo and sometimes verbalizing speech (it is even referred to as a stammer for its talkativeness), the *omele abo* is known for repeating or completing what the *Iya'lu* says as complement; the *omele ako* for playing a time-line role and *kudi* as a drone. All these combine to generate hash and loud fiery sound that characterized the music of Sango.

Dudu in Yoruba colour perception connotes all the dark and the blue colours e.g. *eniyan alawo dudu* (dark complexion person), *a du maa dan obinrin* (black and shine lady), *eedu* (charcoal), *efo odu* (dark-green vegetable), *aro* (indigo) or *dudu* as described in a Yoruba statement “*bo se wu ki oorun ko mu to sanmo dudu die yo wa*” (no matter how whitish the sky may be there is always a blue tint). *Dudu* in the context of this paper is perceived from the point of view of blue. Blue is usually the colour of a profound atmosphere and a clear sky. It stands for piousness, entreaty and contemplation. To the traditional Yoruba, blue is darkness made visible.

The indigo variety of the Yoruba “*dudu*” is associated with clairvoyance and telepathic sensitivity. Probably, this explains why it is the colour that symbolizes Orunmila the Yoruba oracle divinity. His working tool is *Ifa* the oracular system. Orunmila is the personification of divine omniscience, wisdom and of eternal celestial order, Idowu (1962), tells us. He is consulted on matters of guidance and assurance. This is because the Yoruba believed that Orunmila was present when man was created and has his destiny sealed. Therefore, he knows all the secrets of man's being, can reveal what the future holds for him and prescribe remedies in times of calamities and eventualities.

The music of Orunmila is known as *Ipese*. *Ipese* music ensemble consists of *Ipese*, *Aran Ifa*, *Afere* drums and *Agogo* (gongs). *Ipese* is the mother of the set and plays the leading role as that of the *Iya'lu Bata*. The other drums in the ensemble and the *agogo* play supporting roles as supplement. The music is used during the worship of Orunmila or during *odun Ifa* (Ifa festival) either to accompany *Ifa* songs or the chanting of *Odu Ifa* (Ifa verses).

The rhythm of the music is less agitating as its tempo is unadventurous. Apart from the *agogo* set that gives piercing sound, the music generally exhibits a serene and tantalizing texture. This is

symbolic of the deity for whom the music is performed. As a religious music, it also portrays atmosphere of serenity and relaxation which is required in the performance of the divine task of the priests of Orunmila.

Conclusion

This paper has tried to link the Yoruba sensibility of colours to some kind of behaviour that is transformed to music. This is not unconnected to the cultural importance of symbols and symbolic representations of ideas and information among the people. The paper looks at music not only as a constellation of sound but also as a form of human behaviour. Three major colours have been identified in the Yoruba colour spectrum. These are *funfun*, *pupa* and *dudu*. Each of these colours was symbolically traced to the behaviour of some of the major Yoruba divinities and the type of music the devotees performed in their commemoration. Though there are some generalizations in the Yoruba colour symbolism, the musical symbolism of these colours tends more towards particularization.

It is symbolically established that the music attached to each primary colour replicates the character of the divinity to which it is identified, which is in line with the universal basic theory of colour symbolism. The emotional effects of these colours upon the carriers of the culture and their attendant associations were addressed from musical point of view. It is noted that in spite of change in time and society as brought about by advancement in technology and science, musical symbolism of these colours seems to be a recurrent form of sensibility among the Yoruba traditional musicians.

It is important to say in the final analysis that though symbolic colour association is universal, their musical interpretations differ from culture to culture. Thus, there are ascriptions made on the cultural level to the sound of music or even musical instruments before they are sounded. That is, music serves a symbolic function in human cultures on the level of affective or cultural meaning. In every cultural milieu, men assign certain symbolic roles to music which connects it with other elements in their cultures. That is why it is very difficult, if not impossible to universally ascribe symbolism to music. Instead, the symbolic level operates within the framework of individual cultures.

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EMERGING TRENDS IN THE KAMBA TRADITIONAL FOLK MUSIC

J. M. Mutuku

Abstract

Kamba music has been affected by foreign trends that stormed the whole area and changed many aspects of what the natives held dear, what they considered their treasure, their traditional music. The have resulted from musicians copying western trends in music which cannot be compatible with indigenous music. This has contributed to a new tradition of music among the kamba community that is quite different from the original native music. The study intended to promote a return to the roots of authentic Kamba traditional music by searching for ways of changing this trend. The data contained here was collected, in three phases, in Machakos District, Eastern province of Kenya. The procedure involved visiting and interviewing the traditional musicians, the young popular musicians and library research. Findings from the study reveal that there is an eminent need to remedy the original kamba traditional music from the emerging trends of copied/alien music. This will enable the community retrace and maintain its roots in traditional music.

Introduction

In the Sunday Nation newspaper of November 5, 2006, Peter Mworira was of the opinion that our artists are nothing less than copycats. He writes: -

There are many artists in Kenya who claim that the local media houses are not supporting them. They also claim that they are hustlers in the entertainment industry and as usual have great dreams. Their biggest problem is that they always want to copy what artistes like Dr Dre, 50 Cent or Jay Z (all Westerners) are doing. They claim that these people are their role models and want to be just like them. Actually all Kenyan 'copycat artistes' have managed is to copy the way these Western artistes talk, walk dress and sing. They have not yet seen the effort that the big US or UK artistes have put to realize their talents...

It has been a sad situation in Kenyan music industry where every musician wants to copy what they do not understand and even if they understood, they do not seem to mind what their culture and traditions requires of them. Artists have been so busy copying the westerners without much consideration of the fact that they are diluting their traditional music.

For Kenyans to talk of owning their music in the near future, something must be done now to save the music situation in Kenya. Otherwise future generations will not be able to trace the roots, nature and the original state of their traditional music.

Kamba traditional folk music, just like other traditional music in other Kenyan communities has been eroded by foreign trends introduced in the country. The emerging trends have given the traditional folk music a new face, which is quite different from the original music. The Kamba traditional folk music has therefore been losing its meaning slowly by slowly. The study investigated the emerging trends in kamba traditional folk music and gave

recommendations on ways of salvaging the situation. The objectives were to: -

1. Investigate the factors behind the changes in the Kamba traditional folk music,
2. Recommend possible ways of saving the situation.

Methodology

The study was conducted in three phases; the first phase involved visiting and interviewing traditional musicians who are still performing the traditional folk music. In this case both oral interviews and observation schedules were employed to gather information. A total of ten kamba traditional musicians were interviewed. The second phase included interviewing young popular musicians where purposive sampling technique was used to sample six popular musicians. The third phase included library search to determine what others have written on the same issue.

Kamba Traditional Folk Music

The study made use of Kamba traditional folk music, therefore it is important at this point to give general comments and ideas about the Kamba and their music.

The Kamba Community

The Kamba belong to the Bantu speaking community and they occupy Central South Eastern part of Kenya. They border the Kikuyu to the West, the Mbeere/ Orma/ Liangulu and Tharaka people to the North, the coastal communities, mainly the Taita to the East and finally the Maasai to the South.

Population distribution in Kamba land (Ukambani) is guided and determined by the productivity of the area. According to Kavyu (1977:1), the highlands west of the Athi River from Kilungu up to Kangundo have the highest population density. A second area with high population concentration is Kitui Central, a relatively hilly and productive area.

Kavyu (ibid) says that there are four slight dialect differences between the Kamba people. There is one dialect around Machakos the second dialect in Mwingi, third dialect in Kitui, which is mainly due to the bordering communities of the Tharaka and Mbeere. The fourth dialect is found in Makueni commonly known as Kikumbulyu zone. The Swahili speaking people influence the dialect and many of their words are usually coined from Swahili language.

Kamba Folk Music in its Original State

The Kamba people are widely known for their woodcarvings. However, this is just but one of the arts which have been mastered by them. They have proved to be great musicians, with their acrobatic/*kilumi* and other dances. Although, according to Katuli (1997), most of the events that the Kamba community used to enculturate the youth are no longer in existence, some of the music that accompanied them is still performed. Due to the connection with other aspects of life, many of these kamba traditional music genres are known by the names of the events they accompanied or the instruments that accompany them. For example, the *kilumi* dance is named after the accompanying instrument the *kilumi* drum; *nzaiko* dance is named after circumcision ceremony that is *nzaiko*.

Kavyu (1977) distinguishes two ways of singing in Kamba land. The Athi River Western bank people have lost the traditional form of Kamba song common to the rest. They have a style of singing resulting from the influence of school and church hymns, with the European type of intervals. This manner of singing strips off all the characteristic ornaments of Kamba music from the song.

Kamba folk songs are divided into three groups, the first being songs of advice which include initiation songs. The second group is the songs of worship, which are entirely devoted to rituals and religious activities. Lastly, songs of praise mainly composed and sung at the request of a wealthy person, especially during invitations of a dance group.

Kamba folk songs are in most cases in solo/chorus form. There is a soloist leading the group of singers who imitate the soloist

or repeat a certain phrase depending on the type of song being performed. Some soloists perform spontaneously without prior practice improvising texts as they sing provided the texts agree with the occasion and theme of the performance. In some other cases there would be rehearsals before the actual performance.

Kamba folk music exists also in the form of solo performances either as a song or recitative. Just like in the group type of performance, a performer rehearses first or spontaneously stages a show without prior practice, which requires a lot of expertise to perform before practicing.

In the recitative, it has been correctly shown that one song can have several themes. A person can tell several stories one after the other or one long story with different themes, interrupting the story with digressions. Kavyu (1977:84) talks of some interludes that exist in these performances, which are long and seem to lack definite theme hence abruptly interrupting the subject. Sometimes these interrupting motifs may consist of meaningless words. Kavyu (ibid) calls them soft consonants with several vowels, or hard consonants with vowels.

Kamba folk music utilizes all the tones in a given scale that is from *doh* to *te* through *re*, *mi*, *fa*, *soh* and *la*. A general comment on Kamba folk tunes is that, tones are usually used within some existing principles, whereby singers can split consciously or unconsciously in various voices. In the case of repeated sentences, some words could have fixed intervals, while others get new melodic intervals from the tonal variation of words. Some songs have a very wide melodic range while others have narrow depending on the sex, age and vocal capabilities of the performer. Kavyu (1977:66) says some vocalists can sing up to a range of two octaves without straining their voices.

Kamba language is tonal and therefore the melodic contours and word painting while singing should be in such a way that it brings out the intended meaning of the words used. One word can mean so many things, it all depends on the placement of the tongue and the shade employed to articulate the word. An example is the word '*kyaa*' which has several meanings, namely euphoria, finger or the cow dung. Another word is '*nganga*' with meanings as rust, guinea fowl, and

ocean. Also a word like 'vava' means dad, here, and 'to scrap'. For one to give the right meaning to these words, care should be taken on the intonation and pitch work when articulating the words.

Traditionally there is no harmonized singing of Kamba folk songs. According to Kavyu (1977:72) there are only two established existing harmonic intervals occurring either through overlapping sentences or in syllables with two variations of sound. The overlapping phenomenon occurs between the last motifs of a phrase and the beginning of another, mostly between the 'ngui' (soloist) and the chorus.

Rhythmically, Kamba music is based on simple to very complex rhythmic motifs. The children's songs and lullabies are usually based on very simple rhythmic motifs and in most cases in simple/common time signature. Other dance forms are usually based on compound time signatures with very complex rhythmic motifs that render the transcription of the music hard. This might be a reason as to why Kamba music has not been widely documented in the form of music scores (an area that needs research). A good example is the acrobatic dances and the *Mukanda/Kilumi* dances, where the complex drum accompaniment maintains the rhythm and the tempo of the words, so that the drum rhythm is controlled by the vocal music, (Kavyu 1977:73).

Some songs with compound rhythms have no prior coordination between the dance step and the music, as each is composed separately. The composer starts with the song and only after mastering the melody gets the correct step to fit the rhythm. Some of the songs are accompanied by clapping which assists in determining the metre and regulating rhythm and also breaks down the complex rhythm into two or three units depending on the unit value and tempo. Kamba music is polyrhythmic in nature especially when instruments are involved in a performance.

Music of the Kamba community, just like many others, has been affected by the westernization wave that is sweeping away many good qualities of the African traditional music and replacing it

with a hybrid of new music the so called contemporary popular music.

Current Trends in Music Of The Kamba Community

Factors behind the emerging trends in the traditional folk music of the Kamba

According to Kavyu (1977:1), Kamba community has lost its cultural heritage mainly due to the influence of school and religion. Kamba land has been adversely affected by westernization more so in areas where the missionaries settled when they first came to Kenya. Other areas where Westernization has really affected the Kamba music are areas adjacent to the Nairobi- Mombasa High way. Traditional music in these areas seems to have been replaced by other popular and modern ways of music making. In fact hardly can one get an individual, especially the young generation, who can sing Kamba folk songs the way the old folks used to. There seem to emerge a new strain of music making in these areas.

Kavyu (1977:2), while referring to this eroding culture, says that due to long drought seasons in some parts of Kamba land, it was not favorable for early missionaries and administrators to settle in those areas. This saved some parts of Kamba land from the quick social and cultural changes that took place in the Western highlands and Kitui Central. The author continues to say that the inhabitants were thus able to preserve some characteristic features of the Kamba people, like filing their teeth, and observing certain rituals and initiation rites.

The new generation has become 'copy cats', just copying what comes around without minding much about their roots. They do not seem to agree with the Swahili saying that '*mwacha mila ni mtumwa*' (one who abandons his/ her culture is a slave) and this has changed the kamba music greatly. Many natives especially the youths copy all the western values and incorporate them in their music ending up with a different strain of music that is neither Kamba nor Western.

The media has been a powerful machine that has managed to influence many Africans, with the print media, Radio and the

television being great tools towards this end. The only strange bit is the notion that, 'what is from the West is the best', which has forced many young African musicians to copy singing styles, costumes/mode of dressing and also the manner of performance from the West thereby affecting African music a great deal.

The emergence of electronic musical instruments with fixed standard Western sounds and recording studios are also other tools that have affected the kamba music. Many musicians are 'lifting' the traditional music and performing it using the western tuning modes. Music is forced to fit into this fixed kind of sounds from the western world hence changing its nature. Due to lack of the adequate skill for playing certain instruments, these musicians tend to use the primary chords in accompanying the songs. The nature of some kamba songs is that the chord progression do not fall automatically on the three primary chords, that is chord I, IV and V. When the songs are forced to fit in these chords, they are affected by losing some elements.

As mentioned earlier, Kamba language is quite tonal and when one is not careful with the tones employed in singing, the intended meaning or message is not passed across, since meanings to several words have been interfered with. In the endeavor to force a song to fit into a certain foreign structure of music, then the inflection of sounds is interfered with, changing the meanings of the word in question. In the same point of view, musicians are borrowing tunes from the existing traditional songs and fixing their own lyrics without taking much consideration of the tonality involved in the Kamba language. At the end of it all, one, after listening carefully to such songs, realizes that the intended message is not passed across simply because the wordings have lost their meanings.

The aspect of musicians copying what is foreign has also contributed to the changes that are being experienced in Kamba music. As mentioned earlier, musicians copy foreign traits of music and incorporate them into their music without much regard for the nature of their music and as a result, walking styles, singing styles and modes of dressing have also changed. Kamba traditional folk music used to be performed in the traditional attires and regalia. Nowadays performers are appearing on stage, though performing a traditional

song, the presentation at the end of it all leaves the audience questioning themselves whether it was a traditional folk song or a contemporary one.

Religion is also another tool that has caused changes in the Kamba traditional folk music. With the arrival of the missionaries in Kenya, a new type of religion was introduced to Kenya. It never favoured any of the African traditional practices; in fact they were referred to as earthen and satanic. From that time, Africans were discouraged from practising their own traditions in favour of the western culture. They were not allowed to perform their traditional music and even to play their traditional instruments; instead they were encouraged to sing the western hymns. This gradually made many Africans abandon their music and it might be one of the reasons why many musicians have become professional copycats. Many of these missionaries erected centers in the Kamba land. No wonder Kamba music seems to be worst hit by the changes affecting Kenyan traditional music.

Conclusion and Recommendation

The study shows that Kamba folk music is being faced with emerging trends that seem to deny it that original taste. The young popular musicians are copying everything they see or hear from the West and adopt it as part of their compositions and general performances. This has led to a new tradition of music quite different from the original state of kamba traditional music.

The study recommends a critical consideration of ways of reversing this trend. It can be done by promoting the traditional cultures, values and norms both internationally and locally. Secondly, the youths need to be educated on the importance of preserving one's own culture. This will make them compose their own original music without changing the image of the traditional music. Encouraging the performance of the traditional music anywhere and any time in the country will also help in preserving the traditional music. Traditional music has, to a large extent, been left for competitions and music festivals though not as pure traditional music as it is supposed to be and this should not be the case, Kenyans need to be encouraged to perform their music always and in all occasions. Another way of achieving this goal can be the allocation of funds to help promote those centers,

which act as tourist attraction points and promote the performance of traditional music. This will help sell the traditional music to the western countries. Youths need to be discouraged against copying the Western culture and practising it in favour of the traditional music.

Everyone in Kenya should think of their roots and do everything possible to uplift what we are and *tujivunie kuwa wakenya* (lets be proud to be Kenyans) as the slogan goes.

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MALE/FEMALE DICHOTOMY OF AFRICAN DRUMS:
A GUIDE TO THE INSTRUMENTAL
ORGANIZATION OF YORUBA DRUMMING

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Abstract

Many researchers and scholars on African Music have observed the very rich cultural heritage of the people. There is no doubt that the diversity of traditions in Africa has tremendously enhanced the invention, growth and development of numerous musical instruments, which have resulted in the creativity of various genres of music. This article is aimed at discussing A Guide to the Instrumental Organization of Yoruba Drumming, a Yoruba variety of African Instrumental Music, using the concept of Male/Female Dichotomy of African Drums. This write-up is mostly based on my research on the composition and performance techniques of Yoruba Drumming. Some useful information concerning the male/female division of African drums as a guide to the instrumental organization of Yoruba Drumming were got from some books and journals to support my research evidences. My research investigation revealed that the names of certain African drums are based on male/female dichotomy. In this principle of male/female nomenclature in Yoruba for instance, *iyaa* is mother drum and the master drum of *dundun* ensemble and two of *dundun* secondary drums are *omele ako* (male *omele*) and *omele abo* (female *omele*) respectively. The role of the instruments in performance is based on the nomenclature. It could therefore be finally stated that Yoruba Drumming which is a variety of African instrumental music, is an art based on a principle of male/female grouping in its music creativity and not just on an arbitrary determination of musical role for each instrument during performance.

Introduction

The continent of Africa is blessed with very many musical instruments created by the people through their sense of exploration, creative ability and their life experiences. Music creativity is one important aspect of the cultural heritage of the people. Many researchers and scholars on African Music have noted the very rich cultural heritage of the people. The diversity of traditions in Africa has facilitated the development of numerous musical instruments, which have resulted in the creativity of various genres of music. Social, economic, political and religious life of the people have contributed immensely to the invention of musical instruments and the appropriate music to be played on them. Hence there are various forms of music for traditional religious events, occupations and numerous social and political events. In addition, there is the status of professionalism. Some are known to be professional experts in their chosen or inherited areas of music.

The previously stated facts having been established, it should be pointed out that the focus of this write-up is to discuss what could be regarded as a philosophical issue, “The Male/Female Dichotomy of African Drums: A Guide to the Instrumental Organization of Yoruba Drumming.

Before discussing further, it is essential to state that the Yoruba in Nigeria occupy the South-western part and a portion of North-central area of the country, specifically Kwara and Kogi States. Yoruba also form part of the indigenes of some other West African countries such as Republic of Benin and Togo. Forde (1969) recorded that Yoruba immigrants are in Sierra Leone. Yoruba in Cuba and Brazil have spread certain aspects of Yoruba cultural heritage including their religion to the Diaspora. It is therefore factual that Yoruba civilization, generally has spread globally. In support of this fact, Bastide affirms that:

Of all the African religions that have been preserved in America, it is undoubtedly that of the Yoruba which has remained most

faithful to its ancestral traditions.(Bastide
1967: 115)

Based on the foregoing, it could be affirmed that the Yoruba are lovers of their cultural heritage. Western and Eastern influences notwithstanding, the Yoruba in their original home in Nigeria have succeeded in preserving many significant aspects of their tradition of which music is one.

General Classification of African Musical Instruments

A general classification of African musical instruments proposed and accepted by several scholars of African music has being the four major categories which are Idiophones, Membranophones, Aerophones and Chordophones. Nketia (1974) discusses the four categories elaborately with examples to back up his discussion. According to him, An idiophone (literally, “self sounding”) may be broadly defined as any instrument upon which a sound may be produced without the addition of a stretched membrane or a vibrating string or reed. Examples are shaken idiophones and rattles. There are also struck idiophones. Instruments of this group include *ichaha*, *sekere*, *ekwe* and *agogo*.

Membranophones are drums that are usually carved out of solid logs of wood; they may also be made out of strips of wood bound together by iron hoops. Earthenware vessels are used as drum shells as well. Other materials used as drum frames are large gourd or calabash and many others that are not necessary to mention here. Animal skin is used as the membrane for covering frames. Some examples are *dundun*, *bata*, *kannango* and *igbin*. The main focus of this write-up is on the male/female grouping of Yoruba membrane drums as could be found out later in the article.

Apart from idiophones and membranophones, wind instruments such as flutes of different brands are used in many African societies. Such instruments that depend on air column for sound production are called aerophones. Some examples are *Kakaki*, *ekutu* and *oja*.

The last category of instruments employed in making music in Africa is the chordophone family. Chordophones are simply string instruments of various forms. Instruments such as *goje* or *goge* and *une* are chordophones.

Male/Female Nomenclature of Yoruba Variety of African Drums

Apart from the general classification of African instruments according to the nature of materials for their construction and their means of sound production, the male/female division of Yoruba variety of African drums is an aid to Yoruba instrumentation as far as drumming is concerned. The Yoruba who are the indigenes of South-western Nigeria are endowed with very rich cultural heritage of which music forms a very significant part. There are numerous Yoruba musical instruments. Among the instruments, drums are the most prominent. The people have variety of drums. The drums are in sets. Each set has its own name. For the purpose of this write-up, some notable examples of drum sets will be the basis for the discussion. They are *Bata*, *Batakoto*, *Igbin* and *Dundun*. Each of the names cited stands for the name of an ensemble; for example, we have *Bata* ensemble, *Batakoto* ensemble, *Igbin* ensemble and *Dundun* ensemble. *Bata* set consists of *iyaaalu* (mother drum) *omele ako* (male *omele*), *omele abo* (female *omele*) and *kudi*. *Batakoto* set is made up of *iyaaalu* (mother drum), *omele ako* (male *omele*) and *omele abo* (female *omele*). *Igbin* set has in it *iya-nla* (big mother), *iya-gan* and *keke*. Daramola and Jeje (1975) enumerated *Dundun* set as having six drums, namely *iya-ilu*, *kerikeri*, *gangan*, *isaaju*, *kannango* and *gudugudu*. From my research investigation, it was found out that the nomenclature used by Daramola and Jeje is no longer popularly used by Yoruba *dundun* drummers. *Gangan* and *Kannango* respectively could constitute an ensemble each, in which each of the two could be the master drum. Really, the sizes of *gangan* and *kannango* are almost the same as the sizes of *omele isaaju* (leading *omele*) and *omele ikehin* (last *omele*) of *dundun* ensemble.

The general performance practice of *dundun* music is to employ five drums. They are *iya-ilu* (*iyaaalu*), *kerikeri*, or *aguda*,

omele isaaju, *omele ikehin* or *atele* and *gudugudu* or *opon*. Apart from Daramola and Jeje, King (1961) refers to *Kannango* as one of the drums of *dundun* ensemble and Oba A. Laoye (1954) included both *kannango* and *gangan* as members of the ensemble. Muraina Asamuayan, one of my informants, who is a drummer and drum maker in Oyo, South-western Nigeria stated that both *gangan* and *kannango* were once part of *dundun* ensemble but that each is now regarded as a separate talking drum, and could lead a specific type of ensemble. According to Asamuayan, the grouping by the writers previously mentioned could be right provided each of the instruments is given its right part to play in the *dundun* music performance. He further explained that *kannango* is smaller than either *isaaju* or *gangan*, a fact confirmed by Daramola and Jeje. This fact leads to the observation made by Olaniyan (1984) that the *kannango* is the smallest of the three drums namely *gangan*, *isaaju* and *kannango* itself. If any two of the three happen to be members of *dundun* ensemble during performance, the smaller, which should have the higher pitch when tuned, should play the role of *isaaju* (leading role), while the bigger plays the role of *ikehin* (supporting role).

Selected Examples of Yoruba Drum Sets

The Yoruba have variety of drums. The drums are in sets. As mentioned before, each set has its own name. The music of each set is named after it. Out of so many varieties of drums forming various types of ensembles, four have been chosen for the purpose of this write-up. They are *Bata*, *Batakoto*, *Igbin* and *Dundun*. Each stands for the name of an ensemble, its music and its dance. All these ensembles share common guide of instrumental organization based on the principle of male/female dichotomy of the drums. Having mentioned earlier the names of the drums of *Bata*, *Batakoto* and *Igbin* sets and the male/female adaptations of the drums, the *Dundun* set should now be fully discussed. It is necessary to note that *Bata*, *Batakoto* and *Igbin* are traditionally sacred ensembles. While *Bata* music was traditionally played for the worship of Sango (Yoruba god of thunder and lightening) *Igbin* was traditionally played for the worship

of Obatala (the sky god). Nowadays, most of the drums for Yoruba sacred events are used in popular music and contemporary plays. *Dundun* in its own case, is played for both sacred and secular events. As a result, it is the most popular and the most widespread in Yorubaland. Akin Euba observes the popularity of *dundun* music by stating in his article 'Ilu Esu' (Drumming for Esu) in *Essays for a Humanist*, that:

Dundun is the best known type of Yoruba instrumental music and is performed for both secular and religious ceremonies. It is characterized by an instrumental ensemble composed of hourglass tension drums, usually with an addition of the *gudugudu*, a small type of kettle drum. (Euba 1977:121)

Reference could also be made to Ulli Beier's statement in his article 'The Talking Drums of the Yoruba', *Journal of African Music Society* that:

The most common type of talking drum among the Yoruba is called "Dundun" (Beier 1954:29)

My informant, Asamuayan, justifies the claim by saying that Ayan is symbolically the creator or initiator of drum music in Yorubaland; and that Ayan is the friend of every family in the land. There is no house he (Ayan) would be disallowed to enter with his music. Among the Yoruba, Ayan is regarded as the god of drum music. This is why all children born in the families of drummers, usually *dundun* and *bata* drummers, bear the name 'Ayan'.



Plate 1: Instruments of the *dundun* set from left to right:

1. *Iyaalu* (mother drum)
2. *Gudugudu* (otherwise known as *opon*)
3. *Omele isaaju* (leading *omele*)
4. *Omele ikehin* (supporting *omele*)
5. *Kerikeri* (otherwise known as *aguda*)

Male/Female Dichotomy: A Guide to Instrumentation

The male/female division of the names of Yoruba drums is a guide to the organization of drum music. The *dundun* ensemble which is the most popular and the most widespread of all the Yoruba drum ensembles will be used as illustration since all the other ensembles follow the same guide line of instrumental organization. The nomenclature being currently used is as follows: *iya-ilu* (*iyaalu*), *kerikeri* or *aguda*, *isaaju*, *ikehin* or *atele* and *gudugudu* or *opon*. The drums are altogether five in number. It should be stated here that the word ‘*omele*’ has two other variants depending on the ethnic area it is being referred to. The other variants are ‘*emele*’ and ‘*omole*’. For consistency, ‘*omele*’ is adopted in this paper.

Three drums within the sets already mentioned including the *dundun* adopt the use of male/female names. They are *iyaalu* (mother drum) which is also the master drum in the ensemble. *Omele isaaju* (leading *omele*) is also called *omele ako* (male *omele*). *Omele ikehin*

or *atele* (last/second *omele*) is also known as *omele abo* (female *omele*). The remaining two drums of the *dundun* set; *kerikeri* and *gudugudu* are not called male/female names but the two tones of the *gudugudu* are referred to as ‘male sound’ and ‘female sound’. The higher tone produced when the *gudugudu* is struck on the membrane is described as a male tone while the lower tone produced while the drum is struck on the black wax (*ida*) placed on the centre of the membrane of the drum is described as a female sound.

The size of each drum is one of the deciding factors for the nomenclature and the role of each drum during performance. Although the measurement may vary from place to place, the differences are always very slight. The *iyaaalu* (mother drum) is always the biggest. It is followed by the *kerikeri* or *aguda*. Next to *kerikeri* in size is *omele ikehin* (last/second *omele*) also called *omele abo* (female *omele*). Next in size is *omele isaaaju* (leading *omele*) also known as *omele ako* (male *omele*). The smallest of the drums of the set is the *gudugudu* or *opon*. Mythologically, the *gudugudu* is regarded as the eldest of the drums of the ensemble. It is used to symbolize ‘Ayan’, the Yoruba god of drum music whenever it is worshipped by the musicians.

There are four tension drums in the *dundun* set. The *iyaaalu*, the *isaaaju*, the *ikehin* and the *kerikeri*. The *gudugudu* is not a tension drum. It is in form of a kettle drum whose two pitches are already fixed when properly tuned. In performance, the *isaaaju*, *ikehin* and *kerikeri* are properly tied round. The *iyaaalu* is left untied. Consequently, the two tones of the *gudugudu* must be higher than the single pitch of *omele isaaaju* (leading *omele*) also called *omele ako* (male *omele*). The pitch of *omele ako* must be higher than that of *omele ikehin* (last *omele*) also called *omele abo* (female *omele*). The pitch of *omele abo* must be higher than that of the *kerikeri* or *aguda*. It means that among the four secondary drums *kerikeri*'s pitch is the lowest. The *iyaaalu*, because it is not tied round, it is capable of producing many pitches. This affords the master drummer the opportunity of using the whole facility of the drum to lead the music of the ensemble.

In practice, the master drummer establishes the music to be performed. The *gudugudu* player joins. He is followed by the player

of *omele isaaju* (leading *omele*) and also called *omele ako* (male *omele*). *Omele ikehin* (last/second *omele*) or *omele abo* (female *omele*) will follow. The *kerikeri* or *aguda* player would join with his own rhythmic pattern at a suitable point of the music. In a situation where any secondary drummer fails to join at his right entry, he waits and joins at the appropriate point during the performance. The master drummer takes complete responsibility of directing the performance. In the other Yoruba drum ensembles in which there are *iyaaalu* (mother drum) *omele ako* (male *omele*) and *omele abo* (female *omele*), the same principle of instrumental organization as in the *dundun* ensemble is adopted. The various sonorities of the various instruments in an ensemble produce meaningful and enjoyable music in the hands of accomplished drummers.

In Yoruba drum music, there is freedom of instrumental combination. The said freedom is exercised within the acceptable norms. In *dundun* ensemble performance for example, there are to be five drums, but the actual number of drums used in a performance may vary. Certain *dundun* pieces have various *isise* (movements) of which might require all the drums and others not. usually, four drums are employed in performing *ilu sise* (drum signal), while in *esa* (masquerade music) four are employed in the first three sections and the *kerikeri* joins only in the final section, a fast tempo action music, where the *kerikeri* helps to keep the music in tempo within the steady and regular pulse. The freedom of instrumental combination further allows for the employment of any number of any of the drums of the ensemble. In this case, there may be up to five master drummers or more in a performance. There may also be more than one of each of the secondary drums employed in such performances. The drummers do not find it difficult to play together in such contexts since all are experts who could easily adjust to such performance situations. In this context, leadership roles are sometimes interchanged spontaneously among the master drummers.

Conclusion

It goes without saying that Africans are endowed with very rich cultural heritage. The people's diverse cultural heritage has given room for remarkable contributions to a global legacy not only in arts but also in many other aspects of human development. Music has been a very significant aspect of the people's culture. The growth and the development of the people's musical heritage have been based on their religious, political, economic and social life experiences. Many musical instruments have evolved with time. Such instruments have been of different categories and are employed by the people in creating music to satisfy the need of the people. Among the instruments are drums. The creative aptitude of the people has resulted in formulating the principle of instrumentation based on societal family set-up of male and female sexes.

The Yoruba variety of African drums therefore has been fully examined on the basis of male/female dichotomy. This principle is philosophically thought of as the human family structure. In support of this, Blacking argued that:

We ought to look for relationships between patterns of human organisation and the patterns of the sound produced as a result of organised interaction. (Blacking 1976:32)

On this, the instrumental organization of drum music is based. It could therefore be concluded that Yoruba variety of African drum music is not based on arbitrary instrumentation but formalized principle of instrumental organization.

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(Footnotes)

¹ Some communities did not circumcise every year; the Bukusu for example, circumcise during even number years (2000, 2004 2006) and not odd number years, The Tiriki rite was held every four to six years.

² The

Isukuti

is a dance among the

Isukha

and

Idakho

sub tribes of the Abaluhya community found in Western Kenya.

³ Microsoft Encarta Dictionary, 2003.

⁴ Ademoyega, A.

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. Ibadan: Evans Brothers Publishers, 1981. p. 24

⁵ See Olatunji,

Evolution

...

⁶ Vidal, O.A.,

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Identity

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⁷ Olatunji, *Evolution...*

⁸ for a more detailed discussion on this, see Olatunji,

Evolution

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⁹ Irele, Abiola. "Is African Music Possible?", in

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¹⁰ Mokwunyei, J.N. Relevance of Nigerian Art Music in Nigerian

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¹³ Uzoigwe, Joshua. "Tonality Versus Atonality: The Case for an African Identity" in

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¹⁴ Phillips, E.

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¹⁵ Omojola, "Nigerian Melodies... p. 101

¹⁶ Adkins, H.E.

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. London: Boosey and Hawkes Publishers. p. 129.

¹⁷ Col. J. A. Olubobokun (rtd.) became the first Nigerian to become the Director of Music, Nigerian Army in 1964.

¹⁸ Cdr. A.A. Adefenwa (rtd., but now late) was the 2nd Director of Music, Nigerian Navy.

¹⁹ See Olatunji,

Evolution

...

²⁰ A personal interview with Mr. Ben E. Odiase (the 1st Nigerian Director of Music, Nigeria Police) at his Ikeja residence in November 2003.

²¹ Capt. F.O. Bucknor became the first Director of Music, Nigerian Navy in 1963.

**AFRICAN DANCE IN THE 'NIGERIAN CHRISTIAN
CHURCH':
AN APPRAISAL**

C. O. Aluede, D. D. Aiyejina and B. D. Ekewenu

Abstract

The use of dance in religious worship and ceremonies in Africa dated far back to the pre-Christian era. In Judaeo-Christian tradition, the holy Bible recorded several accounts of men and women dancing in honour of God for His marvelous deeds. Such records notwithstanding, the performance of African dance in the earliest 'Nigerian Christian church' was totally prohibited; perhaps because it was regarded as profane and paganistic. Later, African indigenous Churches which were formed with the purpose of Africanizing Christianity started allowing traditional drums and dances in their own worship. Up to date, orthodox foreign churches give very little or no space for African dance in their liturgies. The thrust of this paper is to appraise African dance as a product of peoples who are bound together with common traditional religions and cultural values. Judging from the diverse attributes of their dance vis-à-vis its pervasive role and multifarious functions, it is expected that it would be accommodated more in orthodox churches. This paper therefore argues that for worship to be relevant to the contemporary Nigerian his dance, which is an inseparable part of him, should be incorporated.

Introduction

This study examines the socio-religious significance of African dance among selected ethnic groups in Edo state of Nigeria. It also advocates for its active use in Nigerian Christian churches. The investigation that led to the paper was carried out in five major towns in Edo state, Nigeria, namely: Benin, Auchi, Uromi, Ekpoma and Sabongida-ora. A sample of six churches each were visited in the five towns mentioned above, namely, the Roman Catholic Church, the Anglican Church, the Methodist Church and the Apostolic Faith Church. Interviews were carried out to elicit information on Sundays and mid week meetings from the pastors, music directors, choristers and the congregation. The researchers also relied on prepared questions, participant and non- participant-observation methods in collecting all necessary data.

When Christianity was introduced to Africa, it was totally Western as traditional African cultural practices were condemned and discouraged. In Nigeria, the early 1900s witnessed the rise of African indigenous churches in protest against Western type of Christianity. Various categories of churches were also established later. The attitudes of these churches to African cultural practices differ. This paper concerns itself with a category of churches as will be defined later.

‘Nigerian Christian Church’

The term ‘Nigerian Christian church’ as used in this paper is used to represent certain foreign missionary churches which are sometimes described as mainline churches. To orthodox Christians, these churches are the only universally recognized churches. As mentioned earlier, some of these churches which form the scope of this study include the Roman Catholic Church, the Anglican Church, the Baptist Church, the Methodist Church, the Presbyterian Church and the Apostolic Faith Church.

African Dance

According to Laban (1976:3) “dances of all times have had a profound connection with the working habits of the periods in which they were created”. Attesting to the opinion above, Hawkins (1988) says that dance grows out of life, reflects life and is life. These views do not only portray dance as a product of culture but also depict human endeavour in economic, social and political realms. To sum up

the ongoing observations Finn (1992:91) discloses of African dancing thus:

Black dancing is a pantomime and reflection of the events of human life: birth, death, eros, ambition, spiritual awareness and physical and mental prowess are only a few of the incidents with which its infinite catalogue deals.

African dance has sociological imports. Dance is not just for entertainment purposes but acts as a cohesive force too in the various communities. Harper (1976) says dance is of two categories- ethnic and theatrical. She argues that ethnic dance is collective, participatory, displays the temperament of the people who create it. She stresses further by saying that ethnic dance rarely has an exact time limit during performances but expresses the beliefs, attitudes and habits of the people living within a homogenous community. Sharing this view, Oko-offoboche, (1996) opines that the dance of the day is a good reflection of the values of the time. Sociologically speaking, through dance, the unity of a people is strengthened. This is evident in the solidarity dances performed by various age groups during festivals.

Looking at African dance constructively, one finds it a source of communication which enhances community's norms and values. Above all dance has been noted to be related to a particular environment and historical development of ethnic groups. Through pantomimic dances of Africa, the monarch's genealogy, the town's origin are retold symbolically and ills or vices of certain individuals are exposed to serve as a deterrent to potential evil doers in the community. In Africa, there exists certain dance genres that are basically for worship. Frith (1996) calls this genre a "sacredlized art", an art that makes no compromises with the temporal world, an art that remains spiritually pure and never becomes secondary to the performer or to the audience, an art that is uncompromising in its devotion to cultural perfection. Sharing the same view of Africans, Finn (1996) says rhythmic percussion type hand clapping and foot stamping, the jumping and leaping, the conversion or confession in unknown tongues which is a form of possession or cases by a circle of saints or angels closing in

upon in rhythmic motion of a dance. From the opinion above, one could see that Africans danced to pray to God, to honour Him and to share His physical manifestation in worship.

The usage and relevance of dance cannot be over stressed. “If you can talk, you can sing and if you can walk, you can dance” says an African proverb. This goes to show as elucidated above that dance is involved in a lot of activities in African traditional societies and that every one dances. While this view may not be purely exact, it however gives an insight into the functional use and relevance of dance in Africa. Functional as African dance is, it is viewed in some Christianized Africans as profane if not ungodly.

The Interrelationship between Music and Dance

In African societies, music and dance are inseparable. Dance cannot be performed without any form of music. Also, music is known to inspire dance. Thus, it is generally believed that for the Africans, dance is a music performed upon the instrument of the human body in consonance with musical accompaniment. “Music inspires dance and guides movement to achieve harmony and synchronization” (Ufford, 1992:34). In a similar view, Frith (1996:223) says “when we talk of dance we are almost always talking about movement to music”. About a decade before Frith’s observation, Lange (1977) noted that to dance is to let oneself be carried by the music, to be moved by it. The scholars above are not alone in their views. To Enekwe (1991), dance is essentially the response of the soul and mind through the body to the ineluctable power of music. In African context, dance involves music and music, dance, drumming, and drama form a complex whole - (Tracey 1963, Bebey 1975 and Graeme 1991). However, in what we call the ‘Nigerian Christian church’ today, the performance of African dance genres are viewed with suspicion and treated as profane, worldly and not decent enough in God’s presence. This bias has led the worshippers into learning *ballet* and other Western dances for use in the church. This trend is gradually leading to the extinction of African dance in the churches involved.

Bebey (1975) talks of African music as an impure art form. This simply means that African music is eclectic and has hands or its roots in other fields and sub fields. Some of these fields are history, dance Literature, physical education to mention but a few. As a result

of this development music and dance are loosely knit and share common attributes. .

Dances have been created based solely on motivation provided by music. In African dance, there is no separation between music and dance. The two rely heavily on each other. (Ugolo 1998:26) music and dance from the above submission are inseparable music is the precursor of dance in Africa in that dance is basically motivated by music.

Music and dance in Africa are communal property. Music and dance are the intellectual property of all in the community; the original composers of their music or choreographers of their dances are not known. They are both of indeterminate origin, and so it is owned by all. Instrumental accompaniment given to music in Africa is dance associated. This is so in that thigh slapping, foot stamping and chest drumming are all part of dancing. Be it singing, dancing or drumming, all the actions there are exercise- filled. Therefore it is not out of place to say that singing to rhythm and dancing to rhythm also provide room for psychomotor development.

Whether through music or dance, emotional release is usually occasioned. Music and dance have cathartic effect on the audience and performers. Music as well as dance in Africa are interwoven with drama, this dramatic performances allow spectators to laugh out discomfort and be re-energized.

Function of Music and Dance in African Traditional Religions

Music and dance are performed during worship to honour God, the great provider. Through it God is invoked to manifest His presence, bless His people and posses worshipers to the level of delivering God's messages to every one present at worship (prophetism).

Music and dance are used to praise God, to adore Him and to accompany offerings at His table or temple. They are also used to ask God for forgiveness, to re-affirm strong faith in Him.

Through music and dance in worship, certain evil hands in the society are admonished to depart from their evil ways lest they are

consumed by their evil plots. This is easily discernable in the songs for admonition, which are also a bit satirical.

Beyond the use of music and dance in worship as mentioned above, it also functions in the entertainment of both members and non members during worship in any given community. Entertainment in worship is a very major function. Although the primary target in worship is God, human beings do the singing and dancing. It affords members the opportunity to view the dancing techniques of theirs better, thus improvement in performance is enhanced.

Music does influence the listener, even if one is not aware of it consciously. The body is constantly reacting to the sound. Variations in pitch, rhythmic patterns, tempo and volume will affect pulse rate, blood pressure, respiration and the function of certain glands. These in turn will create a mood or elicit a physical response (Mackenzie 1988:45). Mackenzie is not alone in this position. Roseman 1991, Roskam 1993, Essien 1996 and Zechetmayr (2003) all attest to the fact that dance is therapeutic. In their views, through dance the body is thrilled to the extent that the (glands) organs in the human body secrete endorphins not only in to the blood stream, but also the brain and this action causes physical healing.

Using music and dance for healing purposes is very common in Africa but surprisingly, this phenomenon is hardly ever given the eminent place it deserves rather it is treated as an epiphenomenon. Hindley 1982, Kongo 1997, Orawo 1997, Obidike 1998, Nzewi 2002 and Aluede 2003 have talked of the use of music and dance in healing and accompaniment to healing rites in different zones all over Africa. The reason, perhaps for the paucity of information in this realm is partly due to the effect of Christianity, urbanization and the idea of using western standards to evaluate African practices.

Through music and dance in Africa, community mores are regulated and also preserved. It has been mentioned else where that there are dance genres in Nigeria that are used to curse evil hands connected with an unexplained drought in the rainy season, dance to purify a woman guilty of breaking matrimonial vows and dances performed to lead out or banish a wicked person out of a community (Nabofa 1990 and Aluede 2003). Aside the instances already

mentioned, dance is also used to preserve culture, by regulating the conducts of individuals in the society. For example, during festivals, dances are performed to honour certain persons for their bravery, integrity and patriotism and on the other hand, some dance genres are also performed to satirical songs of allusion or insult in dishonour of people who have been involved in shameful acts in the recent past.

In the light of so many advantages that African dance has in its services to the community, it is seen by a lot of people as what should be discarded in the church. Not even the Vatican II council of 1962 (Flanery 1988) has been able to properly re-image the poor picture held even by Africans who are now western in thinking. In their infected eyes, African dancing is sinful and debauched, its every gesture an offence to God. To them such erotic displays were best left in the privacy of the bedroom (Finn 1992). Having said previously that African dance is historical, sociological, it has become necessary to also say it is eclectic. "Its main purpose is to be authentic to its subject; by presenting a true - to - life picture of the event it has taken to pronounce upon". (Finn 1992: 91). In carrying out this task, it pays no heed to the western concept of morality. By the way, who makes explicit judgement of a creative work in Gods Vineyard?

Advocating for African Dance in the 'Nigerian Christian Church'

The Holy Bible is ornamented with the phrase, 'dancing unto the Lord'. Some of such instances are 2 Samuel 6:14, Judges 21:21, Exodus 15:20, 1 Samuel 29:5 and Matthew 14:6. As thorough, explicit and exact as the Bible is, in all the accounts excerpted above, no record was given as to what the dances looked like. In the second book of Samuel 6:14, we are reminded of how David danced in front of the Ark in honour of God and to the contempt of Michal - Saul's daughter. Why did Michal look with contempt at David? Where there is rhythmical sounds and motions; rhythmical call to the crowd, is mass ecstasy not expected? Can one be still when subjected to pulsating heart throbbing beats? What makes dance movement attractive? Who decides it and what conventions are used? Is there any dance step that is devoid of sex symbol? This avalanche of questions yearns for immediate answers and attempts will be made toward this resolution in the following discussions.

Of community authorship and ownership: African traditional dance genres' authorship is often forgotten in antiquity, this is because

like music, dance is viewed a communal property. Arising from this collective posture, the basic dance steps are known to every member of the society and so there is really no gap between the performers and the spectators. In the church a similar picture emerges. The church goers in a given locale are products of that same community. The music which results in the dance is fused with dance rhythms as it is with Negro spirituals (Southern, 1971), no one ever hears it without a desire to throw the body in culturally acceptable graceful style to the music in dance form. However, choices of songs in these churches tilt greatly towards hymns, which are not easily danced to. This development has made worship somber and worshippers unfulfilled. In a bid to find outlets for worship devoid of regiments, they join non-denominational and sectarian fellowships where they are at liberty to aesthetically express them selves through dance. Dance in Africa is every one's affair and so judgement is basically God's.

Of a Joyful Song and joyful dance: The injunction sing a joyful song unto the Lord as presented in the scriptures couldn't have resulted in a solemn dance. A joyful song will obviously necessitate an exuberant dance. To the African, dance creates the opportunity for God's presence to be felt more actively by manifesting his presence through music and dance and charging up the individuals. That such situations exist is not in doubt as Nabofa 1993 and Finn 1996 support such claims. If God's influence can be manifested on both the singers and dancers in a worship situation, won't it be that such dance is God's own and in his honour just as it was in the case of David?

It is generally agreed that African dance is both polyrhythmic and percussive; these features make it imperative for the singer and spectator to feel the need to sway the body, advance into rigorous dancing and cry unto the lord in prayer and supplication. If these traits are consciously being tamed on the part of the church because they are viewed as heathenish; then true worship for them is unattained, rather they are simply captive audience.

Of praise to omnipotent God and supplication to him: In the scripture, the book of psalms chapter 150 admonishes us to praise the Lord. Praising God with many musical instruments and voices is both conscious and unconscious act and so is the dance that follows. Even when Africans pray and make supplication to God through chants and incantations, even when they simply sing an acappela song, they

practically do not hold their heads still or their bodies fixed in a particular position, it is usually done with some forms of movement in consonance with their speech rhythms. This phenomenon of accompanying prayers with one form of body movement or the other is today very institutionised in Pentecostal churches in Nigeria. In normal worship situation, dance and music aid the worshipers in feeling intensely God's energy presence.

Of healing attributes and joy arising from healing:

Everyone seems agreed, the theologians, pastors, music and dance therapists alike, that dance heals. Just as it is in traditional African societies, dance in the church is used for multifarious purposes and they are to invoke God's presence, bless offering, possess the supplicants and use their bodies. Rhythmical sounds and motions have been acclaimed to be so specially contagious. A rhythmical call to the crowd easily induces mass ecstasy. This ecstasy causes thrills all over the human body which makes the secretion of endorphins into the human blood stream possible, this action is said to originate healing (Roskam 1993).

It is generally agreed that African dance is both polyrhythmic and percussive; these features make it imperative for the singer and spectator to feel the need to sway the body, advance into rigorous dancing and cry unto the lord in prayer and supplication. If these traits are consciously being tamed on the part of the church because they are viewed as heathenish; then true worship for them is unattained, rather they are simply captive audience. In spite of the benefits dance could offer, indigenous composition which can arouse African dance steps are seldomly adopted for use in the 'Nigerian Christian church'. The excuses are usually ranging from noisy accompaniments to not too scriptural texts. The major reason why the churches frowned at African dance was that in their opinion, African dancing depicted flirtation and is all about sex, hence the myriads of all complaints about its steps, postures and gestures. These remarks are obviously a result of Western imperialism. While western dance was a model to be copied, African dance was erotic in posture and movement and so very obscene. Dance is known to be associated with exercises and through these exercises; the human body will be regulated. The

thrust of the 'Nigerian Christian church' has always been meeting the spiritual needs to the detriment of all others. It is the appreciation of other factors that has aided the growth of many Pentecostal and African Initiated Churches (AICs) in Nigeria. In these churches, exuberant worship, stresses of healing and speaking in tongues are highly accommodated.

Healing in the church through dance could be as immediate as a lame rising to work, the feverish sweating out through dance and becoming whole, to the strengthening of the weak members in the church by simply having their ethereal field fortified. In so doing, the internal organs of the dancer and/or spectators are regulated in such a manner that physical fitness is attained. Dance induced healing in the church is not just palpable as may be found in some cases but also serves some prophylactic functions.

Dance performances serve to honour God, praise him and ask for yet some divine favour. In doing this, dance genres from the performers' communities are involved. Rather than appreciate African dance in the church aesthetically, comparative biases have been over involved. Hence it is said by nonAfricans that African dances are sinful, debauched and its every gesture an offence to God (Finn, 1992: 92). To Finn, the Whites fell victim to the malady of moral hypochondria unfortunately, even many African Christians are ashamed of black cultural dance but seek refuge under Walt, Ballet, etc.

The love for Western ideals and hatred for the Africans' have been characteristics of missionary training where Western arts are comparative surveys devoid of serious ethnographic examination in its analysis would therefore be inadequate.

Conclusion

African dance in the 'Nigerian Christian church' continues to face rejection and challenging tasks. After several decades of independence from colonial administration, certain African arts are yet to regain their deserved status. The discussions in this study portray African dance as a product of African culture. To effectively make a meaningful impact in the spiritual life of an African, his world of values

needs be explored. To make Christianity relevant and meaningful to him, his dance genres need be used in worship. It is in this process that his spirituality and emotional well being can be enhanced.

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