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IN MEMORIAM

If not considered inappropriate,
If not considered unprofessional,

Editors could note in print how events unfold.

For this cause, we dedicate this volume to the memory of

Dr. Denis Duro Aiyejina

(1953 – 2008).

EDITORIAL NOTE

The Ekpoma Journal of Theatre and Media Arts (EJOTMAS) was conceived and founded in October, 2004. As an official Journal of the Department of Theatre and Media Arts, Ambrose Alli University, Ekpoma, its purpose has been to fill the gap created by the paucity of works in this field and to contribute to the ever-growing intellectual debate in an area that is so dynamic and multi faceted. Although it was the original initiative of the founders of this journal to have a volume in a year, the inclement academic weather could only favour another edition in 2006. In all, I wish to thank late Dr. D.D. Aiyejina and Mr. H. Ojeifo for laying the necessary foundation which others will have to build on. It is a very strong desire of the chairman of the present departmental board of studies to reposition EJOTMAS so as to live up to the original intention of publishing it annually. In doing this, some noteworthy changes could be introduced to the academia which yearns for articulate, focused yet dynamic contributions from older contemporaries.

This volume of EJOTMAS contains articles which are peer-reviewed and revised by a team of scholars of diverse areas of specialty in Theatre and Media Arts Studies. The articles presented here address a number of specific themes within the various strands of Theatre and Media Arts. It is absolutely not my intention to summarise the articles in this volume. However a look at its content conveys its richness and I am sanguine that it will whet the appetite of scholars of different persuasions within and outside Nigeria. We wish you much pleasure in reading the articles in this volume.

Charles O. Aluede, Ph.D

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**A STUDY OF TWO DIRECTORIAL APPROACHES TO J. P. CLARK-
BEKEDEREMO'S SONG OF A GOAT**

DR. SAVIOUR NATHAN A. AGORO

ABSTRACT

This paper is a study of two directorial approaches to J. P. Clark -Bekederemo's "Song of a Goat". The directorial approaches are derived from two thematic interpretations of the play. In effect the directorial approaches are the ways of realizing the themes enacted on the stage. In the first thematic interpretation which suggests the first directorial approach, the play is looked at from the sociological perspective, as a study of the family. The second interpretation however, deals with the consequences of the decisions people make.

INTRODUCTION

There is a growing literature on the works of Clark-Bekederemo especially on his poetry. The most recent is Luke Eyoh's J.P Clark-Bekederemo's Poetry: A Study in Stylistic Criticism in which he discusses the various critical approaches other authors have adopted in discussing the poetry of the author .But published scholarly writings on his drama apart from bachelor degree projects essays and dissertations are few. The notable ones we would like to cite here include Albert O. Ashaolu's "J. P. Clark: His Significance as a Dramatist" in Theatre in Africa, edited by Oyin Ogunba and Abiola Irele. In his paper, Ashaolu labours to prove how the seeming classical influences in the works of Clark must have been accidental rather than Clark simply setting out to "Nigerianize the Greeks." However, he concedes in the final analysis that Clark must have been influenced by the Greeks and the Elizabethans (178-179).In another paper "The Classical Temper in Modern African Drama" Ashaolu reinforces his contention that Clark- Bekederemo is influenced by the Greeks in his creation of his Song of a Goat and The Masquerade. He, however, concedes that Ozidi is devoid of any Greek influences as it is based on an Ijaw saga.

Next is Martin Esslin's article on Clark in Introduction to African Literature edited by Ulli Beier. In his article titled "Two Nigerian Playwrights". Esslin is critical of the three plays of Clark. Of Song of a Goat he says:"

I found Song of a Goat not quite convincing. The motivation of the tragedy which is simply the husband's inability to engender a child is far too simple and

unoriginal to support the weight of full-scale tragedy across the generations (259).

Talking of the relationship between Song of a Goat and The Masquerade, he says:

... in fact, J. P. Clark has here attempted something in the nature of a cycle of plays on the working out of a family curse, no less than a Nigerian Oresteia. His is an ambitious undertaking. And it nearly succeeds. Not completely though (259).

About The Raft he feels the characters should have been

individualized and fully motivated by being created far more realistically than being left as stylised and generalized figures making their actions seem unnecessarily arbitrary (260).

Dan Izevbaye's in an article in Introduction to Nigerian Literature also deals briefly with *Song of a Goat* and the other plays. In his paper he makes reference to an obvious classical influence in *Song of a Goat*. He cites Orukorere the Cassandra figure in the play. We have in a recent work explored the motif of family disintegration in the creation of Song of Goat and two other plays Anowa by Ama Ata Aidoo and The Burdens by John Ruganda. Our concern in that work is to look for factors that are responsible for the demise of the families in the three texts.

In addition to these works cited here are the books by J.E. Ifie and Robert Wren. Wren's work in Eyoh's opinion "is significant as the only book-length critical work... which focuses on Clark-Bekederemo's works in the three literary genres". J.E. Ifie, is concerned with the cultural background to the works of Clark, hence his A Cultural Background to the Plays of J. P. Clark - Bekederemo. His work to a large extent provides better understanding for the reader who may wish to know about the traditional influences upon Clark- Bekederemo's artistry. He reveals to what extent the Ijaw and Urhobo cultures in which Clark grew have influenced his creative works. (iv, 1-3). We shall also mention Laurence Margaret's chapter on Clark in her book Long Drums and Cannons: Nigerian Dramatists and Novelists 1952 - 1964. Her main preoccupation in that chapter is to show in what areas she thinks Clark has been influenced by the Greeks. She starts the chapter by saying:

It is perhaps too easy to see in the plays of John Pepper Clark the influences of classical Greek drama, for these parallels are what first strike the European or American reader and play-goer, the formal tone, the role of the chorus, the importance of lineage themes, the curse laid on a family, the presence of a prophet or prophetess, the man caught in the millstone of the gods, the theme of incest (77).

From the references cited here on Clark, the following observations could be made namely: that apart from Wren's work and may be Ifie's, they all seem to be devoted to treating the plays briefly without spending considerable energy on any particular play. Most of them are preoccupied with the search for seemingly classical influences on Clark. Again, some of the works mentioned are mostly concerned with pointing out the weaknesses of the plays. On the whole, no text has examined any of the plays from production perspective. Hence this work is an attempt at looking closely at *Song of a Goat* from the directorial perspective as a study of family relationship, and of the consequences of the decisions an individual makes. These two directorial concepts could serve as interpretations a director could give to the production of the play.

SOME DIRECTORIAL APPROACHES IN THE PLAY

The task of this paper therefore, is to present two interpretations of the play that a director could set out to realise within a performance environment. They are: Family and the consequences of characters' decision approaches. The first interpretation is to look at the play as a study of a family; hence we shall explore a sociological perspective of the play under the sub heading "*Song of a Goat* as a Study of the Family"

In the first interpretation we shall explore the nature of the relationship between members of the Zifa family. Here, emphasis will be placed on what makes for the cohesion of the family, not the factors that lead to the disintegration of the family. We however, need to clarify ourselves about the particular concept of family we are referring to in this interpretation. E. I. Nwogugu in his book Family Law in Nigeria expresses the following, views about the family:

The family is the smallest unit of social structure of every society. It is generally accepted that the family is the basis of every human community, and the family may be regarded as the nucleus of society. The term 'family' does

not lend itself to easy and precise definition. In one sense, the family may be defined so as to include all persons with a common ancestor. Under this wide connotation, the family *may* embrace a large body of persons related by blood to a common ancestor... sometimes, the group included in the wide definition of 'family' is referred to as the extended family' - a concept which is prevalent in Nigeria, as is the case in the most other unindustrialized societies. In contrast, the term 'family' may be given a much more restricted connotation. It may refer to a smaller group consisting of a household - the man, his wife or wives, the children and probably the dependants who live with him (316).

Two concepts of the family are evident from Nwagugu's submissions- the nuclear family and the extended family. Our choice however is the concept of the extended family which best explains what the Zifa family is. In this interpretation emphasis must be placed on how members of the Zifa, family relate to each other. The point of interest however would be on how each member of the family carries out his or her own roles. These roles though are not consciously spelt out. Conventions, however, make them obvious. As Ogionwo and Onigu aptly put it:

Every member of a family has some function to perform in maintaining the unit. The father has the overall authority in most societies. He directs the affairs of the unit but takes his vital decisions after consulting with the wife and children, if these are adults. He administers and protects the family and contributes to the physical well-being of the members of the family. This physical well being includes providing food, clothes and shelter. He is not only a bread winner he is also expected to lead in the training of the children. The mother takes charge of domestic affairs. She performs the roles of a housewife and bears and suckles children. She ensures the feeding of the family members and hence generally engages in food cropping or works for money to purchase food. Also he provides initial education for the children (90-91).

As for Chima Izugbara (128) the family performs the following functions:

- (i) The family is the institution that primarily meets society's need for reproduction and procreation, ensuring biological continuity of social groups.

- (ii) The family helps in the socialisation of newly born members of the society.
- (iii) The family regulates the sexual drives and directs the moral behaviour of its members.
- (iv) The family also provides emotional support for members, helping to share grief, sorrow, and love. Distressed people often seek support from family members.
- (v) Other functions of the family include conferring or transferring status to children, political socialisation of the members, meeting the economic needs of members and orientating members on economic skills, providing security, and inculcating religious values in members.

From the submissions of the sociologists cited here, it is obvious that apart from the husband and wife whose roles are pretty defined in any society, other members of the household who stay within the extended family have their functions to perform.

For instance, the education of the younger members of the family is the duty and responsibility of the elderly members. Elder brothers, cousins, etc, participate in the education of the younger ones. Those members of the family who are elderly undertake to counsel younger members of the family, especially, it is pertinent that they give them a sense of direction and purpose and guide them so that they do not go the wrong way, and even when they make mistakes, it is the responsibility of the elder members to correct them.

But a more important thing to any family is its existence or survival. Existence should be looked at on three planes: physical, social, and spiritual. On the physical plane, the family has to engage in a particular occupation or on a number of occupations to subsist. In the case of the Zifa family, they are principally fishermen. In the area of occupation, however, every member who is grown up enough to be able to make use of his hands to provide a means of living for the family feels obliged to participated in one kind of job or another that would enhance the well-being of the family. Hence, in the play in question, both Zifa and Tonye are concerned about their physical existence. They are all fishermen, though Zifa is also a part-time pilot. In dealing with this aspect of the play emphasis should be placed on the aspect of the dialogue and action that deal with the subject of their occupation. The scene in which Tonye is preparing their net while Ebieri is bathing Dode should be well lit; the speeches of Tonye and Zifa that deal with the

subject of their occupation should all be punched.

On the social plane, however, we would look at their existence, as they relate to one another. Here, we should highlight the kind of relationship that exists among members of the Zifa family. The Second Movement would receive particular attention. This is because it is in this movement that the relationship between members of the Zifa family is better shown, may be apart from the final movement where the next aspect of their existence would be dealt with. In the Second Movement, we are given the impression that the Zifa family is a united one, one in which each member is concerned about the welfare of the other. Tonye and Zifa are all concerned about Orukorere, the father's sister. They are embarrassed when Orukorere shouts and attracts the neighbours to come around (Clark 14). Tonye and Zifa all get cross with the neighbours. They believe the neighbours have only come to make them a laughing stock (14). They try to protect themselves from any kind of shame the behaviour of Orukorere would provoke. Zifa expresses a deep sense of concern for Orukorere when he comments on a suggestion by Second Neighbour on how to treat Orukorere's case.

Second Neighbour: Zifa you really must do some thing.

Zifa: Do what? Put her in a room with goats and tie her to a log. Isn't that what you will have me do? (14)

Later in the scene when Orukorere requests for some money, both Tonye and little Dode all plead with Zifa to give to her, if only that would make her quiet (21). Ebiere, on her part too is concerned about the well-being of Orukorere. She treats her like a baby. When she vomits on the ground, it is Ebiere who goes about cleaning it (20). In doing this, Ebiere should be presented as one who is very sympathetic and concerned for a sick member of the family. Of course, it is the responsibility of the family to cater for its sick members.

Yet, the other level of existence is the spiritual. Here, our attention shifts to the Final Movement. Orukorere takes up a prominent role in this part of the play. She advises Zifa on the need for sacrifice. The family would like to ensure that its link with the ancestors who incidentally form the root of family is in tune. Hence, the long neglected sacrifice would be done. It is Orukorere who knows most about the nature of cleansing

that should be done. Here, Orukorere should be placed beside Zifa as stronger than him. She knows what Zifa does not. Of course, on the long run it is she who is proved correct. The scene of the family sacrifice which we can liken to a family worship should be done solemnly. Like any act of worship, the scene should be done in a calculated manner. The mood however, would be sombre. The lights should be dull. In this scene as in most scenes, the action would be done at the centre down stage. Particular attention should be paid to area where Zifa and Orukorere are discussing the mode of the sacrifice. Zifa should be played as some who is ignorant about a thing but wants to feign knowledge of it. Tonye and Ebiere should all be played as people who are guilt-stricken right from the beginning of the Fourth Movement. So when in the end their guilt is discovered and Ebiere faints and miscarries and Tonye hangs himself, their actions would have been seen to be properly motivated.

In the Fourth Movement, the cordiality between Zifa and Tonye has diminished. Their relationship should be shown to be one dominated by envy. Zifa is envious of Tonye. He should be shown to be suspicious of Tonye. Tonye on the other hand should be made to appear as someone who has just acquired a kind of Dutch- courage, probably under some spell. This spell breaks when his guilt cannot be hidden again. Following their intercourse, Tonye and Ebiere should be shown as teaming up against Zifa. An atmosphere that is charged with scheming and plots should be made to prevail. The nice relationship that had existed between members of the Zifa household should be seen to have crumbled. Zifa's speech in page 20 in particular should be carefully and forcefully rendered. Here, the actor should attempt to show all the nuances of thought: Zifa is subject to at that time.

Another important aspect which considered is the health of the family life. Like most families have a family doctor who could be consulted when any member of the family is sick, the Masseur should be made to appear as fulfilling that role to members of the Zifa family. Hence Zifa sends Ebiere to him in order to diagnose her problems. In doing this, Zifa is not facing reality. Probably, he must have thought the Masseur would not speak the truth about the matter, but like any person who values professional ethics, the Masseur deals with the case in an orderly fashion. This writer is of the view that he even went beyond bounds. Hence, it is obvious that he is to blame for the problem that

crops between b Zifa and Tonye. So far in this interpretation we have tried to relate the play to the concept of the family. The Zifa family here is used as the specimen of study of family relationships.

The second interpretation is concerned with the consequences of the decisions characters in the play take. Some of these decisions include: Zifa's recall of his dead father back home, Zifa sending Ebiere to the Masseur, the Masseur's suggestion that Ebiere should be made over to Tonye, Orukorere slighting the gods, Ebiere's seduction of Tonye, Tonye's fall, Zifa's move to have a sacrifice, Zifa's insistence that Tonye must force the head of the goat into the pot, and finally Zifa and Tonye's deaths. Of course, it must be borne in mind that a decision once taken brings about number of consequences. The most important thing however, is that the consequence of a decision could either be positive or negative. As a consequence, the decisions we would discuss here all had negative effects on the characters. In effect, in almost all cases, the people invite trouble to themselves on account of the decisions they make.

To start with, Zifa's decision to recall his father back home ordinarily looks uncomplicated. It is when we come to realise that it must have been too early for him to have done that, do we reckon that his action which resulted from a previous decision was wrong. In this regard, as it is clearly indicated in the play, Zifa's impotence is a result of this wrong decision he took. To deal with the dramatic realization of the consequence of this decision, Zifa, when he discusses this matter with the Masseur, should be presented as a person who does not feel any sense of guilt for the decision he takes. He does what every dutiful son would do. Masseur, however, suggests that the action he took may have been a little bit too early. This fact is brought out in the exposition since at the point the play opens the deed has been done. It is impossible to revoke the decision. It only means that Zifa should learn to live with the sad consequences of his foolish decision with equanimity. Zifa should not be shown as one that is disturbed by the realization that he is suffering because of the mistake he has made. Even when the Masseur suggests that to him, he should not be made to accept it kindly. Zifa triumphs though, in spite of his wrong decision. But it is in his sending Ebiere to the Masseur that Zifa should be made to appear as an escapist. He should not be shown as being stupid. He only tries to play the ostrich. He thinks by sending Ebiere to the Masseur, probably he would have a way out

of his problems. Of course, this decision has several consequences for him. The Ebiere-Tonye sexual affair results from Ebiere's initial visit to the Masseur. And the Masseur is wrong in suggesting to Ebiere alone on how the problem of her husband's impotence would be solved. The ideal situation would have been to discuss the matter with Ebiere and Zifa. The Masseur successfully plants ideas in Ebiere's head, though outwardly she revolts against it. Really, the Masseur should be made to appear guilty when he hears about the death of Zifa and Tonye and the miscarriage of Ebiere, realising that he first suggested to the woman what she eventually does with Tonye. But the Masseur's guilt should be concealed. This could be easily done, by adopting the alternative end, in which the Masseur blames the whole outcome of the problem of the Zifa family on fate. In that way, he exonerates himself from all blames. To depict how Orukorere's possession is as a result of her refusal to do the bidding of the gods would not be easy on the level of her person. Of course, none of her lines refer to it directly. The Neighbours who act as the chorus should be used to expose this salient fact which develops an aspect of the theme that is being handled. Of Orukorere's decision to slight the gods (people of the sea) the first Neighbour says:

First Neighbour: Remember how the people of the sea chose her for their hand maiden.

Second Neighbour: Sure, but then she was so proud she would not listen to what the oracle said.

Third Neighbour: As a result they have put this spell on her. But although she has this double vision nobody believes a word she says even outside of the gourd (18).

Orukorere's suffering is as a result of a kind of hubris. But she is not aware of what is happening to her. That lines of the First, Second and Third Neighbour should be stressed so that they would help to reveal this important information about Orukorere.

Ebiere should be shown to be deliberately seducing Tonye. But the fact that Tonye has intercourse with her on his own volition should not be neglected. In the Third Movement, Ebiere should be shown making a number of passes at Tonye. The mock fight during which she implores Tonye to sleep with her should be graphically done. This action would be done up stage centre, near to the door that leads to Zifa's room. This will

enhance their transition into the room where the initial sexual intercourse is supposed to have taken place. This action then emboldens Ebiere and Tonye. But Tonye should be presented as being reticent, unlike Ebiere who would appear as one who is suffering from the influence of a drug. Tonye is mindful of the fact that what they have done is sinful. Ebiere does not seem to care.

When Zifa decides to perform the cleansing ceremony, he has already suspected the Tonye-Ebiere affair. Like the practical man he is, he wants actual proof of his suspicions. In this respect he behaves like Hamlet in Shakespeare's Hamlet. He implores Tonye in course of the cleansing ceremony to force the head of the goat into the pot. Though this action is symbolic of sexual intercourse itself, Zifa is quite convinced, that in this way the guilt of Tonye and Ebiere would be revealed. Of course, he succeeds. All the way in the final movement till the moment Tonye dies, Zifa should be presented as a man who is sure of what he wants and how to get it. He should be portrayed as one who deliberately does everything. His insistence that Tonye should force the head of the goat into the pot should be cold and firm - a mark of a serious man. In this way, Zifa would be acted as someone whose mind is made up about a particular thing. He would not seem to care about the final outcome of his what actions.

This portrayal of Zifa would in effect make his decision to commit suicide by drowning inconsistent with his nature. Of course, that he ever insisted that Tonye should force the head of the goat into the pot in spite of Tonye's plead would show that he does not seem to care about the consequence of his decision. Whatever is the case, his decision to commit suicide following the death of Tonye ends his own life.

CONCLUDING REMARKS

Throughout this interpretation, the emphasis should be on the deliberateness of the decisions the characters make. The dramatization of the consequences of the decision would take into account two things: the nature of the character who takes the decision and how that decision helps to shape the course of events in the play. The characters would in this interpretation appear as people with set minds. Having a purpose fixed before doing something would be one of their attributes. The way they would be made ~ to react to their predicament however would not be the same. For instance, Orukorere who is half-possessed would seem inconsistent if her actions appear premeditated or

deliberate. On the other hand, Tonye would seem to be adopting an escapist attitude, if in the way he behaves he seems to be shifting the blame of their affair on Ebiere alone.

This paper has attempted to marry the art of the director and that of the critic of drama. Of course, every director determines an attitude he adopts to the script and the audience. His interpretation of any aspect of a work is that which he strives with the performers to realise in course of producing a play. A director must always have a particular approach to each work in any production. The two interpretations suggested for Song of a Goat would yield two productions. This paper would thereof serve the purpose of those who are interested in attempting a production of the play as well as those who would read it as a text in dramatic literature. The paper is useful too in enabling us have a pip into the art of the director.

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DOCUMENTARY: A CREATIVE TREATMENT OF ACTUALITY

ABRAHAM UMOBUARIE

ABSTRACT

This paper examined documentary as a creative treatment of actuality. Documentary films are those which reproduce life in all its manifestations – the life of a man, animals, nature – without the assistance of professional actors or studios and on condition that the film represents a free artistic creation. The direct implication of this is that the documentary must be true if it must have credibility. Documentary uses special channels to convey its information, which makes it different from other forms of programmes. This depicts its power of actuality. Likewise, there are three major stages that are involved in the planning of a documentary: the pre-production, production and post-production. The paper rounds off with a few recommendations and a conclusion.

INTRODUCTION

There are several options available to a producer to reflect different events; different means of expressing as well as several methods of presenting the subject matter. Boretzky & Kizn¹etsov (1981:20).

As far as the television medium is concerned, there are three forms of presenting a programme. These are: news, drama and documentary. Commentaries and current affairs are directly connected to news; while all drama-related programmes are grouped under drama. Documentary stands out in a class of its own.

Ekwuazi (1996:11) explains that the ultimate aim of any news programme is to convey information while that of drama programme is entertainment. Of the three broad television programme types, only the documentary documents and presents actualities.

Even when we take a trip from television to film, there are only two broad programme types, namely: feature and documentary. Even then, the feature, like its drama counterpart on television, is acted.

WHAT IS DOCUMENTARY?

Grierson, the father of English documentary, defines documentary as a creative work of non-fiction or the “creative treatment of actuality”. Ekwuazi (1996:12). This definition by Grierson has gained a great deal of popularity.

Umobuarie (2003:72) citing the Academy of Motion Picture Arts and Sciences says, “Documentary films are defined as those that deal with historical, social, scientific

or economic subjects either photographed or in actual occurrence”. Emphasis is more on factual content than on entertainment. Therefore, documentary is a non-fictional film that reveals actual life situation of any given event with the aid of a narrator. The documentary chronicles real events, persons, settings, issues, e.t.c.

According to Daramola (2001:173), the documentary contains real experiences, real people, and real situations or settings. However, such actualities can be treated creatively by the director of the documentary especially through editing; for example, documentaries as “Squandering of Riches”, “Archbishop Benin Idahosa”, “Sir Gbariel Igbinedion”, “Auchi Polytechnic”, to mention but a few.

The documentary has the ability of interpreting the past, analysing the present or anticipating the future. It dwells on one subject by explaining it extensively and this can be achieved by the director introducing some dramatic angles in the presentation. He can introduce conflict (problem) complications, crisis (climax) and then, a resolution.

The documentary deals with reality and not assumption. It achieves a closer relationship with reality than the fiction film. To prove this fact, John Grierson believes that the materials and the stories taken from the raw can be finer (more real in the philosophical sense) than the acted article. Madsen (1973:317).

Ekwuazi explains the term documentary as a creative treatment of actuality by characterising it into the following patterns:

- Subject matter
- Concept
- Purpose
- Theme
- Technique common to documentary genre

Subject Matter:- The documentary films are concerned with the factual aspect of the lives of men, animals and other living creatures, unleavened by fictional concepts or techniques.

The concept: The documentary is a drama of ideas whose thrust is toward social change, not aesthetic satisfaction, entertainment or even education as it is actually defined.

In Purpose: The documentary is intended to alert the viewer to some aspect of reality that should be its legitimate concern or serious interest and to illuminate a social problem.

The Theme: The classic documentary is concerned with what happens to people. It is an emotional statement of the facts in terms of their human consequences.

In Technique: The documentary film is a motion picture record of real people living, real events, photographed and edited to present the closest possible approximation of their true relationships. This implies that a documentary must be truthful and credible. Its presentations should be based on facts.

CHANNELS OF INFORMATION

This paper identifies some means, referred to as channels of information, through which a documentary producer conveys his information to the audience in order to establish credibility in his documentary. These are discussed below:

- A. **THE VISUAL IMAGE:** These are shots or images, of the subject or action, captured by the camera to illustrate the narrator's commentary. A documentary, rather than tell the audience that a man is a farmer, shows the man working in his farm.
- B. **PHOTOGRAPHS:** These are used when shots of the subject or action are not available.
- C. **SPEECH:** This refers to spoken word by the subject, commentary by the narrator and testimonies by friends and associates, or by witnesses of an action.
- D. **MUSIC:** Documentaries use music to establish moods and set a cultural tone in the film. Music can also establish location and increase the level of empathy with events on the screen.
- E. **SOUND EFFECT:** This is sound other than speech and music. They are sounds created to reflect the actual sounds of an event or action. For example, the sound of a helicopter could be injected into the shot of a helicopter if the original sound of that helicopter could not be achieved; sounds of horses galloping, men screaming and the clanging of weapons against one another could be used when showing a recreated scene of an ancient battle.

TYPES OF DOCUMENTARY

Daramola (2001:173) identifies the following types of documentaries. They are:

- (1) The News documentary

- (2) Historical documentary
- (3) Cultural documentary

News Documentary: The news documentary gives information on development or achievement on recent happenings. The news documentary is usually from occurrences.

Historical Documentary: This deals with past events that are factual; present events are not included in it.

Cultural Documentary: This deals with the way of life of a particular people; and when practiced over time, becomes culture.

STRUCTURE OF A DOCUMENTARY

For a documentary to be very effective the following steps will help:

- (a) **The Beginning:** The beginning of the documentary must be able to capture the audience's attention as quickly as possible. The central question of the documentary can be posed at the beginning and the most dramatic visuals can also be placed at the beginning of the documentary.
- (b) **Middle:** This focuses on the human story – on people and their opinions. At this middle section of the documentary, conflict is introduced and strengthened.
- (c) **End:** This is the last section in the structure of the documentary. In this section, the issue has been fully explained and complications are resolved. The audience is now clear about what the documentary is all about. In this section, there may be a course of action that the audience will take to address the problem.

PLANNING THE DOCUMENTARY

To have a complete documentary production, it has to pass through three major stages. They are:

1. Pre-production
2. Production
3. Post production

1. Pre-production:

This is the planning stage. Planning is a careful thinking of something you want to go into. In documentary, planning is a mental process that involves the following:

- (a) **Proposal Writing:** This proposal states the aim, timing and cost of the documentary and it is usually written to the producer or sponsor.
- (b) **Scripting:** The script is the blue print from which a film is made. It is a worded document, which describes the issues, scene by scene, with details of the accompanying sound track. Therefore, after writing the proposal, scripting is the next thing to be done. In writing the script for the documentary, three broad stages are involved. They are the treatment, the subject research and the shooting script. This will be discussed later in this presentation.
- (c) **Sourcing for Funds:** Finance is needed in any form of production. Therefore, at this stage you source for funds.
- (d) **Hunt for Personnel:** It is also important to source for talents that will be used in the course of the production and personnel like studio managers, camera operators (cinematographers), e.t.c.
- (e) **Sourcing for Equipment/Facilities:** Different equipment like lamps, cameras, microphones, etc., should be put in place before the production starts.

2. Production

This stage is concerned with the scene-by-scene shooting (recording) of the documentary.

3. Post Production

This is where editing takes place. The different takes are edited at this stage.

RECOMMENDATIONS

The following can be regarded as problems that should be avoided in a documentary.

- **Planning:** If you fail to plan, you will have planned to fail. Therefore, in the making of a documentary, planning is very important. The talents/personnel, the fund, the equipment and every other thing that is needed should be put in place before the production of the documentary.
- **Visual Evidence:** Documentary deals with life situations. These life situations like natural events, public or private crises, should be presented in a way that will capture the attention of the audience. Therefore, documentaries

should contain accurate visual evidence, which will compliment the narrations.

- **Interview Technique:** In most cases, interviews are not enough to prove reality in documentaries. Interviews may help in defining a point of view but they find it very difficult to put the documentary idea across. This is because interviews do not show the topic; instead, they show people talking about the topic. Therefore, when interview technique is to be used more action should be put into it and photographs can be used to show some of the major aspects.

In a nutshell, making a documentary requires planning the visual evidence that needs to be recorded; realising such visual evidence when it occurs and selecting and organising what has been recorded to present a visual argument to your audience.

CONCLUSION

This paper has established that documentary is one of the ways of presenting information on television or radio. In addition, documentary deals with actuality and not assumption or what is acted. It deals with real life events and people. It brings about social change. In the course of this presentation, we have been able to identify some types of documentary, which include news, cultural and historical.

Documentary, as we have seen, uses special channels to pass its information, which makes it different from other forms of programmes. This depicts its power of actuality. Likewise, we have been able to identify the three major stages that are involved in the planning of a documentary: the pre-production, production and post-production. We have also included tips of what to avoid when producing a good documentary.

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MEMORY ARCHIVE THROUGH THE SUBSTANCE OF YORUBA MUSICAL CULTURE

DR (MRS.) ATINUKE IDAMOYIBO

ABSTRACT

The context of musical performance in Africa is determined by the general conditions, in which it is performed, as well as the principles, philosophies, and events that inform the compositions. Songs have through the years commemorated significant traditional events, thereby fixing the memory of important incidents in the minds of the audience with lasting effects. These songs are preserved in oral performance traditions, in forms of musical documentation and presentation. The texts of songs often give us more insight into the past than the survivors in the present generation could provide. They sometimes present to us explanations that lead to our understanding of the human creative processes and value judgment in the society as well as provide proof of identity among a people or peoples. Not only so, songs are sources that define social-ritual restrictions of some traditional practices, observances and behaviours, with respect to context of performance and functionality. They therefore are capable of helping us to revalidate the authenticity of certain musical-cultural history that link the past with the present. This paper thus examines traditional African songs as sources by which research data on indigenous knowledge systems can be obtained and evaluated.

INTRODUCTION

Music itself, being part of an oral tradition, provides substantial information on all aspects of a people's culture. Thus, it is necessary to justify objectively the usefulness of oral tradition in the process of investigating music. A Yoruba traditional musician is one who has got facts of reality through imagination and oral sources to subsequently transmit onward to the present and future generation his creative art. His music lives within him and in the hearts of his audience. His song texts may be found to be expository, narrative and instructional in the folk idiom, upon unfolding events over substantial period of time.

Memory archive provides information that deals with some incidents of lasting interest. It helps to test the authenticity of certain musical history and gives clues on musical interaction, isolation, retardation and growth. The acquisition of musical expertise in Yoruba traditional society is in three stages. The foremost is the stage of observation by listening to the performances of an older and more experienced musician. The second is the stage of the imitation. This is when conscious and definite instruction

and correction are given in measures. The last stage is that of active participation in any traditional or social-musical events. The examination of the memory archives as it helps the Yoruba musicians to sustain the musical culture of the land is the focus of this paper.

MUSIC AND ORAL TRADITION

Kofi Agawu argues that:

African music is best understood not as a finite repertoire but as a potentiality. In terms of what now exists and has existed in the past, African music designates those numerous repertoires of songs and instrumental music that originate in specific African communities, and performed regularly as part of play, ritual, and worship, and circulate mostly orally/aurally, within and across languages, ethnic, and cultural boundaries (Agawu, 2003: xiv).

Oral tradition is the passing of beliefs or customs from one generation to another without being written. However, there has been much controversy about the authenticity of such an unwritten tradition by those who have not had much significant interaction with the music of such culture. What many people do not know is that traditional artists/musicians are custodians of their societal history. Collins English Dictionary, for instance, describes an artist as: 'a person who practices or is skilled in an art; who displays in his works qualities such as artist expertise' (Collins, 2005).

Oluyemi Olaniyan (2000) observes that a traditional musician is an entertainer who acquired or inherited his musical expertise through oral tradition from older and more experienced musicians. The above view points to us that the traditional musician is one who has got facts of reality through imagination and oral sources to subsequently transmit onward to present and future generation his creative skills. His works (music) live within and outside him, even in the heart of his audience. His song texts may be found to be expository, narrative and instructional in the folk idioms, upon unfolding events, over substantial periods of time.

Furthermore, it is an acknowledged truth that culture develops chronologically from the simple to the complex. Therefore, any culture's oral tradition facilitates the understanding of the critical view that the simple songs and information contained in them are probably the oldest. This offers one an extra-ordinarily precise periodization of contacts between people's music as well as the migrations of a cultural group through

times. Music itself being an oral tradition in Africa provides substantial information on all aspects of a people's culture as well as oral tradition in speech provides such information about all musical traditions of a people. Thus, it is necessary to justify objectively the usefulness of oral tradition in the process of investigating music.

THE CONCEPT OF YORUBA SONGS

Atinuke Idamoyibo (2007) quotes Broody (1966: 180) that:

Knowledge about music has to do with its history and development; its various forms and styles; its instruments; its personalities and its fortunes in the history of man... On the other hand, knowledge of music means dealing with musical materials, musical productions of one sort or another.

The context of music has to do with the general conditions in which the music is performed, while the musical concept has to do with the general idea, thought and understanding of a particular music through oral tradition. Songs have been known to persist for generation when they commemorate some traditional events or when they deal with some incidents of lasting interest. These songs are preserved in oral traditions as a form of documentation through oral tradition; one is able to trace the development of music through time. It helps to test the authenticity of certain music history and give clues about contacts the music or the songs have had with other people's culture and enable one to determine its significance and originality.

It also helps to know the historical background of some songs, where they were played when they are played, why they are played and how they are performed. The musical context of a song known through oral tradition is very important; it helps us to know the kinds of music as whether sacred or secular. Some songs are dedicated to the worship of gods and goddesses, but they are now popular that they are being sung anyhow and anywhere. An insight into the context of such music through oral tradition would at least put a kind of limitation to the performance or usage of such music. Some people sing songs which are dedicated to certain gods and goddesses without knowing that by so doing they are directly participating in the worship of such gods and goddesses.

'Olukori' for instance, is a song that was dedicated to the ownership of Kori the goddess of fertility but is now being taught in schools as part of cultural repertoire. Through oral tradition, it has been found out that in Ikorodu, Lagos State, many decades

ago, young married women or the newly married ones were subjected to the worship of Kori. It was their belief then that Kori the goddess of fertility has the power to give children, hence, the newly married bride was made to worship her in songs in order to have children. They were expected to move from house to house declaring the ability of the goddesses to give children, after which they move to the shrine. No conventional instrument was employed as accompaniment to the kori songs, nevertheless, improvised instruments like tin milk beaten by small sticks were used to beat them.

These basic concepts and explanations provide music scholars with the understanding of the human creative processes that produce music, as well as the need for audience participation in musical performances in Africa. Not only so, oral tradition defines social ritual restrictions of musical practices with respect to context of performance and functionality. The concept of music is better explained in oral tradition. Chernoff (1979) in his explanation of participation in African music writes that:

Traditional music is a very close form of participation or cooperation in which the resulting sound is the proof that the participation is working. Everything starts from the feeling of the people in corporation resulting in musical sounds within the bounds of the style being played. This means that one's participation, accuracy in rhythm, finding the right entry points, the right coordination, the right relationship, normally precedes other considerations. (Chernoff, 1979: 72)

Participation is an integral aspect of musical performance in Africa where audience is a part of the performance.

THE CONTEXT OF YORUBA SONGS

Meki Nzewi argues philosophically that:

Music in Africa is a philosophy of life; a transaction of meaning and processes of communal living... a process of conducting relationships, coordinating the societal systems, coping with the realities of human existence and probing the supernatural realm or forces (Nzewi, 1999: 1)

Yoruba songs are performed in social and ritual contexts where they objectify the belief system and social order of the people. The songs are part of oral traditions themselves, because they preserve traditional occasions and events, which are historical; though difficulty lies in the problem of the authenticity of the texts in terms of the

accuracy of the message or description on conveyed. The context of music is determined in language practically. Music is bi-lingual. It speaks two major languages, the lyrical language and the melodic/rhythmic languages. The clues to the understanding of the rhythmic language are in oral tradition. Only those who have ears for it and are familiar with tradition understand the drum language. The language of the drum is old and proverbial. It is also poetic in that certain poetic formula forms the basis for the musical presentation. That is why the court musician of the kings in Yoruba land are not just musicians, but custodians of local history and membership is restricted to family members who grew in the palace setting only.

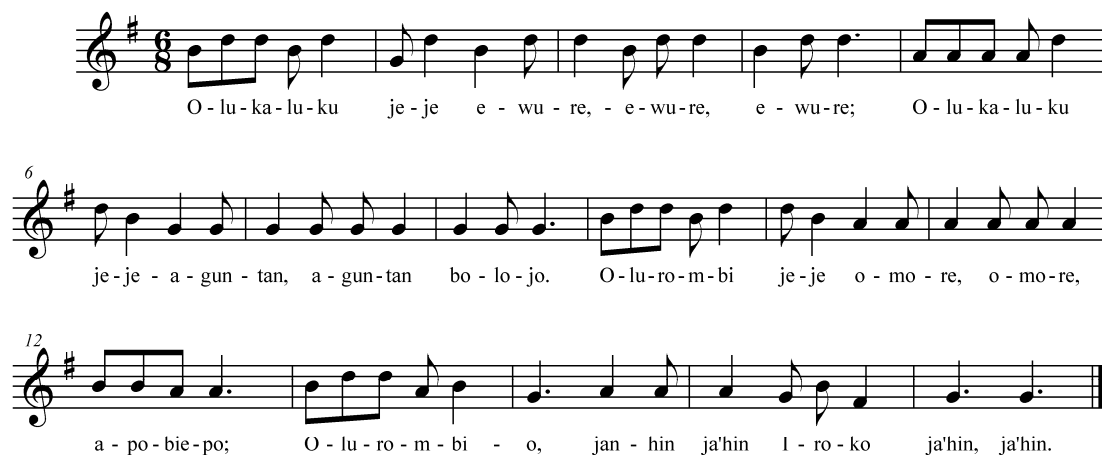
African music is complex because the musical rhythm must first be interpreted into words or texts before the analysis. The use oral of tradition comes in here because that is where the true interpretation can be found. At the palace of the Olubadan, for example, the kind of music that the court musicians perform is a symbolic representation of power, dominion and higher phenomenon, which are the royalty, or the institution of the Olubadan's office. The musicians here are quite familiar with the history of the king's family and so, the master praise singer is a skillful and competent poet and historian. For example, when the musicians wake up in the morning, they stand by the bedroom window of the king to sing and chant. One of such songs goes thus:

King Olubadan, Odutade the son of Odulanan,
Did you wake up well or not?
The mouse wakes up well at Opoile,
The Ibojo rat wakes up well in its hole;
How well do you fare today?
If you wake up well, I have been blessed,
King Olugbon never wakes up so well than that,
King Aresa never wakes up well than that;
If you wake up well, it surfaces me.

This is the translated version of what they actually sing. The song is mainly rhythmical with limited melodic range. Some works are quite unfamiliar, works like 'Opoile', 'Ibojo,' 'Olugbon,' 'Aresa,' etc, are better understood in oral tradition. Some

songs are themselves oral tradition. They narrate heroic or historic events of the distant past to the present generation, thereby providing explanation to certain cultural behaviour and settlements. A song like Orurombi, for instance, has passed through several generations and is still being sung today. See example 1 below.

Example 1: Olurombi



O-lu-ka-lu-ku je-je e-wu-re, -e-wu-re, e-wu-re; O-lu-ka-lu-ku
 je-je-a-gun-tan, a-gun-tan bo-lo-jo. O-lu-ro-m-bi je-je o-mo-re, o-mo-re,
 a-po-bie-po; O-lu-ro-m-bi-o, jan-hin ja'hin I-ro-ko ja'hin, ja'hin.

Text

Olukaluku jeje ewure, Ewure, Ewure,
 Olukaluku jeje agutan, Agutan bolojo;
 Olurombi jeje omo re, Omore aponbi epo,
 Olurombi o jahin jahin, Iroko jahin jahin (2ce)

Translation

Everyone makes a vow of goat, goat, goat,
 Everyone makes a vow of sheep, a bigsheep;
 Olurombi makes a vow of her child, whose complexion is fair like the palm oil,
 Olurombi is uncompromising and Iroko is uncompromising.

The song has to do with a vow that was difficult to redeem. Olurombi vowed out of emotion, to give her child to the Iroko if she was able to conceive and when her supplication was granted, the daughter grew up to be very beautiful and fair in complexion. This made it very difficult for Olurombi to redeem her vow. The Iroko tree,

on the other hand, rejected every other form of substitute that Olurombi proposed and demanded for her child. Olurombi was not willing to sacrifice her child; the Iroko was also not willing to compromise its position.

Olurombi song is simple and straightforward. Anybody who is familiar with oral tradition can easily understand it, even though it is now being used to teach children moral, it is oral tradition in its own right. It teaches that children should not vow out of emotion, because a vow is a debt that must be paid. Through oral tradition, one is able to bring out the value of the song from the text, in order to appreciate it better. It also helps to analyse the context of the song and bring to focus better understanding of the musical context.

For example, in Olurombi song, some stylistic devices were employed. Repetition is the prominent device in the song. *Olukaluku jeje* was repeated in the second phrase, while Olurombi appeared twice in the second and the last phrase. *Jahin jahin* is repeated in the last phrase twice. *Ewure* appeared three times in the first phrase and was replaced with *agutan*, which also appeared three times in the second phrase. There are various forms of traditional music in Yoruba land, most of which can be grouped into two, sacred and secular musical forms. Sacred music is used during indigenous religious festivals in worshipping the gods, while secular music serves social functions in marriage ceremonies, naming ceremonies, house warming, etc.

Another prominent example is 'Laaye Olugbon'. This song narrates historical events of the distant past to the present generation. The song goes thus:



Laa-ye O - lu-gbon, mo-ge - 'bo-run me-ta, e o ma ko-we lo - 'rin. Laa-ye A -

5 re-sa, m-ge bo-run me-fa e o ma ko-we lo - 'rin. Laa-ye A - bi-o-dun, mo-ge

10 'bo-run mo-ra 'ran, mo - ra san-yan ba-ba so a-fo-le. Ni-o-pe 'le-yi-o - dun a-fo-le.

Example 2:**Laaye Olugbon*****Text in Yoruba***

Laaye Olugbon mo ge 'b'orun meta

E o maa kowe l'orin

Laaye Aresa mo ge 'b' orun mefa

E o maa kowe l'orin

Laaye Abiodun moge 'b'orun

Mora'ran, mo ra sanyan baba aso

Af'ole, nio pe'le yi odun, Af'ole.

Translation

During Olugbon's reign I bought 3 shawls

Take note of my song

During the reign of Aresa, I bought 6 shawls

Take note of my song

During Abiodun's reign I bought shawls

Velvet, woven silk, the most expensive cloth

Only the lazy will say this land is not prosperous

The song shows that during the reign of Olugbon there was hardship, during the reign of Aresa was relief to an extent, but in the reign of Abiodun, there was plenty; there was no hardship at all. An attribute of music, which makes it especially useful in studying oral tradition through its cultural context, is the fact that it is a creative aspect of culture, which, though recording, can be documented as we have it today. This can be repeated over and over and studied in details.

DOCUMENTATION STRATEGY

The methodology of studying music through oral tradition can be based on interview and observation as a participant or non-participant. Apart from the knowledge of field investigation, other ethnomusicological approaches could be adopted which include the method by Alan, P. Merriam, Arnold Rose and Nicholas Babchuks as

observed by Ovaborhene Idamoyibo (2005). For a musical research to be deep, it must be based on oral sources, which could take place in the palace where traditions are still kept pure or in the villages where the values of tradition have not been diluted.

A visit to the palace of Olubadan led to an interview with the head of the palace court musicians, who stressed the significance of oral tradition in the understanding of music. He explained the importance of the “*gbedu*” (a membrane drum) at the king’s palace and that nobody lower than the king in status is privileged to have this kind of musical performance. He explained the significance of “Aaro” (a round bell) as a symbol of royalty. He explained how a good knowledge of tradition helps to compose standard songs that are used in the praises of the kings and in the worship of the gods. He also explained the right of initiation in order to play certain music and added that the master drummers in the place are all members of the *Ayan* family.

He unfolded too, that, a regular sacrifice is offered to Ayan, the god of drums to improve their drumming skill daily. All the drummers in the palace are traditionalists and so the most significant method of collecting information by scholars who do not want to be initiated is through interview and observation as non-participants. The leader of the court musicians explained that their profession is a restricted one; that is it is meant for the palace musicians and their children only. They believe that the gods are responsible for teaching them musical skills and all a little “Ayan” boy has to do is to observe until the gods are ready to bless him with drumming skills.

CONCLUSION

In conclusion, oral tradition helps researchers to understand music better. The study of African music through its preservation and presentation of culture details provides explanation to this legacy. Good methodology of collecting oral data guarantees effective transmission of research findings. Oral information, if systematically collected, can provide tangible information on the growth and retardation of the musical culture of the Yoruba.

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THEORIES OF MANAGEMENT: TOWARDS AN EFFECTIVE THEATRE (BUSINESS) MANAGEMENT

UZOMA .T. NWANAJU

ABSTRACT

Capital is an essential factor in any business organisation. But beyond this factor, businesses require human factors to thrive. Among other factors necessary for a successful business is managerial inputs and administrative know-how, management/administration then becomes the life wire of any business organisation. Like other businesses, the ¹theatre business requires the ingenuity of a creative manager who has a lion heart to break even. Profit and at least, sustenance in the modern business is on the decline today because most managers fail to apply the right principles of management. This paper then tries to explore the theories/principles of management in the light of effective theatre (business) management.

INTRODUCTION

Management is an activity that involves tasks and through which the actualisation of organisation's objectives are met. From this premise, there is no one style towards effective management. This will imply that the manager in a management position takes the credit of whatever he achieves which further implies that in any organisation, every failure or credit becomes that of a manager. The output of the organisation translates the vision, dedication and integrity of managers and further determines whether there is management or mismanagement (Drucker 1974). The manager in a management position then becomes two dimensional in "skill and performance" (Ogunsanwo, 2000, p.3) and propels management to denote "work study" or "task study". To this end Drucker (1974) notes that within half a century, our society has become a pluralistic society in which every major social task (from producing economic goods and services to health care, from social security and welfare to education, from the search for new knowledge to the protection of the natural environment) is entrusted to large and specialised organisations and it is the managers and management that make the organisations cum institutions perform. To this end, Langley (1980, p.283) opines that an ideal manager should not only be one with an idea but also one who embodies a technical know-how. A good business manager is interested in his work, as well as the work of the organisation, and he is willing and able to pay attention to the myriad details that make things run smoothly, establish financial soundness and make everybody's job easier and more secure.

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In this paper, frantic effort has been made to treat the basic principles/theories of management which foster planning, organising, staffing, leading, controlling, and directing business organisations for productivity. The basic knowledge and sound application of these principles make a management/organisation credible or not credible. These management principles are universally the same and applicable to all human endeavour and business organisation. The Nigerian theatre business manager, like his counterparts the world over, should be a great planner. The manager within a professional (theatre) company or institution must familiarize himself with the decision-making process and tools so that he can identify the objective of the institution. He should state the philosophy, define the goals and objectives, outline policies and procedures, analyse, evaluate and design jobs; prepare budget to implement his plans and manage his time and that of the organisation (Akomolafe, 1981, p.428).

MANAGERS OF THE THEATRE BUSINESS

The act of management ensures the proper harnessing of resources and coordination of individual efforts (in an organisation) to achieve goals or meet the objectives of the organisation. To this effect management becomes “the process of designing and maintaining an environment in which individuals, working together in groups, efficiently accomplish selected aims” Wehrich and Koontz (2003:4). If the Theatre is (a) business with set objectives, then, its numerous resources must be geared towards the actualisation and realisation of the objectives. From this end, the business of Theatre management becomes *inter alia*, “the careful organisation and coordination of the efforts of various people working together in order to achieve the theatre’s goals and objectives” Adelugba and Okhakhu (2001:152). Theatre managers therefore come to impose pattern and order several parts with the right technique to make the Theatre business a productive venture. Stephen Langley examines the Rockefeller Panel Report, *The Performing Arts: Problems and Prospects*, published in 1965 and observes that a good art (Theatre) manager is:

A person who is knowledgeable in the art with which he is concerned, an impresario, labour negotiator, diplomat, educator, publicity and public relations experts, politician, skilled businessman, a social sophisticate, a servant of the community, a tireless leader – becoming humble before

authority – a teacher, a tyrant, and a continuing student of the arts (Langley 1980:22).

The managers of a theatre include but not limited to the following:

Board of Directors/Trustees

Private non-profit corporation (the most common structure for ongoing resident theatres) must have a board of directors or trustees. “Trustees” is perhaps a more appropriate name for a person overseeing funds primarily meant for investment purposes. In New York State (USA), a board member of a non-profit corporation is legally required to act “with high degree of diligences, care and skill which ordinarily prudent men will exercise under similar circumstances in like positions” (Langley, 1980:33). The director is often expected not to realise any personal financial gain while discharging his job. He may receive honorarium or get a reimbursement for any official assignment or trip.

A person must investigate before accepting an offer in the board such issues as: general and specific obligations, the constitution, any by laws, fiscal history and current position, fiscal and legal management like who the auditor(s) is/are. He should also learn about the other board members and why each has been invited to join the board. This will be for his personal and security interests.

The directors and trustees hold positions that are just more than honorary even though they do not receive salary. Being there, they also concede personal liabilities (although they may be granted indemnity if they are vindicated of negligence) on the charges levelled against the theatre. The Musical Society of Nigeria (MUSON) centre, Lagos, is an example of a theatre company run by board of directors/trustees.

General Manager

In commercial theatre a General Manager is responsible to the producer. He is responsible to the Board of Directors/Trustees in a non-commercial theatre. Here, the General Manager is given full authority over the entire operation both administrative and artistic.

The General Manager oversees all business aspects including the preparation and control of budgets, accounts, staff and day-to-day running of the theatre. He is assisted by the theatre manager.

Managing Director

The Managing Director has overall authority in supervising an organisation; he may play a considerable part in artistic decision-making, though he is never the financier.

Artistic Director

The Artistic Director is responsible for programme structure and performance standard. The title may imply that he may not have much to do with the overall administration of theatre building.

Director

This title often represents the person who controls and coordinates the creative work of the actor(s) or production team. The director can also be a paid administrator who carries out the policies of the theatre's board. Here he serves as the liaison between the board and the other theatre staff. He is often called by the title "Executive Director". This title may also empower this manager to supervise the business and the administrative aspect of the theatre.

Producer

This title originally denotes the person who directed the actors. In the modern theatre practice especially in commercial theatre, it denotes a packager of a show. The producer brings together the script, the director, the designers and the actors. Above all, he finances the theatre. Often the producer originates the idea for a production.

Production Manager

The title is used often in large theatres to denote a person who oversees a multi theatre plant or busy repertory season. He supervises the use of space, maintenance, personnel and the like. He does not (often) have anything to do with the artistic. He is often called the "director of theatre operations".

House Manager

In a professional theatre, the house manager is the landlord's representative. He is responsible for upholding the terms of the producer's lease with the theatre owner. In institutional theatre, he supervises domestic arrangement of the audience areas. This includes cleaning and staffing. He pays particular attention to audience welfare.

Business Manager

He works under the General Manager or the Artistic Director. He is responsible for the fiscal details of the organisation.

Technical Director

He is the person that supervises the many aspects of assembling the physical productions. He at times manages a large (technical) staff and budget. The Technical Director (TD) may also double as master carpenter, lighting designer or electrician.

Marketing Officer/Manager

He is in charge of a coordinated publicity and marketing aspect of a production/theatre. It is basically a new area in theatre because of the new-face-theatre business.

Publicity Director/Manager

He takes charge of all advertising and publicity needs of a given production or the theatre organisation. This also includes prints.

Box Office Manager

The Box Office Manager is responsible for the sale of all tickets for a production including reservations. He prepares daily returns for all tickets sold for the current and advance performances. The Box Office Manager balances sales against all monies received.

An aspiring theatre manager must have great ideas and should possess a sound technical know-how to make things work. The ideal manager for any theatre business may not necessarily have a Ph.D. in arts administration or degrees in business administration/management but must be a business manager who loves the Theatre and his job with special interest. The type of interest he would possess should be that that is embedded/coated with the zeal to achieve for the organisation.

THEORIES OF MANAGEMENT

Wehrich and Koontz (2003, pp.14-15) observes the role of theory in the field of management as providing a means for classifying significant and pertinent management knowledge. They further note that techniques normally reflect theory and are a means of helping managers undertake activities. It is the search for ideal and credible management embedded in new and efficient knowledge to make institutions and business

organisations perform that scholars over the years have evolved theories for effective management. The theories that will be examined in this paper include:

1. Classical Theory of Management
2. Human Relations Theory of Management
3. The Behavioural Science Theory of Management
4. The Decision Science Theory of Management, and
5. Contingency Theory of Management.

CLASSICAL THEORY OF MANAGEMENT

The advances made in the Scientific Method of Management and the Administrative Management Theory gave root to the classical Theory of Management. The classical theory recognises the essence of workers or labour force in an organisation and advocates the welfare of the labour force.

The Scientific Management came to be in 1911 when Frederick Taylor (1856-1915) published his *Principles of Scientific Management*. Although Louis D. Brandeis, in the meeting of engineers in October 1910 coined the title “Scientific Management”, Taylor is being recognised as the father of Scientific Management (Ogunanwo, 2000, p.9). Ogunsanwo stresses the origin of Scientific Management and observes that Taylor spent more than two decades using scientific method on the shop floor to find out the ‘one best way’ for each job. Until 1911, the concepts and practices which engineers adopted had been identified variously as ‘efficiency engineering’, ‘Taylorism’, ‘rationalism’ and ‘the science of management’. Taylor rose to the post of a Chief Engineer having obtained a degree in Engineering in 1883 through evening study. According to Heyel,

In his [Taylor’s] time as a foreman, Taylor made a determined effort to change the system of management so that the relationship between the workman and management would become less antagonistic. He believed that the workers were holding back production, he felt that the greatest obstacle to harmonious relations between labour and management lay in management’s ignorance as to what really is a proper day’s work for a workman (1973, p.180).

To improve production, Taylor advanced what was regarded as revolutionary guidelines. Wehrich and Koontz (2003, p.33) observe these guidelines or principles which anchor the scientific theory to include:

1. Replacing rules of thumb with science (organised knowledge),
2. Obtaining harmony in group action, rather than discord,
3. Achieving cooperation of human beings, rather than chaotic individualism,
4. Working for maximum output, rather than restricted input,
5. Developing all workers to the fullest extent possible for their own and their company's highest prosperity.

Other management scholars who have helped channel the course of this theory include: Frank and Lilian Gilbreth, Moris Cooke, Harrington Emerson etc.

FRANK AND LILIAN GILBRETH

Frank and Lilian Gilbreth were known for their work in motion studies. Frank laid emphasis on the arrangements for work, for instance, reducing unnecessary hands and body movement, designing and using appropriate tools or equipment to maximize productivity in labour-intensive schedules. To ensure progress, continuity and productivity in management, the Gilbreths developed a three-position plan for promotion of workers. These plans include that

- i. a worker should train his successor,
- ii a worker should carry out his jobs efficiently and effectively, and
- ii. a worker should also prepare for a higher position in the organisation.

Frank Gilbreth further emphasised that in applying the science management principles, one must first look at the labour force and understand their personalities and needs. This is to increase productivity since it is not the monotony of work that causes heightened worker dissatisfaction but, management's lack of interest in welfare of the labour force (Wehrich and Koontz, 2003, p.36). This happens to be a major problem in the theatre business today where most directors (and producers) have failed to recognise the psychological and financial needs of their staffers. This is a major problem this writer identified when he took a survey of some theatres including the National Arts theatre, Lagos, Cultural centre Mokola, Ibadan and MUSON centre, Lagos.

MORIS COOKE

Moris Cooke who wrote *Academic and Industrial Efficiency* between 1910 and 1920 has been taken to be the first to apply scientific management techniques and principles to non-industrial sectors. Cooke advocated that the concept of efficiency, which had gained roots in profit-making organisations, could also be applied to service and non-service organizations (Ogunsanwo, 2000, p.12) including the theatre.

Henry L. Gantt, Harrington Emerson, and Franklin Bobbitt, were the other advocates of Scientific Management. Gantt advocates that Overall goals of a programme of organisation should be regarded as a web of inter-related supporting plans (events) which people can adopt to achieve desired goals.

Gantt's charts can be described as the precursor of 'Time-Event Network Analysis technique'. Stressing the contributions of Gantt, Weihrich and Koontz (2003, p.34) observes thus:

He (Gantt) emphasized the need for developing a mutuality of interests between management and labour, a 'harmonious operation.' In doing this, he stressed the importance of teaching, of developing an understanding of systems on the part of both labour and management, and appreciating that 'in all positions of management the human element is the most important one'.

HARRINGTON EMERSON

Harrington on his own propounded what he called twelve 'principles of Efficiency which are itemized as:

- i. A clearly defined ideal
- ii. Common sense
- iii. Competent advice
- iv. Discipline
- v. The fair deal
- vi. Reliable, immediate, adequate and permanent records
- vii. Dispatching
- viii. Standards and Schedule
- ix. Standardized conditions
- x. Codified operations
- xi. Written handbook of instructions
- xii. Efficiency reward. (Emerson, 1913, p.89).

The application of the Scientific Theory in the business of the Theatre will harmonise and improve the working relationship amongst the Theatre personnel.

Fostering mutual respect amongst all, this theory will further empower the actors (through whom the business of the theatre is mainly animated) when adequately motivated. The business of the Theatre involves chains of rehearsals and activities which range from individual to group efforts which are all geared towards an end product. The rehearsal sections, workshops, seminars attended by the theatre personnel are geared towards efficiency and improving productivity. The managers of the Theatre in their individual offices work towards this improved productivity. When these people involved in this chain of production activities are well motivated, there is no doubt that the theatre business like any other experience a boost.

ADMINISTRATIVE MANAGEMENT THEORY

Administrative Management Theory was also developing when Scientific Management Theory was at its apex in America. Among the advocates of the Administrative Management Theory were Henri Fayol, Luther Gulick, Oliver Sheldon and Lyndall Urwick.

HENRI FAYOL

Henri Fayol organised knowledge of management around managerial functions. Referred to as the father of what is called 'Administrative Process', Fayol breaks down the functions of management as – planning, organising, commanding, coordinating and controlling (Fayol, 1949, p.51). Wehrich and Koontz (2003, pp.38-9) lists Fayol's fourteen principles of management, which are also referred to as classical principles of management. These principles include:

1. Division of labour
1. Clear delineation of authority and responsibility
2. Discipline must be maintained
3. There must be unity of command
4. There must also be unity of direction (objective)
5. Individual/personal interest must be subjugated to over-all interest
6. Respectable remuneration must be guaranteed to workers
7. There must be a delicate balance between centralization and decentralization of authority and power

8. Order (material and social) must be maintained to avoid chaos and disaster
9. There must be a scalar chain of authority and communication ranging from the highest to the lowest position
10. Security of jobs must be ensured
11. Initiative: the use of initiative by staff should be encouraged
12. Equity: there should be equity (fairness and justice) in dealing with staff
13. Esprit de Corps: there must exist concentrated effort, total belonging and unity of purpose and direction.

In addition to the principles, Fayol also noted that industrial activities could be divided into six basic groups:

1. Technical (production)
2. Commercial (buying, selling, and exchanging)
3. Financial (search for, and optimum use of, capital)
4. Security (protection of property and persons)
5. Accounting (including statistics)
6. Managerial (planning, organising, commanding, coordinating and controlling).

The Administrative Management Theory is the heart of Theatre operations. The business of the Theatre centres on group of bodies or individuals (actors, directors, choreographers, designers, dancers etc) working together for a common objective/goal – theatrical production. For proper execution/actualisation of this objective, it becomes absolutely necessary to share the theatre job amongst its personnel with each managing the unit which he/she is most knowledgeable. Beyond this division of labour and specialisation, there exists a complete unity of purpose which Fayol appropriately termed Esprit de Corps. When administrative theory is conscientiously applied in the theatre, the business becomes a great “enterta-industrial” profit venture.

HUMAN RELATIONS THEORY

This theory emerged from about the early 1930s seeking to meet the defects of the classical theorists. Elton Mayo led the Human Relations Theorists. The report of the research on human relations on productivity carried by Mayo and others concluded thus:

- a). When special attention is given to workers by management, productivity is likely

to increase despite changes in working conditions.

b). Informal work group has great influence on productivity (Mayo, 1953, p.80).

Very outstanding in the Human Relations Theory is the X and Y principle propounded by Douglas McGregor while developing his ideas of leadership and motivation. McGregor seems to base his Theory X on four assumptions often associated with efficiency views of management (i.e. the classical theory of management).

These assumptions maintain that:

- 1). the average employee dislikes work and if it is possible will avoid it;
- 2). since these employees dislike work, managers have to coerce, control, manipulate and even threaten them with punishment in order to force them to achieve organizational goals and objectives;
- 3). the normal employee shirks responsibility and rather waits for formal direction whenever possible;
- 4). Most employees place security ahead of all work and often they display little ambition about work (McGregor, 1960, p.51).

While Theory X assumptions are negative, McGregor's other assumptions for Theory Y are as follows:

- i. Physical and mental efforts expended on work can be seen as natural as relaxation or play.
- ii. The employee will naturally exercise self-direction and control if he is committed to the objectives/goals of the organization.
- iii. The ability to be creative, imaginative and use initiative is widely dispersed among the population in the solution of organizational problems not limited only to those holding administrative functions.

Despite the efficiency of this theory, it may not always be effective in Nigeria, the situation here may demand a theory Y administrator with a theory X assumptions. The dictates of this theory seems to be considering what is today known as "Nigerian factor" where people seem to emphasise more what they will get instead of what they will put in. This also affects the theatre business especially when "passers by" are entrusted with its business in whatever capacity.

THE BEHAVIOURAL SCIENCE THEORY OF MANAGEMENT

This theory focused on behavioural attitude of workers to work. The theory came up as the quest/search for organizational goals and deficiency. Most of the adherents who were social psychologists used experiments and research in their systems approach to effecting their goals. These adherents recognized that organizations are made up of human beings who are influenced by many variables both within and outside the organisation.

HUGO MUNSTERBERG

Wehrich and Koontz (2003, p.40) identify Hugo Munsterberg as “the father of industrial psychology” whose interest shifted to the application of psychology to industry in 1910. Hugo saw the need to apply behavioural science to the new scientific management movement. Hugo stated his objectives as to discover:

- (1) How to find people whose mental qualities best fit them for the work they are to do.
- (2) Under what psychological conditions the greatest and most satisfactory output can be obtained from the work of every person, and
- (3) how business can influence workers in such a way as to obtain the best possible results from them.

The behavioural theorists who advocated the introduction of democracy in organisations through participative decision-making laid more emphasis on input and output of an organisation. Their contributions include organizational change, motivation, conflict management and the integration of the goals of individual workers with those of the organisation. In the theatre business, this theory may have arguably given rise to the series of production meetings where ideas and instructions are shared and given.

CHESTER I. BARNARD

Another behavioural theorist was Chester I. Barnard who saw an organisation as a social system of cooperation that involves the conscious coordination of activities of persons within it. Barnard advocates personal experience and understanding of the job of administration to be implicit and adept in executive practice or in the leadership of organisation (Barnard, 1938, p.viii).

Barnard identifies 'effectiveness' and 'efficiency' as inevitable for the success of an organisation, which he described as a 'system of cooperation'. He saw effective communication as a life-wire of an organisation and thought that the personnel must co-relate. He observes that in an organisation, a person will only accept a communication as authoritative only when four conditions simultaneously occur. Barnard (1938, p.165) lists these conditions thus:

- A. He can and does understand the communication,
- B. At the time of his decisions, he believes that it is not inconsistent with the purpose of the organisation,
- C. At the time of his decision, he believes it to be complete with his personal interest as a whole, and
- D. He is able mentally and physically to comply with it.

MAX WEBER

Max Weber whose greatest contribution to management is the formulation of bureaucratic concept in an organisation is recognised as the founder of modern sociology. Weber identifies procedures of carrying out objectives effectively and efficiently in such bureaucratic organisations to include that:

- A. There should be a body of rules that would govern expected behaviour,
- B. There should be clearly specified division of labour, powers, and obligations,
- C. There should be a hierarchy of positions,
- D. There should be training in the rules and requirements of positions,
- E. There should be freedom to assign people to positions according to the needs of the organisation,
- F. There should be wide use of written communication to guarantee continuity of rules and decisions (Weber, 1947, p.115).

This theory forms one of the bases of theatrical business: the assuming and playing of roles. The understanding of this theory will empower each manager or personnel of the theatre to work effectively according to the demands of his office.

THE DECISION SCIENCE THEORY OF MANAGEMENT

The Decision Science Theory is identified simply as ‘decision-making’. Herbert Simon distinguishes between ‘programmed and non-programmed decisions’. Programmed decision denotes decisions made by following a pre-arranged set of instructions or conventions and traditions while non-programmed decision is often complex and unstructured. This is based on judgment, intuition, experience, training, and in-sight that allow individuals to arrive at different conclusions given the same subject and information.

The importance of this movement lies in its ability to help managers make decision. Decision-making is the process of planning, identifying problems, searching for alternate solutions, evaluating such solutions and arriving at a judicious choice of option. Peter Brook emphasised this theory when he spoke of “deadly theatre” which debatably encourages every theatre manager/practitioner to be creative, innovative as well as eclectic in his conducts. A “deadly” theatre manager may detrimental to the organisation.

The use of mathematical model(s) (an equation or set of equations that represents a phenomenon) is essential in decision science theory of management. Two examples can illustrate such models:

- i. A sample of a widely used model is the business model – EOQ (Economic Order Quantity) models.

$$EOQ = \sqrt{2AS/R}$$

Where A = cost of acquiring/Purchasing inventory items

S = annual sales

R = the retention or carrying cost

In effect, the model outlines that EOQ is the quantity of order which strikes the best (lowest) balance between purchasing and retention cost

- ii. There is also the balance sheet equation, with which model most business scholars were quite familiar:

$$A = L+P$$

Where A = total assets

L = Total liabilities

P = Total proprietorship

This equation is further elaborated to:

$$\begin{aligned} P_n &= P(n-1) + [1(n-1) \rightarrow E_n - E(n-1) \rightarrow n] \\ &= P(n-1) + [1(n-1) \rightarrow n - E(n-1) \rightarrow n] \end{aligned}$$

Where P_n = Proprietorship at the end “n” number of year.

$P(n-1)$ = income during the previous year.

$E(n-1)$ = expenditure during the previous year.

The development and practice of Management Information System (MIS), Decision Support System (DSS) and Expert Systems are greatly influenced by the Decision Science Theory of Management.

In the theatre, this theory to a great extent, will not only help the theatre access its progress but will also help the managers plan a better and more efficient ways of handling management hitches thereby achieving set objectives with the use of models. A model is often developed for each problem on hand which are relied on a set equations, which will highlight consequences of actions to be taken.

CONTINGENCY THEORY OF MANAGEMENT

Theorists group common characteristics into models of “X” and “Y” to make such characteristics stand the test of theory. This theory allows for flexibility in solving complex problems by managers and whatever success that may be achieved in the Theatre organisation are products of the situation of the organisation. The adherents of this theory see the major factor affecting management practice as the organizational environment, which preclude external influences like economic, political and social impact on the organisation or internal constraints, which anchor on the resources (including human/personnel) available to the organisation.

CONCLUSION

The practice of management or managing a theatre organisation obviously requires people with principles and technical know-how. The principles and theories examined in this paper are only guides to managers to know and adopt in applicable situations. It must be re-emphasised that it is only when managers combine expertise with disciplined character embedded in flexible management theories as well as transparent progressive communication that management by objectives (MBO) can be met and company’s goals achieved.

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AVENUES FOR THE DEVELOPMENT OF MUSICAL ABILITIES IN AFRICA

BRUNO DAFE EKEWENU

ABSTRACT

This paper explores the potentiality of musical practices in Africa. It contends that the curriculum of general education in Africa has dealt a severe blow on musical practices on the continent. Therefore, the paper identifies and suggests avenues, both formal and informal through which Africans can develop their musical potentials and enjoy the opportunities therein.

INTRODUCTION

Every African is a potential musician capable of creating music with many parts of the body such as the voice, feet and palms resulting in singing, dancing and clapping. These experiences and responses to musical stimuli are results of long interaction with and participation in African musical practices. Pathetically however, it has been observed that some people grew without notable exposure to music in spite of various opportunities in their environment. This situation in the scheme of general education of the African has its negative toll on their level of awareness of common musical practices in their societies.

There are contexts within the society through which these musical abilities can be acquired and refined to the level of vocation and profession. It is the responsibility of parents and career counselors to identify the learner's area(s) of interest and strength for subsequent development through various training opportunities available in the society.

INFORMAL AVENUE FOR MUSICAL DEVELOPMENT

Musical acquisition through this avenue has no literally designed curriculum, neither is the learning strictly structured in term of specified roles, rules, location, time frame and venue for learners and teachers to adhere to. The traditional instruction otherwise known as the *Mother Tongue* is not organized on an institutional basis. Within this avenue, are various tried-out systems in African musical practice.

APPRENTICESHIP

This is where the trainee understudies a professional. Miller (1993) sees it as lessons carried out by the gifted musician or professional to a learner. The professional (trainer) assists the apprentice to sing, play and lead in performance roles. In support of

this opinion, Olaniyan (1993) notes that expertise on *Dundun* drumming in Yoruba can be acquired through understudying a professional. Chernoff (1979), from his experience with a Dongoba instructor states as follows:

So as I am teaching you, I put my drum under my armpit; it is because the teaching with the hand is more than teaching with the mouth. As you are watching me and playing, the sound of the drum will let you know. If your heart is there and you are interested, what ever you are learning, you will catch it and your arm will do the work you want it to do (Chernoff, 1979).

Like the Annang wood carvers in South South Nigeria (Messenger, 1973), Hausa musicians in Zaria (Ames, 1973) and Okpe Disco musicians in Delta State (Idolor, 2001) also practice the apprenticeship system. Training is carried out through listening, observation, imitation, practice, interest, motivation and determination, The progress of the learner is assessed regularly by the professional while the duration of apprenticeship is determined by factors such as the instructor's disposition to the apprentice, the apprentice's level of intelligence, devotion to practice, participation, self motivation and determination. The fact that this process of learning is natural, gradual and less mechanical qualifies its validity in the development of musical abilities.

PARTICIPATION IN PROFESSIONAL GROUPS

Nketia (1974) observes that professional groups consist of people either of the same age or sex or mixed. However such groups may comprise of recreational bands, choir groups, occupational associations, cult groups or religious associations among others. These groups practice their secular music through rehearsals and performances. Identification with choral groups like the University of Nigeria Chorale and Orchestral Society; Music Society of Nigeria (MUSON); Port Harcourt Arts Society; Radio Nigeria Choir Enugu; and the Warn Choral Society, equips learners with knowledge of general musicianship, music-sensitive ears correct pitching, good sense of tonal centre and skillful singing. In stage band and cultural troupes, individuals, in addition to the above, learn body flexibility in dance, stage management and play musical instruments. Besides these technical aspects of music, learners are trained to imbibe good discipline, team spirit, punctuality and regularity. Thus, individuals use this opportunity to refine their musical talents and aptitudes for leisure or vocation.

GENEALOGICAL HERITAGE

Opportunities for acquisition and development of musical abilities are possible through genealogical heritage. This is by virtue of being a member of a specific family lineage. While referring to the Holy Bible, Miller (1993) notes that only the Jews from the priestly family of Levi, function as music ministers in the Synagogue. Supporting this view, Olaniyan (1993) observes that by virtue of birth into a *Dundun* drumming family among the Yoruba people of Nigeria, an individual automatically qualifies to be trained as a drummer. Aluede and Ekewenu (2003) also note that in Africa, there is a control on who plays a particular musical instrument or music type with particular reference to the Unuwazi lineage in Uromi who solely has the responsibility to perform the *Ayele* music at the King's Court.

According to Nketia (1973), specialization in playing particular musical instruments is associated with certain families or households. Children learn — through slow absorption - to play the instruments played by their fathers, brothers or near relations. Where the instrument played by the father is in fulfillment of a special role or obligation which may have to be fulfilled by someone in the family or household, then the child is encouraged to start learning early by slow absorption. Consequently, to ensure musical continuity, parents intensively groom their children with the deserved concern as early as possible for the inherited task. The level of difficulty of the musical task notwithstanding, the learner develops the skills gradually.

EXPOSURE TO MUSICAL SITUATIONS

The responsibility of parents in children upbringing demands that they (children and even adults) should be exposed to both tangible and intangible components of the immediate culture including music. This is actualized at various communal games, parties, moon-light games, story telling, retreats or outings, music workshops and seminars. A lullaby for example, attracts, soothes and comforts the African child particularly with the accompanying rhythm of the arms. Through this activity, at such a tender age, the child interacts with music and shows signs of understanding and appreciation by either playing, sleeping, or stopping the cry.

In modern times, individuals interact with different kinds of music by watching on the screen, pro-recorded programmes such as *Sesame Street* and *Banney Series*

(educative Television musical programmes for children; *Tom and Jerry* (a musical cartoon series), *Lion King* (a musical cartoon on television), musical festivals from various cultures such as those recorded during FESTAC (1977), National Arts and Culture Festivals, among others. Musical situations can also be viewed on slides, pictures, museums and Internet. Watching Live performances is another perspective in exposure to music. Individuals have this opportunity in modern theatres, symphonies, opera houses, concerts, community music and music-related festivals. While narrating his experiences in the process of instruction Chernoff (1979) says a Dagomba drummer urged him to watch the playing of matured drummers. This visual mode of contact with music advances the level of performance precision of ideas learnt. Learners, through watching of musical activities, tend to have deeper appreciation of the music content and attempt to make impressive artistes or composers their model.

Listening to music is a frequent medium of socialization that leads to change of attitude towards music. Pierce (1959) and Lundin (1967), assert that listening is an avenue to music learning and musical activities. Pierce (1959) further states that to be musical is not solely performance but also the ability to hear, enjoy and discuss music. Given this background, it is clear that listening results in musical pleasure, understanding and acquisition of skills. Recorded materials, on tapes, cassettes, compact discs, video CDs, radio and television broadcasts, listening at live performances are all opportunities for listening.

FORMAL AVENUE FOR MUSICAL DEVELOPMENT

The formal avenue for musical development is synonymous with the formal educational system in Africa. Ajewole (2001) and Idolor (2003) see formal education as the organization of learning experiences in a system with clear and distinct roles for the teacher and learner. Idolor (2003) attempted the history of the teaching of formal music in Nigeria when he traced it to 1843 with the establishment of schools by Christian missions like the Church Missionary Society, Southern Baptist Convention, Wesleyan Methodist

Church, Church of Scotland and the Roman Catholic. The formal education system in Nigeria comprises the pre-primary, primary, secondary and tertiary institutions.

Pre-primary schools have well educated teachers with some knowledge of music and instruments such as membrane drums of various sizes, triangles, cymbals, maracas, claves and recorders. Music permeates most of the teaching and learning activities to equip the child with the overwhelming presence of musical phenomenon in his environment. Holding unto this claim, Pierce (1959) notes that music is for every child and in all normal children, the latent musical abilities are capable of being aroused and trained. Such musical abilities include the potential to create, understand and to enjoy music. Glynne—Jones further observes that at pre-primary level, through musical exposure in the form of singing rhymes and clapping, children acquire and develop considerable skills in vocalizing and in making sound on an instrument and become creative through the imitation of sounds made by animals, machines, horns of vehicles and human beings. Music as an activity in the process of effective teaching and learning does not only facilitate learning but enhances the power of the child's mind to hold, bring back and recognize musical elements.

Given this background, the teaching of music in the pre-primary school is very important as it lays the foundations of formal music education in the child. The singing of rhymes and hand clapping accompaniment to songs at this age and level of education develop in the child the sense of rhythm and voice control.

At the primary school level, the teaching of music is included in the school curriculum. Idolor (2001) notes that in the revised 1981 National Policy on Education, the inclusion of music as a subject in the primary school was recommended. Similarly, Adegbite (2001) observes that in most private elementary and primary schools, music instructions are offered on an extra curricular basis such as story telling, physical education, games, among others. At the junior levels in the primary school (primaries 1 and 2), teachers make use of music in developing learning mostly in mathematics there children are made to recite the multiplication table with music. Apart from incidental use of music in teaching, singing as a lesson on the time table is regularly taught.

At the Junior Secondary School (JSS) level, music is made a core subject. Expressing the views of Femi Faseun, Ajewole (2001) notes that the music curriculum for JSS has the following segments:

- (a) Introduction/singing (b) Theory/music reading (c) Instruments
(d) Rhythm (e) Listening/History (f) Creative Music

The content of the curriculum exposes learners to more musical skills and knowledge than they had in the primary school.

At the Senior Secondary School (SSS) and Teachers' College (TC) level, music is an elective subject. Students who offer music are comprehensively taught beyond what they learnt at the J.S.S level. In the SSS music syllabus, students undergo (i) Aural Tests (ii) Rudiments of music (iii) Harmony and Composition (iv) Form and Analysis (v) History and Literature of music and (vi) Traditional and Contemporary African/Nigerian music. In the practical aspect, students are taught (i) Voice (singing), (ii) Western Instruments and (iii) One African Instrument. Given this analysis, the secondary school level is an opportunity that equips learners with contents such as music history, theory and practice.

At the tertiary level, some higher institutions such as Colleges of Education, Seminaries, Polytechnics and Universities have music as a discipline. Although, Idolor (2001) showed that there are seven Universities in Nigeria with music programmes, such as the University of Nigeria, Nsukka; Delta State University, Abraka; University of Lagos, Akoka; University of Uyo, Uyo; Obafemi Awolowo University, Ile-Ife; Lagos State University; Ojo, and Nnamdi Azikiwe University, Awka to mention but a few. In the seminaries, music is a major component of the curriculum where specialization is approved in music studies.

CONCLUSION

Every human being has musical traits, potentials, skills and abilities. The aim of musical development is not to make everybody an artiste or musicologist but to sensitize individuals to respond to musical stimuli in their environment. An individual who is tone deaf or cannot sing or pitch correctly could be a good dancer or drummer. It is therefore, the responsibility of the individual, parents and teachers to identify areas of musical strength of young people and indeed, adults, and develop them appropriately. In a situation where the acquisition of musical knowledge is difficult due to physical deficiency, a concerted effort should be made to aid the individual through imitative

experience, participation or modern information communication technology such as CD, ROMs, internet facilities and other electronic media.

Thus individuals have the opportunities of developing their musical potentials, skills and traits through formal avenue, apprenticeship system, participation in a professional group, genealogical heritage and exposure to musical situations by watching and listening to music. Putting these music learning avenues in place for every African, will help to achieve the awareness of environmental music stimuli, ability to appreciate and discuss music intelligibly, and provide basis for objective value for music as an art and course of study.

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THE LANGUAGE IDIOM OF MODERN PLAY PRODUCTION IN NIGERIA: A CRITIQUE

THOMAS OSHOGWEMOH ONYONYOR

ABSTRACT

One of the most static aspects of theatre practice in Nigeria has been that of acting and directing. For this reason it is also one of the least written about. The Nigerian director has largely remained a slavish interpreter of the playwright's script. Even when the fires of postmodernism and the poor theatre spread through the Western world, resulting in the emergence of the director's theatre, the Nigerian theatre director's approach to play production was essentially traditional and static. The result is that today, playwrights, critics and even directors have come to the conclusion that a play is sacrosanct and cannot be tampered with by a director once it is published. This paper examines the need for a review of this conventional attitude on the part of directors in order to generate a viable relevant theatre for the Nigerian audience.

INTRODUCTION

This paper discusses the need for the Nigerian theatre to adopt a new language of performance and the role of the stage director and other artists in the theatre in the search for this new language. Since the early sixties, the need for African writers to adopt local languages as media of expression in their works has received international attention and has been the subject of many debates and seminars. In other words, it has been a high polemical issue but that debate seems to have ended in an intellectual impasse.

Ngugi Wa Thiong'o in *Decolonizing the Mind* (4-25) gives us graphic details of how this debate began. Nevertheless, looking at the canon of plays written in Africa since the very first time that debate began, it appears as if there was never any such debate at all. Indeed, most playwrights have shifted grounds a little by adding a few words from their local languages and from pidgin English to the English language which has remained their primary medium of expression. This has, however, not gone far enough to address the fundamental problem of language in the Nigerian theatre.

In raising the issue of language in this discussion we are aware that there may be many who will find a discussion of language in the Nigerian theatre at this time quite objectionable because to them this issue has been exhaustively discussed and settled. And to some, there is actually no way out of the impasse and so there is no raising the issue at all. We dare to disagree with this position. To be sure, we cannot agree more

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with the position that the issue of language has been exhaustively discussed but only as it relates to writing and not as it concerns plays production. Besides, the question of language, in spite of the volume of protracted debate on it, is far from settled. It may never be settled in the near future because the problem is in fact not one of attitude but of a dilemma arising from our colonial experience (Yemi Ogunbiyi 41).

MEANING OF LANGUAGE

In the context of this discussion, language is not limited to verbal communication; rather, it refers to stage design, style of production – the employment of all the elements of theatrical production to make a statement and impact on audience. Nigerian (indeed African) playwrights are handicapped in terms of choosing an alternative language of expression for their work probably because of their desire to talk to a large audience and to generation after generation. The responsibility of looking for a medium of expression in the Nigerian theatre other than English seems to be not only the burden of the playwright, but also that of the director. Unfortunately however, the director and his collaborators do not seem to realize this.

The present trend in playwriting and play production in Nigeria, for example, seems to gravitate towards a fulfillment of Obi Wali's prescient position in the sixties that "the whole uncritical acceptance of English and French as the inevitable medium for educated African writing is misdirected, and has no chance of advancing African literature and culture" (Ngugi 24).

If indeed the purpose of theatre is to help man in his struggle to master his environment in order to actualize himself, modern Nigerian theatre has begun to lose or indeed has lost its whole purpose. In a way, this is putting it mildly. It is not as though the Nigerian theatre is not an engaged theatre. Modern Nigerian theatre is indeed engaged. It is in fact replete with works that encapsulate a denunciation of tyranny, poverty, oppression and injustice and an advocacy of a revolt against that tyranny. Yet it is a theatre that is largely ineffective simply because it does not communicate and is far from the people.

We must remember that modern Nigerian theatre, as we know it today, was not, and has still not become part of the normal fabric of our society and of our psyche even though it has been with us since Western education was introduced to us. Indeed, it is a

patch – work of African and Western aesthetics and sensibility; a hybrid theatre that is in search of an audience and a proper means of expression. It is such a combination of African and Western idioms that we do not know which should take precedence over the other. The unfortunate product of this theatrical match-making is a hybrid form of theatre that is neither African nor Western, a theatre that is incapable of addressing the audience for whom it was created in the first place. This inability to communicate is borne partly out of the fact that the audience is deaf to the language in which the theatre is expressed and sometimes out of the fact that the audience is not learned in the culture specific idioms and metaphors in which some of the serious socio –political issues are presented. Sometimes one is tempted to ask if indeed modern Nigerian theatre is relevant or whether it exists. It is against this background that we propose the idea of **reconstruction** for the Nigerian theatre. In proposing this, we realize that this responsibility of reconstruction belongs to everyone in the theatre but the position of this paper is that the greater responsibility lies with the stage director.

For the purpose of this discussion, we choose to define **reconstruction** as the art of reshaping, changing and recreating the entire physical and verbal landscape of a play in order to make that play communicate the relevant message to a particular audience. In doing this, two things are paramount, namely **communication** and **message**. **Reconstruction** may be absolutely transgressive in nature but not necessarily immoral in the sense in which **Performance Art** was in the United States in the 60's (Brocket 250) *Collins Concise Dictionary* (1252) defines reconstruction as “to construct or form again; rebuild”. To reconstruct our theatre therefore means to rebuild the whole theatrical edifice, the entire structure of our modern theatrical experience and not necessarily the physical building. Indeed, the idea of reconstruction is not new in the theatre. From the works of Thespis the first known Greek actor, through the Medieval period to the avant-garde and the environmentalists of today, we find basically works of reconstruction.

This further leads us to the question of whether or not there is a “correct” way to do a particular play. Dealing with the fundamental question of style in play production in the theatre, Robert Cohen and John Harrop (236) argue that

The responsible theatre artist will interpret a play from the standpoint of his or her day, while making every effort to

understand the intrinsic values of a play's work: combining his or her sense of the present with an appreciation of the social and theatrical reality of the time in which the play was written.

That 'sense of the present' may require a director or any other artist in the theatre to alter the sequence of scenes or acts in a play or to take nothing more than just an idea from the play and use that as the cornerstone of his theatrical edifice. It is this lack of understanding of the volatile nature of the aesthetics of play production that has often resulted in some of the tedious productions of some plays on our stages. The greatest casualties of this ignorance are Soyinka's and Shakespeare's plays whose productions are often characterized by a futile struggle to capture their atmosphere in atrocious movements and mangled line delivery.

However, we may not have to go very far to find playwrights, critics and directors of the traditional school who regard **reconstruction** today as a strange, aberrant and unachievable venture. In point of fact, every stage director, actor, costumier and even musician reconstructs a play or music one way or the other for reason of relevance and sometimes for ease of production. The question that may be asked is how far is reasonable in a director's attempt to reconstruct a play to meet production needs? We dare to say as far as is necessary to communicate his message. We consider the argument against the directors freedom to interpret a play the way he deems appropriate restrictive and irrelevant, given the fact that the director is, like the critic, merely responding to the play the way he sees it. Writing about one of the major artistic movements of our time, Oscar Brockett (253) writes for example, that

Post modernism has influenced directing in several ways perhaps most significantly by altering attitudes about the director's relationship to the playwright and the script. Postmodernists...argue that there can be no single "correct" interpretation of a text because words do not convey precisely the same meaning to everyone. Furthermore, once a work is finished its creator's statements about its meaning have no more authority than anyone else's because the text and not the author elicits the response and the interpretation. Such arguments free a director to interpret a script as he or she thinks appropriate even if this

interpretation is at odd with the playwright's. In fact in recent times directors have often been judged by the novelty, (sometimes more than by the aptness) of their interpretations.

It is this freedom of interpretation that makes the director relevant in the search for an appropriate language for theatre in Nigeria. It opens the door for a total overhaul of the aesthetics of production. In the light of this overhaul, most of the works of African playwrights will have to be 'revised' or reconstructed at the point of performance to make them speak to their audience. To mention a few examples, Wole Soyinka has, in play after play, tackled the issue of the search for appropriate leadership in Africa. His *A Dance of the Forests* and *Kongi's Harvest*, for example, for all their intellectual and philosophical splendour, have largely remained library shelf materials. So is his *Madmen and specialists* where he critically denounces a situation where African leaders symbolically cannibalize on the poor. Here, perhaps more than in any of his other great works, an amazing goldmine of the wisdom of the playwright is buried in a welter of deliberate, obscure yet meaningful verbal nonsense and the audience is the worse for it. Similarly, Soyinka's *Death and the King's Horseman* reads like an advocacy of a return to ritual suicide for the sake of it to an average Nigerian audience. The author's significant comment on the continual failure of leadership in Africa due to the continent's inability to produce enlightened statesmen in place of political scavengers is irreparably lost in some of the playwright's finest poetry.

With plays like these, the director faces the enormous challenges of practicing a relevant theatre. A theatre, which draws from the society but is incapable of feeding and influencing that society, is totally irrelevant. The need for a theatre that sensitizes and mobilizes the people to take an active part in reshaping their society is as much as a primary one in Nigeria today as it was in the late 50s and early 60s. The incessant social unrest, the economic turmoil and the adoption in quick succession of one political model after another by African nations are telling indices of the primacy of this need. Surely, the issues have been examined in play after play but to imagine that the Nigerian theatre as it is now will seriously address these ills in a way that will conscientize the people and move them to action is a robust art of self deception.

To enlist the Nigerian theatre in the present effort at national reforms, the stage director and his collaborators must first make their performance speak the language of the locality in which they find themselves. That language may be the vernacular or Pidgin English or it may be symbolic. We are not unaware of the reservations many scholars may have against the adoption of Pidgin English or a local language for production. But then, we must understand that theatre did not emerge to pander to the intellectual taste of university scholars. Discussing the choice of language for television drama many years ago M.A. Okhakhu (192) remarked that

For instance, in any part of Nigeria today, a statement like “I wan buy cigar” or “I dey go oh” is commonly understood... we are not saying that in an absolute situation everybody speaks English, but a majority of the population does and are comfortable with it. Apart from the above the Nigerian Society, in relations to the percentage of those who speak the Queen’s English, is still an illiterate one. Therefore, this kind of advocacy not only makes provision for the not – so privileged ones amongst us, but in fact integrates them in to the main stream of our system.

Indeed it integrates the not – so privileged and uneducated into the mainstream of a theatre that would liberate them from misrule. There have been serious attempts to address this problem by playwrights like Femi Osofisan, Ola Rotimi, Ngugi, Wa Thiongo, Tunde Fatunde and others. Even Soyinka, formerly noted for difficulty in his plays, has begun to loosen up but these attempts are not radical enough to communicate with the people. Something more drastic like what Ngugi Wa Thiong’o and his colleagues did with *I will Marry When I Want* in line with Augusto Boal’s experiments in South America must begin to take place, in Nigeria (Ngugi 1988). Our present theatre that cannot be understood by the people’s needs ought to be liberated from the politics of “intimidation” (Augusto Boal xiv).

This leads us to the second point. Our understanding of language in this context is not limited to verbal communication. Rather, it includes the whole style of production. It is time to abandon the erroneous notion that plays must necessarily be done in the styles that have been handed down to us by intellectuals from the West. Some of Soyinka’s plays will make much better theatre to Nigerians, for example, in ‘pidgin’

English or Yoruba than they do at the moment. Rotimi's *Hopes of the Living Dead* will be even greater than it has been on stage if performed in Pidgin English. Similarly, Pidgin English will partly cure the monotony and artificiality on Rotimi's *If...* and the frustrating obscurity in Soyinka's *Madmen and Specialists* or for that matter, Femi Osofisan's *The Chattering and the song*. This is not an absolute criticism of these writers. Rather, it is an attempt to point out the need to search for theatre aesthetics that will enhance our productions regardless of place of origin. Stage directors must begin to consciously midwife the birth of a new kind of theatre by taking the hammer to the counter productive modes of presentation. The suffocating rigidity of the present mode of production with its seemingly inviolate conventions ran its full course before it stepped on the Nigerian soil. The Nigerian stage directors and their collaborators should begin to borrow from the spontaneity and adaptability of the poor theatre and perhaps the involvement of, and the debate on, Epic theatre regardless of the style in which our plays are written. Only by so doing can they make theatre fulfill its pedagogic/didactic and noble role to the people. Such a revolutionary attitude is not new in the history of theatre.

Meyerhold, Antonin Artaud, Grotowski, Brecht and Peter Brook have shown in their works that the director's craft is not a slavish interpretation of the dramatist's work. We may not subscribe to their sometimes excessive and mystical approach to theatre, but we can at least borrow something from their artistic freedom in order to be part of the present battle to overthrow the evil that has been enthroned in our socio – political life. Examining the relationship between literature and sociology as a course of study, L.O. Bamidele discusses extensively the function of art in the society but launches a serious attack on the idea of using literature as a means of political propaganda (16). Indeed, Marxist literature or Marxist theatre, which is his target of attack may not have all the answers for all time, but to ignore it altogether at this very moment of our socio – political life may not be in our interest.

CONCLUSION

As a recap, the concept of reconstruction recommends that in mounting a play, a director may find it necessary to radically alter any thing and sometimes everything for communication purposes, since what the playwright intends to say may be different from what a play finally says. As Cohen and Harrop (15) argue, the time has come when the

director must choose between the (correct) and the (vital) interpretation of the script. The experimentalists we mentioned earlier carved a niche for themselves in the theatre because each of them sought a new and viable means of expressing their theatre. Finding none within the fabric of the theatrical tradition they inherited, they evolved and distilled successfully a new language for the expression of their work. The Nigerian director must experience that 'epistemological break' with his past and distill a new language for his theatre. This break may lead us as far as to the single – actor theatre of Samuel Beckett. After all, as the French director Louis Jouvet once said “there is only one rule for theatre – success.” (Quoted in Cohen and Harrop vi). The search for this success requires a purposeful manipulation of the elements of production. There are three kinds of language in the theatre: verbal language, gestural language and symbolic language (Tunji Azeez 28). The concept of **reconstruction** advocates that the symbolic and the gestural be given as much emphasis as the verbal and sometimes even more, where the need arises. It even calls for a reconstruction of the verbal also. Only then, we would be able to find a suitable language for communicating theatre to our people.

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LINGUISTIC GAFFES IN THE NIGERIAN MEDIA NEWSCAST: AN EXPLORATORY DISCOURSE

OMOERA, OSAKUE STEVENSON

ABSTRACT

The Nigerian broadcast media has grown in leaps and bounds since the first radio re-diffusion station was set up in the early 1930s and the first television station (Western Nigerian Television) was established in 1959. Today, the number of radio and television stations in Nigeria is well over 200 and the principal language used in the communication of messages, particularly news broadcast is English. This calls for a proficient use of English as a language of communication in the Nigerian media, be it in the print or electronic broadcast. This paper busies itself with miscommunication as regards the former. It particularly explores cases of linguistic gaffes- wrong usage of English in newscast programmes which emanate from some Nigerian broadcast media stations. It argues that the identified cases are not consistent with the best global media practices as well as literate understanding of English as an international language of expression. Therefore, the paper recommends that broadcast media outfits in Nigeria should keep abreast of the constant changes in English through training and retraining of staff in relevant areas. Besides, it gives some suggestions to the identified cases of linguistic gaffes, with a view to making the Nigerian broadcast media healthier.

INTRODUCTION

In a McLuhaneque world where the media certainly delivers most of the messages (Martin and Girard xiii), clear and accurate news reporting is no longer negotiable. Achieving clear communication is one of the prime objectives of mass communication. In the main, mass communication involves communication aimed at the largest possible audience through the mass media channels of radio, television, film, print (RTFP), among others. To attain this, the media person/ journalist must give news reports by presenting ideas in an orderly manner. He/she must express ideas smoothly and precisely in words, sentences, idioms and other expressive grammatical constructions while writing for the print or presenting on the broadcast media. It has been posited that miscommunication involves a piece of communication (whether in the print or electronic media) which bears linguistic signs that do not express the intended and acceptable literate meaning it wishes to communicate (Omoera 2008). The prevalence of the problem of miscommunication in the broadcast media, particularly in the area of newscast programmes impels this paper's reflection on some recurrent English language blunders in the news broadcast of some radio and television stations in Nigeria.

Newscast or news broadcast is a standard programme type on radio or television (Uyo 30). It is made to inform, educate and entertain listeners/viewers/audience. The formal nature of this programme type compels broadcast stations to adopt the use of Standard English in news presentations. This is what obtains in all countries where English is the language of official business. In other words, it is expected that broadcast stations such as Federal Radio Corporation of Nigeria (FRCN), British Broadcasting Corporation (BBC), South African Broadcasting Corporation (SABC), Nigerian Television Authority (NTA), African Independent Television (AIT), Ondo State Radio-Vision Corporation (OSRC), Edo Broadcasting Service (EBS) Radio and Television Stations, among many others, use current and generally acceptable English in their newscast presentations. Where this is not obtainable or flagrantly undermined, miscommunication sets in. Agreed that different media houses may have their different styles of presentations but that does not grant any one the permission to brazenly break the law of English grammar, especially in formal presentations such as news broadcasts. In fact, the listener/ viewer/ audience, both young and old ought to learn good and impeccable English from news broadcast programmes. In recent times, in Nigeria, the reverse seems to be the case. Most educated listeners/ viewers/ audience find the frequent mispronunciations, wrong collocations, clichés, colloquial expressions and many other language gaffes in news broadcast as upsetting and foreboding of a sub literacy culture. Take for example the simple word “says” whose Standard English pronunciation is /sez/. Many a Nigerian newscaster or presenter pronounces it as /seiz/. This is just one out of the numerous English language errors on the Nigerian airwaves. This trend needs to be checked for obvious reasons. As part of the effort to curb this problem, the National Broadcasting Commission, NBC (1990) in one of its workshops issued some presentation tips. These include, among other things, that the good presenter:

Inflects and modulates the voice properly

Speaks at comfortable pace

Aims for a smooth flow

Chooses simple words

Uses a script if necessary

Rehearses the script
Sticks to correct pronunciation of words
Pronounces names properly
Avoid slang
Apologises for an error
Identifies the station clearly
Refrains from being chatty
Never makes dry and expensive jokes
Sounds warm and friendly always ...

By using words clearly and logically, the journalist/ broadcaster leads the listener/viewer/ audience smoothly from thought to thought while presenting any programme on air. The ultimate aim is to make the task of listening/ viewing an agreeable and enjoyable experience for the listener/viewer/audience. This is because the listener/viewer is the “monarch” in the broadcasting industry. In this regard, Okhakhu (2-3) asserts that:

Broadcasting, whether as a public or private enterprise, is held in trust for the people. Simply put, without the audience, there is no broadcasting. The audience, that is society, is therefore a key consideration in the broadcast exercise... it is in fact more so to recognize that the broadcast audience is very sensitive – whether that audience is active or passive. It is on account of this that broadcast houses must be careful in their handling of programmes, particularly news and current affairs programmes.

The point being made is that broadcast stations must, among other things, pay adequate attention to the programmes they beam at the society, particularly the broadcast news programmes with regard to English language usage on the airwaves. It is in the light of the above that we examine some cases of miscommunication which are sampled from some Nigerian broadcast media newscast programmes. In doing this, the discourse is for the most part an exploratory and educative attempt which relies wholly on the parameters of primary and secondary sources of information for its analysis. Along this line, the

primary data collection method was adopted through observation and random sampling modalities. The observatory approach was achieved through non participant observation method of data collection. The secondary sources included articles, books, and journals.

AN APPRAISAL OF THE LINGUISTIC GAFFES IN SOME NIGERIAN NEWS BROADCAST PROGRAMMES

*Where is the wisdom we have lost in knowledge?
Where is the knowledge we have lost in information?*
(T.S. Elliot in choruses from the “Rock”, 1934).

The above quote may well set the tone for the discussion in this section. Its aptness lies in the fact that information is critical to the success of any matter and when one is not adequately equipped with relevant information in whatever one does, one’s production may smack of mediocrity. With regard to the business of news reporting for the media in America, Bittner (363) contends that:

Journalism is a serious business. A name misspelled, a false association with the scene of crime...may wind up as a lawsuit in the millions of dollars. There is no substitute for accuracy, regardless of how big the story or how tight the deadline.

The point being made is that accuracy of information is crucial to professional media practice or journalism anywhere, whether in America, in Nigeria or elsewhere. However, the primary concern of this paper is to comment on the accuracy of information with regard to words, phrases or expressions used in broadcast news programmes of some Nigerian radio and television stations. Let us analyze the first set of grammatical errors which comes from the Nigerian Television Authority (NTA) and the Federal Radio Corporation of Nigeria (FRCN). Sample I: “The avian bird flu virus has been reported in Kaduna.” (NTA Network News, Tuesday 14, 2006). The word “avian” is one and the same with “bird” and using them as was done in the above context is a tautology. It should either read “The avian flu...”, “The bird flu...” or “The avian or bird flu...” Sample II: “Residents of Ihimwinhin quarters have decided to take the bull by the horn.” (NTA Benin Main News Broadcast, Saturday 25, January, 2003).The underlined expression should read “to take the bull by the horns”. This is because the expression in question is a fixed idiom in English and thus cannot be changed or altered. Sample III:

“Chiefs of police in West African countries are in Abuja to rub minds on how to curb cybercrime in the sub region”. (NTA News Extra, Wednesday 15, 2006). The underlined expression is not known to Standard English. It ought to read “to meet minds”. This is because people meet minds and never rub minds. Sample VI: “Four armed robbers have been shot dead by the Kogi State Police Command in conjunction with a local vigilante group.” (NTA Network News Broadcast, Friday 28, July, 2006). The underlined expression ought to read “a local vigilante or a local vigilance group”. The reason for this is because the word “group” is already implied in “vigilante” and its use in the instant context is linguistically redundant. Sample V: “The Joint Admission and Matriculation Board (JAMB) chairman said a situation whereby serious students are blamed for the crime of unserious students is not fair.” (FRCN Network News Broadcast, Tuesday 22, August, 2006). The use of “unserious” in the above text is a serious misconception that is often overlooked in the Nigerian broadcast media environment. However, the fact remains that “unserious” is an un-English word. Hence, “non-serious” or a slight reconstruction which reads “those that are not serious” suffices in the instant context. Sample VI: “Motorists and pedestrians have been feeling the pangs of heavy downpour in Lagos” (NTA Network News Broadcast, Sunday 12, June, 2005). The underlined expression is redundant and smacks of editorial laziness. It ought to simply read “downpour” “rainstorm”, “cloudburst” or “heavy rain” depending on the user’s grammatical preferences.

The second set of language blunders in news broadcast emanates from Edo Broadcasting Service (EBS) Radio and Television Stations. Sample I: “Nine foreign expatriates working in the Niger Delta have been kidnapped.” (EBS Television News Broadcast, Wednesday 22, February, 2006). In the foregoing expression “foreign expatriates” is repetitive and linguistically unsound. It ought to read “Nine foreigners” or “Nine expatriate workers” as the case may be. Sample II: “A total of 145 male and 33 female students matriculated at the occasion.” (EBS Radio News Broadcast, Wednesday 15, March, 2006). In English “at” and “occasion” do not collocate. Therefore, the underlined expression is a gaffe that must be avoided in news broadcast. It should read “on the occasion.” Sample III: “Yesterday marked the onset of the celebration of the New Year ...” (EBS Radio News Broadcast, Monday 2, January, 2006). The word “onset” as

used in the instant context is a serious mistake that presenters/broadcasters must avoid. “Onset” denotes the beginning of something, especially of something unpleasant or horrible. For example: Marvin took ill at the onset of the rains. Therefore, the appropriate word that ought to be used in the sample under investigation is “beginning”, “start” or “outset” as the case may be. Sample VI: “The Sosoliso incident touched the nerves of many a mother who see all children as their own.” (EBS Television News Broadcast, Thursday 29, December 2005). The underlined expression is a common error on the Nigerian airwaves. Though eccentric construction has a place in English grammar, it still obeys the law of subject-verb agreement or the law of concord. So, the singular subject “mother” in the instant context takes the singular verb “sees”. Sample V: “The chairman, House Committee on Judiciary said the opinion of legal experts was also soughted.” (EBS Radio News Broadcast, Wednesday 19, July, 2006). The inappropriateness of the underlined word lies in the fact that “sought” is the past tense of “seek” and adding “ed” suffix in the instant context is ungrammatical. If we are to contend that “sorted” was meant in the text under investigation, the expression would still be incorrect. This is because “sort” takes “ed” suffix in the past tense and means to arrange things in a set order. And, of course, this was not what was meant in the text under scrutiny. Therefore, it ought to read “The chairman, House Committee on Judiciary said the opinion of legal experts was also sought”.

The third set of solecisms comes from the Independent Radio and Television Stations (IDR & ITV). Sample I: “Taiwo Omoregbe who was charged to court in place of his junior brother has been discharged and acquitted...” (IDR News Broadcast, Thursday 9, March, 2006). In current English usage the word “junior” is likely to be used in relation to position of authority or rank in an organization. For example: Levi is a junior staff of Ambrose Alli University. However, the word “younger” is apt for filial relations. For example: Levi is the younger brother of Samuel. The point being made is that “junior” in the underlined expression is inappropriate. It should read “younger brother” since it has to do with family relations. Sample II: “As the saying goes the taste of the pudding is in the eating.” (ITV News Broadcast, Tuesday 17, January, 2005). It ought to read “...the proof of the pudding is in the eating.” This is because the underlined expression is a formal, fixed idiom. “It cannot be changed, altered or rearranged”

(Oguntunase 35). Sample III: “When Independent Television arrived at Egor local government council at about 11 am...” (ITV News Broadcast, Thursday 18, August, 2005). Using “at” and “about” together as shown in the above context is unnecessary and meaningless. It should either read “When Independent Television arrived at Egor local government council at 11 am...” (Indicative of an exact time) or “When Independent Television arrived at Egor local government council about 11 am...” (Not indicative of an exact time). Sample IV: “The supporters of the late honourable Felix Eboigbe point accusing fingers at the local government chairman...” (ITV News Broadcast, Monday 15, August, 2005). In modern English Language usage, people point fingers of guilt or scorn at others. Therefore, the underlined expression amounts to a misuse of words as people cannot “point fingers” and “accuse” at the same time as expressed in the text under investigation. It ought to read “The supporters of honourable Felix Eboigbe point fingers of guilt at the local government chairman...”

The fourth set of misused words comes from Delta Rainbow Television (DRTV) and Ondo State Radio-Vision Corporation (OSRC). Sample I: “Before the Ibori administration in Delta State, education was in shamble.” (DRTV News Broadcast, Saturday 19, August, 2003). The underlined expression should read “in a shambles”. The reason for this is because it is a set expression in English language as in “The government is in a shambles over Europe.”

(Oxford Advanced Learner’s Dictionary of Current English 1082). Sample II: “Operatives of the State Security Service (SSS) yesterday sealed up the corporate headquarters of the Insider Weekly magazine on Acme Road, Ikeja, Lagos, sending shock waves through the media industry” (OSRC Main News Broadcast, Sunday 5, September, 2004). The underlined expression is incorrect in the instant context. It should read “sealed off”. This is because an office is not an envelope that could be sealed up. Rather, detectives as intended in the context under examination seal off an office.

FURTHER DISCUSSION / CONCLUSION

The foregoing samples of misused words in broadcast news programmes in some radio and television stations in Nigeria portend that the country is gradually slipping into a certain kind of sub literacy culture. To halt this nosedive there is an urgent need for a re-orientation of all English language users in Nigeria, particularly professionals whose

business is to mass communicate media messages in English. Everyone must realize that “A language is not just a set of words. Each language has its own word combinations, rules, exceptions to these rules, idioms and allusions” (Watchtower 21). This presupposes that the use of language requires absolute attention. This is more so because English language which is at issue here is arguably the most widely spoken or used language in today’s highly globalised world. In fact, English has become overwhelmingly the primary language of global communication and the media.

English language is divided into four historical phases: Old English (around 500 - 1150), Middle English (around 1150 – around 1450), Early Modern English (around 1450 – 1700) and Modern English (around 1700 onward) (Encarta 2007). However, the distance and difference between Old and Modern English is as great as that between Latin and its descendants, French, Spanish, Portuguese and Italian (Encarta 2007). This implies that aside from being systematic, organized and creative, English language, like other natural languages, is dynamic and subject to contemporary tendencies and influences. Media professionals in Nigeria and elsewhere ought to keep tab on these tendencies and influences in order to keep up their avowed responsibility of informing, entertaining as well as educating large, segmented audiences which rely on the media daily. It is in the light of the above we propose the “Active Volcano Paradigm”. Oftentimes, volcanologists keep tab on earth movements with a view to predicting volcanic eruptions as well as mitigating the dangers they may pose to lives and properties. In a like manner, this theoretical construct contends that media professionals in countries where English is the language of mass communication, should continuously keep tab on the trendiest of developments in the language in order not to lag behind or leave the audience/ listeners/viewers in the lurch. The logic of this analogy is hinged on the thought that as long as active volcanoes are continuously gathering strength and stoking up for eruptions, English language would continuously grow, systematically incorporating tendencies that need to be studied and mastered by media professionals. Besides, there is the notion in some quarters that competence in the use of English language does not require much effort and expertise. Nothing can be farther from the truth. “It is precisely attitudes of this nature that have fostered the banalities and outright incompetence that we have encountered in the Nigerian situation” (Dare 16).

As part of the panoply of strategies to hone one's skills in the use of English, George Orwell wrote *Politics and the English Language* in 1946 (quoted in Boyd 82). His advice still holds true today:

- Never use a metaphor, simile or other figure of speech which you are used to seeing in the print.
- Never use a long word where a short one will do.
- If it is possible to cut out a word, always cut it out.
- Never use the passive where you can use the active.
- Never use a foreign phrase, a scientific word or a jargon word if you can think of an everyday English equivalent.
- Break any of these rules sooner than say anything outright barbarous.

We may as well add, especially with regard to the Nigerian broadcast in English, that media professionals should:

- Avoid the use of redundant words.
- Painstakingly learn how to correctly pronounce words.
- Cut out the know-it-all attitude and make out time to study new tendencies and influences in English language and broadcasting.

By way of conclusion, broadcast stations in Nigeria must take advantage of new media technologies as well as consciously and genuinely invest in the training and retraining of their staff, especially those in the news and current affairs section. Coupled with this is the urgent need to enlist all eligible Theatre and Media Arts students in Nigerian universities and other tertiary institutions in a compulsory industrial attachment/training programme by the National Universities Commission (NUC). The reason for this is because a large number of personnel, who work in the Nigerian media industry today, apart from mass communication graduates, are from Theatre and Media Arts programmes in the various institutions of higher learning. Giving them the opportunity to practise what they have learned in the classroom even when they are still on the programme would certainly and ultimately make them better newscasters/presenters/programme anchors in the Nigerian broadcast media environment.

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THE ROLE OF ADVERTISING, PUBLICITY AND PUBLIC RELATIONS IN THEATRE MANAGEMENT IN NIGERIA

JOHN NDUBUISI BARDI

ABSTRACT

The thrust of this paper is to highlight the role of Advertising, Publicity and Public Relations in Theatre Management in Nigeria. The paper notes that the usage of these marketing communication tools in theatre management can bring huge financial success to any organization. Using the National Theatre, Lagos and the Department of Theatre Arts and Mass Communication, University of Benin as examples, the study opines that media advertising is not properly patronized due to the huge cost. It is noticed that they depend more on the use of posters and publicity to market their productions and facilities. To curb this lapse, it is suggested that the National Theatre can enter into barter agreement with media houses that can use their facilities free and in return carry their media advertisement. Also an Integrated Marketing Department should be established; and they should be aggressive in their marketing. It is also suggested that the Department of Theatre Arts and Mass Communication, University of Benin, should strengthen its direct marketing tactics which is in form of carnival procession. It is noticed that it is no longer done with the usual verve and enthusiasm by the students. ¹The paper finally suggests the combination of advertising, publicity and public relations, plus other marketing tools in the promotional activities of theatres in Nigeria. This will elicit more patronage and financial success.

INTRODUCTION

The importance of good management to the success of every organization cannot be overemphasized. Good management is very expedient to the financial success of any organization, be it public, private, profit or non – profit making organization. Consequently, it is widely believed that theatre management is extremely important to any theatre organization. It is important at this stage to ask what is theatre and theatre management. According to Diakpomrere (2001:47)

When we speak of theatre, we refer to any structure or group of people (even non – professionals) existing primarily for the preparation/ presentation of theatrical performances – dance, music, song, etc – to audience for purpose of entertainment, education, information, enlightenment And other such goals.

Furthermore, Diakpomrere sees theatre management “as the deliberate and purposeful application of management principles and strategies to theatrical procedures

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and operations in orders to achieve optimum results” (2001: 54). Similarly, Nwamuo (1986:2) asserts that:

Theatre administration is the art and science of planning, staffing, organizing, motivating, directing and controlling human and material resources in the arts of the theatre, and their interaction in order to attain the predetermined objectives of guaranteeing satisfaction, having a full house and maximizing profit.

However, this study is mainly concerned with the last part of the definition “... to attain the predetermined objectives of guaranteeing satisfaction, having a full house and maximizing profit.” In theatre management, various tools are used to achieve the functions of “guaranteeing satisfaction, having full house and maximizing profit.” Such tools include Advertising, Publicity and Public Relations. The aim of this study is to appraise the roles of advertising, publicity and public relations in theatre management. This will be studied in relation to the National Theatre, Lagos, Nigeria and the Department of Theatre Arts and Mass Communication, University of Benin, Benin – City, Nigeria (an educational theatre)

WHAT ARE ADVERTISING, PUBLICITY AND PUBLIC RELATIONS?

According to Arens (1999:7):

Advertising is the structured and composed non – personal communication of information, usually paid for and usually persuasive in nature about products (goods, services and ideas) by identified sponsors through various media.

Encyclopedia Americana (1997:113) posits that advertising is “the techniques and practices used to bring products, services, opinions, or causes to public notice for the purpose of persuading the public to respond in a certain way toward what is advertised.”

Considering a more indigenous definition, the Advertising Practitioners Council of Nigeria (APCON) in their Code of Advertising Practice (1998:2) defined advertising as “a form of communication through the media about products, services or ideas paid for by an identified sponsor.”

Taking a critical look at all the definitions above, the points made include: that advertisement must be paid for by an identified sponsor and that the aim of advertising is

to disseminate information, ideas, etc, about goods or services and to persuade people to take action by patronizing the goods and services advertised.

The function of advertising is well captured by the AIDA formula according to Bel – Molokwu (2000). AIDA stands for Attention, Interest, Desire and Action. He posits that the aim of every advertisement is to create awareness about products and services, which in turn elicits the interest of potential customers hence; a desire to acquire the product is stirred. This finally leads to action. Action means acquiring the product or services by potential customers.

Furthermore, Publicity is a concept that has been misconstrued by many people, even scholars. It is often mistaken to be public relations or even advertising. We shall attempt to make the clarification. Adegoke (2001:13) views publicity as: “the placing of stories in the mass media; this activity does not amount, per se, to public relations.” He concludes that publicity is a tool of public relations. A definition that we consider more business oriented was proffered in the Advertising Practitioners Council of Nigeria (APCON) lecture series (2000). It goes thus: “the non – personal stimulation of demand for a product or services by placing news about it in various media and not paid for by an identified sponsor.”

Consequently, it is deduced that the aim of publicity is to create awareness through the media by placing news information about an organization and its products and services. The major characteristic of publicity that differentiates it from other marketing tools is that it may not be paid for by an identified sponsor. Furthermore, according to Shimp (2000: 606):

A public relations, or PR, is an organizational activity involved with fostering goodwill between a company and its various publics. PR efforts are aimed at various corporate constituencies, including employees, suppliers, stockholders, government, the public, labour groups, action groups and consumers.

According to Black (1989: 3 – 4)

Of all current definitions the best is the Mexican statement signed by representatives of more than 30 national

and regional public relations associations in Mexican City on 11 August 1978. It stated that Public Relations practice is the art and science of analyzing trends, predicting their consequences, counselling organization's leadership, and implementing planned programmes of action which will serve both the organization's and the public interest.

Furthermore, according to Lloyd as cited in Adegoke (2001:1), "Public Relations (PR) practice is the deliberate, planned and sustained effort to establish and maintain mutual understanding between an organization and its publics."

From this paper's perspective, Public Relations serves mainly to create an understanding between an organization and its publics; thereby creating awareness for its goods or services. A public relations campaign takes various forms. It can be through the sponsorship of programmes beneficial to the community hosting the organization or through the award of scholarships; or through any project that fosters a better understanding between an organization and its publics.

Having taken a critical look at Advertising, Publicity and Public Relations, we believe that it will be right to say that they are interrelated. They are all elements of Integrated Marketing Communication (IMC). The major difference between them is that Advertising and Public Relations is paid for, while Publicity is free. However, there are some new schools of thought that publicity is no longer free because of the advent of "Brown Envelope" in the media. The fact remains that the three concepts complement each other in marketing communications.

THE ROLE OF ADVERTISING, PUBLICITY AND PUBLIC RELATIONS IN THEATRE MANAGEMENT IN NIGERIA.

The aim of every well-managed theatre is to draw the audience to the theatre, and there are various means through which this can be achieved. Some of the most prominent means of achieving a "full house" in theatre is through Advertising, Publicity and Public Relations.

The role of advertising in the theatre management is to create awareness about theatrical production or the availability of space and other equipment for hire. When the awareness is created, the target audience is persuaded to patronize the theatre. In terms of

publicity, news stories can be written about an upcoming production in the theatre and sent to the media for publication. Also feature stories can be written about the facilities or equipment at a theatre and published in the media. As earlier stated, the aim of public relations is to create an understanding between an organization and its publics. A theatre establishment (like National Theatre, Lagos) could create a rapport with the host community by organizing free workshops for kids and budding actors and dancers. This singular act can enhance the patronage of the theatre by the public.

At this juncture, let us relate these roles to theatres in Nigeria, which in the context of this paper include the National Theatre, Lagos and the Department of Theatre Arts and Mass Communication, University of Benin, Benin City. The National Theatre has a Resident Theatre Troupe (National Troupe) and also has spaces to hire out for events. Obviously, the National Theatre would do well if it makes use of Advertising, Publicity and Public Relations if it wants to be a financial success.

With the benefit of hind sight, the National Theatre makes use of these marketing tools and more. But the question is to what extent? We discovered that the National Theatre does limited media advertisement due to the huge cost of advertising in the media. As such, most times it depends heavily on publicity. It must be noted that advertising is one of the most potent, if not the most potent of all the marketing tools. As such the National Theatre not making much use of advertising will definitely affect their success. The National Theatre produce theatrical performances that demand patronage from the audience and they also have magnificent facilities that could be rented out to individuals and corporate bodies; as such, publicity alone cannot guarantee them financial success in their activities.

Another form of advertising that the National Theatre depends on most times is the printing of posters and handbills. This is not out of place because it has its role to play in marketing, but the fact is that its reach cannot be compared to advertising through the electronic media.

On another plane, let us evaluate how Advertising, Publicity and Public Relations are applied in the managing of University of Benin educational theatre managed by the Department of Theatre Arts and Mass Communication of the University. As expected the

department produces theatrical performances such as drama, dance, opera, music, etc. The aim of these productions is to showcase the activities of the department and also as part of the training of their students. The department makes use of advertising to create awareness about their productions. However, rarely do they make use of media advertisement. They make use of posters and handbills. They also carry out what may be called direct marketing in form of carnival-like processions. This is what is most times wrongly termed publicity in the department. We believe that it is a form of advertising, which involves word of mouth. They arrange a carnival procession where they will be singing and dancing round the campus distributing handbills and announcing the date and time of performances.

Furthermore, on few occasions, they apply publicity during theatrical performances. This is achieved with the help of their ex – students who work in media houses. The date and time of their performance can be read as a news item or at times mentioned in between programmes by the duty continuity announcer (DCA). There is very limited public relations activity in the department. The only activity that can be likened to public relations is the Community Theatre programme which is annually embarked on by the department. From observations made, the aim of the Community Theatre Practice is to satisfy the requirements of a course, not to draw audience to the theatre.

CONCLUSION AND SUGGESTIONS

This paper concludes that Advertising, Publicity and Public Relations are marketing tools that are very important to the financial success of every theatre organization. To buttress this assertion, Bel – Molokwu (2000:2) opines thus: “Because of its salient role in marketing, advertising is viewed as a key marketing support and an inevitable arm of any enterprise that aims at being successful.” They play the major role of creating awareness and attracting patronage and audience to the theatre. Consequently, special attention should be made to foster the usage of these marketing tools in any theatre organization.

As it relates to the National Theatre, Lagos, this study suggests that the management of the theatre should pay much emphasis on the use of media advertising to

sell their productions and facilities to the public. The National Theatre should establish a marketing department to be headed by a marketing communication expert. They should employ hard – sell marketing which should be very aggressive in nature. Although media advertising could be expensive, it also has huge rewards. The managements should try to understand the importance of marketing communications to the survival of the National Theatre.

Also the management of the National Theatre can produce brochures that can be distributed to corporate bodies such as banks and hotels. This can create awareness about the facilities available at the National Theatre. These suggestions about advertising do not mean that the use of publicity and public relations should be jettisoned. In fact, they should be strengthened. A combination of these tools would rack in huge financial success for the theatre.

To reduce the cost of media advertising, the management of the National Theatre can enter into barter agreement with media houses. The media houses can be made to carry the National Theatre advertisements without cash payments. In return, the media houses can make use of their facilities for events free of charge. At the end of the year, the accounts of both bodies would be reconciled.

Furthermore, we suggest that the direct marketing carnival like procession practiced in the University of Benin Theatre Arts and Mass Communication Department should be encouraged. This is because we noticed that it is fast losing the verve with which it was carried out in the past. Also the department should strive for have more cordial relationship with its graduates so that it will continue to enjoy media coverage of its activities. Finally we suggest the combination of advertising, publicity and public relations and other marketing tools in the promotional activities of any theatre in Nigeria. This will elicit more patronage and huge financial success.

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IGORU MUSIC AND ISSUES OF LEADERSHIP IN OKPE

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ABSTRACT

Igoru is one of the oldest music genres in Okpe, performed by both men and women. Its primary roles are to represent the cultural identity of the Okpe, defend the ethos and territorial landmass, and the leadership question. It queries wanton socio-moral attitude, perversion, injustice, cruelty, and unnecessary associations among peoples in the Okpe country. It offers commendation to deserving members and leaders of thought in Okpe as well as counsel and warn against actions and nonchalance that could lead to serious crises in the future. It presents rich oral poetry and manifestation of Okpe cultural heritage; contesting and defending the religious values and philosophical constructs of the Okpe. Although Igoru social critique appeared to be so severe and its subsequent abuse consequently led to sorcery attacks against prominent performers, leading to its diminution and transformation to the Ighopha genre, its warning to Okpe leaders that were not heeded yielded manifestation of unpleasant developments some of which persist to the present day. This paper therefore attempts to examine the concern of Igoru musicians about the land of their fathers and its question of leadership. It investigates the historical development of the music genre and its functions in the issues of cultural identity and defence. It further highlights its roles in checking infringements and invasions in Okpe as well as its counsel and warning to the Okpe leadership and the implications of such.

INTRODUCTION

The term *Igoru*, literally connotes something that is considered to be very precious and of high value. It later became associated with gold. That is, many Okpe call gold *Igoru*, though the commonest name for the ornament is *oro*. This is not to argue that *Igoru* music appeared or came in vogue about the time when the ornament gold flourished in the Okpe country during the sea route trade by batter, which existed between the Portuguese and the Okpe around the Delta tributaries in the 16th century. It simply means that *Igoru* music is a genre the Okpe cherish immensely. To mark out the value of the genre, in accordance with the connotation, however, *Igoru* (gold ornaments) formed part of the costume for the dance. Since the ornament was not part of the dance paraphernalia from the beginning, it is not a strict requirement for the performance, but

permissible to those who have it. *Igoru* music has played very significant roles in the Okpe nation. It has represented the identity of the Okpe, queried unprofitable habits and actions of the masses; offered useful warning and counsel to Okpe leaders and followers. It is against this background that this paper emerges.

The historical development of *Igoru* music in Idamoyibo's (2006: 114) writing was divided into four periods such as first period (c. 1100-1900), second period (1900-1945), third period (1945-1970) and fourth period (1970 – 2005). *Igoru* music from the time the Okpe arrived their present settlement in the 12th century was regarded as daily reporter and the musicians as broadcasters of current affairs in the society. Thus, its original idea focused on how to put wrong attitude into correctitude and to maintain social order. There was proliferation of *Igoru* ensembles around the nation, such that almost every Okpe town and village had *Igoru* ensemble. Members of these ensembles functioned as investigators, taking note of deviant activities in the communities. These discoveries were set to music and performed in public at appropriate occasions.

In the first period *Igoru* themes attempted to defend the Okpe political system particularly linked to the political imbroglio in the reign of the despot king, Ezezi I. Others presented philosophical examination of spiritual encounter associated with the belief on witchcraft activities and critical assessment of the position of a father in the home. Subsequent songs suggested efforts to protect the territorial inheritance of the Okpe from settlers who often laid claims of ownership to the portions of land the Okpe allowed them to inhabit over the years. In the 1930s and 1940s, *Igoru* music became a social tool for fighting corruption, wickedness and moral decadence within and outside the Okpe country. The themes began to centre on individuals who contravene cultural norms. Miserly married women who starved their husbands; traditional and customary court chiefs who were corrupt and sex workers became the main focus. Other themes defended traditional ethos, commended members of the community who maintained moral uprightness and defended the music profession.

IGORU MUSIC AND ISSUES OF OKPE IDENTITY AND DEFENCE

Lara Allen (1993: 1) writes that people living through periods of fundamental social change generally suffer deep crises of identity. "Their search for a way of making

sense of their existence manifests in cultural forms such as musical styles”. Music generally as an aspect of culture, functions in identifying cultural and ethnic groups, and in the spirit of performer-audience participation creates the sense of belonging to an identified group. For a sensitive patriot who truly identifies him/herself with his/her culture, any crisis or unkind remarks against his/her culture would offend him/her and prompt his/her defensive reaction. This is not an exception in *Igoru* music. Indeed the Okpe in Lagos celebrates *Igoru* music as a mark of Okpe ethnic identity. At the time the Uvwie abused the Okpe that they had no songs they could perform in their language, the challenge brought *Igoru* music to foreground in marking and defending the identity of the Okpe people in Lagos.

Lara Allen (1996: 54) remarks further on similar roles of South African *kwela* music as follows: ‘For its creators, *kwela* was also an expression of personal and collective identity (P 54)’. Both in the corporate activities of the Okpe Union in Lagos, Sapele and elsewhere, and in individual efforts towards identity, *Igoru* music served as a vessel for expressing the feelings of common quest and interest. The characteristics of the music enabled it function in enhancing assimilation of human relationships and objectified goals.

Robin Wells (1996: 67 and 69) in his investigation of the relationships between styles of music and the notion of identity writes: ‘It is my contention that style is inextricably linked to notions of identity and is mobilised as a means of objectifying values in form or performance. As such, the study of musical style can provide a valuable insight into the aspirations and values of a social group (p 67)’. *Igoru* music does not only seek to identify the people’s culture, it further upholds and checks the socio-moral values that identify the culture and the people. The themes often defended the Okpe territory, traditional ethos, the Orodje’s stool and the music profession.

***IGORU* COUNSEL, QUERY, WARNING AND IMPLICATIONS**

The use of proverbs, anecdotes, parables among others in African songs is also corroborated in Okpe song texts. The song text below captures the foregoing essence:

Whenever an animal that was once caught in a trap, and fought hard to escape sees a stick bent in the likeness of another trap, it must take extra caution – An Okpe adage.

Burton and C.J. Chacksfield (1979: 26) comment that poets use tone and diction to contribute to the implicit and explicit meanings of every word or a group of clustered words they select and put to play in their poems. They argue that: ‘A poet chooses his words within strict disciplines imposed on him by form and length. He cannot waste words. His diction has to work hard, bearing a compressed weight of meaning and suggestion’. Mitchel Strumpf (1999:119 and 120) writes about the function of music in warning members of the society:

Mganda songs generally focus on relationship between men and women of the community... Songs accompanying *chimtali* are frequently directed toward a specific individual. One, for example, talks about a girl named Nasiwelo whose manfriend, the people of the community are warned, is a traitor to the state (p 120).

As in all human cultures, Okpe not an exception, musicians perform prophetically, foretelling future consequences of certain actions taken by men and women in the society. *Igoru* musicians, in their foresight, investigate, evaluate, probe and foretell future events, in order to prompt Okpe leaders to make wise decisions. In traditional Okpe society, life experiences are shared, whether they are sweet or bitter, painful or joyful. Things that are capable of causing pains and grief to families and communities are therefore issues of primary concern to the *Igoru* musicians. It was therefore necessary for them to warn and counsel their audience against some wanton attitude and practices that could result in painful experiences. Some warning and counsel from *Igoru* musicians were directed to individuals, communities and the entire Okpe nation. For instance, the *Igoru* musicians in some of their performances query the unprofitable relationship between the Okpe and the crafty Itsekiri in the 1940s. In a particular song, the musicians queried and warned: Do you associate with the Itsekiri? The water will swallow you, if you do not realize it. See example 1 below.

Example 1: *Otu Irhobo are ateran?* (Do you associate with the Itsekiri?)

$\bullet = 90$
L. Solo:

A me rha me re m'a me 'hao re re,

2 Ch: L. solo:

'rhe rie kpo kpo, a ruo m'a meo vbo rho doa mi kpe; o ro

4 Ch:

mue so tui rho bo ra rea te ran? U ghe, a meo rho roa re reo

6

a ri vbe rhe e; a meo rho so mo r'a re.

8 L. solo: Ch:

A mi rhoe mro hu a ghe ni Bo bo, o to rhi ne hwe rio 'ha rie tan rao,

10 L. solo:


'ka ro rh'O kpe eo. E mo 'kpe ra rie kpo kpo, e mroe

12 Ch: L. solo:

m'O kp'o rho rhe no, u ghe, a re re na ko ba roe; 'mre M


14 Ch: L. solo:


re jeo rho rhe no, u ghe, a re re na ko ba roe; e mr'E


34

to rhi ne hwe rio 'ha rie tan rao, 'ka ro rh'Okpe eo. E mo

36

'kpe ra rie kpokpo, e mroe m'Okp'o rho rhe no, u ghe, a re

38

re na ko ba roe; 'mre M re jeo rho rhe no, u ghe, a re

40

re na ko ba roe; e mr'E ko ko rho se no, mo me, a re


42

re na ko ba roe; 'mr'Egbo ro deo rho rhe no, u ghe, a re

44

re na ko ba roe; 'rhe ri ku ta ra wa ko, u ghe, a re

46

re na ko ba roe; a ri rhe le lu sui rhe rio vru rhe kpa rao

48

o rhie mro wa a.

In another song, the musicians figuratively express that: we shall pour out sand from the sack that we filled, which turned to insult us, so that it falls and rot. This was a call on the leadership of Okpe to order that the Itsekiri be dispossessed of all Okpe land they inhabit before they come back in warfare to contest the ownership as they did contend Sapele land in the 1940s. The song refers to both the Uvwie and the Itsekiri to whom the Okpe gave land to occupy, who now contend the ownership.

NEED FOR THE WARNING

In a particular *Igoru* song, the writer observed the careful use of figurative words with powerful associative meaning. It refers indirectly to the Itsekiri who between 1941 and 1943 had land dispute with Okpe in Sapele. The Itsekiri, in the history of their migration, came from Benin through the waterways to their present settlements, thus they occupy mainly the riversides. In the course of time, they migrated to the various parts of Okpe like Sapele, Elume, Amwokpokpo – Elume, Ikeresan (Orhorhomu), Ugbukurusu (Ugbikurusu) and Obotie, which are bounded by rivers. The Okpe in their usual magnanimity, allowed them to co-habit in these communities. But alas, the composer of the song presents the subsequent developments figuratively that *Havbaren* called on Oloku to give it a place to occupy in the river, and when its roots became strong, it began to contend lordship with Oloku. See example 2 below.

Example 2: *Havwaren* (Specie of mangrove tree)

♩ = 90

E, a kpu ha vba ren ne fa rhien fa rhien

e be me de nya ye te d'u hue. E vba

vba ro rho s'O lo ku, o jao, O lo ku ye mi bie ke te re mi ne rhi rhie

o to re na; a ghwu ha vba rio mwo to re no rh'O lo kue

9
re gba vba vb'u rhie. O ni vbie, I ri mi ri dea

11
re na cho ja na. A kp'o yi bo ro rhe re o le rhi me ba

13
nya fi gi da

Havbaren is specie of mangrove tree that grows on the riverside. It is known to spread its root wide to occupy a large space on the riverbank, even into the water. It is also remarkable that as it roots spread, it could grow new stems over time. The Okpe, on the other hand believe on a masculine deity who possesses the river and controls most of the things that happen therein. The deity is known as Oloku. The musicians suggest that the Itsekiri came to these Okpe communities as aliens and neighbours who needed, requested and probably acquired some pieces of land where they built, leased, rented, and lived. In procreation, they gave birth and grew in number. Not only so, they had a son who worked closely with the colonial administration. They began to contend the ownership of the land of Sapele.

Since according to historical facts, the Okpe, Urhobo and other Ethnic groups in Nigeria resented sending their children to school in the colonial era, assuming the children would be mentally and morally enslaved by the colonial masters, the Itsekiri who did not mind such considerations had advantage receiving Western education early. This advantage also gave them the opportunity to be appointed leaders of some sort by the colonial leaders. Obaro Ikime (2005; [www. Urhobo.kinsfolk.com](http://www.Urhobo.kinsfolk.com)), in his writing, intimates that the British began penetration into he Urhobo (and Okpe) region from 1896 and sought for assistance of persons who knew about the people and the land. They found some of these among the Itsekiri who live at the coast, and who have had early contact

with European explorers. It was in this way that a few Itsekiri British- appointed political agents found their way into Urhobo land (and Okpe land) during the establishment of British colonial rule.

Ikime intimates that Chief Dogho, an influential Itsekiri assisted the British who 'mounted combined naval and military expedition' against the opposition of the famous Chief Nana of Itsekiri and defeated him in August 1894, for which he (Dogho) was given several appointments in appreciation. He was appointed as the president of Benin River Native Court in 1896, British political agent in c1897, permanent president of the Warri native Courts of appeal in 1914, and Native Authority for the Warri Divisional Province, which included most of the Urhobo, Okpe, Isoko, Ijaw, Ukwani and Aboh. Ikime adds the following vital information:

In 1908, the British Colonial government acquired 510 acres of Sapele land. The lease, which gave the land to the British, was signed by Chief Dogho 'acting for and on behalf of the chiefs and people of Sapele'. He signed Similar lease for land acquired by the British in Warri. We do not know exactly why the British asked Dogho to sign these leases, especially that of Sapele, Sapele being decidedly Okpe land. The most obvious guess is that because Dogho was the British political agent, he was made to sign for the people. The British Government paid an annual rent of £100 for the Sapele land. The Sapele land owners took £60 and gave Dogho £40... evidence of the way in which Dogho and indeed all those who held office for the colonial regime in those early days flagrantly abused their offices and enriched themselves. Even if Dogho was the Orodje of Okpe and had signed the lease as such, he could not expect 40% of the annual rent for himself.

In the 1920s, Dogho began to collect full rents for land plots in Agbassah (Urhobo). And by 1925, the Urhobo of Agbassah in Warri took Dogho to court, challenging his rights for collecting rents in their own land, but lost the case. By extension of the same act, chief Dogho instructed the Itsekiri in Sapele to stop paying rents to their landlords, arguing that Sapele land belonged to the Olu of Itsekiri whom he claimed to represent. Although Dogho died in 1932, the Sapele land case went to court in

1941 and the Okpe won. The Itsekiri appealed to the West Africa Court of Appeal, where the Okpe again won the Sapele land case in 1943.

This was exactly what the *Igoru* musician meant to imply with the figurative expression that the mangrove tree requested a small portion of the river from the Deity, and when its roots were strong, it began to contend lordship with him. These figurative impressions created about the crafty attitude of the Itsekiri by *Igoru* musicians in the 1940s have remained true observation about their use of political powers in achieving selfish aims; the reason why they have consistently fought wars with their hosts and neighbors, the Okpe, Urhobo and Ijaw who in the past gave them permission to co-habit in their territories within the Niger Delta region.

For instance, Peter Ekeh (1999) writes that Urhobo and Itsekiri youths in Okere, Warri had a fight on June 4, 1999, which was flashed on the cyberspace that evening as a joint operation between Ijaw and Urhobo in an effort to wipe out the Itsekiri. The Itsekiri Survival Movement directly accused the Urhobo of engaging in “genocide” and “ethnic cleansing” while the Ugbajo Itsekiri, an aristocratic club of the Itsekiri in the United States, released in the internet and cyberspace the text of a letter it presented at a meeting at the State Department, inviting the United States to intervene in the crisis of the Western Niger Delta of Nigeria.

The Itsekiri had often incited government against its neighbouring ethnic groups, thus again attempted to incite the US government against the Urhobo with the accusation on genocide – an unforgivable offence of the 21st Century. This is why the composers of the above-cited songs conclude that it was the colonial administration, which in the present day includes the European pattern of administration that gives the Itsekiri much liberty and boldness to contend for land that does not belong to them. Reference to the colonial administration became an important issue to the *Igoru* musicians, because the Itsekiri unduly use such political powers against their opponents whenever they have the advantage. Even in recent times, we could see how they have tried to incite the Delta State Government against the Okpe immediately after the grave attack against Ugbukurusu and in their most recent attempt to cede Okpe land to them.

THE ITSEKIRI AND UGBUKURUSU WARS AS IMPLICATION

In the early 1990s, farmland dispute ensued between some members of the Ugbukurusu and Obotie communities. Both communities are in Okpe land by the riverside, in Sapele Local Government Area of Delta State. By 1997 the land dispute degenerated and an Itsekiri inhabitant of Obotie killed an Okpe of Ugbukurusu in the farm. The Okpe regarded this to be mere land dispute between families and allowed it to be treated as such. By 2001, the land dispute degenerated further and enlarged into community clashes. The Itsekiri of Obotie attacked the Ugbukurusu, killing and burning houses of the Okpe. And the Okpe launched a reprisal attack that leveled Obotie community that year.

The recent crisis in Warri and environs, principally between the Ijaw and Itsekiri, reaching its heights from 1997-2003, with massive killing and burning of Itsekiri settlements by their warring opponents, the Itsekiri shifted their attention to the Okpe. To capitalize upon the 2001 conflict, the Itsekiri planned a fresh attack to seize, not only Ugbukurusu from the Okpe, but to invade all Okpe communities around the riversides. On January 17, 2004 the Itsekiri invaded Ugbukurusu during a night burial, at about 4.00am and carried out massive killing and burning of houses. Their plan being to capture all Okpe communities around the riverside and take possession of them, because the Ijaw had rendered many of them homeless, they invaded Ugborhen, Ikeresan and Igbeku by the following day, January 18, 2004 with their weapons of warfare and fuel to burn the communities to ashes. Although the Ugborhen youths mounted a very strong resistance and defence that delivered the Okpe communities, the musicians' prophecies contained in their warning songs became fulfilled in these events.

WARNING TO THE OKPE TO PROTECT THE KING

The supreme authority in the Okpe political system is the Orodje (king). The Orodje and his Chiefs constitute the Udogu Okpe (Okpe Supreme Council). When major decisions are to be taken and decrees are to be promulgated, the Orodje and his Chiefs meet with community representatives at a forum known as Okpe Assembly. Being a culture without written tradition, no chronicles exist on the early periods in Okpe until European influences surfaced. The reign of Ehwerhi, or Ekperhi in most correct Okpe version, one of the descendants of Esezi, was the first to be recorded by the British

government and was gazetted Esezi I. His reign between 1450 and 1480 attracted much attention because he was a despot, autocrat, dictator, and powerful tyrant, for which his subjects assassinated him. According to oral accounts, his *Ilotu* (*olotu*, singular), messengers on his instructions used to climb to the top of coconut trees to beat *Ozu* (a big mother drum) to announce his summons and decrees so that no one could claim ignorance. He often asked communities to present powerful representatives to break iron bars before him in order to examine the strength of his army. He decreed death sentences on those who failed the exercise.

He once invited the Ọkọkporo, now Ozue Division (communities) to present a representative for this exercise and the candidate was able to break the iron bar, for which the Division is christened *Ọsia* (Gorilla) to this day. Some oral sources claim that this great feat was performed successfully by aid of traditional medicine or spiritual powers possessed by the Okokporo. Other oral accounts claim that one of the king's attendants who lived in the palace hailed from Okokporo and attempted to save his people by secretly sawing the iron bar and covering it with grease before the event. Oral tradition states further that the king often invited a group of people according to community quarters or Divisions and decreed that they should tie a rope on a palm tree at its top and pull it toward themselves to fell it. Many died in this process, and these led to the assassination of the king.

The theme of the song in example 3 below suggests a warning to the Okpẹ on the plan to assassinate the king. The text reads that:

Umogu (the king) was peacefully at home,
And the witches and wizards sought for his trouble;
Oh King, if I am a witch, kill me,
But if I'm not, grant me peace.
People run away from death,
But you (subjects) are seeking your death,
The head pays for the evil of the hand.

Sadly enough the Okpẹ public did not take heed to the warning of the *Igoru* musicians. They assassinated the king, Esezi I (Ekperhi) and darkness fell upon the land. According to oral accounts, the king had some strange feelings by which his clairvoyance

informed him that an evil was in place against him. But the omen was not as specific in his discernment as to what would happen to him. When he arrived at the scene of the Okpe assembly where the evil plan was to be executed against him, he attempted to withdraw because of the strange feelings. But his second in command, the then *Unu* – misrepresented as *Otota* – of Okpe, the chief who was the spokesman of the king and the Okpe, persuaded the king to chairman the meeting. And as he attempted to take up his seat, he fell into the pit where the tragedy finally took place (hot oil was poured on him in the pit). As soon as he fell into the pit, he knew his end had come, and he cursed the Okpe people that they would never have a king after him. See below the *igoru* song that suggested a warning to the Okpe concerning the assassination of the king.

Example 3: Umogu Osiye Ogwa (Umogu is at Home)

♩ = 90

1 solo ch.
Ba U mo guo si yeo ghwa, o tue rie da rha o bo ghwo lie;

2 solo ch. solo
U mo gu mi rhe vb'e da gbe me kpe me, e jo

4 ch.
mi rhe vbo o, gba nya ji me vbo, e, a mei me ba 'me t'o na na,

6 solo ch.
u hu ra wa me re ze, a reo voa h'o bo ghwo l'u hu;

8 solo ch.
o ke r'u hu n'o rho rhe neo ghwu so moe ne kpe ri se?

10 solo ch.
i tio bo ro bo so ro, ghwu so ra nao y'u rho muo le le.

12 R-solo
O she we reo, i ne neo, a me rha t'o nao a ri ne se yie fian.

14 L-solo ch.
Ba U mo guo si yeo ghwa, o tue rie da rha o bo ghwo lie;

16 solo ch. solo
U mo gu mi rhe vbe da, gbe me kpe me; e jo

18 ch.
mi rhe vbo o, gba nya ji me vbo, e a mei me ba me t'o na na,

20 solo ch.
u hu ra wa me re ze, a reo voa h'o bo ghwo l'u hu,

22 solo ch.
o ke r'u hu n'o rho rhe neo, ghwu s'o ro moe ne kpe ri se?

24 solo ch.
i tio bo ro bo so ro ghwu s'o ra nao y'u rho muo le leo.

26

It is believed that traditional rulers are ordained and honoured by God. The sanction of the king upon the Okpe at the time of his assassination became a curse that had serious effects on the land for a very long time. The period of interregnum between his death and succession was extremely long that the Okpe felt ashamed for their inability to crown another king, particularly as their Itsekiri neighbours scorned them for not having a king during the period. Although the Okpe came together to confess and ask forgiveness from God, performed some rituals to enable them crown another king in the 1940s, the effects of the curse from Ezezi I are still felt in the royal institution till this day. Ezezi II (Mebitaghan, popularly known as Osakpa) was successfully crowned in 1945. He died in March 26, 1966 and until December 30, 1972 Orhoro I could not be crowned (another six years of interregnum). Two of the songs available in our collection

narrate the events that surrounded the coronation of Orhoro I and his mutual relationships with his brother, Julius and the chiefs.

In the present era, Orhoro I died in May 2004 and elections for the succession to the throne was conducted in January 2005. According to the election results, Gen, Felix Mujakperuo and Air vice Marshall Frank Adjobena had a tie in the votes, and the chairman of the electoral committee, as a result, cast his vote to decide the winner. By this approach Gen. Mujakperuo emerged winner, while his opponent disputed the results, attempting to take the matter to court. Several efforts were made by Okpe leaders to appease Air Marshal Adjobena, appealing that he should accept the results to ensure peaceful transition. Subsequently, Gen. Mujakperuo was crowned King as Orhue I on July 29, 2006. Although this seems to be the shortest interregnum of only two years, we look forward to when the effects of the curse would completely wipe off to enable the Okpe have a smooth transition within few months or one year in the future. *Igoru* musicians composed several songs depicting the extremely long interregnum and the scolding from the Itsekiri, as well as the lamentation of the death of Esezi II and the joy of his succession after six years interregnum.

CONCLUSION

This study observed that *Igoru* musicians warned and counseled their audiences against some wanton attitude and practices that could result in painful experiences. They made efforts through their compositions and performances to criticize and correct some excesses of some community members in the belief that everything any human being does requires moderation, even if it is permissible in the society. In performances, the musicians defended their political system, their territorial land mass, traditional religion, the music profession and themselves from various attacks. Many *Igoru* songs make reference to the political institution, where the issue of the traditional ruler, the Orodje (King) of Okpe was central. In fact, the Okpe in Lagos took *Igoru* music as a mark of Okpe ethnic identity, thus it was selected amongst other music genres of the culture to represent it, both in social and political-oriented activities. The author notes that the warning and counsel of the *Igoru* musicians, if heeded earlier, would have averted the recent warfare between the Itsekiri and the Okpe of Ugbukurusu, Ugborhen, etc.

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AN EXAMINATION OF THE CHARACTERISTICS OF ESAN TRADITIONAL MUSIC OF EDO STATE, NIGERIA.

DR. CHARLES O. ALUEDE

ABSTRACT

Nigeria is made up of autochthonous groups with diverse musical cultures. In this essay, the researcher observes that over generalization associated with the characteristics of African music in general and Nigerian music in particular can no longer hold sway because each ethnic group has its peculiar musical attributes. In this connection, he gives an in depth examination of Esan music, of Nigeria by highlighting what he sees to be unique in the musical performances of this people.

INTRODUCTION

It is a common knowledge that traditional African music is that musical genre that was associated with the Africans in the pre-colonial era, which has survived all the forces of acculturation in the colonial era to date. Music in Africa has been talked of as being very functional because no event passed by in African societies without profuse music making.

African music has its own unique attributes or characteristics. Such attributes have been observed by Nketia (1974), Bebey (1975), Southern (1983) and Agordoh (1994). Given that these music scholars have dealt with some issues which relate to musical features of African music, why a re-examination? Music of the African continent is too varied to allow for straight generalizations. This is so because Africa is highly autochthonous and three times more than the size of America. They also speak over 700 different languages. In spite of urbanization, Christianity and their associated industrial developments, over half of the continent's communities still hold religiously their mores.

ABOUT THE RESEARCH LOCALE

Esan province is in Edo state which is one of the thirty-six states in present day Nigeria. It is situated in the south-southern part of the country. The state is perhaps christened Edo because Edo is a major ethnic group within it and Benin City is the state capital. To Okpoko et al (1993) while Benin serves as a territorial label e.g. Benin City, Benin Kingdom, Benin Empire or Benin Division, both Benin and Edo serve as linguistic and ethnic labels for the inhabitants of the Benin territory. It is used as a designation for a group historically related in language and dialects spoken within and around Benin. The

term Esan is applied to people and language spoken in a particular locale, which has five local government areas in Edo Central senatorial district of Edo state. It is bounded on the north by Owan - east and west, on the west by Orhionmwon Local Government Area, on the southeast by Ika, Oshimili and Aniocha Local Government Areas and on the East by the River Niger. Studies on Esan origin have relied extensively on oral traditions and intelligence reports. Today, the origin of Esan is a subject of scholarly investigation by cultural historians, cultural anthropologists, traditionalists and linguists. They all support the Benin connection of Esan.

However, the thrust of study is a critical examination of the musical characteristics of Esan songs which here after will simply be referred to as Esan nationality under the following broad headings stated and discussed below.

THE ORAL NATURE OF ESAN MUSIC

Kamien (1988:591) observes that “Non western music is most often transmitted orally from parent to child or from teacher to student. Compositions and performance techniques are learned by rote and imitation” Esan in Nigeria as a non-western race is within the described purview. While this view is partially correct, it must be said that between then and now aggressive scholarship in music has begun in this area and two tertiary institutions offering music now serve the people’s needs in the realm of music documentation. Beyond the observations above, the playing of musical instruments or the performance of music in traditional settings is often an exclusive reserve of a caste or clan. The performance of Ayele royal music at the court of the Onojie of Uromi, Edo State by unuwazi clan is an example of such. To ensure musical continuity in this culture, lineages and clans are charged with the responsibilities of recounting the monarchs’ and towns’ genealogy in songs, supply entertainment music during major festivals and sing praises of gods and ancestors during traditional religious rites. Parents teach their children the oral traditions of their people by rote.

MUSICAL INSTRUMENTS

There appears to be an agreed consensus by scholars of music on four basic categories of musical instruments and they are: Chordophones, Aerophones, Membranophones and Idiophones. The instruments of Esan music cut across the four

classifications stated above with over dependence on the families of Membranophones and Idiophones.

A major characteristic worth mentioning of Esan music is the use of human body in the accompaniment of songs. This is achieved with the sounding of their bodies, such as chest drumming, cheek slapping, feet stamping in dance, hands clapping as well as the slapping of various parts of the body including thighs.

THE STATUS OF MUSIC IN ESAN NIGERIA

Traditional music in Esan is by no means an independent art; it is highly interwoven with drama, dance, poetry, history and oral literature with oral tradition also forming a part. Observing these phenomena, Kamien (1988) talks of Merriam as having reported that among the Basongye of Zaire, the funeral of an important person is announced by a professional musician who also clowns to cheer up the people at the funeral, allowing them to vent emotion; he observes further that.

African music is closely associated with dancing, both arts are basic to many ceremonies, rituals and celebrations. While moving, a dancer often sings or plays rattles or rather idiophones that are held or tied to the body (Kamien 1988:595).

The quotation above is supportive of the evidence available in Esan. A look at the musical genres in this culture area reveals that Udje – a processional funeral dance of the Esan are closely associated with music and drama. Ikoghe, which is the music performed for infidels in Esan is drama Knitted. During this cleansing exercise, women are seen with phallic symbols of male organs trying to violate the infidel. This is a kind of musical drama meant to admonish married women against flirtatious tendencies. Music in Esan is not a solo art but connects other art forms; hence music in Africa is often regarded as an eclectic art.

IMPROVISATION

Musically speaking, and as conceived in the west, improvisation means the creation of music at the same time as it is performed. This is one subject that has been grossly misinterpreted when discussing African music within which is Esan music. No drummer leaves his house unprepared only to extemporize before a large audience. Improvisation in Africa in general and Esan particular is of a different dimension sharing

this view; kamien (1988:591) asserts that “improvisation is basic to many non western musical cultures. Performers usually base their improvisations on traditional melodic phrases and rhythmic patterns. In some parts of the world, including India and the Middle East, improvisation is a highly disciplined art that requires years of training.” Supporting the view above Hart (1990) submits that Chernoff makes it clear that:

Africans do not improvise, at least not in the way we think of improvisation in the west. Most of the rhythms and songs are traditional allowing very little latitude for individual experimentation. The ideal, here as else where in African culture, is to fit one's own personal rhythms into the flow of the whole. You might call this rhythm sharing. Musically the rhythm of each drum in an ensemble is comparatively simple consisting of endless variation on duple and triple time (Hart, 1990:198).

He comments further that the combination of such rhythm gives the complexity of threes beating against fours. In Esan music, drums of different hues are used in their ensembles. Apart from drums, bells, wooden drums, non-musical instruments are often involved in the performance of music. The combination of these instruments creates a colourful blend of complex rhythms achieved through hemiola, polyrhythmic patterns that signal tension and repose in the music.

VOICES

Musical instruments have been generally christened as artificial sound producing materials they are thus referred because the human voice remains God's creation and a natural source of sound production. In Esan, singing remains a major and popular way of music making and a vast range of tone colours and vocal techniques are employed. Some of them are voice yodeling, singing with a trebling effect achieved by rapid reiteration of a note by means of a quick succession of backward and forward movements (quasi tremolo) at cadencies, singing with full and half nasal delivery, singing effect achieved by sliding into or out of a note – glissando, falsetto singing amongst men at cadencies with the male voice tending to be higher than the females in the ensemble, humming, whistling, singing with locked teeth or open throated. In some ensembles, men also indulge in singing that results sustained tonic in ensembles of mixed voices. This style is found in Asonogun, of Esan people.

Another phenomenon that is also associated with the musical attributes of Esan people is chanting or shouting out words to mark the climax of performances. This is done in every ensemble by the people, it is Sukpiri Sukpiri Alume.

COMPOSITIONAL TECHNIQUES

To talk of the compositional techniques employed by the Esan people in their songs is to talk of the musical condiments that give the Edoid flavours in their music. This can as well be considered as technical devices. (a) In the first case, Edo melodies are of short phrases with instrumental repetition and textual differences. The different textual renditions are occasioned by the arrival of an important guest whose praise may be spontaneously sung, the introduction of proverbs that fit certain actions of people being entertained or to show one's virtuosity. A musician's ability to create new melodies on the spot is highly respected. (b) Apart from being partly characterized by call and response, there are also overlaps of sound caused primarily by a situation where by the leader resumes singing before the chorus has been completed. The effect is such that a part will incessantly blur into the other. However, the use of overlaps in call and response singing is very common in the various ensembles in the area under review and this could be observed in the song below.

Ugba

The musical score for 'Ugba' consists of two systems. Each system has two staves, Voice 1 and Voice 2. The first system shows Voice 1 singing 'U gba khue ni' and Voice 2 singing 'To lo mi na mi na to'. The second system shows Voice 1 singing 'U gba khue ni' and Voice 2 singing 'To lo mi na mi na to'. The lyrics are written below the notes.

Akin to the phenomenon above is the (c) Complimentary Duet – put simply, a duet is a musical composition written for and performed by two persons, i.e. voices or instruments. In Esan culture area, their kind of duet is stylistically for males singing the

lower part and females singing the higher one. The males do not sing the entire songs rather they at sing designated phrases and cadences. A critical examination of these duets reveals that their duets end in intervals of major 3rd, minor 3rd, 4ths and 6ths. (d) Recitatives: An exciting singing style among this people is the performance of songs through singing – speaking voice. This style is common during ritual and traditional worship ceremonies. Some times, the recitations are accompanied with just the bell.

THE MUSICAL TEXTURE OF ESAN SONGS

Simply put, texture in music refers to the internal pattern, structure or design of a particular song. To southern (1983) a piece of music is monophonic, homophonic, or polyphonic. There are overwhelming evidences that Nigerian songs are not only in homophones and monophones but also polyphonic – Akpabot (1986) is primarily of this view. A critical appreciation of Esan songs shows that while very many of their songs are rendered monophonically and homophonically, polyphony is less sparingly used. Although strict harmonic progression is not obeyed in their songs, sometimes cadential harmonies are occasionally observed as in the cases of the songs below.

Snging in two parts at the tail end of a song

O - mon - re - ki - na - do o - mon

o - mon

Snging in two parts at the tail end of the song

A men no bhi ye gbe o do a - men - amen do

do a - men - amen do

MUSIC AS A COMMUNICATION TOOL IN EDO

It is not novel that Africans have a system of communicating over a long distance using drums and other wind musical instruments. In Africa, evidences abound of the use of talking drums, slit drums, Elephant tusks and xylophones to carry messages over a considerable distance as accurately as the voice would do and even longer latitudes than the human voice can go. Talking about Nigeria even in the late 60s, Hindley (1982:22) posits, "The talking drum has been used during the Nigerian civil war to signal the arrival of relief supplies." The Esan language in Nigeria is very tonal. The presence of talking drums facilitates the accurate sending and receiving of messages. Apart from this tonal attributes, message sending via bells is also a common practice because specific rhythms and playing techniques done on the bell is able to convey specific messages such as (a) death of a kinsman (b) death of a toddler (c) An emergency meeting (d) birth of new baby (e) important announcement from the reigning monarch, etc. (Chernoff, 1979, Hindley 1982 and Erebo 1998).

One may wonder how the messages stated above can be carefully sent without being misconstrued. Misconstruction cannot occur because different castes, occupations and statuses go with their socially approved musical instruments. The death of an herbalist can never be announced by the monarch's ancestral instrument nor can the birth of an heir to a monarch be announced by a town crier's bell. To date, musical instruments are still in use in sending messages in this area.

MUSIC AS THERAPEUTIC AGENT

Whether music can heal is no longer in dispute, Mume (1973), Hindley (1982), Lateef (1987), McClellan (1988), Kamien (1988), Hart (1990) and Omibiyi (1998) provide instances of the use of music of in the healing of disordered patients in Africa. While Lateef talks of the therapeutic use of music in Northern Nigeria, Mume and Omibiyi provide evidence of such in the Southern part of Nigeria.

It is a common practice among different religious cults in Edo to use music for healing purposes. This people believe that physical sickness is caused by multiple etiological variables, which could be physical, mystical or supernatural. To them, disease origin may not always be physiological but also psychosomatic. And so just as the Holy Bible records how King Saul's mental problem was cured by David's harp, troubled

patients are during the course of special musical performances moved to confess what are of great botheration to them there-by gaining freedom from the weight of their problems. Some times they are specifically asked to confess their sins after which they are pronounced healed. Some of such societies in Edo are Olokun and Iyayi, to mention just a few.

Akin to the situation mentioned above is the attribute of profuse dance rhythm possession of Edo songs. No one hears the rhythms of this people without the urge to move the body in consonance with the dictates of the drums and other instruments in the ensemble. Among this people, it has been discovered that dancing to their hot but complicated rhythms makes one to be fully exercised and in doing this excess fats and its related general debilities are attenuated.

PERFORMANCE PRACTICE IN ESAN MUSIC

Within Africa, musical performances are occasioned by not one uniform factor hence the need to address that of Esan. It is today an academic debate whether music and dance can be inter- changeably used. Although this issue cannot be fully accommodated in this work having previously mentioned that Esan music possesses dance rhythms, it should be said that over 95% of their music are dance knitted. Music in Esan is solely not for entertainment purposes. They also have ritual music.

Chernoff (1979), talks of basic procedure of blood libation, wine libation and/or both in African musical performances. African music has been talked of as an impure art form in the sense that it has roots in other fields and sub-fields. Similarly, Esan songs are didactic, political, historical, and satirical, for ritual healing, for leading campaigns and propaganda, for entertainment, for praise, etc. These areas mentioned fall into the fields of Education, political science, historical studies and medicine. Above all the costume dancers wear in Esan ensembles are products of the creative energies of fine and applied artists. Thus, it is often said that Esan music is a collective art. In this community, there is also a distinctive intercourse between songs for healing, worship and parody. The song below aptly provides an example.

Ihimelefo

I hi me le fo do ha khue mi pa si tor - o o ya ma ma noo

'se ha bhuo no hien o ya ma ma no

Text In Esan

I hime le fo

'do ha khue mi pasitor

Oya mamananoo

'se ha bhuo no hien

Oya mamananoo

Translation

After healing them

They have gone to thank pastor

this is absurd

God will judge this case

This is absurd

CONCLUSION

A glance at the present nature and qualities of treatises in comparative studies in African music reveals that there has been some meaningful progress. The progress stems from researches either done by many foreigners and few Africans. And today, the observations of foreigners such as Blacking, Jones, Chernoff, Hart and Kubik, to mention but a few, have been relied on for too long. In the view of this researcher, Africa is too large to allow for generalizations in terms of musical practices and attributes and above all since musical culture is as dynamic as culture itself, positions held of Africa decades ago may not necessarily be in this global age; hence this paper examined within no fewer than ten basic captions the characteristics of Esan music in Edo state of Nigeria.

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THE SEMIOTICS OF LAUGHTER IN TWO NIGERIAN APOLITICAL MOVIE-COMEDIES

KINGSLEY I. EHIEMUA

ABSTRACT

*This paper examines the iconic, indexical and symbolic signs which provoke laughter in two Nigerian apolitical movie comedies, namely: “Nnaa Meen” and “Touch and Follow”. The tendency here is to attempt a poetics of this burgeoning genre of Nigerian movie-comedies. The term ‘apolitical’ suggests that these comedies are not political and do not evoke “contempt, indignation, or scorn” through deriding, but are “comic in that comedy evokes laughter mainly as an end in itself” (Abrams 1981). We are confronted with a world of comedy which is a world of delight in variety; even its hardships are not lasting” (Bernet et al in *Types of Drama* 10).*

INTRODUCTION

Comedy on the Nigerian screen is a flourishing art. It dominates the television entertainment broadcast in English and/or vernacular languages. For instance, in English Language medium alone, it manifests in the form of drama sketches and jokes performed and told as the case may be, by professional and amateur comedians in variety entertainment; it is evident in the frequency of one-hour, half-hour or less than half hour situation comedies which are sometimes farcical like *Jagua* series (starring James Afolabi Afolayan of blessed memory), *Baba Sala* show, *Aluwe* and *Papa Ajasco* series, or others which centre on ridiculous human traits or situations; it is also the form and style of many past and present soap operas on the Nigerian television screen like *Hotel De Jordan*, *The Masquerade*, *Icheoku*, *Basi and Company*, *Samanja*, *Family Circle*, *Everyday People*.

The broadcast of these screen comedies in the federal government controlled Nigerian Television Authority (NTA) and state owned television stations across the country is a reliable hypothetical index of their popularity and wide acceptance by Nigerian telespectators.

The household names many of these comedians (in their screen names) have become and the tendency for children and some adults to mimic their antics or allude to them demonstrate, in the words of Jimmy Atte (Executive Director, News, Nigerian Television Authority), how the Nigerian television medium “has made tremendous impact on the society through lampoons, skits and slapsticks on [sic] ...television

comedies” (Timothy-Asobele 1993: vii). The employment of comic scripts and popular TV comedians by Advertising agencies for TV commercials and political campaigns can also be used to gauge the wide positive response of the Nigerian telespectators to screen comedies.

It is also obvious that part of the attraction of these comedies is their local sensibility and indigenously formal and stylistic overlay. For instance, the comic plot foregrounds an aspect of the Nigerian life or society, and dramatic action is advanced by recognizable antics or intrigue whose success or failure produces the desired artistic effect – hilarity; characters in spite of their exaggerated traits exhibit recognizable local nuances. The language medium is Nigerian Standard English or the pidgin (the corrupted form of English language in Nigeria which socially competes with Standard English) or vernacular or mixture of all or two of these linguistic types; any linguistic foregrounding (regular or irregular) helps to create a prominence of the mirthfully abnormal from the normal in the context of the recognizable Nigerian political or socio-cultural reality; the sets are also recognizably Nigerian.

These potentials of local TV comedies are being harnessed by the more recent Nigerian movies (especially known as Home Videos), and the result is an emerging type we have thus labelled ‘Movie-comedies’. This type has become so distinctive that the taste of Nigerian film consumers is divided along two major preferences: (i) the movie comedies; (ii) and the others (sentimental, adventure, detective, musical, classical). There are also ancillary comic performances christened *A Night of a Thousand Laughs* recently being packaged into home videos by some film producers, and which are also sometimes broadcast on Nigerian TV stations. These explore the form of TV variety entertainment shows of old. They are live performances on Nigerian stages which mainly feature professional comedians performing skits and telling jokes with music and dance as side attractions.

The movie-comedies however are a peculiar sort. They have no Western and Hollywood prototype in terms of the nature of comic plot, characterization and language. Only few of these have political undertones, a majority is apolitical. The political movie-comedies combining lampooning tendencies with farce overtly or covertly take a swipe at social injustice, the establishment, government agencies, the politicians or their

misdeameanour. The apolitical ones are highly farcical dramatizing exaggerated human foibles or follies, which provoke the telespectators or cinema audience to “hearty laughter” or “belly laughs” in the words of M.H. Abrams (1981). The laughter, true to Richard Boston (1977), “implies a withdrawal of sympathy from whatever is being laughed at”, because “the comic vision is destroyed the moment we feel sorry for the [comic protagonists]” (464-5).

The primary focus of this essay is the Nigerian apolitical comedies whose nature we subject to a form of semiotic study believing that the appeal of comedy is its nature – that which provokes laughter. This paper contends that there is a system of signification inherent in comedy “whereby meanings are both generated and exchanged” (Keir Elam 1990:1) and whose aesthetic end is laughter. This system of signification we have conveniently called the ‘semiotics of laughter’.

ABOUT SEMIOTICS AND THE SCOPE OF USAGE

The sign, according to K.M. Newton (1988), is the basis of semiotics, which can be understood as “any configuration to which there is a conventional response” (171). He adds that: Semiotics investigates the various systems of signs that create the shared meanings that constitute any culture (171). As a “systematic study of signs” (Eagleton 1983:100) which is “concerned with processes of signification and with those of communication” (Elam 1980:1), the aim of semiotics is “the better understanding of our own meaning – bearing behaviour” (Elam 1980:1).

Borrowing from Christian Metz’s distinction between film and cinema (Stam et al 1992:34) and Elam’s description of the theatrical performance text (1980:7), the cinema is a culturally coded ‘macro sign’ determined by the institutions of the cinema, conventions, genre, the film text including its inner contributory elements and the audience’s/consumers’ taste. All these determining elements are contributory signifiers which imbue the macro-sign with a meaning perceived or felt in the total artistic exchange, which is measured by the audience’s or consumer’s response. Semiotics therefore avails the cinema or the film text certain processes of signification in a larger communication process, like the two-way communication system of a language. The cinema becomes an audience-conditioned sign-giver while the audience is the receiver of the product measured by its response/reaction.

One of the significant ways Nigerian apolitical screen comedies (and indeed the cinema phenomenon) share kinship with a theatrical performance is in their aesthetic ends, which legitimize the two-way communication process between the work of art and its audience. Contrary to Metz's assertion (see Stam et al 1992:34), the cinema is a two-way communication signs system whether such communication is deferred or lacks the immediacy and spontaneity of the theatrical performance.

However, the semiotic approach in this paper adopted to explicate the signs which provoke laughter in the two comic movie texts – *Nnaa Meen* and *Touch and Follow* – is C.S. Pierce's theory of tripartite functions of signs, namely: the iconic, indexical and the symbolic. Peter Wollen asserts in *Signs and Meaning in the Cinema* (1969), that, the cinema explores these three categories of sign-functions.

Stam et al (1992:5) explains the Piercean concept as we apply it in this paper. The iconic sign “represents its object by means of similarity or resemblance” and that “the relations between sign and interpretant [the object] is mainly one of likeness, as in the case of portraits, diagrams, statutes, and... onomatopoeic words”. The indexical sign is “determined by its dynamic object by virtue of being in a real relation to it”, this sign “involves a causal existential link between sign and interpretant as in the case ...of smoke signifying the existence of fire”. The symbolic refers to the linguistic sign (words expressed as in speech or writing), which “represents objects only by linguistic convention”. This writer is aware of Pierce's caution that the “three types of signs are not mutually exclusive”, hence the need to “assume a certain relativity” (Stam et al 6).

The explication of the iconic, the indexical and the symbolic in the two comic movies, *Nnaa Meen* and *Touch and Follow*, is aimed at investigating the nature of Nigerian comedies which are apolitical and to link it to its primary aesthetic object – belly laughs with a quaint moral lesson.

SYNOPSIS OF THE SCREEN COMEDIES

***Nnaa Meen*:** This is the story of three friends, Benji, a shop owner (played by John Okafor), Timothy a chemist (Okay Bakassi) and Onyenza - a jobless loafer (Kingsley Ogbonna). The desire to have a girlfriend/lover is their only aspiration but they are faced with certain handicaps. Benji (the central character) and Timothy are timid and lack the resourcefulness to achieve this aim. Onyenza, who is the most courageous, is poor; he

unluckily gets a female lover with a high taste and an insatiable appetite, so he goes borrowing from his two buoyant friends. Benji finds a lover at last after some bungled attempts by Timothy and himself. His girlfriend, Abigail (Queen Nwokoye), is a modest student with good manners, who does not want to have sex with him. Benji is advised by a student friend, Mammy (Kenneth Chukwu), to drug her in order to succeed. With the help of his chemist friend, Timothy, Abigail is drugged with an overdose of a strong mixture of sleeping drugs. Abigail drifts into deep slumber and Benji, obviously inexperienced, lacks the courage to have sex with her. Abigail's parents, who never like Benji and who have been looking for their daughter, are told they could find their daughter at Benji's place. They go to Benji's house with policemen and find their daughter in deep sleep. They suspect a foul game, and arrest Benji and his friends who are also present in the scene.

Touch and Follow (TF): This is the story of Ojukwu (played by Victor Osuagwu) a mischievous, middle-aged pensioner who has returned to his village from the city with his family: a wife (Apolonia) and son (Chuka). He abandons his responsibility to his home and family and wastes the whole money his rich daughter in America sends to him for the upkeep of his family on young village girls with whom he has illicit love affairs. His escapades are: he tells these girls he is a rich man and can satisfy their needs, wears old, jumpy and tight-fitting suits, dyes his hair to look young, speaks in false foreign accent with a slightly conspicuous bad use of tenses, walks with a swagger. At home, there is an unending feud between him and his wife and son for not paying his son's school fees and ignoring other financial duties at home. Ojukwu has a friend, Ikemba (Larry Koldsweat), who is his partner and accomplice in the womanizing affair. Ikemba who is not as financially endowed as Ojukwu resorts to the use of a charmed ring called "Touch and Follow" (from which the comedy derives its title) to charm village girls to sleep with him.

Chuka (Ojukwu's son), his girlfriend (Ifeoma) and mother plot against Ojukwu. Ifeoma entices Ojukwu and pretends to be in love with him and gets huge sums of money from him, which she passes to Chuka. She denies Ojukwu sex and deceives him into financing and organizing their marriage ceremony only for her to replace the man for his son on the wedding day. Ojukwu collapses and is afflicted with a stroke. His friend,

Ikemba, is also afflicted with madness as his “touch and follow” charm fails him at last and boomerangs when he tries it on a Christian girl.

THE ICONIC, THE INDEXICAL AND THE SYMBOLIC IN *NNA MEEN* (NM) AND *TOUCH AND FOLLOW* (TF)

Nigerian screen comedy is a signifying system. The genre of each screen play is a macro signifier, an overriding sign, which any other sign complements, qualifies or contrasts. The linguistic signs (or words) of the titles for instance symbolically enclose meaning in that they signal a comic overlay. The titles symbolically capture the content in a metonymic or metaphoric form and are the first signs to suggest what to expect.

True to what we affirmed earlier about Pierce’s claim, the tripartite signs are not mutually exclusive in screen drama. In fact, some of the signs perform two or all the three functions. The iconic, indexical and symbolic functions therefore are duties signs perform specifically and/or mutually.

Aristotelian six parts of drama can apply in any analysis of the structure of screen plays, and are potent signifiers in the entire dramatic signification. These six parts – plot, characterization, thought, diction, music (sound track in movies and characters’ songs), spectacle (in film, like montage, dissolves, shots, picturization, sets, props, costumes and make-up) - perform the iconic, the indexical and the symbolic functions specifically, and sometimes mutually. Superficially, characterization and spectacle belong to the iconic because both are photographic in the sense that they represent the images of the object of dramatic event; plot and thought are indexical because they help to create an existential or causal link between actions, ideas or objects in a dramatic (or mimetic) event; diction (verbal or written language) and music (songs, sound effects and sound track) are symbolic – with words, they label, describe, express, realise or represent metonymically and metaphorically the object of the dramatic event. We add here that, in film, sound effects and non-verbal language (like mime, gestures, facial expressions, etc) are part of a film’s spectacle, which perform both the iconic and symbolic functions.

In *Nna Meen* (NM) and *Touch and Follow* (TF), the object of dramatic event is comedy. Because the object of dramatic event is comedy, the six parts or elements of drama as in the two movie-comedies observably constitute comic signs in structure and nature. Everything on stage or on the screen – ranging from action, movement, gestures,

and facial expressions, speech, music, props and effects of all kinds are signs because they communicate and mean something individually and in relation to other signs. The comic signs constitute the semiotics of laughter. They define the nature of comedy and distinguish it from other genres.

Below is a tabular presentation of some of the prominent signifiers which foreground the nature of comedy in the two movie texts:

A TABLE OF SOME ICONIC SIGNS IN

NNAA MEEN (NM) AND TOUCH AND FOLLOW (TF)

NM

TF

ICONIC SIGNS	DESCRIPTION	LIKELY COMIC EFFECT ON THE AUDIENC E	ICONIC SIGNS	DESCRIPTI ON	LIKELY COMIC EFFECT ON THE AUDIENC E
Major Characters			Major Characters		
(1) Benji	Timid, uninformed and stupid	Amusement and unsympathe tic	Ojukwu	Crafty, insensitive, greedy, belligerent and promiscuous	Contempt and amusement
Timothy	More informed than Benji, but as timid and stupid	Amusement and unsympathe tic	Ikemba	Foolish, jealous and diabolical	Contempt and amusement
Onyenza	Courageous, outspoken but stupid and parasitic	Amusement and unsympathe tic	Apolonia (Ojukwu's wife)	Unhappy and outspoken	Sympatheti c
Abigail	Modest, innocent, unassuming but naïve	Indifferent but unsympathe tic	Chuka (Ojukwu's son)	Unhappy, reticent and scheming	Sympatheti c
			Ifeoma (Chuka's girlfriend)	Lively, seductive and scheming	Amusemsn t
Minor Characters			Minor Characters		

Mammy	Informed, worldly and exploitative	Amusement	Native Doctor	Diabolical and fetish	Contempt
Papa Abigail	Arrogant, discriminatory and belligerent	Amused and unsympathetic	Papa Ifeoma	Patient and understanding	Indifferent
Mama Abigail	Modest and submissive	Indifferent	Mama Ifeoma	Patient and understanding	Indifferent
Policemen	Malleable, devious or tricky and brutish	Amusement and feeling of contempt	Other minor female characters	Greedy and sex objects of Ojukwu and Ikemba	Amusement

ICONIC SIGNS	DESCRIPTION	LIKELY COMIC EFFECT ON THE AUDIENCE	ICONIC SIGNS	DESCRIPTION	LIKELY COMIC EFFECT ON THE AUDIENCE
Other minor characters	Some exploitative, some are information channels, some are objects of ridicule and assist in ludicrous activities	Amusement	Christian girl	Humble, serious-minded and religious	Indifferent
Extras	Representational of society	Indifferent	Extras	Representational of society	Indifferent
Spectacle			Spectacle		

<p>1. Settings</p> <ul style="list-style-type: none"> - The open field for keep fit exercises - The drinking bar and eatery scenes - The room scenes - The school scenes - The street scenes 	<p>Represent places of subterfuge, scheming and ludicrous actions which reveal especially failed wooing attempts, gullibility and greed of characters, pratfalls and physical horse play</p>	<p>Amusement</p>	<p>1. Settings</p> <ul style="list-style-type: none"> - Ojukwu's home - Papa Ifeoma's home - Fetish Shrines - Party hall - Street scenes - Marriage scene 	<p>Represent places of subterfuge, scheming and ludicrous actions which reveal the desperation, craftiness, insensitivity, stupidity, gullibility and greed of young ladies, and major characters also young as sex objects and other amorously humorous activities.</p>	<p>Mixture of amusement and contempt.</p>
<p>2. Sets and props</p>	<p>Denote themselves and attributes of places of ludicrous actions</p>	<p>Feel indifferent at some, laugh at the use of others.</p>	<p>Sets and Props</p>	<p>Denote themselves and are attributes of places of ludicrous actions</p>	<p>Amusement and contempt.</p>
<p>3. Costumes and Make-up</p>	<p>Though they do not foreground comic characterization, but simply denote ordinary everyday dress</p>	<p>Indifferent</p>	<p>Costumes and Make-up</p>	<p>Ojukwu's and Ikemba's costumes are significant. They foreground these characters as old-fashioned, crafty and foolish</p>	<p>Amusement</p>

A TABLE OF SOME INDEXICAL SIGNS IN NM AND TF

NM

TF

INDEXICAL SIGNS	DESCRIPTION	LIKELY COMIC EFFECT ON AUDIENCE	INDEXICAL SIGNS	DESCRIPTION	LIKELY COMIC EFFECT ON AUDIENCE
Plot			Plot		
1. Motive	The desire to have young ladies as lovers foreground the comic action, the timidity and stupidity of lead characters	Amusement	1. Motive	To replace his middle-aged wife with a far younger girl	Mild Contempt and amusement.
2. Action	Pursuance of goal – young ladies to love – exposing their timidity and stupidity of characters	Amusement	2. Action	Pursues this goal with available resources meant for the upkeep of his family	Mild Contempt and amusement.
3. Intrigue (pranks and lies intended to deceive)	Taking advantage of Abigail’s innocence and naivety in order to have sex with her – foregrounds trouble and bad end for the trickster protagonists	Amusement and wishing the tricksters to fail.	3. Intrigue (pranks, schemes, lies)	Ojukwu is deceived into planning a big wedding with the girl whom he thinks loves him, but he is dumped for his son on the wedding ground. He is also tricked of his money by his son and girlfriend	Amusement and satisfaction
4. Contrast	Foregrounds the differences between the	Amusement	4. Contrast in Ojukwu’s goal and age with	Ojukwu and Ikemba are sharp contrast in terms	Amusement

	timidity and stupidity of the lead characters and the worldliness and sociability of mammy; the differences between the worldliness of Onyenza's girlfriend, Benji and Timothy's two female acquaintances in the restaurant and the naivety and modesty of Abigail		Chuka's and Ifeoma's	of resourcefulness and endowments. Both are united by a common goal.	
5. Exaggeration of improbable events	Onyenza's girlfriend drinking six bottles of beer; Benji and Timothy's timid and stupid behaviour in their encounter with girls are overblown; a beautiful Nigerian under-graduate from a well to do home like Abigail dating the timid and illiterate Benji is highly improbable in the Nigerian context	No profound concern because dramatic action is highly exaggerated and improbable, they laugh it all away but may retain the lesson – 'timidity and naivety are bad'.	5. Exaggeration and improbable events	The ease with which Ojukwu succeeds with girls; the regular large sums of money sent by his rich daughter from America; the ease with which Ojukwu gives large sums of money to Ifeoma; an educated adult son like Chuka not knowing the address of his elder sister, are highly improbable and exaggerated	The exaggerated and improbable events are likely to make audience feel more amused and show mild contempt for the lead characters, Ojukwu and Ikemba and to expect a bad ending for them.
6. Poetic Justice	bad ending for the tricksters	Amusement and satisfaction	6 Poetic justice	Bad ending for the two mischievous	Amusement and satisfactions

				friends	
Thought (Theme/ subject matter) Human foibles: Timidity and naivety	The underlying principle behind dramatic action	Didactic and amusing	Thought (theme/subject matter): greed	The underlying dramatic principle influencing action, characterization and language	Amusement and satisfaction for the characters bad ending.

A TABLE OF SOME PROMINENT SYMBOLIC SIGNS IN NM AND TF

NM

TF

SYMBOLIC SIGNS	DESCRIPTION	LIKELY COMIC EFFECT ON THE AUDIENCE	SYMBOLIC SIGNS	DESCRIPTION	LIKELY COMIC EFFECT ON THE AUDIENCE
Diction (Language) 1. Title “Nnaa Meen”	Two stressed and wrongly linked vernacular and English words: ‘Nna’ and ‘Men’. ‘Nna’ means friend; ‘Men’ is an American slang for surprise. The combination of the two exclamatory words is not only a comic overlay. It also achieves a comic purpose. It is also a reminder of the idiosyncratic parlance common among the illiterate and semi-literate Ibo speaking people of Nigeria.	Laugh at the title which suggests the genre of movie	Diction (Language) 1. Title “Touch and Follow”	The title alludes to Ikemba’s charmed ring for charming girls to his bed. It is also a metaphor for the exploits of both friends who always succeed in taking ladies to bed for sex – one with his daughter’s money, the other with charm. The title is captivating and suggestively comic	Amusement and curiosity.

	It's Benji's common parlance in the movie denoting his tribe and educational status				
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SYMBOLIC SIGNS	DESCRIPTION	LIKELY COMIC EFFECT ON THE AUDIENCE	SYMBOLIC SIGNS	DESCRIPTION	LIKELY COMIC EFFECT ON THE AUDIENCE
2. Verbal humour	Foregrounds tomfoolery, buffoonery and jokes	Amusement	2. Verbal humour	Foregrounds Ojukwu's greed and Ikemba's foolishness	Amusement
3. Appellations (or nicknaming)	Foregrounds verbal humour and comic action	Amusement	3. Appellations (Nicknaming)	Between Ojukwu and wife, this foregrounds loss of affection	Amusement
4. Distortion resulting in wrong use of words i. "Do you have polythene bags so that I can cage this thing" ii. "Who is the managing director of this	Foregrounds humour and clownish characters	Amusement	4. Distortion - Ojukwu's wrong use of tenses and neologisms like : "Izu you are just smelling America"; "You see, you know you are real mugu... look, guy yoyo is not by age".	Foregrounds humour and clownish behaviour.	Amusement

university ?”					
5. Mixture of vernacular with English	Also foregrounds humour, clownish and dramatic action	Laughter	5 Mixture of vernacular with English	Foregrounds humour, and character’s tribal background	Amusement
6. Sound track – theme song also comic	Foregrounds dramatic action and characters’ antics	Amused	6. Sound track – theme song reveals the craftiness of Ojukwu and Ikemba’s foolish use of charms	Highlights characters’ pranks.	Amusement

The tables illustrate a superficial categorization and manifestation of the comic signs in specific iconic, indexical and symbolic functions in order to identify these signs in the comic superstructure and to validate their relevance. Otherwise the relationship and performance of signs in any dramatic and cinematic signifying systems is much more complex than what the tables have illustrated. Such study will only be devoted to a single text analysis; and it will require a much more detailed explication of signs performing much more than one iconic or indexical or symbolic function. If every idea, every object in the cinema is a sign like Tadeus kowzan (1968) has said of the theatre – “Everything is a sign in a theatrical presentation” (57) – the signs obey the rules of selection and combination in order to communicate and convey sense. The rules governing the selection and combination of comic signs in a stage or screen drama are determined by genre theory, culture, writer’s style, director’s and / or producer’s vision.

CONCLUSION

The entire motive in this paper is to explain the nature of the art of comedy via a semiotic theoretical concept by focusing on the Nigerian screen and using a particular type of the movie genre as a case study. Semiotics is very relevant to such an enterprise because, according to Jonathan Culler (1988) “... the semiotic programme may be better expressed by the concepts of ‘sense’ and ‘making sense’ than by the concepts of

‘meaning’” (175). Semiotics enterprise in this paper attempts a paradigm of signification to justify the nature of comedy through sense making.

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- Nnaa Meen*, 2004, a film directed and scripted by Andy Chukwu and produced by Chukwuka Emelionwu.
- Touch and Follow*, 2003, a film directed by Ndnbuisi Okoh, scripted and produced by Chuks Okpala.

THE ORIGIN OF CONCERT MUSIC IN NIGERIA, 1850 - 1920

ARUGHA ABOYOWA OGISI

ABSTRACT

Studies on the origins of concert music in Nigeria often dwell on aspects of the phenomena without little attempt at situating the discussion within the social conditions that led to its emergence. Their approach has denied the academic community the benefits inherent in a decidedly holistic approach. This paper, drawing on existing studies and recent findings, reconstructs the history while situating it within the social conditions of the time. The investigation necessitated the study of secondary sources of data such as newspapers of the period and more recent scholarly writings relating to the subject. The paper demonstrates that concert music was introduced into Nigeria as an elitist pastime by ex-slave returnees from Sierra Leone during the mid 19th century. Right from the beginning, concert music inadvertently maintained close relationship with the church. To further interest in concert music, several associations were formed and they held concerts consisting of works of western composers. Caught in the crest of the cultural naturalism that engulfed Lagos society in the 1890s the cultural elite among the returnees questioned the relevance of European concert music and advocated the cultivation of African forms of entertainment. This ultimately led to decline in concert entertainment in the early decades of the 20th century.

INTRODUCTION

The availability of instant and ubiquitous musical entertainment foisted by technology on contemporary society has tended to becloud the fact that it was not the case some sixty years earlier. The remarkable progress registered in electronics especially in the area of sound recording and telecommunications has enhanced the quality of life of contemporary society in several ways of which ameliorating boredom is significant. It is note worthy that before the invention of sound recording and reproduction devices beginning with Thomas Edison in 1877, musical entertainment was always performed live and because of its importance in the life of individuals considerable efforts were made to ensure it is available. Indeed it was a compelling concern of all segments of society. This was the case with the Sierra Leonean returnees in the mid 19th century, hence they became involved in various types of musical entertainment especially parades, dances, concerts, etc in an effort to ameliorate the boring conditions of life in 19th century Lagos. Their collective efforts led to the introduction of concert music in Nigeria. Although concert music has been practised since the mid 19th century very few attempts (Leonard 1967, Aig-Imuohuede 1975, Echeruo 1977, Omojola 1995) chronicle

its entire development albeit modest. Therefore the need remains of studies that chronicle its development from its earliest beginnings to the present. This paper, in response to this oversight, surveys the evolution of concert music in Nigeria from its earliest beginnings up to the end of the 20th century with a view at highlighting the major forces that were at play in its origin, emergence and adoption as an artistic form in contemporary Nigeria. During field work from 1988 to 2000 data were obtained from primary sources through observations, interviews and secondary data from both published sources such as books, journals, newspapers and magazines, government gazettes, calendars, and other publications, and unpublished sources such as official papers, files, diaries etc.

The spectrum of concert music in Nigeria falls under four distinct periods. The first period, 1866 to 1920, covers the period of its introduction and golden age of performance. The second period, 1920 to 1945, is characterised by intense nationalism and attempts at creating distinct national musical identity. The third period, 1945 - 1970, marks the emergence of Nigerians as composers. The fourth period, 1970 – present, represents the emergence of a Nigerian concert music tradition, a period marked by significant increase in the number of active composers, and experimentations in styles and idioms. However this paper concentrates on the first period.

THE BEGINNING

The European presence in Nigeria led to the introduction of several types of western music. Initially it came as church music in the form of hymns, canticles and anthems¹ following the introduction of Christianity in the 1840s and later other types of western music such as brass band, concert, opera, dance music. The emergence of concert music in Nigeria resulted from the activities of two groups of returnees from Latin America and Sierra Leone following the worldwide abolition of the slave trade. Of these groups it was the later that was responsible for the introduction of concert music in Nigeria. Sierra Leone provides the background to understanding the social conditions that gave birth to concert music in Nigeria. In the early 19th century the British navy used it as a haven for setting liberated slaves. According to Ajayi (1965:24) ‘on their arrival in the colony some enlisted in the West Indian regiment, some were apprenticed to artisans

and traders in Freetown... the younger one were mostly sent to mission schools. Many became Christians.' A few became very successful and were 'seeking good education for their children, trying to live as much as possible like Victoria gentlemen.' (Ajayi 1965:26). There were several ethnic Nigerians in Sierra Leone - the Yoruba (known there as Aku) Ibo, Nupe. By 1827 the Oyo Yoruba became the majority however during the 1830s, the Egba had become more numerous (Ajayi 1965: 20). They had received western formal education and had assimilated English culture visible in dress, culinary and concert and theatrical entertainment. The first group to arrive in 1839 were predominantly Yoruba and initially settled in Badagri and thereafter those of Egba extraction removed to

Lagos, Ibadan and Ijaye in towns and villages as far away as Ede, Iragbiji and Ilorin. Two years later, (i.e. 1853) emigration from Sierra Leone received a fresh impetus with the establishment of a British consult at Lagos and the mail packets of the African steam company (Ajayi 1965:40).

Following improvements in economic and security conditions in Lagos it gradually became the preferred destination of most repatriates. The continued arrival of repatriates from Sierra Leone saw their population increase that:

by 1842 an estimated 200-300 had settled in Abeokuta by 1850 an officer of the royal navy reported a total of 3000 Sierra Leoneans in Abeokuta. By 1866 there were 1500 Sierra Leoneans, 1200 Brazilians, 42 Europeans and 25,000 indigenous population on the Island (Leonard 1964:4-5).

Cole (1975:42) states that the population of Lagos in 1888 was made up of Brazilians 3,221, Sierra Leoneans 1,533 and Europeans 111, out of a population of 37,458. From these figures, it is evident that Abeokuta was initially the preferred destination for returnees because the *Egba* were more accommodating to the returnees and Abeokuta was relatively safe. So between 1842 to the *Ifole*⁵ in 1867, Abeokuta registered a steady growth in the population of returnees. In 1859 there was 3,000 Sierra Leonean returnees (referred to as Saro as they were locally known) compared with Lagos, which in 1866 and 1888 had 1500, and 1,533 respectively. Thus before *Ifole* Abeokuta

had more *Saro* than Lagos. Given the conditions of the time, it is most likely that between 1850 and 1956 the returnees organised concerts in Abeokuta thus making it the birthplace of concerts in Nigeria. It is surmised therefore that the first concert in Nigeria held in Abeokuta in about 1852 much earlier than the 1961 date when Lagos had its first. For Abeokuta had all it took to organize the concerts – the musical intelligentsia, instruments, instrumentalists and singers, and an enthusiastic audience for such entertainment.

While surmising Abeokuta as the likely birthplace of concerts in Nigeria, it is also possible that it could have begun in Badagry. For it was Badagry that the returnees first settled in 1839 until they removed to Lagos about 1850. Considering the place of entertainment in the life of the returnees, it would have been impossible not to hold concerts at least at Christmas in eleven years. So Badagry contend with Abeokuta as the birthplace of western concert in Nigeria. While this is plausible it was definitely in Lagos that concert music was nurtured, developed and established as an artistic form in Nigeria.

Generally the practice of concert music in any society is usually in performance after which the creative or compositional follow. This was the case for the first sixty years of concert music in Nigeria. As a result the term ‘Nigerian composer’ was unknown for several decades into its history because the concert was not yet indigenised and activities was only in the performance spectrum.

The presence of concert music began in the 1840s as ‘levees and soirees and private parties’ (Echeruo 1977:26) pioneered championed and patronized by the *Saro* as they continued to practice the European culture to which they had been introduced while in Sierra Leone. As Cole appropriately notes:

The *Saro* were culturally closer to the Europeans than to either of the two other groups... they lived like Victorian gentlemen, their entertainment consisting of numerous ‘conversaciones’, ‘soirees’, ‘levees’, ‘at home’, ‘tea-fights’, and concerts of the works of back, Beethoven, Handel and so on (Cole 1975:43).

Leonard (1967) notes that the performers and audience of concert music practice in Lagos was made up of the expatriate colonial civil servants, the missionaries, Brazilians, Sierra Leoneans and some educated Lagosians. The Brazilians/Cubans or

Latinos while being mostly involved in popular musical entertainment were not unmindful of happenings in other areas of the musical spectra. Indeed they participated in other forms of entertainment especially concerts. There was the Brazilian Dramatic Company and the Mechanics Amateur Dramatic Association that organised concerts one of the series held at the Phoenix Hall in 1884 (Omojola 1995). Apart from direct participation they were instrumental to the introduction of tambourines, guitar, flutes, clarinets and concertinas into the Lagos music scene and indeed Nigeria (Waterman 1990:31-32). They performed on European instruments such as the harmonium, piano, organ, guitar, clarinet, flutes; etc that they brought from the country of their sojourn and through private tuition introduced these instruments into music practice in Nigeria. As accomplished performers these early music teachers also served the community as schoolteachers, church organists, choirmasters, band leaders and music consultants among others.

Adedeji states that

The first theatrical form of entertainment indulged in by the so called elite is a concert modelled after the Victorian Music Hall. In England at this period this type of entertainment was frowned upon by the Church and regarded generally as a 'pop art' patronised by the lower middle class (Adedeji 1971).

CONTEXT AND CONTENT

Between 1866 and 1890s concert music had developed to the extent of founding musical associations: The Philharmonic Society (1873), Lagos Espirit de Corp Society (1876), Flowers of Lagos Society (1878), The Academy (1866), Lagos Grammar School Entertainment Society (1872), The Philharmonic Society (1873), The Methodist Boys Entertainment Society (1880), Melo-Dramatic Society (1881), The Mechanics Dramatic Association (1884), Rising Entertainment Society, The Anglo-African, The Brazilian Dramatic Company. Concerts were organised frequently to engage participant in meaningful leisure, promote the cultivation of western music and to sustain the musical entertainment of their preference among others. The 1880s climaxed western musical entertainment in Lagos. There were concerts and operatic performances. Of concerts there were three types: the private concerts that held at homes and were non-fee paying

but restricted to invitees. There were also the school concerts the first being that organised in 1872 by the Lagos Grammar School under the auspices of T.B. Macaulay, then principal of the school. This and the subsequent concerts were held between November and December with the aim of releasing tension from examination and to celebrate the end of term. After a while, they were being used to encourage parents to educate their children by sending them to school. The third type were public concert that were usually fee paying events open to the general public. Initially they were organised to ameliorate 'the sad condition of Lagos society in the 1880s' (Cole 1975: 44), as 'appendage of the evangelical process' (Aig-Imuokhuede 1975:222), 'to aspire to the refinement of the English society' (Aig-Imuokhuede 1975:216), but later they were used for fund raising, recreation, and social networking (Leonard 1967). Hardly were they solely for aesthetic enjoyment.

In the 1860s there were no proper venues for holding public musical or theatrical entertainments in Lagos so that organisers made use of school halls and auditoria, court premises, churches and private premises until the early 1880s when the Anglican and Wesleyan missions expressed reservations about the continued use of their hallowed buildings for secular entertainment. The need for an appropriate place for such entertainment began in 1822 the movement for a public hall that bore fruit in the building of Glover Memorial Hall in 1893. Other venues in which concerts were held included Philharmonic Hall owned by the Philharmonic Society, Phoenix Hall, and Tom Jones Hall. Concerts programmes were made up of

songs, vocal duets and quartets, religious plays and musical arrangement of English folk songs and excerpts from cantatas and oratorios, especially the music of Handel and Mendelssohn. Instrumental performances were generally restricted to those on the harmonium, the piano and the violin, with occasional appearances of the police band. Musical items were often performed along with plays and poetry that showed a particular fascination for Shakespeare (Omojola 1995:14).

Apart from concerts, there were also full operatic performances apart from operatic excerpts within a concert programme. Some operas performed during the period are HMS Pinafore, Trial by Jury, 'Dick Whittington and his Cat' by Booth and Fox,

‘King Elejigbo’ by Egbe Ife, ‘The Jealous King Oya’ by Egbe Ife, and ‘Princes Briar Rose’ (Omibiyi-Obidike 2002).

Concerts grew rapidly that by the 1880s there were dedicated concerts. In this regard there were the annual Coker Concert that was inaugurated in 1882 and the annual Handel festival instituted by Dr. N.T. King a notable figure in the Lagos concert circuit. Concerts were of such importance that the press especially the *Lagos Observer* reported and wrote critical reviews on them and in so doing initiated the practice of literary music criticism in Nigeria.

PERFORMERS AND AUDIENCE

Most of the performers during this period were women and who had been trained at the C.M.S. female institution where music was emphasized under the supervision of Rev. and Mrs. Mann. Generally the few schools that existed took music seriously to the extent that most secondary school leavers were informed about concert music. Thus the liberal concert education provided by the schools led to abundance of skilled performers and an appreciative and critical audience. Indeed the prime movers of the concert movement during the period had acquired their taste for concert music through the school system. These include

S/ N	NAME	ROLE
1.	Mr. Joseph Samuel Crowther	Co-founder of the Academy
2.	Mr. Dandeson Crowther	Co-founder of the Academy
3.	Mr. Robert Campbell	First President of the Academy, Founder of the Anglo-African, Entertainment Patrol.
4.	Mr. J.A. Otunba Payne	Original member of the Academy. Founder and Music Director, the Lagos Esprit de corp.
5.	Mr. J.P.L. Davies	Member of the Academy
6.	Mrs. Davies	Singer and Pianist, Member of the Academy

7.	Rev. (Later Bishop) Samuel Ajayi Crowther, 1806 – 1891)	Patron of the Academy
8.	Mr. Hurbert Macaulay (1864 – 1946)	Pianist, Conductor and Concert Impresario from 1878 – 1905.
9.	Mr. Robert Coker	Teacher, pianist, Composer and concert impresario. Founder of the Annual Coker Concerts.
10.	Dr. Nathaniel King (1847 –1884)	Choirmaster St. John’s Church Aroloya Lagos. Patron, organiser and conductor of concerts. Founder of the Annual Handel Festivals.
11.	Mrs Charlotte Olajumoke Obasa (Nee Blaize),	Singer, Pianist, Violinist piano teacher, opera impresario and sponsor of concerts and cantatas.
12.	Miss Elfrida Esther Thomas	Pianist.
13.	Miss Oyinka Ajasa	Singer and music teacher.
14.	Dr Obasa	Singer, Pianist choir director and sponsor of concerts and cantatas.
15	Mr Claude Pratt	Concert enthusiast.
	Mr Lufadeji	Composer and singer. One of earliest Nigerian composers. One of compositions is ‘Fantasia on native airs’

It is worth noting that concert music was an elite pastime and did not affect and could not have impacted on generality of the populace. First it was a foreign musical tradition that was at variance with the musical sensibilities and practice of the host community thus posing serious challenge of acceptance and patronage. The concerts were far removed from the traditional concept of music therefore did not impact on the generality of the indigenous Lagosians (Brown 1964). This was and remains a daunting challenge for concert music in Nigeria. Conjoint to the aforementioned is that ‘traditional Nigerian pieces were rarely performed even though most of the performers were African’

(sic) (Omojola 1995:14). Furthermore the concerts were also held along socio-economic lines and saw the entry tickets beyond the reach of most of the indigenous segment of the population had they wished to attend.

Although concert music practice was initially limited to the Lagos-Abeokuta Axis it gradually spread to the adjoining areas as the missionaries expanded their activities into the interior. In their teacher training institutions the student teachers were exposed to some degrees of concert music and on being employed those material that they have learnt were often replicated in the concerts that they organised in their schools. The mission schools were noted for this practice as they took advantage of their schools to recruit pupils into the church choir. At festive times the choirs put up special performances akin to concerts and the repertoire included cantatas, oratorios, masses etc. It grew into a vogue whereby churches with the where withal sought to undo each other in the grandeur of their performances. Through this means western concert music dispersed albeit slowly across southern Nigeria. Following the path set by the church and school it was that by the second decade of the 20th century concert music was being performed in other towns outside the Lagos-Abeokuta axis such as Ibadan, Calabar, Sapele, Port Harcourt, and Enugu.

THE RISE OF MUSICAL NATIONALISM AND THE DECLINE OF CONCERTS

In Nineteen century Lagos westernisation was considered a mark of civilization that the westernised Africans aped European mannerisms and culture to the extent of regarding themselves as 'black white men and expected to be considered such in delusion of their place in society (Ayandele 1974:9). This was consequent on their education, position in the civil service and success in business. This attitude put them at loggerhead with the indigenous population on the one hand and the returnees from the Americas on the other. At best the earlier regarded them as interlopers while the Europeans treated them with contempt and regarded them as undeserving of the respect and recognition they craved.

Therefore the Saro nursed some misgivings that seethed under a respectable reticence. It however came to the fore after the white missionaries opposed the consecration of Samuel Ajayi Crowder as Bishop on the grounds that it wad divinely

ordained for whites to superintend over blacks and not the other way round. This issue provided opportunity for the aggrieved returnees to vent their anger at the 'white'. To register their resentment they mobilized the entire African sections of the community in a united stance against racial discrimination. Consequent upon this the immigrant population, the *Aguda* and the *Saro*, moved to shed the trappings of European civilization for which they were once arrowheads and reverted to their African heritage that they had disdained. The discontent that the 'bishop statement' generated continued and deepened even after the issue had been resolved and resulted in calls for the establishment of an African church which eventually brought about the schisms that rocked the evangelical churches producing in their wake independent African churches in Nigeria. The event in general, the movement was a renaissance that advocated the practice and promotion of African culture as manifested in bearing of African names, wearing of African clothes and adornment, cultivation of African cuisine and patronage of African expressive and performing arts of which music was pivotal.

By the early 20th century, concerts began to decline following some social changes. There was the coming of Cinema that ironically was managed by Herbert Macaulay on the 12th of August 1903 and by November; Cinema had become more regular in Lagos. In 1905, he retired from the musical scene in order to concentrate on political activities. This decision delivered a fatal blow on concerts as it lost his musical abilities, organizational skills and towering personality. However at the end of the World War I, concerts had declined considerably. This period can be summarized thus:

The end-product of this era which spanned some six decades were several oratorio works and compositions for organ whose character was definitely European and reflected little of the richness of local music forms and practices. This was the situation for the whole of the country until the 1920s when traditional tunes began to be composed for special events like harvests, Easter and Christmas (Aig-Imuokhuede 1975:216).

Just as Nigerians were performing European concert music they also craved to be able to create music of such renown. In fact, when the Brazil and Sierra Leonean

returnees introduced music notation in the mid 19th century it stimulated the desire to create music but they were hampered by lack of education. In fact 'a local musical composition titled, 'Souvenir de Lagos' by R.A. Coker 'featured at Coker's Handel festival of 1882' (Aig-Imuokhuede 1975:217), the German consul, Herr Johannings's composition *Jebu March* was performed in the first concert held in Glover Memorial hall in 1893 while Herbert Macaulay incorporated locally composed materials in his numerous concerts that held between 1880 and 1905. The move toward indigenising musical local entertainment received a boost in 1886 when D. Adolphus Williams in 1886 translated several popular English tunes to Yoruba to interest the non-English speaking members of the audience in the concerts at the *Ake*, school in Abeokuta. Later such songs became part of the regular concert repertoire of the era. In fact in a concert organized by Rev. Olubi in Abeokuta in 1898, one Mr. Lufadeji sang his composition 'Oye ka fope f'Olorun..' Between 1900 and 1903, innovations at Abeokuta re-echoed in Lagos and Mr. Emmanuel Sowande, organist at St. Jude Anglican Church and conductor of the *Ebute Metta* Choral Society began experimenting with indigenous materials (Leonard 1967).

CONCLUSION

It has been shown that concert music was an elitist entertainment that was introduced in the mid 19th century. It was well patronised that it became part of the trappings of the elite culture the time. Arising from the cultural nationalism of the period emphasis shifted towards indigenous forms of entertainment that activities connected with concert music especially concerts declined but the experience that Nigerians had gained in their exposure to western concert music put them in good stead to develop a unique artistic musical tradition that will be recognised internationally as Nigerian However it born fruit in the emergence of a Nigerian concert music tradition in the 20th century.

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DESIGNING THE SET IN NIGERIAN HOME VIDEO FILMS: A STUDY OF *AMAZING GRACE*

EMMANUEL A. EREGARE & ONAJITE K. AKPOBOME

ABSTRACT

The Nigerian movie industry has grown to be a very popular art that welcomes any new player so care is not taken to apply all the techniques of good filmmaking. This paper takes a look at designing the set for the Nigerian home movie industry using Amazing Grace as a case study. It also provides the processes and principles of a designing for the film and proffers useful suggestions. It is discovered that though Jeta Amata, the director, utilised some principles of designing the set more need to be done.

INTRODUCTION

The film is a medium of information but this information could be best given if all the aspects of it are properly done. For the film to be complete, it requires the script, actors, properties and scenic background. It is the responsibility of the set designer to create the scenic background. If his job is not properly done the mood, the atmosphere and the final message of the film will not be received by the audience/viewer.

In the Nigerian film industry little attention is paid to designing the set. Filmmakers seemingly depend on ‘found’ location. Many filmmakers are prepared to adapt their script to fit the location instead of creating the set to fit the script. If the movie must pass the message intended by the script the director and his set designer must create the right world of the film

SET DESIGN

The film set is the space where the action takes place, hence there is need for proper decorations to depict the actual locale that the script requires or the film producers intended. The characters in the film live in a world in which they interact with one another and carry out their actions. That world does not just jump out of the film script; it is created by the set designer. Stephen Prince (129) says that sets which are the physical locations on which the action takes place could be outdoors or indoors in the studio. Creating this environment is set design or scene design as it is known for the stage. Scene design, according to Oscar Brockett (367), is the organisation and appearance of the performance space, he went further to say that the “designer defines and characterizes the

space, arranges it to facilitate the movement of actors”. Parker and Smith say that scene design concerns itself with the total visual effect of a dramatic production (14). Whether for the stage or for the screen the setting has no independent life of its own, it is not created for creation sake but directed toward the general unity of the performance. However the film set is not just a place for actors to play in but part of the unfolding narrative (Bordwell and Thompson, 172). Andre Bazin says:

The human being is all important in the theatre. The drama on the screen can exist without actors. A banging door, a leaf in the wind, waves beating on the shore can heighten dramatic effect. Some film masterpieces use man only as an accessory, like an extra or in counterpoint to nature, which is the true leading character (12)

For a good set design in a film, Thomas Ohanian and Michael Phillips aptly opine that:

The set designer is responsible for overseeing and executing the plans for the set and is responsible for drafting detail blueprints from drawing and verbal description provided by the production designer. The set designer is also responsible for the type of construction elements used to build the set. (7)

It could be seen that the set designer who creates the set works closely with the production designer who is responsible for the overall look of the film and the set decorator whose job is make sure the ‘visual look of the film is right through the use of furniture, carpeting drapery and the different artefact that a character most likely have’ (Ohanian and Phillips, 7).

FUNCTIONS OF SET DESIGN

The basic function of set design is to create the appropriate surroundings and environment for the action of the film. These are some of the various functions the set design performs in a film.

- **Creating the mood and spirit:** Gillette (106) describes mood as the emotional quality of production and spirit refers to the production concept; that is, the way in which the design team wants the film to look like. Parker and Smith see mood as the quality of play when properly transmitted effects a state of mind and emotional

response of the audience. The setting of a movie put the audience in the proper feeling, it could be fear, a mood of foreboding or a gaily and joyful mood. The painting on a wall or the state of a room could send signals to the viewer that could alter or disturb his or her state of mind.

- **Historical period of the film and locale:** This can also be termed or called time and place, and locale. It shows that a specific time in the historical past can prepare a state of mind in the audience as much as the absence of either time or place. This description shows that establishing time and place affects the mood of the play. Gillette (107) distinguishes between historical period of the play and the locale of the play. He states that, “a scenic design is not a reproduction, it should be a creation that mirrors the essence of a period to provide a physical environment that will enhance the mood of the play”. In describing the locale of the play Gillette states that the locale depends on the historical period of the play to create its certainty. From the definitions we discover a good determination of the time and space of a film affects the mood it transmits.
- **Socio- economic level and personality of the characters:** Gillette (108) explains that sets like furniture in a characters living room describes to a certain level the personality of that character and it can enhance the audience understanding and enjoyment of the play, Smith and Parker (20) explain that a character bears a relationship to the environments of the scene, that the people in an action react in accordance with or in opposition to their surrounding.

PROCESSES OF DESIGNING FOR FILM

Design generally, has been seen as more of a process rather than art. It is a series of steps through which we pursue the goal of creating what we hope will be a work of art or the artistry of an efficiently coordinated production. The principles of design process can be applied to every aspect of life in general. These principles help you discover an appropriate and creative solution to virtually any design problem or challenge you may encounter. The processes include: commitment, analysis, research, incubation, selection, implementation, and evaluation. To have a full understanding of their various functions, we further define each of processes below.

- **Commitment:** This is probably the most important step in the design process. If you commit your energies to an assignment wholeheartedly, you are promising yourself that you will do the best work you can possibly do on your stage or film.
- **Analysis:** The analysis aspect in the design process has two objectives: Gathering information that will help clarify and refine the definition of the challenge you are facing and identifying areas that will require further research. In any production analysis is primarily a search for information and an objective evaluation of the data you discover in analysis would be discussed with other members of the production team either before reading the script or after by the designer.
- **Research:** This means getting information and knowledge where your personal experience and background is weak. After getting this information list them in your notebook as the areas in which research is necessary. Research involves both background and conceptual researching.
- **Incubation:** Incubation provides you with time to let ideas hatch. During this time, you should basically forget about the project, your subconscious mind would use the time to sort through the information you've gathered in the previous steps and may construct a solution to the challenge or point you in a valid direction. You are more likely to produce a quality work if you allow time for incubation.
- **Selection:** Selection is the step in the design process in which you sift through all of the data you've accumulated and decide on your specific design concept. Every designer's choice affect the work of all members of the production design team, everyone's designs need to be discussed in other production meetings.
- **Implementation:** This stage begins when you stop planning and start doing. This time, designers produce all drawings, model plans and instructions necessary to construct the scene.

- **Evaluation:** Evaluation takes place within each stage of the design process and when the project is completed. Evaluation is very important because it helps consider all the aspect of the design process.
- **Pre-visualisation:** this is unique to the film as it entails all those other aspects. What the set designer, the production designer and director do here is to see the whole set from the beginning to the end. Story board, sketches and other visualising aids are used to guide the set designer during the execution stage.

Processes of design as seen above are applicable to every designing work where it is needed and helps the designer come up with the best form of design needed for the production.

ELEMENTS OF DESIGN

Design generally, can be described as the process of conceiving and executing a plan in the theatre or film. Design involves creating a stylistic plan for the production concept and developing the necessary sketch patterns and other visualizations of the design concept. The plans or drawings created by any designer need to be guided by the elements of design; line, shape, mass, measure, position, colour and texture. An understanding of the definition, characteristics and functions of each element and how they combine to work, can lead to the creation of composition that imply specific meanings, which is the ultimate purpose of all design.

(i) **Line:** This can be defined or referred to as a mark that connects two points. There are properties that define the characteristics of that “connecting mark” called line they are dimension, quality and character.

(a) **Dimension:** This refers to the length and width of a line.

(b) **Quality:** The quality of a line refers to several intrinsic characteristics its shape its value, and contrast with surrounding objects. They can be straight, curvilinear, angled, jagged, serpentine, or any combination of these characteristics.

(c) **Character:** The character refers to its emotionally evocative characteristics.

Lines can be noticed through their dimension and quality and give meaning to their character. Lines attract attention as their complexity increases and lines that contrast strongly with their background draw more attention. Designers have more understanding and utilize these principles.

(ii) Shape: A line that encloses a space creates a shape. In design, shape defines the form of large elements such as walls, and therefore defining the outline of such details as windows doors. The quality of the line creating the shape strongly influences the connotative meaning of that shape.

(iii) Mass: This is the three-dimensional manifestation of shape. Mass gives a feeling of depth in sketches of scenic elements such as platforms walls and furniture.

(iv) Measure: This refers to the ability to judge the size of objects and the relative distance between them without the aid of measuring devices, this makes measure an intuitive skill.

(v) Position: it refers to the relative location of adjacent shapes or masses. It collectively means both the distance between objects and their placement relative to forms around them.

(vi) Colour: This is one of the most important and complex of the design elements. Colour gives different responses in the viewer based on psychological and cultural reactions.

(vii) Texture: This is the visual surface characteristic of an object. In design for example costume, where the visual element is fabric, the texture of the fabrics surface plays a vital role in creating the audiences response to understanding the nature of such plays in relation to the season or weather.

The elements of design are the ingredients that the set designer combines together to create his designs which are then executed in the film.

ANALYSING THE DESIGN IN THE FILM *AMAZING GRACE*

Amazing Grace is directed by Jeta Amata a prolific young director from the popular Amata family a family of filmmakers. This movie financed by Diamond Bank and Virgin Nigeria is one of Nigeria's most expensive films in modern day Nigerian movie making industry. "Amazing Grace" by Jeta Amata, has all the qualities that make film designing realistic. The set designer is Okon Archibong. The film is set in 1748 Calabar and has three basic locations: the village, the ship and the prison or hold where the slaves were kept. The other places in the film are the pen within the ship, and the dense forest in which some of the action takes place.

THE SET OF THE FILM

The set for *Amazing Grace* is elaborate since many of the locations had to be reconstructed and designed to fit the period of the film. The sets in the film are basically exterior, which made it more expensive and time consuming because the sets needed to be created and assembled for shooting to take place. The time represented dates back to events that took place in Calabar in 1748, at the height of the slave trade. The set designer and director try to create a set that depicts the historical period and locale, make it as realistic as possible.

A village was built in a clearing in a forest. The village is made up of thatched huts built in a circle which gives the atmosphere of a typical African village square. This serves as the settlements of the villagers. Most of the actions in the village take place in this square, the muggings, the dances, the races all happen here. The general tempo of the film could easily be established by the events that occur at the square. There were moments when inside the huts was also revealed to help advance the plot of the film.

The prison is created with bamboo sticks. It is generally a series of cages made of poles and cross bars. *Greyhound*, the slave ship had to be built for the sole purpose of the film. According to the director, the creation and construction of the sets took months and was quite expensive. From the village set, the prison, to the ship, all these had to be created by the set designer in order to depict the actual period and locale of the film, even to the candles used and lamps because there actually was no electricity. They had to depict the 1748 era. The village huts were made out of raffia palm leaves for their roof and mud for their wall. The ship and the prison which were made mostly out of wood and

metal objects are really a novel creation. A set as technical as this seems to be the best in the Nigerian movie industry.

SHORTCOMINGS

Like many other Nigerian films, *Amazing Grace* also had some shortcomings in its set design. Most of the actions took place outside giving the notion that most important activities in pre colonial Nigeria are done outdoors. To underscore this point is the size of the thatched huts built by the set designer. They are too small that it is obvious that there will not be enough space for camera to move. The interior action between the hero and his wife clearly does not take place in the hut as any fronds or mud – material used to build the set could not be deduced from the shot in the film.

The prison or cage for the slaves was treated with so light a wood that it makes the characters fools to be allowed to be held in such a feeble and not escape. The rendering of the design is faulty, there are ways wood could be treated with colour to make it resemble a secured forte. What one could see in all these is that Nigerian filmmakers sometimes take the audience for granted thinking that they do not understand sets in a film.

CONCLUSION

In the film, set design is of paramount importance, unfortunately the Nigerian cinema that depends much on the spoken word because of its narrative origins, has neglected it profusely. This is observed as over 65% of shot in home movies are close up shots (CU). Care is never taken to place the character in the environment of the story. There are very few wide shots though and almost absent of the extremely wide or long shot (EWS or ELS), which actually reveals the world the character inhabits.

Of all the techniques in cinema and stage production mise-en-scene is the one we are most familiar with. After seeing a film or watching a theatre production we may not remember the blocking, dissolves or off-screen sound but we will almost surely recall items of mise-en-scene and the set is one of the most important element of the mise-en-scene. For example, we remember the costumes in *Amazing Grace*, the massive ship built to covey slaves; the full crafted setting must sharply be etched in our memories.

Amazing Grace by Jeta Amata combines the effective force of mise-en-scene and puts it together to create a complete package. The set is built in harmony with the whole

environment of the film in mind. The design technique as used in *Amazing Grace* has not been fully utilized in the Nigerian movie industry and the idea behind this paper is to reemphasize the importance of this technique to moviemakers using *Amazing Grace* as a clear example of the potentials of the use of proper set design in a film production. Though this technique was not fully utilized by Jeta Amata in *Amazing Grace* but there is a glimpse of its possibilities. *Amazing Grace* seems to be a shining light on the path of movie making. The film has set a standard, which every Nigeria film has to follow in order to meet up with the likes of Hollywood and Bollywood.

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