**SUBJECT: CULTURAL AND CREATIVE ART**

**ALPHA TERM**

**SCHEME OF WORK JSS3**

**WEEK TOPIC**

|  |  |
| --- | --- |
| **1.** | **NIGERIAN TRADITIONAL ART AND CULTURE** |
| **2** | **USES OF MUSIC.** |
| **3.** | **EXHIBITION AND DISSPLAY TECHNIQUES** |
| **4.** | **MUSIC COMPOSITION** |
| **5.** | **DRAMA AND THE DEVELOPMENT OF RURAL COMMUNITIES** |
| **6.** | **MUSIC COMPOSITION CONT.** |
| **7.** | **CONTEMPORARY NIGERIAN ARTS AND ARTISTS.** |
| **8.** | **SIGHT READING SINGING** |
| **9.** | **OPPORTUNITIES FOR CAREER DRAMATISTS.** |
| **10.** | **EMBRIODERY.** |
| **11.** | **REVIEW OF CHORD AND TRIADS.** |
| **12/13** | **REVISION/EXAMINATION** |

**WEEK 1**

**TOPIC: NIGERIAN TRADITIONAL ATR**

**CLASS: JSS3**

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| Igbo-Ukwu Art Igbo-Ukwu is notable for three [archaeological sites](https://en.wikipedia.org/wiki/Archaeology_of_Igbo-Ukwu), where excavations have found [bronze](https://en.wikipedia.org/wiki/Bronze) [artifacts](https://en.wikipedia.org/wiki/Cultural_artifact) from a highly sophisticated bronze metal-working[culture](https://en.wikipedia.org/wiki/Culture) dating perhaps to the ninth or tenth century, centuries before other known bronzes of the region.  The first, called *Igbo Isaiah*, was uncovered in 1938 by Isaiah Anozie, a local villager, who found the bronze works while digging beside his home. Five bronze artefacts from the original excavation are now in the [British Museum](https://en.wikipedia.org/wiki/British_Museum)'s collection.[[4]](https://en.wikipedia.org/wiki/Igbo-Ukwu#cite_note-4) They include a small staff, a head of a [ram](https://en.wikipedia.org/wiki/Sheep), a large [manilla](https://en.wikipedia.org/wiki/Manillas), an intricately designed crescent-shaped vessel and a small pendant in the shape of a tribal chief's head with [tattoo](https://en.wikipedia.org/wiki/Tattoo) marks on the face.  Formal excavations by the archaeologist [Thurstan Shaw](https://en.wikipedia.org/wiki/Thurstan_Shaw) in 1959 at the request of the Nigerian government, resulted in the discovery of two other sites, *Igbo Richard* and *Igbo Jonah,* containing the remains of an ancient culture. Later, these were excavated as well. Artifacts have included [jewelry](https://en.wikipedia.org/wiki/Jewelry),[ceramics](https://en.wikipedia.org/wiki/Pottery), a corpse adorned in what appears to be [regalia](https://en.wikipedia.org/wiki/Regalia), and many assorted [bronze](https://en.wikipedia.org/wiki/Bronze), [copper](https://en.wikipedia.org/wiki/Copper), and [iron](https://en.wikipedia.org/wiki/Iron) objects. Some of these contain materials that are evidence of a long-distance trading system extending to [Egypt](https://en.wikipedia.org/wiki/Egypt).  [Radiocarbon dating](https://en.wikipedia.org/wiki/Radiocarbon_dating) placed the sites around the tenth century or earlier, which would make the Igbo-Ukwu culture the earliest-known example of bronze casting in the region. The craftsmen were working centuries before those who made the more well-known [Ife](https://en.wikipedia.org/wiki/Ife) bronzes. The archaeological sites in southeastern Nigeria are associated with the [Nri-Igbo](https://en.wikipedia.org/wiki/Nri-Igbo). The three sites include [Igbo](https://en.wikipedia.org/wiki/Igbo_people) Isaiah (a [shrine](https://en.wikipedia.org/wiki/Shrine)), [Igbo](https://en.wikipedia.org/wiki/Igbo_people) Richard (a burial [chamber](https://en.wikipedia.org/wiki/Room)), and [Igbo](https://en.wikipedia.org/wiki/Igbo_people) Jonah (a [cache](https://en.wikipedia.org/wiki/Treasure_trove)) |

* **Art comes from archaeological sites found in eastern Nigeria.**
* **Consists of objects made from bronze, terracotta, beads and ivory.**
* **They are believed to date to around the 1200 B.P (800A.D).**
* **Objects discovered in ancient burial chambers, shrines, and storage areas.**
* **Made by sophisticated bronze casting techniques.**
* **Objects include bronze pendants, bowls, and shells.**

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|  | **Pendant representing a human head with scarification marks.**  **One of the few human representations at Igbo-Ukwu.** |

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| --- | --- | --- | --- | --- |
|  | * **Triton shell with elaborate surface decoration including flies, crickets, frogs, and snakes.** | | | |
|  | |  | * **The form of this 9th century bronze bowl appears to be based on a large globular gourd.** * **It is decorated on the outside with raised horizontal and vertical loops in bands.** |

|  |  |
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|  | * **This unique vessel has been described as one of the most sophisticated examples of Igbo-Ukwu bronzes.** * **It is a water vessel resting on a stand encasted by ropework.**   C:\Users\dell\Desktop\ALPHA TERM E NOTE\igbo ukwu art - Google Search_files\images_005.jpg C:\Users\dell\Desktop\ALPHA TERM E NOTE\igbo ukwu art - Google Search_files\images_004.jpg  C:\Users\dell\Desktop\ALPHA TERM E NOTE\igbo ukwu art - Google Search_files\images_003.jpgC:\Users\dell\Desktop\ALPHA TERM E NOTE\igbo ukwu art - Google Search_files\images_002.jpgC:\Users\dell\Desktop\ALPHA TERM E NOTE\igbo ukwu art - Google Search_files\images.jpgC:\Users\dell\Desktop\ALPHA TERM E NOTE\igbo ukwu art - Google Search_files\images_006.jpg |

**IFE ART HISTORY**

Kings and Gods were often depicted with large heads because the artists believed that the *Ase* was held in the head, the *Ase*being the inner power and energy of a person. Both historic figures of Ife and the offices associated with them are represented. One of the best documented among this is the early king Obalufon II who is said to have invented bronze casting and is honored in the form of a naturalistic copper life-size mask.

The city was a settlement of substantial size between the 12th and 14th centuries, with houses featuring potsherd pavements. Ilé-Ifè is known worldwide for its ancient and naturalistic bronze, stone and terracotta sculptures, which reached their peak of artistic expression between 1200 and 1400 A.D. In the period around 1300 C.E. the artists at Ife developed a refined and naturalistic sculptural tradition in terracotta, stone and copper alloy - copper, brass, and bronze many of which appear to have been created under the patronage of King Obalufon II, the man who today is identified as the Yoruba patron deity of brass casting, weaving and regalia. After this period, production declined as political and economic power shifted to the nearby kingdom of [Benin](https://en.wikipedia.org/wiki/Benin_City) which, like the Yoruba kingdom of [Oyo](https://en.wikipedia.org/wiki/Oyo_Empire), developed into a major empire.

[Bronze](https://en.wikipedia.org/wiki/Bronze) and [terracotta](https://en.wikipedia.org/wiki/Terracotta) art created by this [civilization](https://en.wikipedia.org/wiki/Civilization) are significant examples of [naturalism](https://en.wikipedia.org/wiki/Naturalism_(visual_arts)) in pre-colonial African art and are distinguished by their variations in regalia, facial marking patterns, and body proportions. Ancient Ife also was famous for its glass beads which have been found at sites as far away as Mali, Mauritania, and Ghana.

* Art comes from archaeological sites found in western Nigeria.
* Consists of objects made from terracotta, bronze, and stone.
* Objects date 1000-500 B.P (1000 and 1500 A.D).
* Believed to be created for the ruling elite.
* Idealized naturalism.
* Full length figures and busts are common.
* Figures are sometimes heavily beaded.



**STONE CARVING**

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| --- | --- |
| http://hum.lss.wisc.edu/hjdrewal/Ife7.jpg | http://hum.lss.wisc.edu/hjdrewal/ife_new3.jpg |
| Idena (gatekeeper).  Has iron nails in its coiffure and elaborately tied sash. | Staff of Oranmiyan.  18 feet in height studded with spiral-headed nails. |

**TERRACOTTAS**

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| http://hum.lss.wisc.edu/hjdrewal/Ife3.jpg | http://hum.lss.wisc.edu/hjdrewal/ife_new_jthu_pg.jpg | http://hum.lss.wisc.edu/hjdrewal/Ife4.jpg |
| Child of Obatala (creation divinity).  The sculpture probably depicts a ritual specialist indicated by the bead on his forehead and the skull pendant. | Probable image of a queen with an elaborately beaded headdress. | Sculpture of possible queen with facial striations and elaborate head gear. From 1000-700 B.P (1000-1300 A.D). |

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# BENIN ART

**Benin art** is the [art](https://en.wikipedia.org/wiki/Art) from the [Kingdom of Benin](https://en.wikipedia.org/wiki/Kingdom_of_Benin) or [Edo Empire](https://en.wikipedia.org/wiki/Edo_Empire) (1440-1897), a pre-colonial African state located in what is now known as the South-South region of [Nigeria](https://en.wikipedia.org/wiki/Nigeria). Primarily made of cast bronze and carved ivory, Benin art was produced mainly for the court of the [Oba of Benin](https://en.wikipedia.org/wiki/Oba_of_Benin) - a divine ruler for whom the craftsmen produced a range of ceremonially significant objects. The full complexity of these works can be appreciated only through the awareness and consideration of two complementary cultural perceptions of the art of Benin: the Western appreciation of them primarily as works of art, and their understanding in Benin as historical documents and as mnemonic devices to reconstruct history, or as ritual objects. This original significance is of great import in Benin.



# TSOEDE ART

The **Nupe**, traditionally called the **Tapa** by the neighbouring [Yoruba](https://en.wikipedia.org/wiki/Yoruba_people), are an [ethnic group](https://en.wikipedia.org/wiki/Ethnic_group) located primarily in the [Middle Belt](https://en.wikipedia.org/wiki/Middle_Belt) and northern [Nigeria](https://en.wikipedia.org/wiki/Nigeria), and are the dominant group in [Niger State](https://en.wikipedia.org/wiki/Niger_State) and an important minority in [Kwara State](https://en.wikipedia.org/wiki/Kwara_State).

## History

The Nupe trace their origin to [Tsoede](https://en.wikipedia.org/w/index.php?title=Tsoede&action=edit&redlink=1) who fled the court of [Idah](https://en.wikipedia.org/wiki/Idah) and established a loose confederation of towns along the [Niger](https://en.wikipedia.org/wiki/Niger_river) in the 15th century. The proximity of Nupe to the Yoruba [Igbomina](https://en.wikipedia.org/wiki/Igbomina) people in the south and to the Yoruba [Oyo](https://en.wikipedia.org/wiki/Oyo_Empire) people in the southwest led to cross-fertilization of cultural influences through trade and conflicts over the centuries. It is said that the famous Yoruba [oba](https://en.wikipedia.org/wiki/Oba_(ruler)) or king, Shango (also known as Jakuta) who was once an Alaafin of Oyo before being deified following his death, was the son of a Nupe (Tapa) woman.

Many Nupe were converted to [Islam](https://en.wikipedia.org/wiki/Islam) at the end of the eighteenth century by Mallam Dendo, a wandering preacher, and were incorporated into the [Fulani Empire](https://en.wikipedia.org/wiki/Fulani_Empire) established by the [Jihad](https://en.wikipedia.org/wiki/Jihad) led by [Usman dan Fodio](https://en.wikipedia.org/wiki/Usman_dan_Fodio) after 1806.

However, the traditions of Nupe were retained, hence the ruler of Nupe is the Etsu Nupe rather than being called [Emir](https://en.wikipedia.org/wiki/Emir). The city of [Bida](https://en.wikipedia.org/wiki/Bida)fell to the colonialist British forces in 1897, the Etsu Abubakar was deposed and replaced by the more pliable Muhammadu (Vandeleur 1898). During the reign of Muhammadu, a Prince named Jimada moved to Patigi, northeast of Bida (not to be confused with near-identically spelt [Pategi](https://en.wikipedia.org/wiki/Pategi), southwest of Bida, on the southern and opposite bank of the Niger River) protesting against being ruled by a [Fulani](https://en.wikipedia.org/wiki/Fulani) . Now Jimada’s descendants are fighting for the post of Etsu Nupe claiming to be the only existing pure Nupe ruling family. The present Etsu Nupe is [Yahaya Abubakar](https://en.wikipedia.org/wiki/Yahaya_Abubakar)

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## POPULATION AND DEMOGRAPHY

There are probably about 3.5 million Nupes, principally in [Niger State](https://en.wikipedia.org/wiki/Niger_State), although a small but growing diaspora of Nupe can be found in Knowle in the West Midlands of England. The [Nupe language](https://en.wikipedia.org/wiki/Nupe_language) is also spoken in Kwara and Kogi States. They are primarily [Muslims](https://en.wikipedia.org/wiki/Muslim), with a few Christians and followers of [African Traditional Religion](https://en.wikipedia.org/wiki/African_Traditional_Religion). The Nupe people have several local, traditional rulers. The Etsu Nupe (Bida) is not Nupe and is actually part of the [Fula](https://en.wikipedia.org/wiki/Fula_people) tribe but they came to rule the Bida in the 1806. They have no present capital, although they were originally based at Rabah and only moved to Bida in the nineteenth century.

## Traditions, art and culture.

 mask made out of wood and used during bird hunting. The hunter would tie the mask around his head and imitate the bird's movement.

The Nupe people have various traditions. Much of their culture was diluted by the [Usman Dan Fodio](https://en.wikipedia.org/wiki/Usman_Dan_Fodio) [jihad](https://en.wikipedia.org/wiki/Jihad) of the 19th century, but they still hold on to some of their culture which is very similar to that of ancient [Egypt](https://en.wikipedia.org/wiki/Egypt). Many Nupe people often have [tribal scars](https://en.wikipedia.org/wiki/Scarification) on their faces (similar to an old Yoruba tradition), some to identify their prestige and the family of which they belong as well as for protection, as well as [jewelry](https://en.wikipedia.org/wiki/Jewelry) adornment. But these traditions are dying out in certain areas. Their art is often abstract. They are well known for their [wooden](https://en.wikipedia.org/wiki/Wood) stools with patterns carved onto the surface.





# Owo, ART

**Owo** is a city in the [Ondo](https://en.wikipedia.org/wiki/Ondo_State) state of [Nigeria](https://en.wikipedia.org/wiki/Nigeria). Between the years 1400 and 1600 AD, it was the capital of a [Yoruba](https://en.wikipedia.org/wiki/Yoruba_people) [city-state](https://en.wikipedia.org/wiki/City-state).

According to Owo historian Chief Ashara, the name *Owo* was derived from the first ruler, or [Olowo of Owo](https://en.wikipedia.org/wiki/Olowo_of_Owo), named Ojugbelu. His pleasant manner earned him the name *Owo*, meaning respectful, and the name was passed on to his descendants and followers.

## HISTORY.

In their oral tradition, Owo traces its origins to the ancient city of [Ile-Ife](https://en.wikipedia.org/wiki/Ile-Ife), the cradle of Yoruba culture.  Oral tradition also claims that the founders were the sons of the Yoruba deity [Odudua](https://en.wikipedia.org/wiki/Odudua), who was the first ruler of Ile-Ife. The early art-historical and archaeological records reinforce these strong affiliations with Ife culture. Owo was able to maintain virtual independence from the neighboring kingdom of [Benin](https://en.wikipedia.org/wiki/Benin), but was on occasion required to give tribute. The transmission of courtly culture flowed in both directions between the Benin and the Owo kingdoms. The skill of Owo's ivory carvers was also appreciated at the court of Benin. During the seventeenth and eighteenth centuries, Benin's rulers increasingly utilized insignia made from ivory, and imported Owo's art objects and recruited its artisans for their own royal workshops.[[4]](https://en.wikipedia.org/wiki/Owo,_Nigeria#cite_note-4) There were other notable artworks that can be evidently supported.

Owo came under [British](https://en.wikipedia.org/wiki/United_Kingdom) rule in 1893. After Nigeria declared independence in 1960, it was part of the [Western Region](https://en.wikipedia.org/wiki/Western_Region,_Nigeria) until 1967 when it became part of the [Western State](https://en.wikipedia.org/wiki/Western_State_(Nigeria)). Owo and its indigenes played significant roles in the politics of the first Republic, in Nigeria. In 1976, it became part of the newly created Ondo State.

## ECONOMY.

The present-day city is an agricultural center involved in the growing and trade of [yams](https://en.wikipedia.org/wiki/Yam_(vegetable)), [cassava](https://en.wikipedia.org/wiki/Cassava), [maize](https://en.wikipedia.org/wiki/Maize), [okra](https://en.wikipedia.org/wiki/Okra), [peppers](https://en.wikipedia.org/wiki/Capsicum), [cocoa](https://en.wikipedia.org/wiki/Cocoa_bean), and [cotton](https://en.wikipedia.org/wiki/Cotton). There are however other meaningful commercial activities in the town including but not limited to, [timber](https://en.wikipedia.org/wiki/Timber) and [sawmilling](https://en.wikipedia.org/wiki/Sawmilling), [Soya beans](https://en.wikipedia.org/wiki/Soya_beans) processing plant and block making industries. The town is dotted with branches of some of the foremost banks like, First Bank Plc, Wema Bank Plc, Skye Bank Plc, Enterprise Bank Ltd. (former Omega Bank Plc) etc. The city is now witnessing a dramatic change due to expansion of its road network, particularly dualization of the main road beginning from Emure junction up to Iyere exit. A new Ultra-modern market is now open in Owo.





# Esiẹ

**Esiẹ** is a town in [Kwara State](https://en.wikipedia.org/wiki/Kwara_State) in [Nigeria](https://en.wikipedia.org/wiki/Nigeria).

The town was founded by prince Baragbon circa [1770](http://cohesion.rice.edu/CentersAndInst/SAFA/emplibrary/aremu.pdf). The dialect of Yoruba spoke in Esie is predominantly [Igbonna](https://en.wikipedia.org/wiki/Igbomina_tribe). The town has a king who is Oba Yakubu Babalola Egunjobi 2.

It is home to the [Esiẹ Museum](https://en.wikipedia.org/wiki/Esi%E1%BA%B9_Museum) which was the first museum to be established in Nigeria.



# Ibibio art

The **Ibibio** are a people of southeastern [Nigeria](https://en.wikipedia.org/wiki/Nigeria). They are related to the [Anaang](https://en.wikipedia.org/wiki/Anaang), the [Efik](https://en.wikipedia.org/wiki/Efik_people) and [Igbo](https://en.wikipedia.org/wiki/Igbo_people) peoples. During colonial period in Nigeria, the Ibibio Union asked for recognition by the British as a sovereign nation (Noah, 1988). The Annang, Efik, Ekid, Oron and Ibeno share personal names, culture, and traditions with the Ibibio, and speak closely related varieties of [Ibibio-Efik](https://en.wikipedia.org/wiki/Ibibio-Efik).

## Geography

The Ibibio people are found predominantly in [Akwa Ibom state](https://en.wikipedia.org/wiki/Akwa_Ibom_state) and is made up of the related Anaang community, the Ibibio community and the Eket and Oron Communities, although other groups usually understand the [Ibibio language](https://en.wikipedia.org/wiki/Ibibio_language). Because of the larger population of the Ibibio people, they hold political control over [Akwa-Ibom State](https://en.wikipedia.org/wiki/Akwa_Ibom_State,_Nigeria), but government is shared with the Anaangs, Eket and Oron. The political system follows the traditional method of consensus. Even though elections are held, practically, the political leaders are pre-discussed in a manner that is benefiting to all.

### **Location of Ibibioland**

The Ibibio people are located in [Southeastern Nigeria](https://en.wikipedia.org/wiki/Southeastern_Nigeria) also known as [Coastal Southeastern Nigeria](https://en.wikipedia.org/w/index.php?title=Coastal_Southeastern_Nigeria&action=edit&redlink=1). Prior to the existence of Nigeria as a nation, the Ibibio people were self-governed. The Ibibio people became a part of the [Eastern Nigeria](https://en.wikipedia.org/wiki/Eastern_Region,_Nigeria) of Nigeria under [British](https://en.wikipedia.org/wiki/United_Kingdom) colonial rule. During the Nigerian Civil War, the Eastern region was split into three states. [Southeastern State of Nigeria](https://en.wikipedia.org/w/index.php?title=Southeastern_State_of_Nigeria&action=edit&redlink=1) was where the Ibibio were located, one of the original twelve states of Nigeria) after Nigerian independence. The Efik, Anaang, Oron, Eket and their brothers and sisters of the Ogoja District, were also in the Southeastern State. The state (**Southeastern State**) was later renamed [Cross Rivers State](https://en.wikipedia.org/wiki/Cross_Rivers_State). On 23 September 1987, by Military Decree No.24, [Akwa Ibom State](https://en.wikipedia.org/wiki/Akwa_Ibom_State) was carved out of the then [Cross Rivers State](https://en.wikipedia.org/wiki/Cross_Rivers_State) as a separate state.[Cross Rivers State](https://en.wikipedia.org/wiki/Cross_Rivers_State) remains as one of neighbouring states.

Southwestern Cameroon was a part of present [Cross River State](https://en.wikipedia.org/wiki/Cross_River_State) and [Akwa Ibom State](https://en.wikipedia.org/wiki/Akwa_Ibom_State) of Nigeria. During the then Eastern Region of Nigeria it got partitioned into Cameroon in a 1961 plebiscite. This resulted in the Ibibio, Efik, and Annang being divided between Nigeria and Cameroon. However, the leadership of the Northern Region of Nigeria was able to keep "Northwestern section" during the plebiscite that is now today's Nigerian Adamawa and Taraba states.

**IKOM MONOLITHS**

The Ikom monoliths (Akwasnshi in the local Ejagham dialect) are large carved stones spread over thirty communities in the Ikom LGA. They were declared an ancient monument by the National Commission for Museums and Monuments on March 19, 1963. The stones are arranged in circles, vary between one and two metres in height and are intricately decorated with geometric patterns, symbols and inscriptions. Although the carvings on the stones differ, each has the shape of a human torso. Most of the stones are made of basaltic rocks, while a few are sandstone and shelly limestone. Environmental (exposure to extremes of rainfall and sunlight, erosion and deterioration as resulting from humidity) and human (vandalism and theft) threats to the stones led to their inclusion on the 2008 [World Monuments Fund Watch Sites list](http://wmf.org/). They are also on the [UNESCO World Heritage Site Tentative List](http://whc.unesco.org/en/tentativelists/state=ng).

# Alok Ikom Stone Monoliths

#### **Description**

Akwasnshi/Atal as the monolith is called among the Ejagham people of the Cross River State is distributed among over" thirty communities. In each community, the stones are found in circles, sometimes perfect circles, facing each other standing erect, except where they have been tampered with by weather or man.

In some cases, the stones are found in the center of the village or in the central meeting place of the village elders, as in the case of Alok and Agba communities. In Etinan and Nabrokpa communities, the stones are located in an area of uncultivated forest outside the villages. The majority of the stones are carved in hard, medium-textured basaltic rock, a few are carved in sandstone and shelly limestone. The common features of the monoliths are that they are hewn into the form of a phallus ranging from about three feet in height to about five and half feet and are decorated with carvings of geometric and stylized human features, notably two eyes, an open mouth, a head crowned with rings, a stylized pointed beard, an elaborately marked navel, two decorative hands with five fingers, a nose, various shape of facial marks.

#### **Statements of authenticity and/or integrity**

The stone monoliths of Alok Ikom bear a form of writing and a complex system of codified information. Although they seem to share the same general features, each stone, like the human finger print, is unique from every other stone in its design and execution.

The geometric images on the monoliths suggest that their makers possessed more than a basic knowledge of mathematics, not only because they are geometric, but also because of the obvious implication that there were computations and numbers on the layout of the stones.

#### **Comparison with other similar properties**

The Ikom monoliths with their geometric inscriptions could be compared to the rock Arts of Tanzania. The meanings of the codified symbol are known to only the artists. These are also associated with their origin, which is like most rock art works in Africa. Ikom monoliths could be West Africa's answer to United Kingdom's Stonehenge.

They are similar in arrangement and ordering to the Stone circuits in the Gambia, but unique in their complexity of design and interpretation.

**WEEK 2**

**TOPIC: USES OF MUSIC**

A musical *function* describes the role that a particular musical element plays in the creation of a larger musical unit. Function is tied very much to the idea of expectation: given a certain element in a certain context, what element(s) is/are likely to come next? Likewise, how does a given element fulfill or deny the expectations set by what came before it?

A musical function typically has two defining features: the characteristics of the musical elements that tend to belong to that function (what notes tend to be found in the chord, for example), and the kinds of elements (or functions) that tend to precede or follow it in a succession of musical elements. Note that this is entirely dependent on the typical patterns of a musical *style*. Different styles of music may exhibit different functions or different behaviors for the same functions. The study of function and the study of style are inextricably linked.

The two musical traits most commonly studied for their functional properties in Western art and popular music are *harmony* and *form*. The study of both harmonic functions and formal functions will lead to an understanding of harmonic and formal *syntax*: the norms or principles according to which musical elements are combined into meaningful and stylistically appropriate successions. The study of harmony or form, then, is not a matter of learning to label chords, phrases, and modules correctly. It is a matter of *interpreting the role that chords, phrases, modules, etc. play in the larger context in which they are found*. That, of course, requires fluency in identifying (and thus labeling) individual musical elements. But identification is only the beginning of a much bigger, and more interesting, process of analysis. And it is that analytical work that will lead to true understanding of the pieces of music analyzed, and the styles to which they belong.

**WEEK 3**

**TOPIC: EXHIBITION AND DISPLAY TECNIQUES**

An [art](https://en.wikipedia.org/wiki/Art) exhibition is traditionally the space in which [art objects](https://en.wikipedia.org/wiki/Art_objects) (in the most general sense) meet an [audience](https://en.wikipedia.org/wiki/Audience). The exhibit is universally understood to be for some temporary period unless, as is rarely true, it is stated to be a "permanent exhibition". In [American English](https://en.wikipedia.org/wiki/Comparison_of_American_and_British_English), they may be called "exhibit", "exposition" (the French word) or "show". In UK English, they are always called "exhibitions" or "shows", and an individual item in the show is an "exhibit".

Such expositions may present [pictures](https://en.wikipedia.org/wiki/Picture), [drawings](https://en.wikipedia.org/wiki/Drawing), [video](https://en.wikipedia.org/wiki/Video_art), [sound](https://en.wikipedia.org/wiki/Sound_art), [installation](https://en.wikipedia.org/wiki/Installation_art), [performance](https://en.wikipedia.org/wiki/Performance_art), [interactive art](https://en.wikipedia.org/wiki/Interactive_art), [new media art](https://en.wikipedia.org/wiki/New_media_art) or [sculptures](https://en.wikipedia.org/wiki/Sculpture) by individual artists, groups of artists or collections of a specific form of art.

The art works may be presented in [museums](https://en.wikipedia.org/wiki/Museum), art halls, art clubs or private [art galleries](https://en.wikipedia.org/wiki/Art_gallery), or at some place the principal business of which is not the display or sale of art, such as a [coffeehouse](https://en.wikipedia.org/wiki/Coffeehouse). An important distinction is noted between those exhibits where some or all of the works are for sale, normally in private art galleries, and those where they are not. Sometimes the event is organized on a specific occasion, like a birthday, anniversary or commemoration.

## TYPES OF EXHIBITIONS There are different kinds of art exhibitions, in particular there is a distinction between commercial and non-commercial exhibitions. A commercial [exhibition](https://en.wikipedia.org/wiki/Exhibition) or [trade fair](https://en.wikipedia.org/wiki/Trade_fair) is often referred to as an art fair that shows the work of artists or art dealers where participants generally have to pay a fee. A [vanity gallery](https://en.wikipedia.org/wiki/Vanity_gallery) is an exhibition space of works in a gallery that charges the artist for use of the space. Temporary museum exhibitions typically display items from the museum's own collection on a particular period, theme or topic, supplemented by loans from other collections, mostly those of other museums. They normally include no items for sale; they are distinguished from the museum's permanent displays, and most large museums set aside a space for temporary exhibitions. Exhibitions in commercial galleries are often entirely made up of items that are for sale, but may be supplemented by other items that are not. Typically, the visitor has to pay (extra on top of the basic museum entrance cost) to enter a museum exhibition, but not a commercial one in a gallery. [Retrospectives](https://en.wikipedia.org/wiki/Retrospective) look back over the work of a single artist; other common types are [individual expositions or "solo shows"](https://en.wikipedia.org/wiki/Solo_show_(art_exhibition)), group expositions ([collective exhibitions or "group shows"](https://en.wikipedia.org/w/index.php?title=Group_show&action=edit&redlink=1)), or expositions on a specific theme or topic ("[survey shows](https://en.wikipedia.org/w/index.php?title=Survey_show&action=edit&redlink=1)"). The [Biennale](https://en.wikipedia.org/wiki/Biennale) is a large exhibition held every two years, often intending to gather together the best of international art; there are now many of these.

**Exhibitions of new or recent art can be juried, invitational, or open.**

* A [juried](https://en.wikipedia.org/wiki/Juried_(competition)) exhibition, such as the [Royal Academy Summer Exhibition](https://en.wikipedia.org/wiki/Royal_Academy_Summer_Exhibition) in London, the Chianciano Biennale at the [Chianciano Museum of Art](https://en.wikipedia.org/wiki/Chianciano_Museum_of_Art), or the [Iowa Biennial](https://en.wikipedia.org/wiki/Iowa_Biennial), has an individual (or group) acting as judge of the submitted artworks, selecting which are to be shown. If prizes are to be awarded, the judge or panel of judges will usually select the prizewinners as well.
* In an invitational exhibition, such as the [Whitney Biennial](https://en.wikipedia.org/wiki/Whitney_Biennial), the organizer of the show asks certain artists to supply artworks and exhibits them.
* An open or "non-juried" exhibition, such as the [Kyoto Triennial](https://en.wikipedia.org/w/index.php?title=Kyoto_Triennial&action=edit&redlink=1), allows anybody to enter artworks and shows them all. A type of exhibition that is usually non-juried is a [mail art](https://en.wikipedia.org/wiki/Mail_art) exhibition.

### **DISPLAY METHODS**

There are two kinds of objects displayed at the library and archival exhibition – bound materials and unbound materials. Bound materials include [books](https://en.wikipedia.org/wiki/Book) and [pamphlets](https://en.wikipedia.org/wiki/Pamphlet), and unbound materials include [manuscripts](https://en.wikipedia.org/wiki/Manuscript), cards, drawings, and other two-dimensional items. The observance of proper display conditions will help minimize any potential physical damage. All items displayed must be adequately supported and secured.

**Unbound materials**

* Unbound materials, usually single-sheet items, need to be attached securely to the mounts, unless matted or encapsulated. Metal fasteners, pins, screws, and thumbtacks should not come in direct contact with any exhibit items. Instead, [photo corners](https://en.wikipedia.org/w/index.php?title=Photo_corners&action=edit&redlink=1), [polyethylene](https://en.wikipedia.org/wiki/Polyethylene), or [polyester](https://en.wikipedia.org/wiki/Polyester) film straps may hold the object to the support. Objects may also be encapsulated in polyester film, though old and untreated acidic papers should be professionally [deacidified](https://en.wikipedia.org/wiki/Mass_deacidification) before encapsulation. Avoid potential slippage during encapsulation – when possible, use ultrasonic or heat seals. For objects that need to be hung (and that may require more protection than lightweight polyester film), matting would be an effective alternative.
* Objects in frames should be separated from harmful materials through [matting](https://en.wikipedia.org/wiki/Mat_(picture_framing)), [glazing](https://en.wikipedia.org/wiki/Glazing_(window)), and backing layers. Matting, which consists of two pH-neutral or alkaline boards with a window cut in the top board to enable the object to be seen, can be used to support and enhance the display of single sheet or folded items. Backing layers of archival cardboard should be thick enough to protect objects. Moreover, any protective glazing used should never come in direct contact with objects.Frames should be well-sealed and hung securely, allowing a space for air circulation between the frame and the wall.
* **Bound materials**

The most common way to display bound materials is closed and lying horizontally. If a volume is shown open, the object should be open only as much as its [binding](https://en.wikipedia.org/wiki/Bookbinding) allows. Common practice is to open volumes at an angle no greater than 135°. There are some types of equipment that help support volumes as they displayed openly: blocks or wedges, which hold a book cover to reduce stain at the book hinge; cradles, which support bound volumes as they lay open without stress to the binding structure; and polyester film strips, which help to secure open leaves. Text block supports are best used in conjunction with book cradles where the text block is greater than 1/2 inch, or where the text block noticeably sags. Regardless of its method of support, however, it is worth noting that any book that is kept open for long periods can cause damage. One should turn an exhibited book's pages every few days in order to protect pages from overexposure to light and spread any strain on the binding structure.

### **SECURITY**

* Because exhibited items are often of special interest, they demand a high level of security to reduce the risk of loss from theft or vandalism. Exhibition cases should be securely locked. In addition, cases may be glazed with a material that hinders penetration and that when broken does not risk shards of glass falling on the exhibits.Whenever possible, the exhibition area should be patrolled; a 24-hour security presence is recommended when precious treasures are exhibited.Finally, the exhibition is best protected when equipped with [intruder alarms](https://en.wikipedia.org/wiki/Burglar_alarm), which can be fitted at entry points to the building and internal areas.

**WEEK 4**

**MUSIC COMPOSITION**

**Musical composition** can refer to an original piece of [music](https://en.wikipedia.org/wiki/Music), either a [song](https://en.wikipedia.org/wiki/Song) or an instrumental music piece, the [structure](https://en.wikipedia.org/wiki/Musical_form) of a musical piece, or the process of creating or writing a new song or piece of music. People who create new compositions are called [composers](https://en.wikipedia.org/wiki/Composer) in [classical music](https://en.wikipedia.org/wiki/Classical_music). In [popular music](https://en.wikipedia.org/wiki/Popular_music) and [traditional music](https://en.wikipedia.org/wiki/Traditional_music), the creators of new songs are usually called [songwriters](https://en.wikipedia.org/wiki/Songwriter); with songs, the person who writes new words for a song is the [lyricist](https://en.wikipedia.org/wiki/Lyrics). "Composition" is the act or practice of creating a song or other piece of music. In many cultures, including Western [classical music](https://en.wikipedia.org/wiki/Classical_music), the act of composing typically includes the creation of [music notation](https://en.wikipedia.org/wiki/Music_notation), such as a [sheet music "score"](https://en.wikipedia.org/wiki/Sheet_music), which is then performed by the composer or by other instrumental musicians or singers. In popular music and traditional music, songwriting may involve the creation of a basic outline of the song, called the [lead sheet](https://en.wikipedia.org/wiki/Lead_sheet), which sets out the [melody](https://en.wikipedia.org/wiki/Melody), [lyrics](https://en.wikipedia.org/wiki/Lyrics) and chord progression. In classical music, [orchestration](https://en.wikipedia.org/wiki/Orchestration) (choosing the instruments of a large [music ensemble](https://en.wikipedia.org/wiki/Music_ensemble) such as an [orchestra](https://en.wikipedia.org/wiki/Orchestra) which will play the different parts of music, such as the melody, [accompaniment](https://en.wikipedia.org/wiki/Accompaniment), [countermelody](https://en.wikipedia.org/wiki/Countermelody), [bassline](https://en.wikipedia.org/wiki/Bassline) and so on) is typically done by the composer, but in [musical theatre](https://en.wikipedia.org/wiki/Musical_theatre) and in [pop music](https://en.wikipedia.org/wiki/Pop_music), songwriters may hire an [arranger](https://en.wikipedia.org/wiki/Arranger) to do the orchestration. In some cases, a pop or traditional songwriter may not use written notation at all, and instead compose the song in her mind and then play, sing and/or record it from memory. In jazz and popular music, notable [sound recordings](https://en.wikipedia.org/wiki/Sound_recording) by influential performers are given the weight that written or printed scores play in classical music.

Although a musical composition often uses musical notation and has a single author, this is not always the case. A work of music can have multiple composers, which often occurs in popular music when all of the members of a band collaborates to write a song, or in musical theatre, when one person writes the melodies, a second person writes the lyrics, and a third person orchestrates the songs. A piece of music can also be composed with words, images, or, since the 20th century, with computer programs that explain or notate how the singer or musician should create musical sounds. Examples range from [20th century](https://en.wikipedia.org/wiki/20th_century_music) avant-garde music that uses [graphic notation](https://en.wikipedia.org/wiki/Graphic_notation_(music)), to text compositions such as [Karlheinz Stockhausen](https://en.wikipedia.org/wiki/Karlheinz_Stockhausen)'s [*Aus den sieben Tagen*](https://en.wikipedia.org/wiki/Aus_den_sieben_Tagen), to computer programs that select sounds for musical pieces. Music that makes heavy use of randomness and chance is called [aleatoric music](https://en.wikipedia.org/wiki/Aleatoric_music), and is associated with contemporary composers active in the 20th century, such as [John Cage](https://en.wikipedia.org/wiki/John_Cage), [Morton Feldman](https://en.wikipedia.org/wiki/Morton_Feldman), and [Witold Lutosławski](https://en.wikipedia.org/wiki/Witold_Lutos%C5%82awski). A more commonly known example of chance-based music is the sound of [wind chimes](https://en.wikipedia.org/wiki/Wind_chimes) jingling in a breeze. The study of composition has traditionally been dominated by examination of methods and practice of Western classical music, but the definition of composition is broad enough the creation of popular music and traditional music songs and instrumental pieces and to include spontaneously improvised works like those of [free jazz](https://en.wikipedia.org/wiki/Free_jazz) performers and African percussionists such as [Ewe drummers](https://en.wikipedia.org/wiki/Ewe_drumming).

**Terminology**

## In classical music, a piece of music (a concerto, dance movement, song, etc.) exists in the form of a composition in [musical notation](https://en.wikipedia.org/wiki/Musical_notation) or as a single "live" [acoustic](https://en.wikipedia.org/wiki/Acoustic_music) event (a live performance in recital).Since the invention of [sound recording](https://en.wikipedia.org/wiki/Sound_recording), a classical piece or popular song may also exist as a recording. If music is composed before being performed, music can be performed from memory (the norm for instrumental soloists in [concerto](https://en.wikipedia.org/wiki/Concerto) performances and singers in [opera](https://en.wikipedia.org/wiki/Opera) shows and [art song](https://en.wikipedia.org/wiki/Art_song) recitals), by reading written musical notation (the norm in large ensembles, such as orchestras, [concert bands](https://en.wikipedia.org/wiki/Concert_band) and [choirs](https://en.wikipedia.org/wiki/Choir)), or through a combination of both methods. For example, the principal cello player in an orchestra may read most of the [accompaniment](https://en.wikipedia.org/wiki/Accompaniment) parts in a symphony, where she is playing tutti parts, but then memorize an exposed solo, in order to be able to watch the [conductor](https://en.wikipedia.org/wiki/Conducting). Compositions comprise a huge variety of musical elements, which vary widely from between genres and cultures. Popular music genres after about 1960 make extensive use of electric and electronic instruments, such as [electric guitar](https://en.wikipedia.org/wiki/Electric_guitar) and [electric bass](https://en.wikipedia.org/wiki/Electric_bass). Electric and electronic instruments are used in [contemporary classical music](https://en.wikipedia.org/wiki/Contemporary_classical_music) compositions and concerts, albeit to a lesser degree than in popular music. Music from the [Baroque music](https://en.wikipedia.org/wiki/Baroque_music) era (1600–1750), for example, used only acoustic and mechanical instruments such as strings, brass, woodwinds, timpani and keyboard instruments such as [harpsichord](https://en.wikipedia.org/wiki/Harpsichord) and [pipe organ](https://en.wikipedia.org/wiki/Pipe_organ). A 2000s-era pop band may use [electric guitar](https://en.wikipedia.org/wiki/Electric_guitar) played with [electronic effects](https://en.wikipedia.org/wiki/Effects_unit) through a [guitar amplifier](https://en.wikipedia.org/wiki/Guitar_amplifier), a digital [synthesizer keyboard](https://en.wikipedia.org/wiki/Synthesizer_keyboard) and [electronic drums](https://en.wikipedia.org/wiki/Electronic_drums).

## Methods

### **Chord progression**

One method of composing music is starting by using a chord progression. There are many "stock" chord progressions used in music, such as ii-V7-I (in the key of C major, this is the chords D minor, G7 and C major) and I-vi-ii-V7 (in the key of C major, this would be the chords C major, A minor, D minor and G7). A songwriter can use one of these "stock" progressions, or modify one to create a different effect. For example, [secondary dominant](https://en.wikipedia.org/wiki/Secondary_dominant) and [dominant seventh](https://en.wikipedia.org/wiki/Dominant_seventh) chords could be added, which could transform ii-V-I (in the key of C major, this would be the chords D minor–G major–C major) into V7/ii–V7/–V7–I (in the key of C major, this would be the chords of A7–D7–G7–C major).

The chords could also be selected to reflect the tone of the emotion being conveyed in a song. For example, selecting a minor key, but with mostly major chords (i.e. III, VI, VII) might convey a "hopeful" feeling. As well, to indicate a "darker" mood, a composer could use unusual chords such as moving from I-♭II (in the key of C major, this would be the chords C major and D♭ major; D♭ is not a note from the key of C major, so the use of this chord has a dramatic effect. Another way to create dramatic effects with a chord progression is to introduce a [modulation](https://en.wikipedia.org/wiki/Modulation_(music)) to a new key. Modulation to a closely related key (e.g., for a song in the key of C major, modulating to the dominant, G major). Modulating to a closely related key such as G major has been a common practice since at least the 1700s, so while this could heighten the drama of a piece, it would not create a significant emotional effect. On the other hand, modulating to a key that is not related to the tonic key, such as modulating from the key of C major (the tonic) to A♭ major or G♭ major.

Once the series of chords is selected, additional lines are added to the piece. The most important part in many genres is a lead melody line. This melody may be supported by one or more harmony lines. Songs often have a bassline which adds to the identify of the piece. Popular music is often written this way (see: [Song structure](https://en.wikipedia.org/wiki/Song_structure_(popular_music))) where a selected series of chords forms the structure of each of a particular section of the song (e.g., verse, chorus). The melody line is often dependent on the writer's chosen lyrics and can vary somewhat from verse to verse.

### **MELODY**

Another way to compose music is to start by creating a melody, melodic theme, or group of melodies. Once these melodies and themes have been created, the composer can then add suitable chords which will support this melody. The same melody can be supported with many different chord progressions. For example, if a songwriter has a song in the key of C major in which the melody begins with a long "G", this melody note could be supported with a [tonic chord](https://en.wikipedia.org/wiki/Tonic_chord) (C major), a [dominant chord](https://en.wikipedia.org/wiki/Dominant_chord) (G major) or a [mediant chord](https://en.wikipedia.org/wiki/Mediant_chord) (E minor). If the song is written in a jazz style, this held "G" note could be supported with a [secondary dominant](https://en.wikipedia.org/wiki/Secondary_dominant) chord (e.g., an A7 chord, in which the "G" is the dominant seventh of the chord, which could then resolve to a D minor chord), or even by treating the melody note as an "extension" to an existing chord (e.g., supporting the long "G" note with an F Major chord, thus making the "G" note the added ninth of this chord).

### **FREE PLAYING COMPUTER METHODS**

As technology has developed in the 20th and 21st century, new methods of music composition have come about. One method involves using computer [algorithms](https://en.wikipedia.org/wiki/Algorithm) contained in [samplers](https://en.wikipedia.org/wiki/Sampler_(musical_instrument)) to directly translate the phonetics of speech into digital sound. [EEG](https://en.wikipedia.org/wiki/EEG) headsets have also been used to create music by interpreting the brainwaves of musicians.This method has been used for Project Mindtunes, which involved collaborating disabled musicians with DJ Fresh, and also by artists Lisa Park and Masaki Batoh.

**Week 5**

**TOPIC: DRAMA AND THE DEVELOPMENT OF RURAL COMMUNITIES.**

**COMMUNITY AND COMMUNITY DEVELOPMENT**

It was Hannah Arendt in her celebrated article, Power and the Space of Appearance, who opined that we are human beings only when we begin to appear for one another, otherwise we are merely humans. A community that has nothing that connects members together is not a community but a jungle habited by humans and not human beings. Therefore, the term community goes beyond a mere geographical location or setting where members live together. A community should have three basic elements. The first element is the practice of recognizing common interest and problems and talking, acting/working together for democratic decision making or problem solving. The second element is locality or territory that can be seen as where people have something in common and this shared element also connects the locality with the surrounding areas. The third element is the local society including the interconnecting association and networks. The collective value of all [social networks](http://en.wikipedia.org/wiki/Social_networks) and species  and the inclinations that arise from these works to do things for each other is what Robert Putnam called ‘Social Capital’ in his article, [Bowling Alone: The Collapse and Revival of American Community](http://en.wikipedia.org/wiki/Bowling_Alone).

**Theatre for Development**  means live [performance](https://en.wikipedia.org/wiki/Performance), or [theater](https://en.wikipedia.org/wiki/Theater) used as a development tool—as in [international development](https://en.wikipedia.org/wiki/International_development).

TfD encompasses the following in-person activities, with people before an audience:

* a spoken-word [drama](https://en.wikipedia.org/wiki/Drama) or [comedy](https://en.wikipedia.org/wiki/Comedy)
* a music, singing and/or dance production
* a production with movement but no sound ([mime](https://en.wikipedia.org/wiki/Mime_artist))
* participatory or [improvisational techniques](https://en.wikipedia.org/wiki/Improvisational_theater) using any or all of these

Theater for development can also be defined as a progression from less interactive theatre forms to a more dialogical process, where theatre is practiced with the people or by the people as a way of empowering communities, listening to their concerns, and then encouraging them to voice and solve their own problems.

For Kabaso Sydney (2013) as reflected in "Theatre for Development in Zambia" is defined as "modes of theatre whose objective is to disseminate messages, or to conscientize communities about their objective social political situation" (1993:48). And Penina Mlama, referring to the enterprise as Popular Theatre, describes its aims briefly as follows: …it aims to make the people not only aware of but also active participants in the development process by expressing their viewpoints and acting to better their conditions. Popular theatre is intended to empower the common man with a critical consciousness crucial to the struggle against the forces responsible for his poverty. (1991:67)

Theatre for Development can be a kind of [participatory theatre](https://en.wikipedia.org/wiki/Participatory_theatre), that encourages [improvisation](https://en.wikipedia.org/wiki/Improvisation) and audience members to take roles in the performance, or can be fully scripted and staged, with the audience observing. Many TfD productions are a mix of the two. "Theatre of the Oppressed" (TO), a technique created by [Augusto Boal](https://en.wikipedia.org/wiki/Augusto_Boal) is a form of community-based theatre.

 THEATRE FOR DEVELOPMENT AS A QUALITATIVE EVALUATION TOOL

Since the 1970s when the concept of Theatre for Development became popular, practitioners and community development actors have used it in its conventional roles such as Awareness Creation, Social Mobilization, Out-of-classroom Education, Infotainment/Edutainment, Motivation, Educational propaganda, Problem-solving etc for Community Development. As a qualitative evaluation tool, TfD is a process of collating and using qualitative information about a community development project for live performances that will help in the assessment of overall achievements. TfD as a tool is not only about live performances, but also about all the interwoven steps that lead to live performances. It treats members of the audience not as mere consumers of a finished product, but as co-facilitators of the entire learning process. Generally in TfD, members of the audience are not SPECTATORS, but SPECT-ACTORS who significantly contribute to the success of the entire process.

 Between 2005 and 2006, Educare Trust, Nigeria (Youth/Community Development NGO) in collaboration with Gendev Consult, Ibadan and Family Counseling Centre, Iseyin experimented on the use of TfD as a qualitative evaluation tool of a community development project,

***‘Developing A Positive Approach To Living With, Within and Without HIV/AIDS: Prevention, Management and Control.*** The project took place in Kajola, Iwajowa, Itesiwaju and Iseyin Local Government Areas (LGAs) of Oyo State, Nigeria. It should be noted that Educare Trust runs a Youth Centre that has TfD as an activity. This activity gave birth to Educare Trust Players (Drama) and Educare Trust Echoes (Music). Before this HIV and AIDS Intervention Project in four LGAs, Educare Trust only used TfD in its conventional roles.

The choice of Family Counseling Centre, Iseyin as one of the collaborating Community Based Organisations (CBOs) was strategic because it is located at a LGA central to other benefiting communities – Okeho (Kajola), Iwere-ile (Iwajowa), Otu (Itesiwaju) and Iseyin (Iseyin). It was Family Counseling Centre that introduced a Community Theatre Group to the project. Gendev Consult was selected because of its track records in gender-related projects. It was responsible for mainstreaming gender issues into the project including its evaluation mechanism.

**WEEK 6**

**TOPIC: MUSIC COMPOSITION CONT.**

## Compositional instrumentation

The task of adapting a composition for different [musical ensembles](https://en.wikipedia.org/wiki/Musical_ensemble) is called [arranging](https://en.wikipedia.org/wiki/Arrangement) or [orchestration](https://en.wikipedia.org/wiki/Orchestration), may be undertaken by the composer or separately by an arranger based on the composer's core composition. A composition may have multiple arrangements based on such factors as intended audience type and breadth, musical genre or stylistic treatment, recorded or live performance considerations, available musicians and instruments, commercial goals and economic constraints. Based on such factors, composers, orchestrators and/or arrangers must decide upon the instrumentation of the original work. In the 2010s, the [contemporary](https://en.wikipedia.org/wiki/Contemporary_music) composer can virtually write for almost any combination of instruments, ranging from a [string section](https://en.wikipedia.org/wiki/String_section), wind and brass sections used in standard [orchestras](https://en.wikipedia.org/wiki/Orchestra) to electronic instruments such as [synthesizers](https://en.wikipedia.org/wiki/Synthesizer). Some common group settings include music for full [orchestra](https://en.wikipedia.org/wiki/Orchestra) (consisting of strings, woodwinds, brass and percussion), [concert band](https://en.wikipedia.org/wiki/Concert_band) (which consists of larger sections and greater diversity of woodwind, brass, and percussion instruments than are usually found in the orchestra), or a chamber group (a small number of instruments, but at least two). The composer may also choose to write for only one instrument, in which case this is called a [solo](https://en.wikipedia.org/wiki/Solo_(music)). Solos may be unaccompanied, as with works for solo piano or solo cello, or solos may be accompanied by another instrument or by an ensemble.

Composers are not limited to writing only for instruments, they may also decide to write for [voice](https://en.wikipedia.org/wiki/Human_voice) (including [choral](https://en.wikipedia.org/wiki/Choral) works, some symphonies (e.g., [Beethoven's ninth symphony](https://en.wikipedia.org/wiki/Beethoven%27s_ninth_symphony), [operas](https://en.wikipedia.org/wiki/Opera), and [musicals](https://en.wikipedia.org/wiki/Musical_theatre)). Composers can also write for [percussion instruments](https://en.wikipedia.org/wiki/Percussion_instrument) or [electronic instruments](https://en.wikipedia.org/wiki/Electronic_instrument). Alternatively, as is the case with [musique concrète](https://en.wikipedia.org/wiki/Musique_concr%C3%A8te), the composer can work with many sounds often not associated with the creation of music, such as [typewriters](https://en.wikipedia.org/wiki/Typewriter), [sirens](https://en.wikipedia.org/wiki/Siren_(alarm)), and so forth.[[*citation needed*](https://en.wikipedia.org/wiki/Wikipedia:Citation_needed)] In [Elizabeth Swados](https://en.wikipedia.org/wiki/Elizabeth_Swados)' *Listening Out Loud*, she explains how a composer must know the full capabilities of each instrument and how they must complement each other, not compete. She gives an example of how in an earlier composition of hers, she had the tuba playing with the piccolo. This would clearly drown the piccolo out. Each instrument chosen to be in a piece must have a reason for being there that adds to what the composer is trying to convey within the work.

## Arranging

Arranging is composition which employs prior material so as to comment upon it such as in [mash-ups](https://en.wikipedia.org/wiki/Mashup_(music)) and various contemporary classical works.] The process first requires [analysis](https://en.wikipedia.org/wiki/Musical_analysis) of existing music, and then rewriting (and often transcription) for an instrumentation other than that for which it was originally intended. It often (but not always) involves new supporting material injected by the arranger. Different versions of a composed piece of music is referred to as an *arrangement*.

## Interpretation

Even when music is notated relatively precisely, as in Western classical music from the 1750s onwards, there are many decisions that a performer and/or conductor has to make, because notation does not specify all of the elements of musical performance. The process of deciding how to perform music that has been previously composed and notated is termed "interpretation". Different performers' or conductor's interpretations of the same work of music can vary widely, in terms of the tempos that are chosen and the playing or singing style or [phrasing](https://en.wikipedia.org/wiki/Musical_phrasing) of the melodies. Composers and songwriters who present their own music in a concert are interpreting their songs, just as much as those who perform the music of others. The standard body of choices and techniques present at a given time and a given place is referred to as [performance practice](https://en.wikipedia.org/wiki/Historically_informed_performance), whereas interpretation is generally used to mean the individual choices of a performer.[

**WEEK 7**

**TOPIC: CONTEMPORARY NIGERIAN ARTS AND ARTISTS.**

PROMINENT CONTEMPORARY ARTIST

Ullier Bier was the main motivator of the Ibadan Mbari club which succeeded I bringing together all kind of creativity in the arts in 1961.

Ulllier Bierrand his wife Georgina Susanne Wenger cater found the Oshogbo School of Arts where many of the Nigerian contemporary artist were produced. Such artist are Twin Seven-Seven, Jimoh Buraimoh, Jacob Afolabi, Rufus Ogundele, Muraina Oyelami, Adebisi and Lasisi Gbadamosi. The Enugu Mbari produced a different set of young artist like Inyong, Emmanuel Nzo Ndubuisi.

LITERARY NIGERIAN CONTEMPORARY ARTIST

Chinua Achebe, Wole Soyinka, CHRISTOPHEROKIGBO, J. P. Clark, Anos Tutuola.

STUDIO ARTIST CONTEMPORARY ARTIST

Aina Onabolu, Akinola Labeka, Professor Ben Enwoyi, Bruce Onabrakeya, Yusuf Grillo, Kolade Oshinnowo, Ladi Kwali, Eghabor Emokpae, Uche and Lamidi Fakeye.

DRAMATIC PERFORMANING CONTEMPORARY ARTIST

Olaniyi Oseni (Twin 77), Hubert Ogunde e.t.c.

ART EDUCATOR CONTEMPORARY ARTIST

Professor Solomon Ireiwangboje, Udo Emma, T. A. Fasayi, Professor Jimoh Akolo, Olaosebikan, Clara Ngu (Nee Uguda), R. B. Fatuyi, G. T. Talabi, S. Sulaimon, Ajayi Adebayo, Ayo Ajayi, I. N. Uzoagba.

ART HISTORIAN

C. Aniakobi, hawar Babtunde, Doctor Dele Jegede. Others are O. I. Aina, S. N. Allah, B. E. Jenkins, O. Faolu, Sheifat Rinfawa, Hazei Rotimi, Demas Nwoko, Alhaji Adetoro, Henry Abiola, Mrs. O. OBEWENGE, Mike Omogbe, Matthew Ajayi, Yo Hassan, Faturoti S. B., Ogunddale, Shina, Yusuf, Paul igboaugo, etim Bassey, L. Bentu, , Samuel Babrinsa, Damola Ajidahun, Shola Babtunde, Tunde Malomo, J. O. Akeredolu, Thomas Ona, Akinola Lekan, Bolaji Bamigboye, T. A. Fasuyi, Gbolahan Lawal, Isiaka Osunde, O. E. Osiga, Abayomi Barber, Bayo Ajayi, Afi Ekong, T. O. Hassan, Inyong Emma, C. Adun, Late Shina Yusuf, Ishola Akande, Frank Eze, Ebenezer Gbidahun, , Jimoh Buraimoh, Simeon Aghetuyi, Boye Adewale, F. N. A. Cheme, N. Rukuex, Ben Ekanem, Obiora Odechwukwu, Tola Filani, R. Basorun, Yemisi Fadojutimi, Kunle Filani etc.

Some of the artist mentisoned above and many more are practicing artist while other teaches art in various secondary and tertiary institution. Majority of them are trained either through the apprenticeship approach or trained at Ahmadu Bello University, Yaba Higher College now, Yaba College of technology, University of Nigeria Nsukka, Obafemi Awolowo University Ile-Ife and various Nigeria Polytechnics and Colleges of Education.

**Adenaike, A. Omotayo.**

The Nsukka school of art has become closely associated with *uli* art, the traditional wall and body painting of the Igbo. Introducing his subject of the influence of *uli* art on modern art, Adenaike first discusses the natural pigments used by the women in painting *uli* designs, the colors derived, and the *uli* symbols themselves.

Uche Okeke is the key link between the old and new traditions. His mother is a uli artist and his own training as an artist led him to explore this visual repertoire. At Nsukka, where he taught, the experiment took hold. In this part one of a two-part paper (see 3), Adenaike looks mainly at drawings and relates what is going on at Nsukka to other developments in modern Nigerian art.

**Adenaike, A. Omotayo.**

Artists discussed: Tayo Adenaike, Chuka Amaefuna, Chike Aniakor, Charles Nwachukwu Anyakora, Mike Irrifere, Uzo Ndubisi, Ray Obeta, Uche Okeke, Ego Uche-Okeke, and Obiora Udechukwu.

**Adenaike, A. Omotayo.**

In Adenaike's assessment, the "mature period" in the Oshogbo experiment, that is, after 1970, when the artists were on their own, has been one of stagnation and repetition. The burst of creativity of the formative period (1962-1970) has waned and a kind of shake-down process is at work, sifting the enduring talent from the not-so-good and the imitators. This does not mean, however, that there is not still lots of activity and many works produced at Oshogbo, but the results are not as satisfactory. Twins Seven-Seven has become distracted with other activities, particularly music. Rufus Ogundele, Muraina Oyelami, and Jimoh Buraimoh continue to experiment but with mixed results. The younger generations who attach themselves to the Oshogbo experiment are less successful and are cashing in on the tourist popularity of Oshogbo art.

On balance, it was a worthy experiment and did produce some competent artists. Ulli Beier is given credit for his vision and his encouragement to artists and for promoting Oshogbo art internationally. Though Ulli Beier did not conduct the workshops, he was central to the experiment. Adenaike concludes that the critical assessment of the works of art themselves -- as opposed to discussion of the idea of informal workshop training and the commercialization of the art -- has yet to occur.

Among the artists discussed: Jacob Afolabi, Jimoh Buraimoh, Adebisi Fabunmi, Demas Nwoko, Rufus Ogundele, Uche Okeke, Asiru Olatunde, Bruce Onobrakpeya, Muraina Oyelami, Twins Seven-Seven, Obiora Udechukwu, Solomon Irein Wangboje, and Susanne Wenger.

**Adepegba, Cornelius O.**

In the short list of books on modern Nigerian art -- Evelyn Brown, Ulli Beier, Kojo Fosu, Marshall Mount -- only the last two attempt any kind of classification. Fosu's is based on a historical sequence without reference to form, while Mount's is on broad geo-political groupings and artists' training.

Dismissing these earlier attempts to classify modern Nigerian art, Adepegba develops a four-part classification of art works based on form and content: discernible images of experiences and ideas; naive visions, encouraged and fossilized; abstractions beyond common understanding; and revisitations and adaptations of traditional art forms. He elaborates on each of these categories, citing examples from *The Nucleus* (the 1981 catalog of the collection of the National Gallery of Modern Art). The classification refers to art works not to individual artists, who may actually produce works falling into more than one of the categories.

**Adepegba, Cornelius O.**

Defining contemporary Nigerian art is more difficult and more problematic than describing new art and artists, which is what Adepegba does here. Many familiar names--Abuja, Oye Ekiti, Ovia Idah, Akinola Lasekan, Kenneth Murray, Aina Onabolu, Oshogbo--weave in and out of his essay. Indeed the Oshogbo school comes in for some harsh assessment as a flashy, but essentially unrooted movement which was bound to be a passing phenomenon. So, too, with Michael Crowder's Ori Olokun Cultural Centre in Ile-Ife. These informal workshops have been superceded by formal university-based art training and by museums and exhibitions which consciously try to collect and promote contemporary art works.

**Adeyemi, Ester.**

Alfred F. Spinnler became enchanted with the spontaneity and vitality of Nigeria and Ghanaian 20th century art. So, he began acquiring paintings while living in Lagos in the 1980s and 1990 and got to know many of the artists personally. This catalog features a selection of works from his private collection - - works of thirty-two Nigerian artists and five Ghanaian artists. Some are well know and established, such as Bruce Onobrakpeya, Jimoh Buraimoh, Kola Oshinowo, Muraina Oyelami, and Ablade Glover; others are young emerging artists. For each painter (all are painters), a few paintings are illustrated and discussed. Biodata is included. There are also brief essays on the state of contemporary art in Nigeria and in Ghana and another essay by Spinnler on how he came to be a collector of art.

**ANIAKOR, CHIKE C.**

Aniakor questions the relationship between the contemporary Nigerian artist and tradition. He reviews definitions of both traditional and contemporary art by such authors as William Fagg, Robert Armstrong, Simon Ottenberg, Rene Bravmann, as well as artists Demas Nwoko and Uche Okeke. SomeNigerian artists benefitting from tradition are Yemi Bisiri, Lamidi Fakeye, Yusuf Grillo, Bruce Onobrakpeya, and Twins Seven-Seven. Erhabor Emokpae is an exception.

**ANONYUO, EMEKA G.**

Skokian art derives from Okechukwu Odita’s idiosyncratic classification of contemporary art and refers essentially to realistic art. This dissertation by one of Odita’s students examines the work of several exemplars of realistic painting and sculpture by Nigerian artists, including, among the better known, Aina Onabolu, Abayomi Barber, Kolade Oshinowo, Ben Enwonwu, Ben Ekanem, Chudi Igboanugo, and Nsikak Essien.

**ARADEON, SUSAN B.**

When art draws on traditional life, mythology and designs, that creativity serves to forge a national identity, even across ethnic groups. So argues Aradeon as she discusses Nigerian genre scenes (exemplified by Akinola Lasekan), historical portraiture (Erhabor Emokpae), traditional mythology (Uche Okeke or Twins Seven Seven), depictions of sculptures (David Dale), traditional design motifs (Tayo Adenaike), the use of traditional artistic media (Jimoh Buraimoh's beadwork), traditional design principles (Bruce Onobrakpeya or Obiora Udechukwu), or traditional approaches to creativity (Onobrakpeya or Okeke). She also considers artists' influence on other artists (e.g., Twins Seven Seven drawing from Okeke's work).

**BEIER, ULLI.**

The talent on display at the Exhibition of Arts and Crafts sponsored by the Lagos Branch of the Nigerian Council for te Advancement of Art and Culture, during the Independence celebrations, was surprisingly varied both in content and style. Intended to be representative rather than selective, it was of uneven quality. But it demonstrated that "contemporary" art in Nigeria is a wide and diverse field. Among the less well-known, but promising artists, are Festus Idehen and Osifo Osagie, both Benin sculptors, trained at Yaba College of Technology. Even more exciting are the Zaria group of artists -- Jimo Akolo, Yusuf Grillo, Bruce Onobrakpeya, Uche Okeke, Simon Okeke and Demas Nwoko.

Beier finds these artists, particularly Uche Okeke and Nwoko, truly modern in outlook, yet solidly grounded in their respective cultures.

Artists discussed: J. D. Akeredolu, Jimo Akolo, Erhabor Emokpae, Ben Enwonwu, Lamidi Fakeye, Yusuf Grillo, Ovia Idah, Festus Idehen, Felix Idubor, Femi Kolawole, Akinola Lasekan, Demas Nwoko, Simon Okeke, Uche Okeke, Aina Onabolu, Bruce Onobrakpeya, Osagie Osifo, and Isiaka Osunde.

**Beier, Ulli.**

Writing at the time of Nigerian independence, Beier laments the persistence of the belief that only traditional African art has merit. He seeks to demonstrate that contemporary Nigerian art is vital and dynamic, drawing on both traditional streams of creativity and on newer outside influences, especially Christian ones. Discussing wood sculpture and metalwork in the context of their religious and social use, he suggests optimistically that by 1960, good art encompassed many forms, including architecture, cement sculpture, commercial signs and posters, and painting.

Oshogbo has meant many things to many people. It has been described as an art movement, an art school, an experiment; the art itself has been variously characterized as folkloric, naive, innovative, dynamic, touristic and on and on. In this thirty-year retrospective group portrait of the Oshogbo phenomenon, Beier, himself a key player, allows the artists, catalyzers and collectors to speak for themselves. Everyone has his unique perspective, not always in accord, nor able to recall with equal facility, but which together paint a whole picture of what Oshogbo was and is. The artists who recollect are Muraina Oyelami, Twins Seven Seven, Bisi Fabunmi, Tijani Mayakiri, Rufus Ogundele, Ademola Onibonokuta, and Georgina Beier. Ulli Beier writes on Asiru, Denis Williams, Ru van Rossem and on the question of patronage.

**Bosah, Chukwuemeka and George Edozie.**

This book celebrates Nigeria’s 50th anniversary of independence by showcasing the vitality of Nigerian art in the year 2010. It is the brainchild of Chukwuemeka Bosah, who pulled together the artists and resources to get this book published. Artists’ submissions were invited, selections were made (criteria, not quite clear), and 101 artists were chosen. Essentially, this is a picture book giving a cross-section of art produced today in Nigeria, though it is overwhelmingly painting. The artists are by and large not well known names, and no biographical information is included, but the volume is handsomely produced. Introductory essay are by E. Okechukwu Odita, Frank Ugiomoh and Unoma Numero.

The Chartered Bank collection of contemporary Nigerian art was begun with the inspiration and support of Mr. Odunayo Olagundoye, the Managing Director of the Lagos bank. The first art work was acquired in 1989: a painting by Kolade Oshinowo. By 2000 the collection had grown to 149 works, executed in a variety of media. Sixty of these are featured in this catalog, representing nine regional schools of art and other aesthetic and historical criteria. In his introduction, curator Olasehinde Odimayo spells out the history, scope, and acquisition policy of the collection, including identifying artists yet to be collected, which is an unusual twist. The primary goal of the corporate collection is to build a well-rounded, representative and thoroughly documented collection.

**UCHE OKEKE’S** essay, “History of modern Nigeria art” (reprinted from *Nigeria magazine* nos. 128-129, 1979, pages 100-118) sets the contextual background for understanding contemporary Nigerian art. Nine regional formal and informal schools of art are presented as a framework for looking at 20th century Nigerian art: Abayomi Barber, Maroko, Oshogbo, Auchi, Benin, Ife, Nsukka, Yaba, and Zaria. Plus, there are a few artists who do not fit into this classification, e.g., Ben Enwonwu, Ben Osawe, and Ghanaian Ablade Glover.

**JEAN KENNEDY,** back in the United States from several years sojourn in Nigeria, threw her energies into gaining exposure in America for Nigerian artists. This 1969 exhibition in Los Angeles, which she organized, featured many of the first generation Oshogbo artists along with a few others. It traveled for five years from 1969 to 1973 and was seen by audiences in New York, Missouri, Ohio, West Virginia, and California. In retrospect, her exhibition went a long way toward making Oshogbo synonymous with contemporary African art in the United States.

Benin City has a long history of highly developed arts. With the establishment of the Faculty of Creative Arts, the University of Benin continues a tradition of training in the plastic arts. Among the artists featured: Ademola Adekola, Oseha Ajokpaezi, Osa Egonwa, Kunle Filani, Banky Ojo, and Nics Ubogu.

Lagos has a growing number of art collectors joining a few passionate ‘old-timers,’ who have quietly been collecting contemporary Nigerian art for 40 years. The purpose of this catalog is to shine a light on the collectors, the artists, and the art to demonstrate what a vital art scene Lagos has become. It also reveals that many of these artists are not internationally known despite the collectability of their art locally. Jess Castellote is to be congratulated for undertaking this project.

**CROWDER, MICHAEL.**

The position of the contemporary Nigerian artist with that of his traditional counterpart with particular reference to his patrons, his audience and his critics are contrasted. Artists discussed: Jimoh Buraimoh, Udo Ema, Ben Enwonwu, Yusuf Grillo, C. C. Ibeto, Demas Nwoko, Simon Okeke, Uche Okeke, Bruce Onobrakpeya, Muraina Oyelami, Twins Seven-Seven, and J. O. Ugoji.

Nigeria today has become a country noted for its art works, both ancient and modern. Contemporary artists of Nigeria enjoy some of the success and status of the ancient artists, producing a variety of works in artistic styles worthy of international acclaim. Thirty-one artists, most from Obafemi Awolowo University, Ile-Ife, are showcased in portfolios with color illustrations of their work. Brief biographical sketches are given. An introduction to calabash carving is presented also.

**EZE, JUSTENE NEBECHIANYA W. C.**

The Zaria Art Society was founded in 1958 by art students at the Nigerian College of Arts, Science and Technology, Zaria Branch. Founding members were: Uche Okeke, Demas Nwoko, Yusuf Grillo, Bruce Onobrakpeya, Simon Okeke, William Olasebikan, E. O. Odita, Ogbonnaya Nwagbara, Oseloka Odadebe, Felix Nwoko Ekeada, and Jimoh Akolo. Although it existed for only three years, the legacy of the Zaria Art Society is seen as extending much further than this brief period would suggest. Eze looks at this artistic legacy as manifest in the subsequent careers of the five prime movers -- U. Okeke, S. Okeke, Nwoko, Grillo, and Onobrakpeya. Appendices include interviews with some of the artists and documents from the Zaria Art Society.

**FILANI, EMMANUEL OLAKUNLE.**

Contemporary artists in Nigeria are aiming for a cultural synthesis of old and new in the form and content of their work, and this is a completely legitimate process, Filani argues. The infusion of abstraction, the artistic freedom to create new forms and inject new meaning into art or to rework older forms have created a wide range of individual styles in the last two decades. These artists are not reluctant to make bold commentaries in the context of their work on contemporary Nigerian society, but they do so with a visual repetoire that speaks to as wide an audience as possible.

Modern Nigerian printmaking as an art form can be dated to the school in Zaria in the late 1950s, though here the emphasis was on printmaking as a commercial medium. However, among the graduates of this program are two of the most prominent of Nigeria's printmakers: Bruce Onobrakpeya and S.

Irein Wangboje. Both of these artists have developed innovative styles and techniques.

Filani discusses both at length (Onobrakpeya, pp. 28-34; Wangboje, pp. 34-37). Wangboje also directed the Ori Olokun Cultural Centre in Ile-Ife where printmaking featured prominently; Ori Olokun has produced some successful artists, such as Segun Adeku. Wangboje, now at the University of Benin, is encouraging students to explore innovative printmaking techniques, though, on the whole, academic art programs are still slow in teaching printmaking as an art. David Dale, a protege of Onobrakpeya, is another active printmaker in Nigeria.

The outline of this book, based on the author’s dissertation, is simple. Eight Yoruba artists are compared and contrasted. Four of them are university trained; four are informally trained at workshops. The academic artists are Ben Oyadiran, Ayo Ajayi, Tola Wewe, and Wole Olagunju. The four workshop artists are Muraina Oyelami, Jimoh Buraimoh, Wale Olajide, and Segun Adeku. There is particular emphasis on the Yoruba motifs manifest in the work of these artists.

**Harmattan Workshop**

The Harmattan Workshops were founded in 1998 by artist Bruce Onobrakpeya in his home town Agbarha-Otor, Delta State, Nigeria. Onobrakpeya credits his own success to early formative experiences at art workshops held in Ibadan, Oshogbo and Ile-Ife in the 1960s and early 1970s. Now a mature artist, he seeks to replicate those opportunities for younger, aspiring artists.

This catalog records the experiences of the first two Harmattan Workshops, held in 1998 and 1999. Their origins and goals are described by Onobrakpeya. Three other essays discuss the painting, stone carving, and printmaking sessions. Biographical sketches of participating artists are included. Mike Omoighe contributes an essay on the place of art workshops in contemporary African art. Illustrations of many of the completed artworks are reproduced.

Building on the successes of the Harmattan 1 and 2 (see preceding entry), the third Harmattan workshop hosted fifty-five artists for two weeks in early 2000. Organized in five media sections – stone carving, metal sculpture, painting, printmaking, and pottery and ceramics – the invited (and uninvited) participants were mainly already trained and practicing artists or teachers. Each artist chose one major and one minor area of concentration. Lectures and discussions, reprinted here, added to the stimulating intellectual and creative environment of the workshop. In this catalog of Harmattan 3 are included reports on all media sections, illustrated with works of art created (which were later exhibited in Lagos). Biodata is included for each participant. There is also an essay on the architecture of Demas Nwoko.

The successful 4th Harmattan Workshop welcomed more than 50 participants (mostly men) into an expanded program that added new artistic media to the existing repertoire – bronze casting and jewelry and wood sculpture. Workshop facilities also expanded – a locally built printing press instead of an imported one – and new accommodations to house the artists at Bruce Onobrakpeya’s compound at Agbarha-Otor in the Niger Delta. The official Harmattan Workshop trainers are really facilitators to offer advice and encouragement for artists to experiment in different media.

This catalog reprints papers presented at the seminar sessions on topics such as arts administration, arts funding, documentation in the visual arts, pricing works of art, kiln construction, metal casting in Nigeria, disability and distortion in Nigerian sculpture, art workshops in Africa, and clay as a medium. Selection of artworks created during the workshop are illustrated in color. Each artist is profiled.

**BRUCE ONOBRAKPEYA**

BRUCE ONOBRAKPEYA'S HARMATTAN Workshop entered its fifth season in 2003 with an expanded repertoire of media. A textile section was added to painting, printmaking, stone and wood carving, metal sculpture, bronze casting, jewelry making, and ceramics. Sixty-two artists participated in 2003, still overwhelmingly male. The works produced during the workshop are illustrated. Because artists were sometimes working in new media, the products were experimental and of varying degrees of success, as would be expected. The hand-on studio work is complemented by presentations of papers and discussions and even poetry readings. Seven of these contributions are published in this catalog

Around sixty artists took part in the 6th Harmattan Workshop in 2004, a year in which the venerable septuagenarians Wole Soyinka and Yusuf Grillo were honored. With few exceptions, the artists are all academically trained and hail mainly from the Niger Delta region and Lagos. There is no representation from northern Nigeria. Experimentation in new media is encouraged during the workshop to allow the artists to broaden their range. The fruits of their labor are reproduced here. Evening programs for workshop attendees consist of lecturers and discussions on art history and art practice. Six papers are reprinted.

**HEROLD, ERICH.**

Ulli Beier's collection of Nigerian sign paintings, now in the Náprstek Museum in Prague, includes works by Middle Art and other Onitsha and Owerri painters. Herold takes a close look at the style and imagery of portraits in these paintings to propose a hypothetical model for the representation: Patrice Lumumba, the fallen hero of Congo's independence.

**WEEK 8**

**TOPIC: SIGHT READING SINGING**

**Sight-reading** is the [reading](https://en.wikipedia.org/wiki/Reading_(activity)) and performing of a piece of [music](https://en.wikipedia.org/wiki/Music) or song in [music notation](https://en.wikipedia.org/wiki/Music_notation) that the performer has not seen before.

**Sight-singing** is used to describe a singer who is sight-reading. Both activities require the musician to play or sing the notated rhythms and pitches. Many believe that sight-singing is the more challenging of the two, because singers do not have any keys, frets or valves (on keyboard instruments, guitars, and valved brass instruments, respectively) to help them obtain the correct pitches. Singers must also read and sing the correct lyrics, which adds another layer beyond pitch and dynamics. However, difficulty is related both to the instrument and the difficulty of the piece itself. For instance, sight-reading on a polyphonic instrument, such as the classical guitar, can be more challenging due to the fact that the guitarist has to read polyrhythms and polyphonic passages that can often be played in different positions using different frets.

### Sight-reading

People in music literature commonly use the term "sight-reading" generically for "the ability to read and produce both instrumental and vocal music at first sight […] the conversion of musical information from sight to sound". Udtaisuk and some other authors prefer the use of the more specific terms "sight-playing" and "sight-singing" where applicable. This differentiation leaves a third, more restricted use of the term "sight-reading" for the silent reading of music without creating sound by instrument or voice.

Highly skilled musicians can sight-read *silently*; that is, they can look at the printed music and hear it in their heads without playing or singing. Less able sight-readers generally must at least hum or whistle in order to sight-read effectively. This distinction is analogous to ordinary prose reading during the early Middle Ages, when the ability to read silently was notable enough for St. [Augustine](https://en.wikipedia.org/wiki/Augustine) to comment on it. [Franz Liszt](https://en.wikipedia.org/wiki/Franz_Liszt) was famous for his capacity to play advanced piano pieces sight-reading the notes.

The term *a prima vista* is also used, as Italian words and phrases are commonly used in music and music notation. To play a musical piece *a prima vista* means to play it 'at first sight'. According to Payne, "the ability to hear the notes on the page is clearly akin to music reading and should be considered a prerequisite for effective performance.... Egregious errors can occur when a student, analyzing a piece of music, makes no effort to play or hear the composition but mechanically processes the notes on the page".

The ability to sight-read is important for all musicians, even amateur performers, but with professional [orchestra](https://en.wikipedia.org/wiki/Orchestra) musicians and [session musicians](https://en.wikipedia.org/wiki/Session_musicians), it is an essential professional skill. Some professional orchestras ask prospective candidates for positions to sight-read orchestral parts.

### Sight transposition

Some musicians can [transpose](https://en.wikipedia.org/wiki/Transposition_(music)) music during performance to suit particular instruments or vocal ranges, to make the playing of the instrument(s) or singing easier, or a number of other uses.

### Sight-playing

According to Udtaisuk, "many [authors] use the term sight-playing for instrumental sight-reading performance." However, Udtaisuk and some other authors use the more descriptive term "sightplaying" (or "sight-playing") for instrumental sight-reading, because sight-playing combines two unique skill sets: music reading and music making.

### Sight-singing

Some authors, according to Udtaisuk, use the term "sight-singing" for vocal sight-reading. As with sight-playing, Udtaisuk advocates and uses the more descriptive term "sightsinging" for vocal sight-reading because sight-singing combines sight-reading and singing skills.

**WEEK 9**

**TOPIC: OPPORTUNITIES FOR CAREER DRAMATISTS.**

Drama as a Source of Job Creation Nigeria is a country that has many rural areas. Many of these rural areas have no electricity therefore, recreational facilities are often in scarce supply. Thus, many people (adults and youths) tend to gather in groups under trees, in sheds, or on verandas to while away the time in conversations. Entertainment in most rural areas occur during festivals and ceremonies such as new yam festival, initiation ceremony, wedding, naming, Christmas, Sallah and other religious festivals. The boredom experienced in rural areas should galvanize dramatic performance for the steady entertainment of the people all year round. In other words, in Nigeria as a developing country, it is the social responsibility of the government to provide jobs for the citizenry as well as recreational facilities for their relaxation. These are an obligation that every responsible and responsive government should think of carrying out. The government should make life comfortable for the people and be concerned with their welfare. Through theatre, the government can empower youths and improve their standard of living. According to Cohen (2003), “Theatre is a principal occupation of its practitioners. It is a vocation for professional and an avocation for amateurs, yet in either case theatre is work”. Drama is a companion term of theatre which means something is done, an action is witnessed (Cohen, 2003). Drama can provide an occupation for the unemployed youths in Nigeria. To use drama as a source of job creation in Nigeria, all the three tiers of government should be involved. That is the federal government, the state and the local government. The ministry of youths, sports and culture can shoulder this responsibility effectively. Each local government of the federation should be made to establish at least three (3) dramatic troupes. Each troupe will have a number of actors and actresses. The troupes should perform at different public arenas in the local government on rotational basis to avoid monotony of contact between the audience, and actors and actresses. The themes of the performance should be varied to also avoid monotony and redundancy. This will sustain the interest of the audience in the performances. In the rural and urban areas, there are public buildings such as town halls and school assembly halls that can be used for the performances. Or in Peter Book's term an empty space. The ancient Greek Theatron was probably nothing but a flat circle where performer chanted and danced before a hillside of seated spectators (Cohen 2003). Cohen goes ahead to say that "the minimal requirement for a theatre building is nothing but a place to act and a place to watch." So, a modest structure with stage, seats and scenery construction will serve the purpose of this dramatic presentation project. In all the arenas, affordable gate fees should be charged. The fees can vary depending on the theme of the drama. Through dramatic performance, the people can be enlightened on government programs, policies, and activities. These can bring about national development and enhance nation building. People's lives can be changed positively. This project can introduce dynamism into lives in the rural areas. Because as noted by Barranger (2002), the “seeing place or E-ISSN 2281-4612 ISSN 2281-3993 Academic Journal of Interdisciplinary Studies MCSER Publishing, Rome-Italy Vol 4 No 3 November 2015 81 theatre is where we are entertained and learn about ourselves and others. It is the place where we perceive the how, the what and the way of our humanness in company of others”. Drama entertains and educates, and transforms the society positively. It brings excitement and makes life enjoyable. Dramatic presentation project will make people like rural communities and will minimize rural urban drift which we experience in Nigeria.

**WEEK 10**

**TOPIC: EMBROIDERY**

**Embroidery** is the [handicraft](https://en.wikipedia.org/wiki/Needlework) of decorating [fabric](https://en.wikipedia.org/wiki/Textile) or other materials using a [needle](https://en.wikipedia.org/wiki/Sewing_needle) to apply [thread or yarn](https://en.wikipedia.org/wiki/Yarn).

Embroidery may also incorporate other materials such as, [pearls](https://en.wikipedia.org/wiki/Pearl), [beads](https://en.wikipedia.org/wiki/Bead), [quills](https://en.wikipedia.org/wiki/Quill), and [sequins](https://en.wikipedia.org/wiki/Sequin). In modern days, embroidery is usually seen on caps, hats, coats, blankets, dress shirts, denim, dresses, stockings, and [golf shirts](https://en.wikipedia.org/wiki/Golf_shirt). Embroidery is available with a wide variety of [thread or yarn](https://en.wikipedia.org/wiki/Yarn) color.

Some of the basic techniques or [stitches](https://en.wikipedia.org/wiki/Embroidery_stitch) of the earliest embroidery are [chain stitch](https://en.wikipedia.org/wiki/Chain_stitch), [buttonhole or blanket stitch](https://en.wikipedia.org/wiki/Buttonhole_stitch), [running stitch](https://en.wikipedia.org/wiki/Running_stitch), [satin stitch](https://en.wikipedia.org/wiki/Satin_stitch), [cross stitch](https://en.wikipedia.org/wiki/Cross_stitch). Those stitches remain the fundamental techniques of hand embroidery today.

### Origins

The process used to tailor, patch, mend and reinforce cloth fostered the development of sewing techniques, and the decorative possibilities of sewing led to the art of embroidery. Indeed, the remarkable stability of basic embroidery stitches has been noted:

It is a striking fact that in the development of embroidery ... there are no changes of materials or techniques which can be felt or interpreted as advances from a primitive to a later, more refined stage. On the other hand, we often find in early works a technical accomplishment and high standard of craftsmanship rarely attained in later times.

The art of embroidery has been found world-wide and several early examples have been found. Works in China have been dated to the [Warring States period](https://en.wikipedia.org/wiki/Warring_States_period) (5th–3rd century BC). In a garment from [Migration period](https://en.wikipedia.org/wiki/Migration_period) Sweden, roughly 300–700 AD, the edges of bands of trimming are reinforced with running stitch, back stitch, stem stitch, tailor's buttonhole stitch, and whip-stitching, but it is uncertain whether this work simply reinforced the seams or should be interpreted as decorative embroidery.

## Classification

Embroidery can be classified according to what degree the design takes into account the nature of the base material and by the relationship of stitch placement to the fabric. The main categories are free or surface embroidery, counted embroidery, and needlepoint or canvas work.[[11]](https://en.wikipedia.org/wiki/Embroidery#cite_note-11)

In free or surface embroidery, designs are applied without regard to the weave of the underlying fabric. Examples include [crewel](https://en.wikipedia.org/wiki/Crewel_embroidery) and traditional Chinese and Japanese embroidery.

[](https://en.wikipedia.org/wiki/File:Cross_stitch_embroidery.jpg)

[Cross-stitch](https://en.wikipedia.org/wiki/Cross-stitch) [counted-thread embroidery](https://en.wikipedia.org/wiki/Counted-thread_embroidery). Tea-cloth, [Hungary](https://en.wikipedia.org/wiki/Hungary), mid-20th century

[Counted-thread embroidery](https://en.wikipedia.org/wiki/Counted-thread_embroidery) patterns are created by making stitches over a predetermined number of threads in the foundation fabric. Counted-thread embroidery is more easily worked on an [even-weave](https://en.wikipedia.org/wiki/Even-weave) foundation fabric such as embroidery [canvas](https://en.wikipedia.org/wiki/Canvas), [aida cloth](https://en.wikipedia.org/wiki/Aida_cloth), or specially woven [cotton](https://en.wikipedia.org/wiki/Cotton) and [linen](https://en.wikipedia.org/wiki/Linen) fabrics . Examples include [cross-stitch](https://en.wikipedia.org/wiki/Cross-stitch) and some forms of [blackwork embroidery](https://en.wikipedia.org/wiki/Blackwork_embroidery).

[](https://en.wikipedia.org/wiki/File:Hardanger_embroidery.png)

[Hardanger](https://en.wikipedia.org/wiki/Hardanger_embroidery), a [whitework](https://en.wikipedia.org/wiki/Whitework) technique. Contemporary.

While similar to counted thread in regards to technique, in [canvas work](https://en.wikipedia.org/wiki/Canvas_work) or [needlepoint](https://en.wikipedia.org/wiki/Needlepoint), threads are stitched through a fabric mesh to create a dense pattern that completely covers the foundation fabric. Examples of canvas work include [bargello](https://en.wikipedia.org/wiki/Bargello_(needlework)) and [Berlin wool work](https://en.wikipedia.org/wiki/Berlin_wool_work).

Embroidery can also be classified by the similarity of appearance. In [drawn thread work](https://en.wikipedia.org/wiki/Drawn_thread_work) and [cutwork](https://en.wikipedia.org/wiki/Cutwork), the foundation fabric is deformed or cut away to create holes that are then embellished with embroidery, often with thread in the same color as the foundation fabric. When created with white thread on white linen or cotton, this work is collectively referred to as [whitework](https://en.wikipedia.org/wiki/Whitework).[[13]](https://en.wikipedia.org/wiki/Embroidery#cite_note-13) However, whitework can either be counted or free. [Hardanger embroidery](https://en.wikipedia.org/wiki/Hardanger_embroidery) is a counted embroidery and the designs are often geometric.[[14]](https://en.wikipedia.org/wiki/Embroidery#cite_note-14) Conversely, styles such as [Broderie anglaise](https://en.wikipedia.org/wiki/Broderie_anglaise) are similar to free embroidery, with floral or abstract designs that are not dependent on the weave of the fabric.

## Materials

[](https://en.wikipedia.org/wiki/File:Patiala_Phulkari.jpg)

[Phulkari](https://en.wikipedia.org/wiki/Phulkari) from the [Punjab region](https://en.wikipedia.org/wiki/Punjab_region) of India. Phulkari embroidery, popular since at least the 15th century, is traditionally done on hand-spun cotton cloth with simple darning stitches using silk floss.

[](https://en.wikipedia.org/wiki/File:Bayeux_Tapestry_scene55_Eustach.jpg)

Laid threads, a surface technique in wool on linen. The [Bayeux Tapestry](https://en.wikipedia.org/wiki/Bayeux_Tapestry), 11th century.

The fabrics and yarns used in traditional embroidery vary from place to place. [Wool](https://en.wikipedia.org/wiki/Wool), [linen](https://en.wikipedia.org/wiki/Linen), and [silk](https://en.wikipedia.org/wiki/Silk) have been in use for thousands of years for both fabric and yarn. Today, [embroidery thread](https://en.wikipedia.org/wiki/Embroidery_thread) is manufactured in [cotton](https://en.wikipedia.org/wiki/Cotton), [rayon](https://en.wikipedia.org/wiki/Rayon), and [novelty yarns](https://en.wikipedia.org/wiki/Novelty_yarn) as well as in traditional wool, linen, and silk. [Ribbon](https://en.wikipedia.org/wiki/Ribbon) embroidery uses narrow ribbon in silk or silk/[organza](https://en.wikipedia.org/wiki/Organza) blend ribbon, most commonly to create floral motifs.

Surface embroidery techniques such as chain stitch and [couching](https://en.wikipedia.org/wiki/Couching) or laid-work are the most economical of expensive yarns; couching is generally used for [goldwork](https://en.wikipedia.org/wiki/Goldwork_(embroidery)). Canvas work techniques, in which large amounts of yarn are buried on the back of the work, use more materials but provide a sturdier and more substantial finished textile.

In both canvas work and surface embroidery an [embroidery hoop](https://en.wikipedia.org/wiki/Embroidery_hoop) or frame can be used to stretch the material and ensure even stitching tension that prevents pattern distortion. Modern canvas work tends to follow symmetrical counted stitching patterns with designs emerging from the repetition of one or just a few similar stitches in a variety of hues. In contrast, many forms of surface embroidery make use of a wide range of stitching patterns in a single piece of work.

## Machine

[](https://en.wikipedia.org/wiki/File:Machine_chain_stitch.jpg)

Commercial machine embroidery in [chain stitch](https://en.wikipedia.org/wiki/Chain_stitch) on a [voile](https://en.wikipedia.org/wiki/Voile) curtain, China, early 21st century.

Contemporary embroidery is stitched with a [computerized](https://en.wikipedia.org/wiki/Computer) embroidery machine using patterns digitized with [embroidery software](https://en.wikipedia.org/wiki/Embroidery_software). In [machine embroidery](https://en.wikipedia.org/wiki/Machine_embroidery), different types of "fills" add texture and design to the finished work. [Machine embroidery](https://en.wikipedia.org/wiki/Machine_embroidery) is used to add [logos](https://en.wikipedia.org/wiki/Logo) and [monograms](https://en.wikipedia.org/wiki/Monogram) to business shirts or jackets, gifts, and team apparel as well as to decorate household linens, draperies, and decorator fabrics that mimic the elaborate hand embroidery of the past.

There has also been a development in free hand machine embroidery, new machines have been designed that allow for the user to create free-motion embroidery which has its place in textile arts, quilting, dressmaking, home furnishings and more.

**WEEK 11**

**TOPIC: REVIEW OF CHORD AND TRIADS.**

A chord is any combination of three or more pitch classes that sound simultaneously.

A three-note chord whose pitch classes can be arranged as thirds is called a triad.

To quickly determine whether a three-note chord is a triad, arrange the three notes on the “circle of thirds” below. The pitch classes of a triad will always sit next to each other.

Identifying and labeling triads

Triads are identified according to their root and quality.

### Triad roots

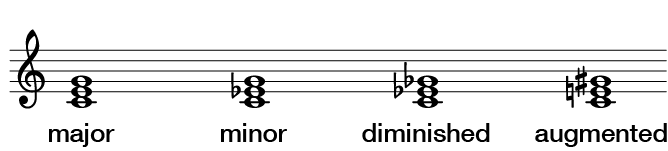
To find a triad’s root, arrange the pitch classes on a circle of thirds (mentally or on paper). The root is the lowest in the three-pitch-class clump. Expressed another way, if the circle ascends by thirds as it moves clockwise, the root is the “earliest” note (thinking like a literal clock), and the other pitch classes come “later.”

Oance you know the root, you can identify the remaining notes as the third of the chord (a third above the root) and the fifth of the chord (a fifth above the root).

### Triad qualities

To find a triad’s quality, identify the interval between the root and the other members of the chord. There are four qualities of triads that appear in major and minor scales, each with their own characteristic intervals.

* major triad: M3 and P5 above the root (as in do–mi–sol)
* minor triad: m3 and P5 above the root (as in do–me–sol or la–do–mi)
* diminished triad: m3 and d5 above the root (as in ti–re–fa)
* augmented triad: M3 and A5 above the root (as in me–sol–ti)



### Lead-sheet symbols

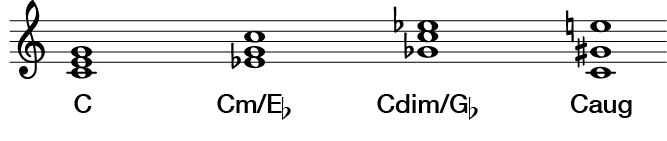
A triad can be summed up by a single symbol, such as a lead-sheet chord symbol. A lead sheet symbol includes information about both root quality, as well as which pitch class occurs in the lowest voice (called the bass regardless of who is singing or playing that pitch).

A lead-sheet symbol begins with a capital letter (and, if necessary, an accidental) denoting the root of the chord. That letter is followed by information about a chord’s quality:

* major triad: no quality symbol is added
* minor triad: lower-case “m”
* diminished triad: lower-case “dim” or a degree sign “°”
* augmented triad: lower-case “aug” or a plus sign “+”

Finally, if a pitch class other than the chord root is the lowest note in the chord, a slash is added, followed by a capital letter denoting the pitch class in the bass (lowest) voice.

A C-major triad’s lead-sheet symbol is simply **C**. A C-minor triad is **Cm**. A D-sharp-diminished triad with an F-sharp in the bass is **D#dim/F#**. And so on.



## Roman numerals

Chords are often labeled according to their function within a key. One system for doing so uses Roman numerals to designate the scale degree of the chord’s root. Some musicians also use Roman numerals to describe the quality of the chord. Capital Roman numerals (I, II, III, etc.) are used for major triads. Lower-case Roman numerals (i, ii, iii, etc.) are used for minor triads. Lower-case Roman numerals followed by a º sign (iiº, viiº, etc.) are used for diminished triads. Capital Roman numerals followed by a + sign (V+, for example) are used for augmented triads. In general, Roman numerals are generally labeled below the score.

(Some musicians prefer to use Roman numerals only to reflect the scale-degree of the chord root. In such cases, all Roman numerals are capital. In this textbook, we use all-capital Roman numerals to refer to chords generally, when quality does not matter. When notating specific chords with specific qualities, we will differentiate those qualities in the Roman numerals.)

In major keys, chords with the same Roman numeral are made up of the same scale-degrees (using the same solfège syllables), and they have the same quality. In other words, triads labeled “I” in any major key will be major triads containing do, mi, and sol. iii triads will be minor triads containing mi, sol, and ti, etc. The same is true for minor keys (though I in minor is different from I in major).

[](https://en.wikipedia.org/wiki/File:Type_of_triads-2.png)

*Types of triads*: [About this sound](https://en.wikipedia.org/wiki/File:Major_triad_on_C.mid) [I](https://upload.wikimedia.org/wikipedia/commons/6/60/Major_triad_on_C.mid) ([help](https://en.wikipedia.org/wiki/Wikipedia:Media_help)·[info](https://en.wikipedia.org/wiki/File:Major_triad_on_C.mid)), [About this sound](https://en.wikipedia.org/wiki/File:Minor_triad_on_C.mid) [i](https://upload.wikimedia.org/wikipedia/commons/9/9f/Minor_triad_on_C.mid) ([help](https://en.wikipedia.org/wiki/Wikipedia:Media_help)·[info](https://en.wikipedia.org/wiki/File:Minor_triad_on_C.mid)), [About this sound](https://en.wikipedia.org/wiki/File:Diminished_triad_on_C.mid) [io](https://upload.wikimedia.org/wikipedia/commons/b/b7/Diminished_triad_on_C.mid) ([help](https://en.wikipedia.org/wiki/Wikipedia:Media_help)·[info](https://en.wikipedia.org/wiki/File:Diminished_triad_on_C.mid)), [About this sound](https://en.wikipedia.org/wiki/File:Augmented_triad_on_C.mid) [I+](https://upload.wikimedia.org/wikipedia/commons/f/f8/Augmented_triad_on_C.mid) ([help](https://en.wikipedia.org/wiki/Wikipedia:Media_help)·[info](https://en.wikipedia.org/wiki/File:Augmented_triad_on_C.mid))

In [music](https://en.wikipedia.org/wiki/Music), a **triad** is a set of three notes (or "[pitches](https://en.wikipedia.org/wiki/Pitch_(music))") that can be stacked vertically in thirds.The term "harmonic triad" was coined by [Johannes Lippius](https://en.wikipedia.org/wiki/Johannes_Lippius) in his *Synopsis musicae novae* (1612).

When stacked in thirds, notes produce triadic chords. The triad's members, from lowest-pitched tone to highest, are called:

* the [**root**](https://en.wikipedia.org/wiki/Root_(chord))
* the **third** – its interval above the root being a [minor third](https://en.wikipedia.org/wiki/Minor_third) (three semitones) or a [major third](https://en.wikipedia.org/wiki/Major_third) (four semitones)
* the **fifth** – its interval above the third being a minor third or a major third, hence its interval above the root being a [diminished fifth](https://en.wikipedia.org/wiki/Diminished_fifth) (six semitones), [perfect fifth](https://en.wikipedia.org/wiki/Perfect_fifth)(seven semitones), or [augmented fifth](https://en.wikipedia.org/wiki/Augmented_fifth) (eight semitones). Perfect fifths are the most commonly used interval above the root in Western [classical](https://en.wikipedia.org/wiki/Classical_music), [popular](https://en.wikipedia.org/wiki/Popular_music) and [traditional music](https://en.wikipedia.org/wiki/Traditional_music).

(Note: The notes of a triad do not have to use the root as the lowest note of the chord, due to the principle of [inversion](https://en.wikipedia.org/wiki/Inversion_(music)). A triad can also use the third or fifth as the lowest note of the chord. Inverting a chord does not change the root note.)

Some twentieth-century theorists, notably [Howard Hanson](https://en.wikipedia.org/wiki/Howard_Hanson)[[2]](https://en.wikipedia.org/wiki/Triad_(music)#cite_note-2) and [Carlton Gamer](https://en.wikipedia.org/wiki/Carlton_Gamer), expand the term to refer to any combination of three different pitches, regardless of the intervals amongst them. The word used by other theorists for this more general concept is "[trichord](https://en.wikipedia.org/wiki/Trichord)". Others, notably [Allen Forte](https://en.wikipedia.org/wiki/Allen_Forte), use the term to refer to combinations apparently stacked of other intervals, as in "[quartal](https://en.wikipedia.org/wiki/Quartal_and_quintal_harmony) triad".

In the late [Renaissance music](https://en.wikipedia.org/wiki/Renaissance_music) era, and especially during the [Baroque music](https://en.wikipedia.org/wiki/Baroque_music) era (1600–1750), Western art music shifted from a more "horizontal" [contrapuntal](https://en.wikipedia.org/wiki/Contrapuntal)approach (in which [multiple, independent melody lines were interwoven](https://en.wikipedia.org/wiki/Polyphony)) toward [chord progressions](https://en.wikipedia.org/wiki/Chord_progression), which are sequences of chords. The chord progression approach, which was the foundation of the Baroque-era [basso continuo](https://en.wikipedia.org/wiki/Basso_continuo) accompaniment, required a more "vertical" approach, thus relying more heavily on the triad as the basic building block of [functional harmony](https://en.wikipedia.org/wiki/Diatonic_function#Functional_harmony).

## Function

Each triad found in a diatonic (single-scale-based) key corresponds to a particular [diatonic function](https://en.wikipedia.org/wiki/Diatonic_function). Functional harmony tends to rely heavily on the [primary triads](https://en.wikipedia.org/wiki/Primary_triad): triads built on the [tonic](https://en.wikipedia.org/wiki/Tonic_(music)), [subdominant](https://en.wikipedia.org/wiki/Subdominant) (typically the ii or IV chord), and [dominant](https://en.wikipedia.org/wiki/Dominant_(music)) (typically the V chord) degrees. The roots of these triads begin on the first, fourth, and fifth degrees (respectively) of the diatonic scale, otherwise symbolized: I, IV, and V (respectively). Primary triads, "express [function](https://en.wikipedia.org/wiki/Diatonic_function) clearly and unambiguously.  The other triads of the diatonic key include the [supertonic](https://en.wikipedia.org/wiki/Supertonic), [mediant](https://en.wikipedia.org/w/index.php?title=Mediant_(music)&action=edit&redlink=1), [submediant](https://en.wikipedia.org/wiki/Submediant), and [subtonic](https://en.wikipedia.org/wiki/Subtonic), whose roots begin on the second, third, sixth, and seventh degrees (respectively) of the diatonic scale, otherwise symbolized: ii, iii, vi, and viio (respectively). They function as auxiliary or supportive triads to the primary triads.