

ACKNOWLEDGMENTS

The work for this project has spanned more than fifty years. John Chernoff and Alhaji Ibrahim Abdulai shared a visible friendship that radiated outward and fascinated the project's first co-authors — Kissmal Ibrahim Hussein, Benjamin Sunkari, and Mustapha Muhammad — who initially were just nearby and who brought themselves into the work as volunteers. The participation of Daniel Wumbee and Alhaji Mumuni Abdulai began simply and increased as the work extended its scope, eliciting from them the same deepening commitment as volunteers looking beyond themselves. We all saw the project as a fortunate opportunity that then impressed us into its service. The focus of this commitment was their own interest in Dagbamba culture, especially as mediated by the intellectual integrity and moral authority of Dagbamba drummers. It is important to remember that this whole project is informed by music.

A Drummer's Testament is the testament of those who carry profound personal and cultural knowledge from generation to generation in their society. Yet again, it is another kind of testament as well. The many people who have directly and indirectly contributed to this work's realization represent a testament in their own way to the proverbial story in the chapter on Respect and Living Together. One may think of family as the institutional foundation of society, but the story conveys a different idea: friendship is senior to family, and mingling is senior to both. Mingling comes before friendship and before family. As important as each person's contribution might have been, it is perhaps more important to comprehend that the people who are mentioned here are connected to one another in this work. And they disappear inside it.

The collaboration for this work involved many more people and institutions than those who are identified as main contributors, and it involved many more people than those who are acknowledged in this brief compilation. How can one measure collaboration in a research context such as the one we developed in Dagbon in the late twentieth century? The traditional hospitality toward strangers in the Dagbamba area is described in the chapter on Strangers and the chapter on Greetings, and that hospitality was there as a foundation that is difficult to separate from the intended and direct support for the research itself. Many people knew of the relationship between John Chernoff and the drummers of Dagbon, but apart from those who were directly involved, very few people in Dagbon knew the actual details of the work John Chernoff was doing with Alhaji Ibrahim and the

other drummers and associates. Nonetheless, just the idea that their work concerned the Dagbamba cultural heritage elevated an additional dimension of generosity and support that spread far and wide throughout the region. Everywhere, people expressed their happiness with the project, and people did whatever they could to help. The support extended as well to many people from other cultural groups besides Dagbamba, from people who volunteered their resources and time to help address the needs of the collaborative team simply because they respected cultural research. The 1970s were a difficult time for many people in Ghana, and the social fabric was stretched in many places in the country, but the people of Dagbon maintained their respect for themselves and their heritage.

Many people outside of Dagbon also volunteered time and contributed resources, beyond the many people in Ghana and West Africa who were directly affiliated with our research efforts. The extent of these contributions was significant. John Chernoff initially raised funds privately. When he began his work in Dagbon as a student, he had support from his parents, Florence and Harold Chernoff, and from his graduate school, The Hartford Seminary Foundation. Later, in addition to grants and fellowships, he augmented family and private support with work that included trading, lecturing and teaching, writing, publications, photography, musical performances, and royalties. With regard to these efforts and also voluntary in-kind support, we would like to thank Nancy Taylor Roberts particularly, and also Judith Becker, David Byrne, Enrique Càmara de Landa, Gerald Chait, Richard Closs, Scott DeVeaux, Mark Ehrman, Steven Friedson, Peter Gabriel, H. Arnold Gefsky, Russell Hartenberger, Bill Nowlin, and Eric Suleman Rucker. Throughout, John Chernoff and his wife, Donna Chapman Chernoff, have continued to contribute and merge their personal resources with the project's needs.

Once the project's trajectory was established, the project also attracted significant support from the American scholarly community, and the project benefited from eleven competitive grants and fellowships for which we are thankful. Some grants were individually awarded and administered, and others were facilitated by affiliation with the Institute for the Study of Human Issues, headed by Joel Jutkowitz, David Finegold, and Dan Ben-Amos. The National Science Foundation awarded a Grant for Basic Research. The National Endowment for the Humanities awarded four grants and fellowships: a Fellowship for Independent Study and Research, a Basic Grant, a Grant for Interpretive Research, and a Fellowship for Independent Scholars. Of particular

note was the friendship and help of David Wise, then Program Officer at the National Endowment for the Humanities. The American Council of Learned Societies and the Social Science Research Council Joint Committee on African Studies three times awarded a Grant for Postdoctoral Research. The project also was supported by a Penrose Fund Grant-in-Aid from the American Philosophical Society, by an Andrew Mellon Postdoctoral Fellowship from the Department of Anthropology at the University of Pittsburgh, and by a Fellowship from the John Simon Guggenheim Memorial Foundation. In addition, John Chernoff's residency in Ghana was supported initially by affiliations with the Institute of African Studies at the University of Ghana at Legon and with Trinity College at Legon, then headed by Rev. Dr. Samuel A. Prempeh.

The drummers of Dagbon are a deeply conscientious intelligentsia who guided Chernoff's work in learning to beat drum and *gungɔŋ* properly and who were attentive to Chernoff's progress in acquiring knowledge. In addition to the many drummers whom John Chernoff followed when beating *luŋa* or *gungɔŋ* at community events, Chernoff received direct instruction from Alhaji Ibrahim Abdulai and Alhaji Mumuni Abdulai; Mahamadu Fusheni, son of Sheni Alhassan; Alhassan Ibrahim, son of Alhaji Ibrahim; Alhassan Abukari, son of Lun-Zoo-Naa Abukari; Adam Ibrahim, son of Savelugu Taha-Naa Ibrahim; Fuseini Alhassan Jeblin, son of Alhassan Lumbila; Yisifu Alhassan, son of Alhassan Lumbila; Abdulai Seidu; and Abukari Alhassan of Savelugu.

Among the drummers who were consulted, we have credited our senior consultants Nanton Lun-Naa Iddrisu Mahama, Palo-Naa Issa Wumbee, and Namo-Naa Issahaku Mahama. Other credited consultants were Nyologu Lun-Naa Issahaku Abdulai, Mba Sheni Alhassan, Alhaji Adam Alhassan Mangulana, Loyambalbo Abukari Neena, Lun-Zoo-Naa Abukari Imoro, and Sakpiegu Lun-Naa Issa Karim. In addition, we recognize the contributions and assistance of the following drummers: Abukari Moro of Yendi, son of Yendi Sampahi-Naa Moro; Nanton Lun-Naa Dawuda Iddrisu; Palo-Lun-Naa Baako Salifu; Nanton Maachendi Abdulai Alidu; Nanton Yiwogu-Naa Issahaku Iddrisu; Zakaria Namogu, son of Nanton Lun-Naa Iddrisu; Kasuliyili Lun-Naa Abukari Wumbee; Adam 3ee of Yendi, son of Namo-Naa Issahaku; Sang Sampahi-Naa Ibrahim Alhassan; Kumbungu Lun-Naa Alhassan Kpema, son of Kumbungu Lun-Naa Sugri; Alhassan Kalangu, Natoyma Naparo, Mohamadu Neena, Sayibu Alhassan, Alhassan Dogorli, Adam Iddi, Issahaku Alhassan, Zakari Alhassan, Yakubu Alhassan, Yakubu Gomda, Naparo Kanvili, Yakubu Adam, Yinoussa Adam, Dokurgu Mahama, Mumuni Issaka Choggo, Sogu Lun-Naa, Issahaku Mahama, Mumuni Alhassan, Baba Kalangu, Osman Ibrahim, and Abukari Mumuni.

In Dagbon, other musicians and dancers we would like to thank are Mahama Braimah, Alhassan Braimah, Fuseini Tia, Yakubu Silmindoo, Mohammed Abu Alibela, Mama Gurunsi, the members of E.K.'s Simpa, Bombay Simpa, and Young Boy's Simpa, Haruna Alhassan of Kalpohini Baamaaya, Amadu Jaato of Takai, and Victoria Fushena Wumbee.

In Dagbon, Chernoff received significant levels of support from Mary Coker Egala, Askia Mohammed Mohadien James, Lamashegu Liman Alhaji Shahadu Issa, Dr. E. Babah Sampanah, and James Nuhu Salifu. Special mention as well goes to Theophilus A. Codjoe, Anane Gyan, Madison Mahamadu and Ayishetu Lansah, Jay and Hamdiya Stoller, Mabruk Mahama Sunkari, as well as Yaw Tufuor Joseph, Ishmael Ibrahim Gombila, Atia Duah, A. B. Sayibu, G. B. Kanton, Mahama Achiri, John Atchulo, Ismail Mahama, and the members of the Gymkhana Club.

In Dagbon as well, we would also like to acknowledge the encouragement and help of Alhaji Yahaya Iddi Chairman, Savelugu-Naa Abdulai II, Nanton-Naa Alhaasambila, Tolon-Naa Yakubu Alhassan Tali, Nanton-Naa Alhassan Sule, Alhaji Ibrahim Mahama, Nyankpalalana J.S. Kaleem, E.A. Appiah, Gushe-Naa B.A. Yakubu, Alhaji Salifu Abdul Rahamani, Alhaji Abdulai Yahaya, and Wulshe-Naa Issa Yahaya. In addition, we also recognize Paul Yaw Ngisah, Yakubu Ibrahim, Iddrisu Harruna, Osmanu Abdulai, Sulemana Mahama, Nana Kwame Attakora, Dr. Kwesi Sackey, Rev. A. van der Broek, Magaazhia Fulera Osmanu, Alhaji Seaboy, E.T.Q. Pinto, Sulemana Alhassan, Abdulai Nantogmah Elijah, and D.C. Eshun.

Chernoff's residence in Tamale was greatly facilitated with assistance from S.K. Abbiw of the Northern Regional Office. At the Government Rest House, the Local Government Rest House, and the Catering Rest House, he would like to recognize Yakubu William, James Agongo, Abramani Gonja, and Haruna Alhassan. He also resided for some time in the house of Alhaji Iddi Yakubu and his wives.

The people and drummers of Dagbon welcomed several seekers, musicians, and dancers to whom Chernoff introduced them, and who responded with respect and friendship, notably Jay Stoller, Melissa Pearson, Talcott Camp, Eunice Chernoff, and Nadav Serling. Two childhood friends also paid lovely visits: Stuart Bluestone and Robert Whitehill.

Several people provided notable support to overcome many of the challenges the work presented. We would like to thank Yao Hlomabu Dominique Malm of Lomé, and the Mossolly family, especially Farouk Mossolly and Ahmed Mossolly, as well as Julie Mossolly, Kanaan Mossolly, and Bassam Mossolly. Exceptional friendship and support came from Steven Evans Afotoke, Felix K. Amenudah, Seth K. Amewovie, Amina Yaro Étibie, Kwabena Y. Nketia, Samuel Nyanyo Nmai, and Timmy W. Ogude.

During a time of shortages in Ghana, Chernoff had help obtaining supplies and commodities for the elders from Joseph Owusu, Peter Kassnikos, Theodore Skoufis, Robert Heward-Mills, and Amy Eyeson.

We would also like to recognize significant support in Ghana from Alfred J. Prah, F.K. Dogbatsey, Minawo Elizabeth Natukpe Alorwoyie, John Collins, Andrews Ofori Danso, Sam Hero and the people of Uhuru House, Monsuru Atos “Onassis,” Bala Abdulai, Davis Y. Glah, Umaru U. Amateze, Garba Ibrahim, Willis Bell, and E.F. Ofosu-Appeat. Also important to the continuation of the project was the involvement of Nana Nketia, James Victor Gbeho, and Tsatsu Tsikata.

The project also benefited from the help of A.M. Bamford, C.E. Phillips, L.A. Iddi, Harruna Labaran, and C. K. Ganyo of the Arts Council of Ghana. We also thank Gilbert Amegatcher of the National Museum of Ghana. At the Institute of African Studies at the University of Ghana at Legon, we would like to thank C.E. Asante Darkwa, Simon D. Asiama, Nii Ayi Ayite, A. M. Opoku, Alan Tamakloe, and K. A. Opoku.

A number of learned people also offered extensive and direct support that included offering research guidance and technical advice, sharing documents and linguistic materials, reading drafts, assisting with publications, and providing references and research assistance. A special thanks again goes to Eric Suleman Rucker. We would like to acknowledge the significant support of Ivor Wilks, Paul Stoller, T. David Brent, Philip Schuyler, and Kai T. Erikson in particular, as well as Canon Harold A. Blair, Alan and Mary Brody, David Byrne, Betsy Morgan DeGory, Benj DeMott, Steve Feld, James W. Fernandez, Charles Keil, Rev. Harold Lehmann, J. H. Kwabena Nketia, James S. Peters III, Charles Piot, Marina Roseman, Robert Farris Thompson, Nick van Hear, and Chris Waterman. Other scholars who guided Chernoff’s research education included Richard A.

Underwood, Leighton McCutchen, Kenneth Kenniston, Sidney Mintz, and Willem A. Bijlefeld. We would also like to thank a number of scholars who worked in the region for responding in correspondence and other communication to issues the research raised: Adrian Antoine, Susan Drucker-Brown, J.D. Fage, Mary Kropp-Dakubu, Carola Lentz, David Locke, Tony Naden, Peter Skalnik, and W.W. Wilson.

In addition, the project benefited from the advice, encouragement, and assistance of many scholars over many years. Among others, we would like specifically to thank Kelly Askew, Tony Asrilen, Paul Austerlitz, Philip de Barros, Eric Beeko, Paul Berliner, Ken Bilby, L. Keith Brown, Jean and John Comaroff, David Coplan, Ken David, David Davis, Jean-Paul Dumont, Samuel A. Floyd, Joe Galeota, Verna Gillis, Larry and Ingrid Glasco, Kathryn Geurts, Judith Lynne Hanna, Barbara Hoffman, Andrew Kaye, Michelle Kisliuk, James Koetting, William Krohn, Rene Lysloff, Marjorie A. Marks, Howard A. Mayer, Alex MacDonald, Michael Mattil, Harriet Ottenheimer, W. Hearne Pardee, Ralph Proctor, John M. Roberts, John Storm Roberts, Leo Sarkisian, Lawrence E. Sullivan, Mark Sunkett, Julie Taylor, Colin Turnbull, J. Michael Turner, Ifekandu Umuna, Alan Waters, Gavin Webb, Andrew Weintraub, and Deborah Wong.

Very special thanks go to Les Getchell and Jeff Pepper, who provided the inspiration as well as initial and continuing technical guidance for this website.

For assistance with recording equipment and the production and processing of recordings, Chernoff was assisted by Chris Stollo and Tasso Spanos especially, and by Henry Yoder and Joe Janiga. Thanks also go to Bill Nowlin and Scott Billington of Rounder Records.

For recordings of a wide range of comparative African music, Chernoff had assistance from Anaté Abbey Kwame, Kuduku Atavi, and Gbassi Damien of Lomé; Kabre Paul Thierry of Ouagadougou; Francis Yao Manu and James K. Awuah of Accra; and Chris Waterman and Ken Bilby.

Significant research assistance was provided by Beatrice DeAngelis, Roele Whitehill, Beverly Mack, Paul Neeley, and John Yisifu Sidsaya. Stenographic assistance was provided by Chimsi Abdulai, Simon Karim, Dina Light Ranade, Nadine Saada, and Marilyn Broad Bernhold.

Maps were prepared at the Ghana Survey Department by Lawrence K. Maanu-Mah and Ibrahim Dawuda, with assistance from Fuseini Yakubu.

For spiritual support in preparation for the work, Chernoff also would like to recognize and thank several members of the Santeria community: in addition to Eric Rucker, we would specifically like to thank John Mason and Bisi Hightower. Thanks and recognition go as well to Paul Stoller. At the Yabyili shrine in Tenzugu, thanks to Tindana Yaazori Tengoli, Goldana K. T. Vuberigu, and Tongo Ra-Naa; in Yeve, thanks to Gideon Alorwoyie; in Kukushi, thanks to T.K. Beckley; in Port-au-Prince, Joseph Thèlus. In Tamale, thanks to Lamashegu Liman Alhaju Shahadu Issa and Mangulana Alhaji Adam Alhassan; in Savelugu, thanks to Alhaji Zakari Abukari.

Chernoff's work with other musicians in Ghana and elsewhere provided the foundation for his work in Dagbon. He studied Ewe drumming as well as other ethnic ensembles with Freeman Donkor of Tsiamé, Midawo Gideon Folie Alorwoyie of Afiadenyigba, Edmund Ben Ahorlu of Keta, Seth Yao Nakey of Afiadenyigba, C. K. Ladzekpo of Anyako, Abrahm Adzinyah of Winneba, Jomo Vincent Danku, and Pap Dingo; Highlife, Kpanlogo and other contemporary forms of conga drumming mainly with Seth Ankrah of Accra and also with Daniel Banini of Accra; Rada and Petro drumming with Joseph Thèlus of Port-au-Prince, Haiti; and Kompas and Merengue with Rolin Arbithnott of Cap-Haïtien. Of particular note has been his friendship and collaborative work with Hafiz F. Shabazz of Philadelphia and of Hanover, New Hampshire. He also studied percussion with Stanley Leonard of the Pittsburgh Symphony Orchestra, as well as piano with Sally Sachs of Pittsburgh.

Chernoff was known in Ghana as “a musician and a friends of musicians,” and he chose that phrase as a dedication for this work and an emblem of the many musical affinities represented by the traditional musicians of Dagbon and the contemporary African and Diasporic musicians among whom Chernoff broadened his understanding of the meaning of music in Africa. Among these friends, he would like to thank Tony Allen, Fela Anikulapo Kuti and the members of Africa 70; Jerry Hansen, Felix K. Amenudah, and the members of Ramblers International; Frank and Stanley Todd, Elvis J. Brown, Potato and the members of El-Pollos; Nana P.S.K. Ampadu and the members of African Brothers; Smart Nkansah and the members of Sweet Talks and Sunsum, Sonny Okosun, Ko Nimo, Desmond Tay, Ben Mandelson, Mustapha Tetteh Addy, B. B. Boogaloo, Tony Benson; Cookie, Froggy, Twizzy and the members of the S.W.A.M.M.P. Band; Victor Uwaifo, Mickey Hart, and Lokassa Ya M'Bongo.

Chernoff would also like to thank many of the musicians and dancers with whom he was welcomed in friendship to bring Dagbamba and other drumming styles into performance contexts, particularly David Byrne. He benefited greatly from the friendship and encouragement of Arthur Hall and Hafiz F. Shabazz of the Ile-Ife Black Humanitarian Center of Philadelphia. In addition, thanks go to Bob Johnson of the Pittsburgh Black Theatre Dance Ensemble, along with Stephanie Johnson, Nana Malaya Oparabea, and Umtugu Johnson. Musicians with whom he performed included Kenneth Bilby at the first World of Music Arts and Dance (WOMAD) Festival at Bath, Ben Barson, Bob Becker, Kenny Blake, Francis Crisafio, Ken Crisafio, Craig Dye, Dwight Eskridge, Uzell Finney, Richard Greene, Colter Harper, Russell Hartenberger, George Jones, Robbie Klein, Osei Korankye, Bill Kuhn, Katabu Masudi, Anicet Mundundu, Elizabeth Nadler, Dave Pellow, Kurt Resch, Pat Scanga, Son Seals, and Cecil Washington. Some of them also learned and performed Dagbamba and other drumming with Chernoff in festivals and in educational contexts for thousands of students in the Pittsburgh metropolitan region, in which Eric Rucker was the backbone of the ensemble; in addition, we want to recognize Dave Drum, Les Getchell, Dolores Heagy, Jeff Pepper, Joan Saz, Kevin Seklecki, and Georgette Vougias. In collaboration with Debbie Benkovitz, and later assisted by Sylvia Nannyonga-Tamusuza, Chernoff used Dagbamba and other drumming in therapeutic contexts for mentally and physically challenged persons.

In the United States as well, special recognition goes to Amina Jefferson Bruce, Ted George, Harvey and Lenore Light, and James Simon. In addition, Chernoff would like to acknowledge Ralph Adams, Jeff and Carol Cohen, Michael and Jaymie Chernoff, Temujin Ekunfeo, Dan and Marcia Glosser, Richard Golomb, Morris and Nancy Grossman, Bill and Vicky Guy, Vasilios Haralambous, Maxine Heller; Rahama, Zelik, and Miriam Ratchkauskas; Jim Kossis, Norman Landy, Robert Lazear, Richard Levenson, Mark Levine, Denise and Elliott Lewis, Ken Love, Robert Maloney, Dave Mooney, Judy Naumburg, Milene Pacheco and Fernando del Rosario, Bruce Spiegel, E.J. and Mona Strassburger, John and Bonnie Levey, Nick Paindiris, Chuck Perilman, Lamman Rucker, Kinza Schuyler, Walt Sims, Chip Stewart, Tony Thomas, Gina Werfel, John and Martha Wolf, and Mary Wysocki.

Others who should be noted in Accra and southern Ghana are Kwa-Anim Agyempaw, Joseph Allotey-Pappoe, Josephine Adjoa Amoah, Martha Ankrah, Husaine A. Attah, Lamidi Baradu, Mohammed Malcolm Ben, Felicia Blankson, Ajax Bukana, the Club members, J. K. Fabin, Freddie Green, Mary Haizel, Patrick

Hayford, Hool Eye Johnson, Mike Knock-the-Man-Down, Alhaji Amadu Labaran Cole Younger, Agnes Mensah, E.N.O. Nortey, Jimmy Okoye, Nii Osah-Mills, Cynthia Prah Otoo, William G. “Pop” Page, Gary Richards, Charlotte Sampson, Helen Thomas, Fui Tsikata, Fati Wala, and Mohammed Yakubu. In Lomé, we also thank Eric Hunlede and Mama Moussa-Kano Tali; in Port-au-Prince, Charlotte Saint-Jean and William de Talance.

And this listing is not even everybody. Through these fifty years, we may have forgotten some people, but there were also unnamed people who came before and made the path. If you have read through these names and are someone who was not included or whose late relative’s name is missing, please email a note. The work is still alive.