

## 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 Suliman 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 twelve 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

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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 Sampahi-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; Mohammed Issahaku, 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,

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Chernoff was known in Ghana as “a musician and a friend 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

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