



ÌYÁ ÌLÙ: YORÙBÁ MUSIC RESEARCH JOURNAL

VOL. 1

2023

ÌYÁ ÌLÙ: YORÙBÁ MUSIC RESEARCH JOURNAL

©2023. Yorùbá Music Research Forum

ISSN:

This Publication is protected by copyright laws. There should be no reproduction, storage in a retrieval system or transmission in any form or by any means electronic, mechanical, photocopying, recording or otherwise without prior permission obtained from the publisher.

For all Enquiries, contact

The Editor-in-Chief

ÌYÁ ÌLÙ: YORÙBÁ MUSIC RESEARCH JOURNAL

C/o Department of Music,

Obáfémi Awólówò University,

Ilé-Ifè, Osun State, Nigeria

Tel: +2348069654589

Email: yorubamusicresearchjournal@gmail.com

Printed by Ajilaoorun Publications Ltd., Ile Ife, Nigeria

ÌYÁ ÌLÙ: YORÙBÁ MUSIC RESEARCH JOURNAL

Editorial Board

'Fémi Adédèjì	Editor-in-Chief
Olúsojí Stephen	Managing Editor,
Olúfémi Oláléye	Secretary
Abel Adeleke	Member
Atinuke Layade	Member
Olugbenga Loko	Member
Cecilia Durojaye-Pruefer	Member
Ife Olorunsogo	Member
Funmi Odunuga	Member
Kayode Samuel	Member

Editorial Consultants

Prof. Bode Omojola
 Prof. Yomi Daramola
 Prof. Myke Olatunji
 Prof. AdeOluwa Okunade

ABOUT THE JOURNAL

Philosophy

The *ÌYÁ ÌLÙ: YORÙBÁ MUSIC RESEARCH JOURNAL* privileges studies conducted in line with the emic approach based on its inherent advantage in relation to historiography, musicology, epistemology, composition, performance, technology, education, and functionality for comparatively more correct interpretation and representation, which is believed to be achievable through the journal. The Journal is published by the Yorùbá Music Research Forum on both hard and online versions to be indexed by reputable indexing bodies. The journal is the official voice of the Yorùbá experts that own the music.

Objectives

The objectives of the *Ìyá Ìlù: Yorùbá Music Research Journal* are, to

- publish in-depth, well-researched articles and reviews on Yorùbá music and Yorùbá music in diaspora;
- correct erroneous interpretation and misrepresentation of Yorùbá music and Yoruba music in diaspora;
- promote appropriate indigenous methods for the research of various aspects and genres of Yorùbá music and Yoruba music in diaspora; and
- interpret Yorùbá music raw data in accordance with Yorùbá cultures, worldviews, philosophies, theories, and history.

Frequency

The *Ìyá Ìlù: Yorùbá Music Research Journal* is published once annually subject to availability of publishable papers. While the journal will be out by July or August of every year, the announcement and other details will be made by the Editorial Board as appropriate.

Ìyá Ìlù: Yorùbá Music Research Journal Residence

The *Ìyá Ìlù*: Yorùbá Music Research Journal is domiciled in the Department of Music, Obafemi Awolowo University (being the oldest, ‘consistent’ Department of Music in Yorùbáland). Therefore, enquiries and further information should be directed to:

The Editor-in-Chief

***Ìyá Ìlù*: Yorùbá Music Research Journal**

C/o Department of Music

Obafemi Awolowo University

Ile-Ife, Osun State, Nigeria.

Tel: +2348069654589

Email: yorubamusicresearch@gmail.com

EDITORIAL

The Editorial Board of **ÌYÁ ÌLÙ: YORÙBÁ MUSIC RESEARCH JOURNAL** is proud to introduce the maiden edition to the world. It is with the most profound gratitude that we appreciate all who bequeathed or supported the microcosmic ideas that birthed this journal via the *Yorùbá Music Forum*. This maiden edition consists of 27 articles submitted by scholars in music and related fields. Topics covered in this volume included discourses in Ethnomusicology, African musicology, Yorùbá ethics and practices, Yorùbá popular music, Yorùbá diasporic cultures, music education, linguistics elements in Yorùbá music, music in festivals, and other art forms related to the contemporary Yorùbá. The selected papers were subjected to peer-review process that produced this maiden edition. While the Editorial Board did its best in reviewing and proofreading the articles, and ensuring conformity with the set standards, especially in terms of the referencing, it is not impossible to find few inadequacies by some Authors in terms of content and referencing. The Board regrets such and takes full responsibility.

In the first paper, Olúwaseun Owóajé examined speech surrogacy as a prominent element of African Pianism, using ‘*Dùndún*’ of Joshua Uzoigwe as case study. This is followed by Cecilia Dúrójaye-Pruefer who explored the music-language relationship as exemplified by the use of literary-musical genres of poetry and proverbs in the expression and evocation of emotions through the Yorùbá *dùndún* talking drum. The paper by Oláléye and Adéyeyè investigated the performance contexts of selected Yorùbá traditional musical forms and identified hidden and neglected cultural facts about the design and organization of the musical forms by associating ‘form’ in the context of the study, to the intelligible organization of sound in a way that gives meaning to Yorùbá music. The work of Adékogbe and Ukaewen critically analyzed the Nigerian political environment through Àyìnlá Omowúra’s ‘*Èyin Òsèlú wa*’. In their separate works, Oluwole Fádípè and Femi Adedeji interrogated selected Ifá verses on the origin of Yorùbá traditional musical instruments, and musical legacies in Ifa Corpus, respectively; thereby reaffirming the musical import of Ifa. John Ajéwolé highlighted from an ethnomusicological perspective the importance and the

association of the "Yorùbá Dùndún Sèkèrè music" in the palace of the Òyó Aláàfin.

Atinúké Láyadé's work, which focuses on the dynamics of gender-inspired genre in Yorubaland, discussed royal wives and the nurturing of communal connections through the folk music tradition in Ilé-Ifè. "*Ariwo kó ni Music, Empty Barrel Ló n Pariwo*" by Olúsojí, Oláolúwa, and Odùsorò is a discourse on Yorùbá music as a communicative and contemplative art used for promoting core Yorùbá philosophical values, and how these messages are effectively communicated to the people. Onu and Oyètádé examined the contributions of Şolá Allyson Qbaniyi in the world of popular music, while Adéolú Ògúnsànyà contributed to the ongoing discourse on the ideological implication of Sunny Adé's culturally charged call and response patterns as they evoke Yoruba socio-political structure. In their works, 'New reality in Material Selection for Yorùbá Traditional Drum Making', Fáníyì, Gbàdàmósí, Adéléké, and Oláníyan envisioned a synergistic collaboration of ideas among musicologists, musical instrument technologists, acousticians, and material scientists in strategizing for African instrument technology development that would stimulate the use of easily available moldable alternative materials. Olúdélé Babalolá explicated the significance of traditional drummers in Egúngún festival in Ògbómòsò town, as he discussed the composition of their drum ensembles and their communicative functions.

The article by Olúwasèsan Àjàyí proved the Yorùbá Culture as an identity of highlife music by arguing that the Yoruba variants of Highlife music do not only entertain, but also foster and promote the norms, culture and tradition of the people. Adéolú Àbe in his article reviewed the development of Yoruba folk opera and established the growth of contemporary opera and their composers among the Yorùbá people. Abíódún Akérè examined technological innovation in the manufacturing of traditional musical instruments in Nigeria, while Káyòdé Moróhunfólá in his work, interrogated Dédeké's '*Má Gbàgbé Ilé*' as a creative approach to decolonizing Church hymnody. Ademola Élúwolé in 'Function of Music in Òsarà festival in Ilé-Ifè', highlighted the various functional roles within the festival as 'announcement', 'homage', 'didactic', 'worship', 'entertainment', 'request', 'eulogy', 'evocative and invocative'. In '*Ewà Èdè* in Àyínlá Omowúra's

Àpàlà Music’, Babátópé Adédayò investigated Àyínlá Omowúra’s variant of *Àpàlà* with a view to establishing various textual expressions that characterise his compositions and their efficacy. Ògúnyemí and Ajéwolé did an ethnographic enquiry into Àgbá music ensemble of the Ògbóni cult in Yorùbáland, revealing that in all cases, performance is held in seclusion and restricted to the initiates. In his work, Kéhìndé Omódélé examined various moral lessons as derived from five selected Nigerian folktales and their songs for the purpose of national transformation.

Káyòdé Olúsolá’s paper is an enquiry on the historical development of styles in *juju* music with the aim of identifying the different styles and the contributions of various musicians to the development of the genre. Ayòolá Ikúmápàyí in his work, ‘Yorùbá Folk Songs as an Instrument for Combating Moral Decadence among the Youth in the Society’, observed enhancement of moral reformation through messages and musical contents in folk songs. Grace Oláolúwa on ‘American Visa’, art music by Dayò Oyèdún argued on the role of topical work as a link between the Yorùbá culture and its representations in overseas’ countries. Àjàyí and Ajéwolé reviewed the impact of the specially designed, extra-curricular music programme on the students. The ‘Every Student, a Musician’ of the Mountain Top University is a case study which has been impactful by providing vocational training for students while in the university. Olaleye and Ògúnjímí in their work examined symbolism in Yorùbá instrumental metrical framework as information dissemination art. This edition closes with Òdúsànyà and Layade exploring the application of *Juju* music performance techniques to the conducting of Yoruba choral art works, focusing on public performances and their interpretive nuances.

It is expected that this maiden edition and subsequent ones will further lead to the expansion and promotion of knowledge on the ethos, philosophies, cultural renaissance and ideals that the pantheon of the Yorùbá people left behind. We thank all the contributors to this maiden edition, and all those who devoted their time, resources and energy, particularly the reviewers and members of the editorial board who ensure the journal sees the light of the day, *Èdè àti àsà Yorùbá ko ní parun o, Àse.*

-- The Editorial Board

AUTHORS' GUIDELINES

- i. Manuscripts, which must be original, should be submitted in English language.
- ii. The Yoruba words or any other foreign words except English should be italicized and the diacritics signs should be used where necessary.
- iii. The Journal is peer reviewed; hence, publishable papers are based on positive reports by the assessors.
- iv. The manuscripts should follow the Manual of the American Psychological Association (APA 7th Edition; subject to updating by the Editorial Board).
- v. Manuscripts should be typed in Times New Romans, 12 point, and double-spaced on A4 sized paper.
- vi. Abstract of not more than 250 words, with a maximum of five keywords must accompany each manuscript.
- vii. Authors should indicate their names, institutional affiliations, phone numbers, and emails.
- viii. Articles accepted become the copyright of the *Ìyá Ìlù: Yorùbá Music Research Journal*.
- ix. Authors will be held responsible in case of copyright violations.
- x. The contributors will receive two hard copies of the published journals.
- xi. Authors will be responsible for vetting and publication fees.
- xii. Papers already published elsewhere will not be accepted.
- xiii. Manuscripts that do not comply with the above guidelines shall not be sent out for review.
- xiv. Electronic copy of all manuscripts should be forwarded to the Managing Editor via the official email:
yorubamusicresearch@gmail.com

NOTES ON THE CONTRIBUTORS

1. **Olúwaseun Babábùsólá Owóájé**, a pianist/composer, and former lecturer in music at Obafemi Awolowo University, Ile Ife, ‘Seun holds B.A. Music, O.A.U, M.A. Music, University of Lagos and is currently working on a PhD in the same University. He currently lectures at Mountain Top University and University of Lagos in addition to his private *Centre Techniques*, a music consultancy firm in Lagos. His works include ‘Four African Folk Tales, *For Piano*’ and ‘Choral and Solo Compositions’; a compilation of his arrangements of compositions of Dr. D.K. Olukoya.
2. **Dr Cecilia Durojaye-Pruefer** is a researcher and musicologist whose interests lie in music perception and cognition, music performance and social behaviour, aesthetic experience, cultural psychology and cultural education. Her research projects include exploring the relationship among music, language and emotion in relation to the Nigerian dundun talking drum, as well as cultural education and policies. She is an alumna of the Max Planck Institute for Empirical Aesthetics, Germany, and an adjunct faculty member at the Department of Psychology, Arizona State University, USA. She currently works as a researcher at the Institute for Cultural Policy, University of Hildesheim, Germany.
3. **Olúfémí Àkànjí Oláléyé** is based in the Music Technology Department, Federal Polytechnic, Ilaro, Nigeria. He is devoted to research in ecomusicology in its intersection with musical sound, culture, environment, and ecological sustainability. His research analysis through ecomusicology is embedded in Nigerian music heritage and focuses on environmental sustainability, climate change, eco-medical health, eco-food, colonialism, migration and eco-security in Nigeria. He is a member of the Association for Anglophone Postcolonial Studies/Gesellschaft für anglophone postkoloniale Studien (GAPS).
4. **Adégoríoyè Olúwolé Adéyeyè** holds B.A (Music) from Obafemi Awolowo University, Ile-Ife, and M.A. (Music) from the University

of Ibadan. He is a composer, music technologist, and sound engineer. He lectures in the Music Technology Department, The Federal Polytechnic Ilaro, Ogun State. His areas of research include music technology and African music. He is currently studying for his Ph.D. in African Music at the University of Ibadan, Ibadan.

5. **Olátúnbòsún Samuel Adékògbé** is a Senior Lecturer in the Department of Music, Obafemi Awolowo University, Ile-Ife. His research focuses on Musical acoustics, African Music, and Popular Music Studies.
6. **Sunday Olúwaseun Ukaewen** is a Graduate Student at Department of Music, Harvard University. His research interest focuses on Tonality and Modality, Interculturalism, Ideological Migration, Decoloniality, Identity Construction, African Art music (Yoruba) Analysis, and Popular Music Studies.
7. **David Oláwolé Fádípè** holds M.A. (Music Theory and Composition) from the University of Lagos. A composer, drummer, and a sound engineer, he lectures in the Music Technology Department, The Polytechnic Ibadan, Oyo State. His areas of interest/research include Folk Operatic Compositions and Music Technology. He has published and co-authored articles nationally and internationally. He is currently studying for his Ph.D. in Theory and Composition at Delta State University, Abraka.
8. **John Ajéwolé** obtained B.A. Ed. (Music). M.A. (Music Education), and Ph. D. (Ethnomusicology) from the Obafemi Awolowo University, Ile Ife. He is currently an Associate Professor and teaches music in the Department of Creative Arts, University of Lagos. His research interest focuses on music education and ethnomusicology. He has published in reputable journals in and outside Nigeria.
9. **Atinúké Adéníkè Layade** is a Professor of African music, composition, and analytical studies in the Department of Music, Delta State University, Abraka. She has published several articles and

40 compositions in national and international outlets. She has also reviewed papers for MUZIKI and Nordic Journal of African Studies.

10. **Stephen Olúsojí** holds B.A Music (Nsukka), M.A (Ibadan), M.Ed (LASU) and Ph.D. in Music (Ibadan). He is a Professor of Music in the Department of Creative Arts, University of Lagos, Nigeria. He is a composer musicologist and a consultant to the MTN/MUSON Diploma in Music programme. He is widely published in local and international journals.
11. **Grace Oláolúwa** holds a doctorate degree in Music (musicology specialization) from Stellenbosch University, South Africa. She currently lectures in the Music Unit of the Department of Creative Arts, University of Lagos. Her research interests include interdisciplinary studies, musical art practices in Africa, creative/artistic research, and research that contributes to African art music scholarship.
12. **Ségún Odùsorò** is an Assistant Lecturer in the Music Unit of the Department of Creative Arts, University of Lagos. He is a pianist, composer and currently on his Ph.D. study. He has presented papers at local and international conferences.
13. **Samson Obialor Onu** is a lecturer in music at the University of Nigeria, Nsukka. He received his Ph.D. in music education from the same institution. He has been working in music history, music business, musical heritage and musical arts education in Nigeria. He has some national and international publications to his credit. His research interests include areas of Music Education, Music Business, Performance Management and Ethnomusicology.
14. **Omoníyì Olúwafémi Oyètádé**, is a devoted Gospel Music Minister and pastor at The Apostolic Church Nigeria, LAWNA Territory. With a divine calling to share God's message through music, he passionately raises worshippers worldwide. Beyond his ministry, music is both his career and a divine calling, honed through a Music degree from the University of Nigeria Nsukka and a Theology Diploma from The

Apostolic Church LAWNA Seminary Ayegbaju, Ilesa. Committed to nurturing the younger generation, he views it as a lifelong assignment.

15. **Adéolú. O. Ògúnsànyà** holds both M.A. and Ph.D. in African Musicology from the University of Ibadan, Nigeria. He currently lectures in the Department of Music of the same university, where he teaches rudiments and theory of music, orchestration, and African instrument and dance workshop. His areas of interest include theatrical musicology and popular music studies. A multi-instrumentalist of note, Adéolú performs with his band (the 'Adiitu JazzPlus' band) which specializes in Afro-jazz, highlife and other neo-traditional popular music genres.
16. **Kéhindé Fáníyì** She holds a doctorate degree in African Music from the University of Ibadan, Nigeria. She is an ethnomusicologist, Yoruba musical instrument technology expert, and a Chief Lecturer at the Department of Music Technology, the Polytechnic Ibadan, Nigeria. Her research and teaching interest include ethnomusicology, African Music, *Bembe* musical arts, performance practices, and spirituality in music traditions and instrumental technology. Kéhindé is a co-author of the book *Cultural and Creative Arts: Music, Dance and Drama*, targeted at secondary school and University students, and many other scholarly publications.
17. **Adéníkê Latifat Gbàdàmósí** is a Principal Technologist at the Department of Music Technology, The Polytechnic Ibadan, Nigeria. She has ND and HND in Music Technology from The Polytechnic Ibadan, and obtained B.A in Music and M.A in African Music in African Music from the University of Ibadan. She has published in some academic journals and documented many practical and innovative projects.
18. **Ramon Adefowope Adélékè** is a Senior Technologist at the Music Technology Department, The Polytechnic Ibadan. He has both ND and HND in Music Technology from The Polytechnic Ibadan and PGD in Theater Arts from the University of Ibadan. He has published

in some academic journals and documented many practical and innovative projects.

19. **Sunday Olúwafémi Oláníyan** is a Technologist in the Department of Music Technology, The Polytechnic Ibadan.
20. **Sunday Olúdélé Babalolá** is an Associate Professor of music, Lagos State University of Education, Oto/ Ijanikin, Lagos. He holds B.A. and M.A. (music) from Obafemi Awolowo University, Ile-Ife, and Ph.D. (ethnomusicology) from the University of Ibadan. He specialised in ethnomusicology, composition/theory, and performance. He is an instructor in Nigeria Nationwide Baptist Music Workshop and Early Childhood Association of Nigeria (ECAN).
21. **Olúwasèsan Victor Àjàyí** holds Ph.D. from the Department of Music, Obafemi Awolowo University, Ile-Ife, Nigeria. He researches on Nigerian Popular music with special interest in both Afrobeat and Highlife musical styles. Formerly a Lecturer at the Adeyemi College of Education, Ondo, Victor is currently based in the Department of Music, Obafemi Awolowo University, where he teaches History of Nigerian Music, African Music, Afro-American Music, African Instrumental and dance Ensemble, Music and the Technical Media, among others.
22. **Adéolú Àbe** teaches music, dance and theatre in the Departments of Music and Theatre & Creative Arts, Adeyemi Federal University of Education, Ondo. His focus in Music-Theatre / Opera / Music-Dance among other areas places him among few Nigerian academics and performers who foster the development of these genres of Art. He performs and directs operas, music-theatres, choral performances, plays and choreographed dances at different occasions. With a number of articles in these areas, his zest for advancement in human and community development propels him to engaging in various developmental programmes.
23. **Abiodun Olalere Akere** is a Principal Lecturer at the Department of Music Technology, The Polytechnic Ibadan. He bagged his HND

Music Technology from the same institution and Theatre Arts and MCA at U.I. His B.A.Ed Music is from EKSU. He has M.A. (music) from Delta State University, Abraka where he is currently undergoing his Ph.D. He invented the first wireless talking drum, bamboo microphone and currently working on many innovations like construction of two Octaves wireless Agidigbo with MDF board and wireless combo. His areas of interest are electronic music, ethnomusicology, music performance, and consultation.

24. **Káyòdé Moróhunfólá** is a musicologist, organist/choirmaster, and a music educator. He has B.Sc in Economics from the University of Ilorin, PGDE from Uthma Dan Fodio University, Sokoto, and PGD in Music and M.A. in Music (Composition and Music Theory) from Nnamdi Azikiwe University Awka, Nigeria. He is currently a Lecturer at Mountain Top Conservatory of Music. His areas of research interest are music performance, liturgical music, and African musicology.
25. **Adémólá Gbénga Èlúwolé** teaches music in the Department of Liberal Arts, Bamidele Olumilua University of Education, Science and Technology, Ikere-Ekiti. He is an ethnomusicologist committed to fostering academic excellence. He is a songwriter, music director/conductor, and producer. His areas of research is ethnomusicology, Cyber musicology, and Church music
26. **Ezekiel Babátópé Adédayò** is of the Department of Music and Creative Arts, Babcock University, Ilishan-Remo, Nigeria. He is a musicologist and specialist in Church/Gospel music with keen interest in the textual analysis of music.
27. **Báyò Ògúnyemí** studied piano performance with Professors Joshua Nzoigwe and Mrs. Dubois (from Oklahoma, USA). He also studied Voice and Choral organization/management with Mr. Christopher Oyèsíkù. He is a faculty member of the Department of Music, Mountain Top University, Magboro, Ogun State. His research interests are African musicology, Music business, and performative musicology. Báyò Ògúnyemí He has been published both home and

abroad. His ongoing research is focused on Yoruba music heritage, where he engages the music of the Yoruba people that are wanning.

28. **Kéhìndé Samuel Omódélé**, holds M.A. (African Music) from the University of Ibadan. He is a lecturer in the Department of Music, Adeyemi Federal University Education, Ondo. His areas of interest include music composition, musical arts education, Church music and contemporary African music. He has published in notable journals and books.
29. **Káyòdé Olúsolá** has B.A, M.A, and Ph.D. degrees in music and ethnomusicology from Obafemi Awolowo University, Ile-Ife. His areas of interest include music theory, counterpoint, composition and African musicology. He is a multi-instrumentalist with special interest in the guitar. He currently lectures at the Department of Performing Arts, Olabisi Onabanjo University, where he is also the Director of the University Orchestra and Dance.
30. **Àbáyòmí Ayòlá Ikúmápàyí** holds B.A. (music), M.A. and Ph.D. in Music Education. He is a Lecturer in Lagos State University Ojo, Nigeria. A passionate music educator, his areas of interest include music education, voice, and piano.
31. **‘Fémi Adédèjì**, a Professor of Christian sacred musicology and music composition, is of the Department of Music, Obafemi Awolowo University, Ile-Ife. He is also an Adjunct Professor in the Faculty of Church Music, The Nigerian Baptist Theological Seminary, Ogbomoso, Oyo State, Nigeria.
32. **Emmanuel Ayòdéle Àjàyí** holds B.Sc. (Ed.) Human Kinetics, from University of Lagos (2016), and PGD (music) and M.A. (music education) from the University of Lagos. (2019). With passion for both performing and teaching, Ayodele has honed his skills in playing the Bass and Lead Guitar. His dedication and commitment to his craft have earned him recognition within both the academia and the music industry.

33. **Mobólájí Olárìnre Ògúnjìmí** holds B.A. (performing arts) from University of Ilorin, Kwara State, and M.A. (mass communication) from Crescent University, Abeokuta, Ogun State. A music technologist and music historian Mobolaji lectures in the Music Technology Department, The Federal Polytechnic Ilaro, Ogun State.
34. **Olúseun Sunday Òdúsànyà** holds Master of Church Music (Directing/Conducting) from The Nigerian Baptist Theological Seminary, Ogbomoso and M.A. (Directing/Conducting) from Delta State University, Abraka. He is currently a doctoral student in the latter. He serves as the Music Minister of Unity Baptist Church, Ibapon, Ogbomoso. His research interest is conducting/directing in the African tradition.

TABLE OF CONTENTS

1.	Speech Surrogacy Dimension to African Pianism: Uzoigwe's 'Dùndún' in Focus - Olúwaseun Babábùsólá OWÓAJÉ	1
2.	Literature and Music in Fusion: Use of <i>Oríkì</i> and <i>Òwe</i> in Generating Emotional Responses through Talking Drums - Cecilia DÚRÓJAYÉ-PRUEFER, Ph.D.	17
3.	Performance Contexts of Selected Yorùbá Traditional Musical Forms - Olúfémì Àkànjí OLÁLÉYE, Ph.D. & Adégoríoyè Olúwolé ADÉYEYÈ	40
4.	Sounding the Nigerian Political Environment with the Constituent of Apala Music of Àyínlá Omowúra's "Èyìn Òsèlú wà" - Olátúnbòsún Samuel ADÉKÒGBÉ, Ph.D. & Sunday Olúwaseun UKAEWEN	51
5.	Appraisal of Selected Ifá Verses on the Origin of Yorùbá Traditional Musical Instruments - David Oláwolé FÁDÍPÈ	66
6.	Yòrùbá Dùndún Sèkèrè Traditional Music in Nigeria: The Palace of the Aláàfin of Òyó Experience - John AJÉWOLÉ, Ph.D.	82
7.	Royal Wives and the Nurturing of Communal Connections through the Folk Music Tradition in Ilé-Ifè, Òyó State, Nigeria - Atínúkè Adéníkè LAYADE, Ph.D.	94

8. "Ariwo kó ni Music, Empty Barrel *Ló n Pariwo*":
A Discourse on Yorùbá Music as a
Communicative and Contemplative Art
- **Stephen OLÚSOJÍ, Ph.D.,**
Grace OLÁOLÚWA, Ph.D. & Ségún³ ODÙSORÒ 108
9. Women Musicians in Nigeria:
A Study of Šolá Allyson's Style
- **Samson Obialor ONU &**
Omoníyì Olúwafémi OYÈTÁDÉ 119
10. Vocal Organisational Techniques in
King Sunny Adé's *Jùjú* Music
- **Adéolú. O. ÒGÙNSÀNYÀ, Ph.D.** 134
11. New reality in Material Selection for Yorùbá
Traditional Drum Making
- **Kéhìndé FÁNÍYÌ, Ph.D., Adéníkê GBÀDÀMÓSÍ,**
Ramon ADÉLÉKÉ & Olúwafémi OLÁNÍYAN 155
12. The Place of Traditional Drummers in Egúngún Festival
in Ògbómòsò Town
- **Sunday Olúdelé BABALOLÁ, Ph.D.** 170
13. Yorùbá Culture as an Identity in Highlife Music
- **Olúwasèsan Victor ÀJÁYÍ, Ph.D.** 183
14. Development and Significance of Yorùbá
Music-Theatre from Folk Opera to Contemporary Opera
- **Adéolú ÀBE, Ph.D.** 195
15. Innovations in Nigerian Traditional Musical Instruments
- **Abiodun Olalere AKERE** 209
16. Dédeké's 'Má Gbàgbé Ilé': A Creative Approach to
Decolonizing Church Hymnody
- **Káyòdé MORÓHUNFÓLÁ, Ph.D.** 220

17. Function of Music in *Òsàrà* Festival in Ilé-Ifè
- **Adémólá Gbénga ÈLÚWOLÉ** 241
18. Ewà Èdè in Àyínlá Omowúra's *Àpàlà* Music
- **Ezekiel Babátópé ADÉDAYÒ, Ph.D.** 258
19. Àgbá Music Ensemble of the Ògbóni Cult in Yorùbáland: An Ethnomusicological Study
- **Báyò ÒGÚNYEMÍ, Ph.D. & John AJÉWOLÉ, Ph.D.** 278
20. Moral Lessons from Five Nigerian Folktales and their Songs: Paradigms for National Transformation
- **Kéhìndé OMÓDÉLÉ** 296
21. A Discourse on the Chronological Development of Styles in *Jùjú* Music in Nigeria
- **Káyòdé OLÚSOLÁ, Ph.D.** 317
22. Yorùbá Folk Songs as an Instrument for Combating Moral Decadence among the Youth in the Society
- **Àbáyòmí Ayòlá IKÚMÁPÀYÍ** 337
23. 'American Visa': A Yorùbá Socio-Cultural Music Composition that Exemplifies Cross-Cultural Linkages
- **Grace OLÁOLÚWA, Ph.D.** 351
24. Reappraising the Musical Legacies in Yorùbá *Ifá* Literary Corpus
- **'Femi ADEDEJI, Ph.D.** 363
25. "Every Student, a Musician": A Study of Mountain Top University Music Programme in Nigeria
- **Emmanuel Ayòdélé ÀJÀYÍ & John AJÉWOLÉ, Ph.D.** 379

26. Symbolism in Yorùbá Instrumental Metrical Framework as Information Dissemination Arts
 - **Olúfémi Àkànjí OLÁLÉYE, Ph.D. & Mobólájí Olárìnre ÒGÚNJÌMÍ** 397
27. Exploring the Integration of *Jùjú* Music Performance Techniques in Conducting Yorùbá Choral Art Works: A Pragmatic Approach
 - **Olúseun Sunday ÒDÚSÀNYÀ & Atinúkè Adéníkè PÓPÓOLÁ, Ph.D.** 413

SPEECH SURROGACY DIMENSION TO AFRICAN PIANISM: UZOIGWE'S 'DÙNDÚN' IN FOCUS



Olúwaseun Babábùsólá OWÓAJÉ

Abstract

A cardinal function of the Iyaalu in the Dùndún ensemble among the Yoruba is speech surrogacy, which is the characteristic of 'talking' or communicating spoken words, hence the appellation 'talking drum', which is a common phenomenon all over sub-Saharan Africa. Replicating this core African tonal language attribute on the piano, which in modern African art music, has come to be conceptualized as an African musical instrument, represents an intercultural perspective to African art music. This paper examines the essence of speech surrogacy, its occurrence, its methods of use and its effect on structure, in 'Dùndún' composed by Joshua Uzoigwe (1946 - 2005). The concept of '*African Pianism*', propounded by Akin Euba, and Willy Anku's '*Theoretical Foundation and the Principles of Structural Organization*' are theoretical models utilized in exploring these details. Findings revealed that the essence of speech surrogacy in African pianism is realized, while the extensive use of speech surrogacy and the adjunct elements in the selected work are also confirmed. Conclusively, the study presents the potential in speech surrogacy as a tonal resource cardinal to extending, evolving, and making more viable the African pianism model, from the level of conceptualisation, into a utilitarian tradition, whereby it becomes a genre with unique and more defining credentials. The study recommends more serious study of the subject of African pianism. It is also to be evolved into a functional tradition, a modus-operandi by the larger body of pianists and composers.

Keywords: African pianism, Dùndún, Ukom, Speech Surrogacy, Speech mode

Introduction

Speech surrogacy is an important characteristic of African traditional music, and more importantly, an inherent characteristic of African Pianism. The objectives of this paper are to examine the essence of speech surrogacy in African Pianism; determine the presence of speech surrogacy in ‘Dùndún’ (a piano composition of Joshua Uzoigwe); evaluate how speech surrogacy techniques of indigenous African music is utilised in the composition; and investigate how speech surrogacy techniques affect the structure of the work. The study is hinged on the concept of ‘African Pianism’ propounded by Akin Euba, and on Willy Anku’s ‘Theoretical Foundation and the Principles of Structural Organization’. This compositional framework utilises techniques that are emblematic to the performance of African drums, xylophones, etc. and the polyrhythmic methods of African instrumental music in general, which form a working foundation for an African piano style. Speech mode of communication is possible in African traditional music, south of the Sahara because the languages of these cultures are tonal in nature.

The Piano, due to its ancestry, invention and developments to mechanical and artistic maturity has been established as a European instrument (Nicholas Giordano, 2016). There have also been formerly established traditions (French, German, and Russian) in its artistic and technical usage (Isacoff, 2011). Nevertheless, because the piano has expended time in the hands of African, and African-music-oriented composers, an ‘indigenous’ perceptual framework has been brought about in the mentation of African composers of piano works towards the instrument. Akin Euba remarked that some Western instruments (the piano inclusive), having been adopted in African music, are “assuming” new identities as ‘African’ instruments (1988, p. 4). It is under this ‘indigenous instrument’ perception that Uzoigwe creates the ‘Dundun’ piece.

In African Traditional music, there is a deep connection between speech surrogacy and rhythm. Each feature symbiotically makes use of the other to make sense of themselves. A lot has been written on the polyrhythmic features of African music, and their working in African art music. However,

not much has been written on *how* the piano has been used as a speech surrogate, like an African talking drum such as the Igbo Ukom drums, ‘Yorùbá Ìyáàlù’, or *Atumpan* drums of the Akan people of Ghana. This gap appears to be a problem because the practical application of the processes of speech mode techniques has not yet been broken down into a scientific set of procedures with teachable pianistic applications. The relationship of the problem to this study is that the application of speech surrogacy techniques on the piano need to be properly theorised such that it is teachable in the classroom. This research takes a step in the direction of advancing a study of speech mode *application in piano music*.

Speech surrogacy in African indigenous music has generally been researched upon by writers such as Anthony King (1960), Olatunji Vidal (1983), Akin Euba (1990), Timothy Sexton (2007), Ruth Finnegan (2012) etc. However, the same level of research cannot be said of such, as found in the piano works of established composers. This informs the focus of this paper on the concern of surrogacy in Joshua Uzoigwe’s ‘Dùndún’, as a way of observing how this element has been applied, its essence in African Pianism, and how it can be further utilised in bringing about effective African art music. This work provides a theoretical model for the analysis of African speech mode techniques in contemporary African art music compositions. The theoretical background for the utilisation of speech mode potentially developed herewith will be a much-needed addition to the body of knowledge in African piano scholarship.

African Pianism

African Pianism is a cross-cultural concept, which entails the adaptation and usage of inherent processes and resources that are germane to African music, in compositions for the piano. According to Euba (1989),

...Africanisms employed in neo-African keyboard music include (a) thematic repetition (b) direct borrowings of thematic material (rhythmical and/or tonal) from African traditional sources (c) the use of rhythmical and or tonal motifs which, although not borrowed from specific traditional sources, are based on traditional idioms (d) percussive treatment of the piano and (e) making the piano ‘behave’ like African instruments (p. 151).

As pointed out above, one of the ‘behaviours’ of African instruments is their function of ‘talking’. Since speech surrogacy is a consistent feature of traditional rhythm and percussion all over sub-Saharan Africa, it is therefore, in line with Euba’s prescription for the workings of African pianism, also an inherent feature of the concept.

Theoretical Foundation and the Principles of Structural Organization

While tackling the problem of the theory of African rhythm, Willy Anku takes it from the angle of *rhythm syntax (organisation)*, differentiated by *ethnic versions* as the basis for formulating a theoretical foundation for analysis. He offers that the 4 descriptive statements about the structural organisation of African drumming are:

1. African drumming is a microcosm of communal community life in Africa.
2. The Timeline concept of the bell rhythm translates as a Time Cycle because African music is perceived as a circular concept rather than linear.
3. The events are unified by a common recurring under-current of one regulative beat per cycle, which is divided into four equidistant beats.
4. The drum ensemble consists of 2 basic concepts - the background Ostinato on the one hand and the Master drum concept on the other.

Against the background of the ostinatic structural framework, the master drummer launches ‘a succession of intriguing, logically ordered rhythmic manipulations, which are concurrently regulated by the common timing principle of the time cycle.’ The ostinato is therefore, a result of the looping of this structured time set, which constitutes the time cycle. Anku’s theory of what the master drum engages here is that of ‘much more complex and variegated versions of the composite different patterns of the time set’.

African Drum Language, Communication, and Literature

Several scholarly works have discussed the concept of African drum language from various angles. Sexton (2007) discusses African drumming from the dual angles of rhythm and communication. He observed that in Africa, rhythms are used differently compared to the west. In his article ‘African drumming and communication’, he writes that rhythm in Africa is a form of communication and that goes beyond mere musical expression.

This view is congruent with the works of music scholars on African rhythm. According to Doris Green (2015) ‘... African music is based on the spoken language of the people ...’ Sexton’s argument further seeks to establish that African polymetric patterns and phrases in the same set are essentially call and response in nature, which itself is an “expression of communication and even a language device”. Sexton’s argument here is that if African polyrhythmic phrases are essentially respondent in nature, it follows that the call, and then the response, would at least in part take the shape of some form of textual perceptiveness (in the minds of the Africans). This cannot be automatically assumed, and so the perception of rhythm from the African perspective, especially in its polymetric form has generated academic debate over the last century. ‘Cognitive perception aside and gestalt theory aside’, breaking down and understanding the functionality of African rhythm is critical to the understanding, especially of how Africans perceive their rhythm. The gestalt theory that Sexton refers to here reinforces Willy Anku’s theory that African drumming is microcosmically emblematic of African society.

Still on drum language and communication, Ruth Finnegan (2012), in discussing the literature of African drum language, held it that although literature forms a vital part of African drums and musical instruments repertory, its significance was largely overlooked in general discussions in African literature where it shouldn’t have been overlooked (p. 467). She further differentiates between linguistic and non-linguistic drum communication, saying that drum communication is of two types, that in which conventional pre-arranged signal codes present a certain message and that in which “the instruments communicate through direct representation of the language itself, simulating the tone and rhythm of actual speech. “Here, the instruments themselves are regarded as speaking and their message consist of actual words. Communication, in the second type (linguistic) can only be fully appreciated by translating into words and any musical effects are purely incidental (pp. 467-468).

According to Finnegan, where there might have been ambiguity, the addition of other words in stereotyped phrases, serves to complete the tonal and rhythmic differentiation, bringing about clarity. In addition, simple messages relayed using these drum communication phrases are often lengthy

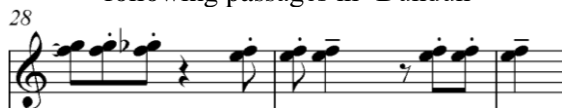
due to the repetition necessary to clarify the meaning and the use of lengthy stereotype phrases (p. 469). She concludes that what is been spoken by the drums is a direct representation of the words themselves. “. . . the basis is a directly linguistic one. From this, we deduce that the content and style of drum communication can often be assessed as literature, and not primarily as music, signal codes, or incidental accompaniment to dancing or ceremonies” (p. 484). Relevant to the above, Uzoigwe speaks on the usage of communicating African traditional music in speech tone patterns in modern African art compositions. He suggests the use of speech tones, and rhythmic patterns thus:

Similarly for composers of modern African music to create an African identity in their works, they should derive their tonal patterns, as well as rhythmic patterns, mainly from two contrasting sources: one which is influenced by the speech tone patterns of words and the other which can follow the logic of musical discourse (2005: 104).

Drum Language and Communication on the Piano: Highlighting some Speech Surrogacy Techniques in ‘Dùndún’

A close look at ‘Dùndún’ reveals the preponderant use of certain surrogacy techniques found in African traditional music. Some of these methods and techniques utilized in this particular modern African art composition include:

1. Cluster and Tritone Note Formations: The mostly indeterminate nature of normal speaking pitches makes cluster and tritone formations on the piano very useful in achieving speech surrogacy in modern African compositions. Examples are found in the following passages in ‘Dùndún’



Musical example 1



Musical example 2

2. Angular melodic interval movements, of which a good example would be found in the opening passage:



Musical example 3

3. Allusion to, and actual use of word phrases or drum text



Musical example 4



Musical example 5

Analysis of 'Dùndún'

Key to Analysis:

PM – Principal Motif e.g. Principal Motif 1 (PM1).

SM – Sub Motif e.g. Sub Motif 1 (SM1) (SM derivatives come with extension names e.g. SM1a).

PM1 Frg1 – Principal Motif 1 Fragment 1.

PM1 Frg2 – Principal Motif 1 Fragment 2.

GSM – Goal Sub Motif (GSM is also PM1 Frg2).

FGM – Final Goal Motif (fGM is fragment of GSM and so is a PM1 Sub Fragment).

Primary Motifs – Principal Motifs (PM1 and PM1a) and the Sub Motifs (SM1, SM2, SM3) in their original forms.

SMB – Speech Mode Block – Word statements that are characteristically representative of textual possibilities in a Primary Motif

SMD – Speech Mode Depth – The frequency i.e. number of reiterations of word statement/s, or modifications/permutations, or fragments of word statement/s in a Speech Mode Block occurrence.)

Identification of the Formal Structure

General introduction to formal structure:

In terms of formal structure, sectional boundaries in Uzoigwe's 'Dùndún' are not so clearly delineated. Such boundaries would be apparent in most written pieces with at least minor but perceivable changes in texture/density, style, materials etc. employed. However, very close scrutiny reveals an underlying structure. Two principal motifs – Principal Motif 1 (PM1) in the right hand and Principal Motif 1 modified (PM1a) in the left hand, containing all the motifs and sub motifs utilized fragmentarily and permutatively throughout the piece, are stated within the first two and half measures (the exposition) of the piece. See musical example 1.

2 **Dùndún**

1(1) - 3(8): Exposition

Principal Motif 1 (PM1)

PM1 modified (PM1a) (CM)

Joshua Uzoigwe

Piano

mp

p

Musical example 6: Dùndún Exposition

As early as measure 9, all primary motifs i.e. the principal motifs and the sub motifs in their original formats, have been stated. (The term 'Primary motifs' is synonymous with Speech Mode Blocks (SMBs) in Uzoigwe's Dùndún. Primary motifs are Principal Motifs (PM1 and PM1a) and the Sub Motifs (SM1, SM2, SM3) in their original forms). Onward from that point, supposedly new materials are improvisations, permutations and modifications of earlier stated motifs. Furthermore, almost all the sub motifs, either original or modified, appeared in all the sections.

Table 1: Formal Divisions (Dùndún)

SECTION	Exposition	A	B	C	D	E
Section measures Mm. (mm.) means measures.	mm. 1(1) – 3(8)	mm. 3 – 15	mm. 16 – 33	mm. 34 – 57	mm. 58 – 84	mm. 85 – 107
DURATION (No. of measures)	2 and ½	13	18	24	26	22

This work employs three main time durations: sixteenth note (♫), eighth note (♪), and quarter note (♩) rhythms. There are occasional but rare employments of dotted quarter-note (♩.) and dotted eighth note (♪.) rhythms. The referent note, the sixteenth-note (♫), serves as the core of the rhythm structure. M. (m.) means measure. Mm. (mm.) means measures.

Identification of Representative Speech Mode Blocks & Sections

There are five primary motif (the principal motifs, and the sub motifs) elements in the piece. The primary motifs, which altogether are the SMBs, the Goal Sub Motif, and final Goal Motif are shown in the examples below: (Play examples excerpts)

Musical notation for Principal Motif 1 (PM1) in treble clef. The melody consists of eighth and sixteenth notes with lyrics: O ré mi, o ré mi, wá k'á jó, jé k'á jó.

Musical example 7: Principal Motif 1 (PM1)

Musical notation for Principal Motif 1 modified (PM1a) and Counter Motif (CM) in bass clef. The melody consists of eighth and sixteenth notes with lyrics: Má i lo, ò ré mi, ò ré.

Musical example 8: Principal Motif 1 modified (PM1a). Also Counter Motif (CM)

Musical notation for Sub Motif 1 (SM1) in treble clef. The melody consists of eighth and sixteenth notes with lyrics: Má i lo sé, Má i lo wá.

Musical example 9: Sub Motif 1 (SM1)

Musical notation for Sub Motif 2 (SM2) in bass clef. The melody consists of eighth and sixteenth notes with lyrics: Wá jó, wá jó rai rai.

Musical example 10: Sub Motif 2 (SM2)

lǐáǐ: 2 hits for 1 syllable.

Musical notation for Sub Motif 3 (SM3) in bass clef. It consists of two measures. The first measure has a half note 'ó' and a quarter note 'ga'. The second measure has a half note 'jù' and a quarter note 'lù'. A slur connects the 'ga' and 'jù' notes, with an annotation 'lǐáǐ: 2 hits for 1 syllable.' pointing to the 'jù' note.

Musical example 11: Sub Motif 3 (SM3)

Musical notation for PM1 Frg1 in treble clef. It consists of a single measure with a half note 'O', a quarter note 'ré', and a quarter note 'mi'.

Musical example 12:
PM1 Frg1

Musical notation for PM1 Frg2 (GSM) in treble clef. It consists of three measures, each with a half note: 'wá', 'k'á', and 'jó'.

Musical example 13: PM1 Frg2 (GSM)

Musical notation for final Goal Motif (fGM) in treble clef. It consists of two measures, each with a half note: 'Wá' and 'jó'.

Musical example 14: final Goal
Motif (fGM)

Speech phrases identified for use in the representative Speech Mode Blocks are:

Table 3: Primary Motifs (SMBs) Event Summary in Dùndún

Motif	Word Statement	Point of Occurrence
Principal Motif 1 (PM1)	Òré mi, òré mi, wá k'á jó.	Once, at 1(1) – 3(6) (RH)
Principal Motif 1 modified (PM1a)	Mâi lo, òré mi, òré.	Once, at 1(3) – 3(8) (LH)
Sub Motif 1 (SM1)	Mâi lo sé/ Mâi lo, wá	Twice at RH 3(9) – 7(4) and LH 16(1) – 17(8)
Sub Motif 2 (SM2)	Wá jó o, wá jó, rain rain.	Once at LH 5(1) – 6(2)
Sub Motif 3 (SM3)	Ó ga jù. Ìlù ga jù.	Thrice at LH 7(3) – 9(8), LH 18(7) – 21(4), and LH 69(5) – 71(6)

Speech Mode Depth (SMD) Scheme

Table 4: Motifs Occurrence and Frequency of Occurrence in ‘Dùndún’ (Reduced)

SECTION	Motif	RH/ LH	Word Statement	Measure	Orientation	SMD
EXPOSITION	PM1	RH	Òré mì, òré mì, wá k'á jó, jé k'á jó	1(1) – 3(6)	One presentation	1
	PM1a	LH	Mái lo, òré mì, òré	1(3) – 3(8)	One presentation	1

Textual Analysis

Speech surrogacy occurs in all the sections A, B, C, D, and E.

Section A: GSM in all its formations is the most preponderant motif in section A, with eleven reiterations altogether.

Section B: GSM is the most preponderant motif in section B, with eight reiterations altogether.

Section C: GSM in its original formation is the most preponderant singular motif, with nine reiterations. GSM in all its various formations is the most preponderant motif in section C, with twenty-three reiterations altogether.

Section D: SM3b is the most preponderant singular motif, with five reiterations. SM3 in all its various formations is the most preponderant motif in section D, with eleven reiterations altogether. This section, being the high point of improvisation in the piece, is also the most complex structurally.

Section E: GSM in its original formation is the most preponderant singular motif, with fifteen reiterations.

Findings based on the Stated Objectives**Objective 1: The Essence of Speech Surrogacy in ‘Dùndún**

Findings show that the first objective of the study, which is that the essence of speech surrogacy, is realized in Uzoigwe’s Dùndún. This is realized in the sense that the piano is given the substance of being able ‘speak’, which confers on it a quality of behaviour as an African instrument.

Objective 2: The Presence of Speech Surrogacy in Dùndún

The presence of speech surrogacy is observed in Dùndún. There is an abundance of word-phrases observed in the motifs – PM1, PM1a, all the sub motifs and ultimately the final Goal Motif (fGM).

Objective 3: Methods of use of Speech Surrogacy in Dùndún

The method of utilizing SS in Dùndún is to place the piano in perspective of an actual dùndún ensemble in performance. Ìyáàlù ‘talking’ mode pitch scheme and Ìyáàlù ‘talking’ mode master drum rhythm concepts are preponderantly used. Ìyáàlù ‘talking’ mode master drum rhythm concepts are preponderantly used throughout the piece.

Objective 4: The Effect of Speech Surrogacy on Structure in Dùndún

Structurally, fGM starts the piece as a full textual motif in PM1. GSM word motif is preponderant. Word statements in all sections ultimately gravitate towards the fGM being the last statement. The final destination motif (fGM) actually starts out as the full textual motif (PM1). The GSM is intentionally preponderant in all but one section.

Within the sections, an internal structural outline deciphered is each section starting with a sub motif, proceeds to other motifs, followed by preponderant GSM reiterations, in the midst of fragmenting of motifs, to end the section. This is true for all sections aside from D.

Summary and Conclusion

The following perspective summary applies to ‘Dùndún’. These processes and developments lead to the *Dùndún Circular Development Concept Primary and Secondary Purpose Relationships*. Their final conclusion analytic (seen in figure 1) reinforces the circularity of African traditional music time-line pattern.

The following possible perspectives to this piece all revolve around dùndún ensemble characteristic performance practices, though with deviations. This would be a dùndún ensemble in performance, with the RH as the master drummer, and the LH combining the functions of the secondary instruments performing the timeline and other ostinato materials. Alternately, this could be two dùndún master drummers, both performing in master drummer style, with the right hand taking *more of the leading role*, or it would be a dialogue piece between two master drummers, analogous to standard performance practice in Ukom music of the Igbo people. Here, the principal soloist is taken by the RH, and the receiver soloist taken by the LH. – an Ensemble Technique Shift (ETS). At the African level, Uzoigwe employs mainly

stylistic elements that belong to òdùndún music. However, a stylistic element from another African traditional ensemble (Igbo Ukom) has been borrowed for use.

Traditionally, in the òdùndún ensemble, the stating of the ‘final destination’ textual motif is done by the master drummer, the final Goal Motif (fGM) – “wá jó”, is been stated and repeated by the same i.e. the (first) master drummer in the RH, while being motivically reinforced by the GSM “wá k’á jó” in the LH. The textual sensibility of the final Goal Motif leads back to the full textual motif (PM1) as this description is not a fully linear motion description but is a circular concept that pervades the piece, happening back and forth. The figure below graphically illustrates this paradigm.

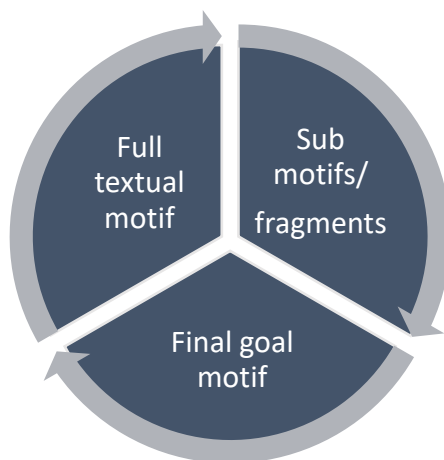


Figure 1: Dùndún Circular Development Concept

This cycle is satisfactorily exploited in ‘Dùndún’ until, towards the end, with preponderant use of the GSM there is an evident gravitation towards, and the landing of the piece on the fGM. This model corroborates the circular nature of African music and rhythm, reinforcing Willy Anku’s thesis that African music is perceived as a circular concept rather than linear. The foregoing discussion, with examples and illustrations stand to testify the essence and presence of speech surrogacy in the pieces analysed, and its viability as an inherent characteristic of African Pianism. Furthermore, there is evidence

that speech surrogacy, along with African rhythm practice considerations, further define the structure of the piece.

Recommendations

Based on the conclusion in this discourse, it is believed that the concept of African Pianism can be advanced by making the piano to further 'behave' like the talking drum, of which 'talking' or Speech Surrogacy is a critical component. The following are therefore recommended:

1. The subject of AP and the different characteristic elements of African music methods, as reflected in AP be given serious study, and practice. These characteristics include, but are not limited to the techniques of speech surrogacy, and inherent African rhythms and structure, whose utilisations have been well analysed in this study. Expanding on this recommendation would mean the in-depth study of African drumming methods of articulating and differentiating consonants and vowels sounds in word text or word phrase drum traditions such as the Bàtá, Ukom, and the Dùndún. This in-depth study of such drum traditions would be made available in the classrooms of African music schools.
2. African Pianism should be accorded a whole style of its own, unlike the very little space it is presently given in university music departments and music schools across Africa. Presently, piano music is being studied in the following periods and styles as: Baroque, Classical, Romantic, 20th Century (all predominantly European).
3. African Pianism should be developed into a functional tradition i.e. advancing African Pianism into a utilitarian everyday composition and performance tool by which it becomes a genre of its own.
4. Further to No. 3 above, a functional African pianism that transcends the mainly musicological theorising is possible. Seeing that AP is still largely the preserve of music scholars, this writer would recommend bringing the concept to be accepted as a *modus-operandi* by the larger body of pianists and composers. Functionalizing AP would advance it and thereby forge into a seminal piano style, the like of which we have of stride piano in jazz etc.

Arising from the above recommendatioons, the model of African Pianism has an opportunity to leverage on and tap into the availability of scores of African students and pianists who would embrace a well-crafted and

articulated piano style that is indigenously ‘our own’. This not only adds it to their arsenal of learned piano styles, but also propels African Pianism to a state of wider acknowledgement and recognition, in and beyond the academia.

References

- Anku, W. (2000). Inside a master drummer’s mind - a quantitative theory of structures in African Music. *Music Theory Online*, 6 (1), 15 – 36.
- Euba, A. (1988). *Essays on Music in Africa 1: Intercultural Perspectives*. Bayreuth: African Studies Series.
- Euba, A. (1989). *Essays on Music in Africa 2: Intercultural Perspectives*. Bayreuth: African Studies Series.
- Euba, A. (1990). *Yoruba Drumming; The Dùndún Tradition*. Bayreuth: Bayreuth African Studies Series.
- Finnegan, R. (2012). *Oral Literature in Africa*. Cambridge: Open Book Publishers.
- Giordano, N. (2016). The invention and evolution of the piano. *Acoustics Today: Journal of The Acoustical Society of America*. 12 (1), 12 – 19.
- Isacoff, S. (2011). *A Natural History of the Piano: the Instrument, the Music, the Musicians—from Mozart to Modern Jazz, and Everything in between*. Toronto: Alfred A. Knopf. (Canada: Random House of Canada Ltd).
- King, A. (1960). Employment of the “standard pattern” in Yoruba music. *African Music Society Journal*. 2 (3), 51 – 54.
- Sexton, T. (2007). African drumming and communication: an ethnomusicological analysis of traditional African drum rhythms. http://www.associated/110017/an_ethnomusicological_analysis_of_traditional.html?cat=4 (Accessed on 20 October, 2022).
- Uzoigwe, J. (2005). African pianism: The problem of tonality and atonality. In C. T. Kimberlin & A. Euba (Eds.), *Towards an African Pianism: Keyboard Music of Africa and the Diaspora*. (103 – 111). Point Richmond, USA: The Music Research Institute, MRI Press.
- Vidal, O. (2012). The Drum as a ritual symbol in Traditional Yoruba Religious Ceremony. In ‘Femi Adedeji (Ed.), *Essays on Yoruba*

Musicology (History Theory and Practice). (228 – 237). Ile Ife: Obafemi Awolowo University Press.

LITERATURE AND MUSIC IN FUSION: USE OF *ORÍKÌ* AND *ÒWE* IN GENERATING EMOTIONAL RESPONSES THROUGH TALKING DRUMS



Cecilia DÚRÓJAYÉ-PRUEFER, Ph.D.

Abstract

Available evidence suggests that both music and language share some commonalities with regard to structure, properties and their ability to convey and communicate emotions. This study explores the music-language relationship as exemplified by the use of literary-musical genres of poetry and proverbs in the expression and evocation of emotions through the Yorùbá *dùndún* talking drum. The utility of poetry and proverbs in talking drum performance not only demonstrates the intermingling of language and musical properties in the same acoustic signal, but the fusion also provides cultural tools at the performers' disposal to arouse emotions in their listeners. By employing qualitative methods comprising interviews and observation of musical performances, the study sheds light on the complex relationships between music, language and emotion in human expressive behaviours from a non-Western perspective. The findings of the study confirm the importance of culture, context and identity in emotional responses to music with the conclusion that *dùndún* music tends to be effective in a systematic way in generating responses in the listeners.

Keywords: emotion, music, language, talking drum, Africa

Introduction

In European discourses, there has been a prominent tradition to discuss language and music as phylogenetically related forms of acoustic human communication that have split up to serve complementary functions, with language placing emphasis on semantic and denotative meaning and music

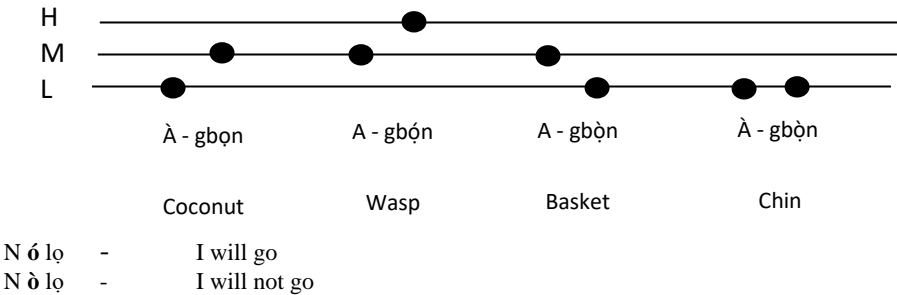
focusing on emotion communication (Brown, 2000; Cross & Woodruff, 2009; Dunbar, 2004; Mithen, 2005). Both forms have been repeatedly compared in terms of their commonalities and differences with regard to structure, semantics, and most pertinent here, their ability to convey and communicate emotions (Osborne, 1984; Springer, 1956). At the same time, aesthetic practices of language and music have made use of that potential and developed it further (Cross, 2014), with music even being apostrophised as the “language of emotions” since the 18th century (see, for example, Cooke, 1959). These long-held notions have been taken up by psychologists who seek to understand how exactly emotion communication via language and music works and if there are shared properties (Jäncke, 2012; see also, Kraus & Slater, 2015). Through empirical evidence, they were able to identify the most important factors that drive emotion perception in language and music alike (semantic stimulus features and acoustical stimulus features such as tempo, mean pitch, pitch contour/shape of melody, dynamics, timbre (Coutinho & Dibben, 2013; Ilie & Thompson, 2006; Juslin & Laukka, 2003; Scherer, 1995), less so, however, for emotion generation. Although these studies contribute to the understanding of affect in language and music, however, the majority of these studies are carried out in a Western culture, mostly laboratory-based setting, using Western art music and with Western participants or the ‘WEIRD’ population (Henrich *et al.*, 2010).¹ There is little or no perspective from the majority of the world’s cultures, which thus poses a limitation to the proposed universality of their findings as they may or may not be relevant for specific non-Western forms. In contrast, the fields of ethnomusicology, linguistics and anthropology offer interesting contributions from non-Western perspectives (for a review, see Feld and Fox, 1994), including the language-music relation in various drum speech surrogates in Africa (Euba, 1990; Villepastour, 2010, 2014). However, to the author’s knowledge, research concerning music-emotion relations in surrogate languages is non-existent.

A unique intertwining of language and music can be found in the Yorùbá *dùndún*, one of the many musical instruments that are also perfectly fit for linguistic usage in what can be described as musical speech surrogates (Mcpherson, 2018; Nketia, 1971). This type of hourglass-shaped, variable-

¹ WEIRD = Western, Educated, Industrialized, Rich and Democratic.

pitched membranophone allows to manipulate pitch levels and gliding contours, in ways corresponding to the differentiation of linguistic tone levels and contours in the Yorùbá language. Yorùbá is a tone language wherein the relative pitch is vital to distinguish or inflect the meaning of words. It should be noted that talking drum practices are applicable, not only to tone languages but also to non-tonal languages (Tang, 2007; Winter, 2014). Also note that while the case of the present study concerns an hourglass-shaped tension drum used for linguistic functions, speech surrogate functions is not limited to only this category. Non-hourglass-shaped drums, too, are perfectly capable of speech surrogacy (see, for example, Villepastour, 2010, on Yorùbá *bata*), as are many other instruments such as trumpets (Kaminski, 2008), flutes (Moore & Meyer, 2014), and xylophones (McPherson, 2018; Strand, 2009; Zemp & Soro, 2010).

Different instruments make up the *dùndún* family of instruments including *ìyá ìlù*, *gúdúgúdú*, *omele ìṣáájú*, *omele ikẹyìn*, and the occasionally-included *kẹríkẹrí* or *gáangan*. Here, focus is on the *ìyá ìlù dùndún* (mother of drums), which has the role of the “talker” and enjoys the freedom of employing a variety of the most complex rhythmic patterns in a traditional ensemble performance. The Yorùbá language, which the drum imitates, uses three relative tone levels: Low (grave accent), Middle (usually left unmarked) and High (acute accent). The relative pitch tones are essential for word signification and even demarcate opposite utterances, as shown in the examples below.

Example 1*Semantic function of tone levels in Yorùbá language*

Like the language, the pitch also marks one of the main properties of the *dùndún* talking mechanism. It provides a tool for the drum's close imitation of Yorùbá tones and speech contour, a point which has been documented by various scholars (Euba, 1990. See also Akinbo (2019) and Durojaye, et al. (2021) for acoustic studies of Yorùbá linguistic and *dùndún* tones).

The case of *dùndún* is a particularly apt object of study in this endeavour. It is a prevalent form of artistic expression among the Yorùbá and has received much scholarly attention regarding musical structure, literary, social and religious functions (Adegbite, 1988; Euba, 1990; Sotunsa, 2009; Vidal, 2012a), which serve as an excellently detailed context for the present study's specific focus. Among the musical and literary genres performed on the *dùndún*, the *oríkì* (commonly translated as 'praise poetry') and *òwe* (proverbs) are particularly prominent. Hence, this study focuses on these two genres in exploring the topic of emotions generated through the *dùndún*. Of particular interest is how performers attempt to evoke emotions with regard to the combination of semantic and musical features embedded the *oríkì* and the *òwe*.

Language-music connection in the *oríkì* and the *òwe*

The *oríkì* and the *òwe* are two popular Yorùbá oral literary genres, which also fall under 'musicking' (Small, 1998) among the Yorùbá when chanted as in vocal music or performed on the drum. Note that the word 'music' has no Yorùbá equivalent, although there is the presence of the concept as there

are words for drumming, dancing, singing and chanting. Hence, when a Yorùbá talks about music, they refer to any or all of these art forms.

For this study, the understanding of ‘music’ follows the same as the Yorùbá reference. Of the music-language relationship in African music, firstly, influence is drawn from the writings of Agawu (2016), who draws a parallel between (speech) tone and tune (melody) and contends (like many other African music scholars) that language forms the basis of African music. Because tones are essential in tonal languages for lexical meaning, the musical melody, for the most part, is influenced by the dictates of the linguistic intonation, thereby creating a link between the two. This interdependence of speech tone and music is true of Yorùbá indigenous music where, as described by Villepastour, “song melody is informed by the pitch contour of natural speech” (2014, p. 34). Agawu stresses this speech-melody relationship when he states that “to live within the linguistic world of (tone) is to live within a *musical* or *proto-musical* world; to inherit a tone language as sense as sound is to be acutely aware of relational pitch and [...] rhythm” (2016, p. 123). From this perspective, tone languages blur the boundary between music and language not only because of pitch and rhythm but also because the existence of one (singing) is dependent on the other (language). This blend of music and language is manifested in sung or chanted as well as the drummed renderings of *oríkì* and *òwe* as the melodic and rhythmic contour is heavily dependent on the texts (whether uttered/sung or not).

Secondly, one can view the literary-musical attribute of *oríkì* and *òwe* from the perspective of Yorùbá oral literature, which lies between *òrò síṣọ* (speaking) and *orin kíkọ* (singing) including various forms of chants such as *ìyẹrẹ ifá* (chant of *ifá* divination priests) *ìjálá* (chant of hunters), *rára ìyawo* (bride’s lament), and *oríkì* amongst others (Olajubu, 1981; Olatunji, 2005; Villepastour, 2014). For some authors, drum speech is readily subsumed under these categories of oral literature (for example, Okphewo, 1985; Sotunsa, 2009). For others, poetry and music are synonymous, given the integrated nature of musical performance, which categorises singing, drumming, poetry, visual arts and dancing as one interrelated unit in indigenous communities (Euba, 1975; Nzewi, 2003). From these various perspectives, *oríkì* and *òwe* are as much literary as they are musical. Besides

providing a music-language link, these two genres are relevant for emotion communication. However, there has been no research on this aspect of *oríkì* and *òwè*. As such, these genres provide a unique example for studying the effects of language and music on emotional responses.

So far, several studies in music psychology have addressed the link between language and emotions. Drumming as language, speech surrogacy, and the history and functions of drums have also been widely researched in ethnomusicology. However, the effect of drum language on emotions and how linguistic and musical elements might interact with each other are still under-researched, and so are the cultural factors influencing emotional reactions to (indigenous) music in general. Focusing on the use of *oríkì* and proverbs in *dùndún* performance contributes to filling this gap and also creates room for fulfilling the aims of the study earlier mentioned.

Methodology

This study is part of a larger research project which investigated evoked emotional responses in *dùndún* performances using various methods. Perception and reception studies carried out in music psychology commonly employ quantitative methods; however, the nature of music-making in indigenous Africa mostly involves the context. As a result, using only quantitative methods seems inappropriate for the setting. The report given here is based on the *APA Journal Article Reporting Standards for Qualitative Research* (Levitt et al. 2018)

Data collection

Two separate but related fieldwork trips were carried out within six towns in south-west Nigeria. The towns included Èdẹ, Igbó-Orà, Ìlọra, Ìpetumodù, Òşogbo and Òyó. The locations were chosen because they are arguably very rich in the *dùndún* tradition (Euba, 1990) and also because of the ease of gaining authorised access within the setting. The findings presented in this paper are based on interviews (in-depth, semi-structured and open-ended) with *dùndún* performers and audience, observation of *dùndún* performances, and informal conversations with the participants. An interview guide was developed (Charmaz, 2014) comprising forty guiding questions that addressed different parts of the research. Other related questions were influenced by observations made in the field, as well as the direction of

informal everyday conversations. All interviews were conducted in the Yorùbá language, ranging from 10 to 50 minutes, depending on the interviewees and the theme of discussion.

The observation method allowed for informal yet informative conversations with the participants and provided insight into the interaction between *dùndún* performers and listeners, which is not salient and cannot be obtained through interviews. Data were captured in text format in the form of field notes and memo writing (Thornberg & Charmaz, 2013), as well as through visual and audio recordings made with the consent of the interviewees (Loizos, 2000; Myers, 1992).

Participants

Twenty-seven interviewees, including selected members of *dùndún* ensembles, as well as listeners and dancers, participated in the study (Table 1). Participants' ages ranged between 19 and 90. Of the 27, six participants were female, and all are monolingual. All participants agreed to their names being included in the study.

Table 1

Number of interviewees from each location

Location	No. of Interviewee (performer, listener)
Eḍe	6 (4, 2)
Igbó-Orà	5 (4, 1)
Ìlora	4 (2, 2)
Ìpetumodù	4 (2, 2)
Ọsogbo	6 (3, 3)
Ọyó	2

Method of Analysis

Thick description (Geertz, 1973) and a grounded theory (GT) strategy were of data analysis (Charmaz, 2014; Corbin & Strauss, 2015; Thornberg & Charmaz, 2012, 2013). Grounded theory can be applied to a range of epistemological and methodological approaches (Thornberg & Charmaz, 2012). This flexibility thus provides a valuable means for obtaining a rich and detailed data. Here, the guidelines of GT analysis provided by Thornberg

and Charmaz (2012) were followed. To begin, the interview data were transcribed in Yorùbá language and translated in English language using the transcription guidelines provided by the Unified Committee of the Afro-American contribution, and the Southern Maryland Folklore Project (2003). Then, the transcripts, as well as the audio and video data, were imported and coded using NVivo (version 11.4.1) QDAS. Only the Yorùbá version was, however analysed to retain the nuances and more profound meanings which could have been lost during translation to the English language.

Data interpretations and validity were checked through the “researcher’s lens” and “member checking” (Creswell, 2016, pp. 191–194). The researcher’s lens validity check was done by comparing codes and their dimensions to the data segments (such as quotations), which are related to the codes. Member-checking involves making telephone calls to the leaders of the ensembles who participated in the study, to confirm if adequate accounts of their statements have been created.

Findings and Discussion

Oríkì

Oríkì has been described by various authors as “praise poetry”, “descriptive poetry”, “descriptive song” and “hymn of praise” (Adeeko, 2001; Awe, 1974; Barber, 1991; Olatunji, 2005). Vidal, writing in 1969 (republished 2012), defines *oríkì* as “one of the oldest traditions in Yorùbá music consisting of a unification of poetry and music” (Vidal, 2012b, p. 151). Barber describes *oríkì* as a “genre of Yorùbá oral poetry that could be described as attributions or appellations [...] addressed to a subject” (1991, p. 1). Some writers, however, contend that the origin of *oríkì* derives from “elaborations of individual names” (Adeeko, 2001, p. 182). *Oríkì* is very important to the Yorùbá as it is performed in very diverse contexts. In addition to describing or praising, *oríkì* is a means of documenting and transmitting history (Awe, 1974). There are various types of *oríkì*, such as *oríkì orúkò/ìnagijẹ* (personal names/aliases), *oríkì orílẹ̀* (lineage), *oríkì òrìṣà* (gods), and *oríkì ilu* (derived from person’s town) (Awe, 1974; Barber, 1991; Olatunji, 2005), and the implementation is dependent on the type and the context of use.

Many treatises have been completed on the *oríkì*, including studies of its history, structure, content, style and form, to mention but a few. Of relevance here, however, is the hitherto not yet studied psychological importance of *oríkì*, especially in terms of how *dùndún* performers utilise *oríkì* in evoking responses. The hoped-for psychological effects of *oríkì* have been noted (albeit in passing) in the literature. Awe notes that *oríkì* “provides the Yorùbá a great deal of psychological satisfaction”. He states further that “by listening to the *oríkì*, they [the Yorùbá] are reminded of their ancestors and memories of the latter’s achievements”. Hence a “feeling of solidarity with one’s blood relations, and [...] pride in one’s pedigree” can be expected to arise in the audience (1974, pp. 332–333). Babalola (as quoted in Olatunji 2005, p. 67) states that “the reciting or chanting of the appropriate *oríkì* in honour of the ancestors of particular family causes members of that family who hear the performance to feel very proud of their pedigree, and if they are then away from home, they also feel exceedingly homesick”. *Oríkì* is also believed to have an effect on spirits, ancestors and deities just as much as it does on living beings. According to Vidal, “*oríkì* invokes the spirits of the ancestors, propitiating them and soliciting them for help and support” (2012b, p. 157). In corroboration, Babalola records that “it is traditionally believed that the correct performance of *oríkì* in honour of a progenitor gladdens the progenitor in the world of the spirits and induces him to shower blessings on his offspring on earth” (as quoted in Olatunji, 2005, p. 67). These mentions of the effects of *oríkì* are brief and are submerged within other discourses of greater relevance to the individual authors.

Oríkì is an indispensable tool in the performance of *dùndún*, and every good *dùndún* drummer knows how to wield this tool where emotional and other psychological responses are concerned. As Vidal points out, “an *oríkì* musician knows [the psychological effects of *oríkì*] and can manipulate his audience and direct its mood in whichever way he wants, be it humour, joy, anger or fright” (2012b, p. 159). This assertion is true insofar as *dùndún* musicians who participated in this study clearly stated they could and do manipulate their listeners’ reactions with the use of *oríkì*. To achieve this goal, *dùndún* drummers combine the semantic and associative content of *oríkì* with the manipulation of musical elements such as the tempo, dynamics, and timbre in a single performance of *oríkì*. Indeed, this combination is evident from the account of the drummers who employ

language and music-related terms interchangeably to refer to what they do. For example, when asked how he makes his listeners feel his music, Ayanjimi Ayansoji, the lead drummer of the Ifèsowápò ensemble in Òyó stated:

When I am with the drum, and I want someone to feel what I am drumming, I will say his oríkì; I will recite it to the father's lineage [...]. When I say lágbájá [so-and-so] the child of lágbájá, this is how your father used to do; your father does not do that. On hearing this [the deeds of the father], he/she [listener] would realise the father behaves in a particular manner. He would not be conscious of when the music will move him/her. (Interview, January 2016)

It should be noted here that the concept of being 'moved' relates to both feeling and embodied behaviour in the form of dance. Dance is an intrinsic element in the world of the dùndún and one of the means through which emotions experienced in the body are overtly expressed. Another drummer, Azeez Ayansola (interview, December 2015) said, “for their [listeners'] heads to swell [for them to be moved], we drum their father's oríkì ... to make their head swell. Anyone to whom I recite their father's oríkì, their head must swell unless they have a stone head [are emotionally dead]”. “Head swelling” is a literal translation of a particular emotion called “orí wíwú” amongst the Yorùbá which shares some attributes with the proposed feeling of “being moved” (see, for example, Cova and Deonna (2014) on being moved and Durojaye (2019) on orí wíwú). The statements of the drummers show not only the importance of oríkì, and its assumed effect on the listeners of dùndún, but by stating that they “drum and say” and “drum and recite” substantiate their fusion of linguistic and musical elements in their performance of oríkì. In addition, metaphorically referring to feelings of emotions in terms of headedness points towards a likelihood of the head being believed to be the centre of emotions in Yorùbá culture just as the ‘heart’ is in some other cultures.

Observation and account of the participants indicate that of the different kinds of oríkì earlier identified, dùndún musicians mostly make use of oríkì orúkò/ínagijẹ (personal names/aliases), oríkì orílẹ̀ (lineage), and oríkì ilu (derived from person's town). Although these categories of oríkì appear to

be distinct from one another, however, the contents of any *oríkì* used by *dùndún* drummers are usually inclusive of the combination of names, lineage, town, character and other attributes that distinguish an individual and connect them to a root. Being identified with an origin (name, lineage, or town) is a significant part of the Yorùbá worldview, and these forms of *oríkì* offer a Yorùbá an avenue to relate with that origin. An example of an *oríkì* addressed to a person named Àdìgún is shown below:

Example 2

Oríkì as used by dùndún drummers

Àdìgún ìjà	Àdìgún combat
Ọmọ Ajíbíkẹ́, ajímáperin	Child of Ajíbíkẹ́, [one] who wakes but does not kill elephants
Àdìgún ìjà	Àdìgún combat
Ọmọ onígbo obì	Child of [a] kola nut orchardist
Àdìgún	Àdìgún
Ò wọ sòkòtò fẹnu rẹ solẹ	He that wears trousers which touches the ground
Ọmọ Lákésin, ọmọ Ìjemọ	Child of Lákésin, of Ìjemọ
Ọmọ olóhùnmérìndínlógún	Child of sixteen voices
Bẹc ri ẹ bá mi ki	If you see him, help me greet him.

In the above example, the first line mentions the addressee's name combined with a sobriquet derived from the attribute of the person. The person being addressed is traced to his ancestry through an individual named Ajíbíkẹ́ in the second line, with the addition of Ajíbíkẹ́'s qualities. The wealth and economic status of the lineage are alluded to in the fourth line (in former times, kola nut plantations were a great source of wealth) and extended to the sixth line, which indicates the addressee is wealthy enough to afford suitable material of clothing. The seventh line traces the origin (town) with which the person is identified, while the last line wraps up the process of heralding the recipient of the *oríkì*. The example shows the robustness of the contents of *oríkì*. This richness bestows on *oríkì* its uniqueness among the Yorùbá and defines its unique place in *dùndún* music. The statement by Ayanjinmi Ayansoji quoted earlier, succinctly describes not only how the threesome of name, ancestry and character can form a content of *oríkì*, but

also the awareness of the musicians in utilising them and their subsequent effect in arousing listeners.

It is clear from the above that *oríkì* is important for listeners and has its effects because it is an expression of identity (see also Barber, 1991, p. 136). Identity (personal or social) is one of the essential factors influencing people's behaviour, including emotions (Markus & Kitayama, 1991). By being identified with an origin, a good name, a family and an acceptable character, the different kinds of *oríkì* indicate and create in an individual a sense of belonging to and acceptance by a community and a family. It makes individual contentment within themselves and in good relationships with others, where these sensations are rooted in the individual listener's personal and communal life experiences. As it appears to be a characteristic of Yorùbá aesthetics for *oríkì* to generate emotional responses, it is therefore highly likely that when *oríkì* is being recited, a listener, because of their experiences, will be expected to respond emotionally through such behaviour as dancing. In other words, it is speculated that if possession of a name, identity and good character are gratifying in the culture of the Yorùbá, then the feeling of satisfaction, happiness and pride in one's identity (in its totality) is what gives *oríkì* its emotional effect. Social identity plays a significant role in emotional responses as *oríkì* and proverbs not only construct identity, but through their contents, the constructed identities have emotional effects on the listeners.

While so far, the effects of *oríkì* seem to be exclusively linked to its linguistic content and the semantic associations and memories evoked by it, even if only drummed, non-verbal elements exist as well. Sometimes, *dùndún* musicians use a combination of various drum patterns to enhance the effect of *oríkì* on their listeners. While the same *oríkì* can be used on different occasions, the *oríkì* becomes more suitable and more effective for the event when musical properties such as tempo, dynamics and timbre are manipulated in different ways. For example, for the most part, performances for women are associated with fast tempo while those of kings and aristocrats are slow and solemn. This is done to not only improvise and transform the *oríkì* but for the musical properties to generate responses from the listeners. In a burial situation, a drummer would perform the *oríkì* with manipulation of the timbre of the drum in what they refer to as '*fì ilu sukun or ohùn arò*'

(crying with the drum or sorrowful tone/voice). This timbral quality used as an imitation of crying is believed to have a contagious effect in making a listener cry.

In another context, performers may turn the *oríkì* to ‘*àlùjò*’ (dance rhythm) or include a technique of ‘*ìjálù*’ (breaking the drumming), which involves a drummer playing with energy, heavy, single successive strokes with the use of alternating hand and stick technique. When *àlùjò* or *ìjálù* is used in *oríkì*, a listener is expected to be happy and dance (dancing is one of the indices of being joyful or happy). If they want a listener to feel the dance more, the tempo of the music is increased. Although dancing more does not necessarily translate to a listener being happier, however, the words of Lasisi Atantunji that “*bí wón bá ẹ̀ jọ sí náà nì a fí ma mò bí inú wón se dùn*” [we know how happy they are through their dance], indicates this to be the case in the world of the *dùndún*. Rasaki Ayandiran, another drummer, further added he increased the pace of his music in one of the observed performances to make a dancer feel the music more and dance more. This simply exemplifies how *dùndún* musicians manipulate the tempo and possibly the emotions of the listener.

As textual and musical elements are combined in the performance of *oríkì*, one wonders which has a more significant impact on the listeners’ affective response especially given the practice of using the same *oríkì* in different contexts. The findings suggest that in *dùndún* music, the text of the *oríkì* alone is hardly sufficient without the musical elements. The question of the relative impact of music versus lyrics on emotion evocation has been explored by a couple of studies, albeit with divergent results. Ali and Peynircioğlu (2006), for example, examined the effect of lyrics and melodies in songs. Their results show that even though lyrics have a stronger impact on negative emotions than positive emotions, yet, the melody largely influenced and dominated over the lyrics in emotion evocation. Sosou’s (1997) study found similar results of a more significant effect of melody over lyrics in an exploration of the relative influence of text versus music on mood. In contrast to these findings, the results of Stratton and Zalanowski (1994) support the domination of text over music on mood state. However, behavioural and fMRI data of Brattico et al. (2011) conclude that lyrics are

effective in the induction of sad emotion, while instrumental acoustic cues have a stronger effect in the feeling of happiness.

In the case of the *dùndún*, even though the content of an *oríkì* is all-important to a listener, the music is able to control the actual emotional and behavioural effect the *oríkì* will have on its listener. This would explain why one type of *oríkì* would have to be manipulated in different ways to suit the intended emotion. However, concerning the kind of emotions, it appears that the text takes precedence in the evocation of sad emotions, while the music largely influences positive emotions (as in the case of *àlùjò* rhythm). Indeed, this is apparent if one considers that, the *dùndún*, being a musical instrument, is first associated with rhythm and dance, hence positive expression. In the same vein, the ability of the *dùndún* to communicate negative emotions depends first on the drum text. While not all responses to *oríkì* may have an emotional basis, both *dùndún* drummers and their audience agree that *oríkì* is a means of creating deep emotions in people and that different emotion can be aroused through it.

There are various ways in which music and poetry can elicit emotions (for music, see Juslin, 2013), the most important ones being emotional contagion/empathy and association / autobiographic memory. While in modern Western art music, contagion plays a major role, expecting an expressed emotion to elicit a related response in the listener, for *dùndún* performances of *oríkì*, a mechanism comparable to semantic association / autobiographic memory seems to play a more substantial role. Hence, a listener may feel any emotion ranging from joy, pride, sadness, anger to shame regardless of the emotion expressed in an *oríkì* if any. This is because, as mentioned earlier, ancestry, name, and character are part of what makes a person in the Yorùbá culture. It is also believed that family members must uphold the family values alongside identification with their roots. As such, every Yorùbá person jealously guards the family name and strives to avoid whatever would defile the name and lineage while embracing attributes that reflect well on their identity. Therefore, elements such as *oríkì*, which can be employed in building or tarnishing one's identity, are believed to be a strong force in actually arousing emotions in listeners as opposed to only recognising the emotion expressed through the *oríkì*. *Dùndún* drummers are

thus conscious of the choice of contents, which they include in or omit from their repertoire during performances.

Òwe

Apart from *oríkì*, *dùndún* drummers also make use of different *òwe* (proverbs) to get the desired emotional response from their listeners. Like *oríkì*, proverbs in the Yorùbá culture are intertwined in the worldview of the people. Sotunde defines a proverb as a “short familiar sentence expressing a supposed truth or moral lesson” (2009, p. 1). Proverbs reflect the “philosophy of a people” (Sheba, 2006, p. vii) and are meant to impart knowledge as well as guide people’s relationships with others (Sotunde, 2009). Proverbs are present in every culture, and they perform more or less similar functions. Their ubiquity across cultures makes them a very useful tool in communication and general social life.

The meaning of a proverb is usually not taken literally, as they are mostly metaphorical, and this attribute makes them applicable in many and various contexts, where the immediate context of use helps in deciphering the meaning. As reported by the participants of this study, proverbs used in *dùndún* music perform three functions: *àpónlé* (regard), *ìyésí* (honour) and *èébú* (vilification or vituperation). Just as in the case of *oríkì*, the participants believe that the content and context of a proverb have an immediate effect on emotions, motivations or behaviour. Hence, in the words of Sikiru Ayanwale (interview, November 2016), a proverb such as “*E fì sùru si, àrò kan ò gbóná giri giri giri k’ó má tutu*” (Apply patience, a hearth does not get so scorching hot that it does not cool down) is used in a context of conflict, or for someone in sorrow, so that it will contribute to pacifying or soothing them.

Proverbs are very much implicated in *dùndún* performance. However, in contrast to *oríkì*, which requires the musicians to have adequate knowledge of their listener, musicians conjure up proverbs and apply them instantly based on different factors such as the physical attributes of the listener, the general context of the occasion, and current events at the time of the performances. Besides mixing different proverbs with *oríkì* or *àlùjò* (dance rhythm) during performances, musicians employ proverbs when they have little or no information about a listener. Utilising proverbs to elicit reactions from an audience can be in response to a direct request. For instance, Azeez

Ayantoyinbo in Osogbo (interview, January 2017) says if he wants someone to dance, he may use such proverb as “My friend, rise and transform, defecation is not an errand on which to send one’s child, rise and transform”. Similarly, where others in a gathering have already shown their appreciation of the music with a monetary reward, he may nudge someone to give money by saying, “It is you who are left to prepare; this [other] person has reached the shore before the collapse of the bridge. It is you who are left to prepare”.

The ultimate goal of *dùndún* musicians is to arouse emotions in their listeners. Hence, in a performance context, the performer assesses the situation and the listeners closely before choosing a proverb, as it is crucial to make a choice that would “work with the [listener’s] brain”. That is choosing a proverb that would have the intended effect on the listener. In the words of Azeez Ayantoyinbo:

If one [a drummer] does not use proverbs, they [listeners] would not know ... their head will not even swell [they will not be moved]. But when we are in their presence, and they are not [responding], when we say the first proverb, the second, by the time we say the third, there must be one that works together with their brain. For example, “He/she was of good deed before his/her demise” (referring to some deceased person). If it were the mother of the person, we would say “the mother passed away and was indebted to no one”. If someone hears their mother owes no money, would they not be happy? That is how we use various proverbs. (Interview, January 2017)

Although it appears the varied semantic contents of proverbs allow for the possibility of evoking just about any emotion, the accounts of participants, however, suggest that proverbs are not as potent as *oríkì* but can be viewed as a subordinate element in evoking responses to *dùndún*.

Despite the vital role of the content of the proverbs, still, like *oríkì*, the content can only be utilised to its full potential if different musical elements are employed in a suitable and relevant manner to the occasion and the individual listener. This is brought to the fore by Ayansipe Saibu, a participant in Èdẹ, who stated the following when asked how he uses proverbs on different occasions:

Yes, we use numerous proverbs....but for a drummer we have to determine which is best for the outing [performance], the character or the appearance of the person [on whom the proverb is to be used]. I may use only one proverb for ten outings [performances] but the manner in which I will...sometimes I may make it fast, sometimes draw it back [play the proverb slowly], and some other times I may mix it with àlùjò. But that one proverb, it can do different things [on a listener] (Interview, January 2016)

The vital contribution of the music to the content in proverbs further foregrounds not only the critical place of music in the music-lyrics discourse as seen in the case of the *oríkì* but also provides further evidence for the intermingling of literary and musical elements in a single artistic genre. Also, the preceding accounts of proverb usage suggest that a single proverb may not only acquire different meanings in different situations but also generate different reactions in different contexts, even for the same individual.

The participants' accounts further highlight the role of performance context as the immediate context of a performance influences the expressive intentions of *dùndún* performers as well as the listeners' reactions. For example, even though the content of *oríkì* and proverbs might be the same in different situations, the actual context of use (e.g. house warming or burial) and the performance setting, in addition to the type(s) of musical elements employed, will determine which emotions are induced. Occurrences of emotions are indicated by the (re)actions of the audience in the situation, for example, crying as an indication of sadness, dancing to show happiness or giving gifts to performers to indicate being moved by the music. Hence, the context is implicated in determining whether the aim of the performer to arouse emotion has been achieved. This finding resonates with other studies that have found context to be a significant factor in emotional communication (Juslin et al., 2008; Liljeström et al., 2013)

Conclusion

The paper highlighted how the *dùndún* of the Yorùbá is employed in emotional communication through its use of poetry and proverbs in *dùndún* drum language and how linguistic and musical aspects are intertwined with

each other. *Oríkì* and *òwe*, on so many levels, connect music and language. From the tonal language influencing its composition, the combination of lyrics and melody, the structural elements of pitch and rhythm shared with music and language, to the transfer of the spoken or chanted form to the drum, which again combines the text and music.

The study shows that the text of the *oríkì* and *òwe* are essential in the evocation of emotions. However, the musical properties are equally important and aid in the kinds of emotion evoked, whereby texts contribute more to negative emotions and acoustic features more to the positive. The contents of *oríkì* and *òwe* are based on the *Yorùbá* value system and enhance the expression of identity, one of the essential factors influencing people's behaviour, including emotions. Because of the role of the text, emotions evoked through *oríkì* and *òwe* depend on semantic association and episodic memory, which constitute part of the main mechanisms of emotion evocation. This study thus concludes that with the use of materials elements intersecting with language and music, such as the *oríkì* and *òwe*, and potentially with the understanding of the drum language, *dùndún* music tends to be effective in a systematic way in generating responses in the listeners.

References

- Adeeko, E. (2001). Oral poetry and hegemony: Yorùbá oríkì. *African Matters*, 26(3), 181–192.
- Adegbite, A. (1988). The drum and its role in Yoruba religion. *Journal of Religion in Africa*, 18(1), 15–26.
doi.org/10.1163/157006688X00207
- Agawu, K. (2016). *The African imagination in music*. Oxford University Press.
- Akinbo, S. (2019). Representation of Yoruba tones by a talking drum: An acoustic analysis. *Linguistique et Langues Africaines*, 5, 11–23.
- Ali, O., & Peynircioğlu, Z. (2006). Songs and emotions: Are lyrics and melodies equal partners? *Psychology of Music*, 34(4), 511–534.
doi.org/10.1177%2F0305735606067168
- Awe, B. (1974). Praise poems as historical data: The example of the Yorùbá oríkì. *Journal of the International African Institute*. 44(4), 331–349.
doi.org/10.2307/1159054

- Barber, K. (1991). *I could speak until tomorrow: Oriki, women, and the past in a Yoruba town*. Smithsonian Institution Press.
- Brattico, E., Alluri, V., Bogert, B., Jacobsen, T., Vartiainen, N., Nieminen, S., & Tervaniemi, M. (2011). A functional MRI study of happy and sad emotions in music with and without lyrics. *Frontiers in Psychology*, 2, 1–16. doi.org/10.3389/fpsyg.2011.00308
- Brown, S. (2000). The “Musilanguage” model of music evolution. In N. Wallin, B. Merker, & S. Brown (Eds.), *The origins of music*, (271–300). MIT Press.
- Charmaz, K. (2014). *Constructing grounded theory* (2nd ed.). Sage.
- Cooke, D. (1959). *The language of music*. Oxford University Press.
- Corbin, J., & Strauss, A. (2015). *Basics of qualitative research: Techniques and procedures for developing grounded theory* (4th ed.). Sage.
- Coutinho, E., & Dikken, N. (2013). Psychoacoustic cues to emotion in speech prosody and music. *Cognition and Emotion*, 27(4), 658–684. doi.org/10.1080/02699931.2012.732559
- Cova, F., & Deonna, J. (2014). Being moved. *Philosophical studies*, 169(3), 447–466. doi.org/10.1007/s11098-013-0192-9
- Creswell, J. (2016). *30 Essential Skills for the Qualitative Researcher*. Sage.
- Cross, I. (2014). Music and communication in music psychology. *Psychology of Music*, 42(6), 809–819. doi.org/10.1177/0305735614543968
- Cross, I., & Woodruff, G. E. (2009). Music as a communicative medium. In R. Botha, & C. Knight (Eds.), *The prehistory of language*, Vol. 1, (113–144). Oxford University Press.
- Dunbar, R. (2004). Language, music and laughter in evolutionary perspective. In D. Kimbrough Oller, & U. Griebel (Eds.), *Evolution of communication systems: A comparative approach*, (257–274). MIT Press.
- Durojaye, C. (2019). *Evoked emotional responses in the performance practices of selected Yorùbá dùndún ensembles*. University of Cape Town, South Africa.
- Durojaye, C., Knowles, K. L., Patten, K. J., Garcia, M. J., & McBeath, M. K. (2021). When music speaks: An acoustic study of the speech surrogacy of the Nigerian dùndún talking drum. *Frontiers in Communication*, 6, 652690.

- Euba, A. (1975). The interrelationship of music and poetry in Yorùbá tradition. In W. Abimbola (Ed.), *Yorùbá oral tradition: Poetry in music, dance and drama*. (471–487). Ife University Press.
- Euba, A. (1990). *Yorùbá drumming: The dundun tradition*. Bayreuth African Studies.
- Feld, S., & Fox, A. (1994). Music and language. *Annual Review of Anthropology*, 23, 25–53. www.jstor.org/stable/2156005
- Geertz, C. (1973). *The interpretation of cultures*. Basic Books.
- Henrich, J., Hein, S., & Norenzayan, A. (2010). The weirdest people in the world? *Behavioral and Brain Sciences*, 33, 61–83.
doi:10.1017/S0140525X0999152X
- Ilie, G., & Thompson, W.F. (2006). A comparison of acoustic cues in music and speech for three dimensions of affect. *Music Perception: An Interdisciplinary Journal*, 23(4), 319–330.
doi.org/10.1525/mp.2006.23.4.319
- Jäncke, L. (2012). The relationship between music and language. *Frontiers in Psychology*, 123(3), 1–2. doi.org/10.3389/fpsyg.2012.00123
- Juslin, P. N. (2013). From everyday emotions to aesthetic emotions: towards a unified theory of musical emotions. *Physics of Life Reviews*, 10(3), 235–266. doi.org/10.1016/j.plrev.2013.05.008
- Juslin, P. N., & Laukka, P. (2003). Communication of emotion in vocal expression and music performance: different channels, same code? *Psychological Bulletin*, 129(5), 770–814.
psycnet.apa.org/doi/10.1037/0033-2909.129.5.770
- Juslin, P. N., Liljeström, S., Västfjäll, D., Barradas, G., & Silva, A. (2008). An experience sampling study of emotional reactions to music: Listener, music, and situation. *Emotion*, 8(5), 668–683.
psycnet.apa.org/doi/10.1037/a0013505
- Kaminski, J. (2008). Surrogate speech of the Asante ivory trumpeters of Ghana. *Yearbook for Traditional Music*, 40, 117–135.
www.jstor.org/stable/20465070
- Kraus, N., & Slater, J. (2015). Music and Language: Relations and disconnections. In M. Aminoff, F. Boller, & D. Swaab (Eds.), *The human auditory system*, (207– 222). Elsevier B.V.
- Levitt, H., Creswell, J., Josselson, R., Bamberg, M., Frost, D., & Suárez-Orozco, C. (2018). Journal article reporting standards for qualitative primary, qualitative meta-analytic, and mixed methods research in

- psychology: The APA publications and communications board task force report. *American Psychologist*, 73(1), 26–46.
dx.doi.org/10.1037/amp0000151
- Liljeström, S., Juslin, P.N., & Västfjäll, D. (2013). Experimental evidence of the roles of music choice, social context, and listener personality in emotional reactions to music. *Psychology of Music*, 41(5), 579–599. doi.org/10.1177%2F0305735612440615
- Loizos, P. (2000). Video, film and photographs as research documents. In M. Bauer, & G. Gaskell (Eds.), *Qualitative researching with text, image and sound*, (93–107). Sage.
- Markus, H., & Kitayama, S. (1991). Culture and the self: Implications for cognition, emotion and motivation. *Psychological Review*, 98(2), 224–253. <https://psycnet.apa.org/doi/10.1037/0033-295X.98.2.224>
- McPherson, L. (2018). The talking Balafon of the Sambla: Grammatical principles and documentary implications. *Anthropological Linguistics*, 60(3), 255–294. doi.org/10.1353/anl.2019.0006
- Mithen, S. (2005). *The singing Neanderthals: The origin of music, language, mind and body*. Phoenix
- Moore, D., & Meyer, J. (2014). The study of tone and related phenomena in an Amazonian tone language: Gavião of Rondônia. *Language Documentation and Conservation*, 8, 613–636. <http://hdl.handle.net/10125/24618>
- Myers, H. (1992). Field Technology. In H. Myers (Ed.), *Ethnomusicology: An introduction, Vol. 1*, (50–87), Macmillan Press.
- Nketia, J.K. (1971). Surrogate languages of Africa. In T. Sebeok (Ed.), *Current trends in linguistics in Sub-Saharan Africa*, Vol. VII, (699–732), Monton.
- Nzewi, M. (2003). Acquiring knowledge of the musical arts in traditional society. In A. Herbst, M. Nzewi, & K. Agawu (Eds.), *Musical arts in Africa*, (13–37). Unisa Press.
- Okpewo, I. (Ed.). (1985). *The heritage of African poetry*. Longman.
- Olajubu, O. (1981). Yorùbá oral poetry. In U.N. Abalagu (Ed.), *Oral poetry in Nigeria*, (71–85). Nigeria Magazine.
- Olatunji, O. (2005). *Features of Yorùbá oral poetry*. University Press.
- Osborne, H. (1984). The language metaphor in art. *The Journal of Aesthetic Education*, 18(1), 9–20. doi.org/10.2307/3332568

- Scherer, K. (1995). Expression of emotion in voice and music. *Journal of Voice*, 9(3), 235–248. doi.org/10.1016/S0892-1997(05)80231-0
- Sheba, L. (2006). *Yorùbá proverbs with feminine lexis*. Spectrum Books.
- Small, C. (1998). *Musicking: The meanings of performing and listening*. Wesleyan University Press.
- Sosou, S. D. (1997). Effects of melody and lyrics on mood and memory. *Perceptual and Motor Skills*, 85, 31–40. doi.org/10.2466%2Fpms.1997.85.1.31
- Sotunde, P. (2009). *Yorùbá proverbs and philosophy*. Sotunde.
- Sotunsa, M. (2009). *Yorùbá drum poetry*. London: Stillwatersstudios.
- Springer, G. (1956). Language and music: Parallels and divergences. In M. Halle, H. G. Lunt, H. McLean, & C. H. Van Schooneveld (Eds.), *For Roman Jakobson*, (504–513). Mouton
- Strand, J. (2009). *The sambla xylophone: Tradition and identity in Burkina Faso* [Unpublished Ph.D. Thesis]. Wesleyan University, Middletown, Connecticut.
- Stratton, V. & Zalanowski, A. (1994). Affective impact of music vs. lyrics. *Empirical Studies of the Arts*, 12(2), 173–184.
- Stratton, V. & Zalanowski, A. (1994). Affective impact of music vs. lyrics. *Empirical Studies of the Arts*, 12(2), 173–184.
- Tang, P. (2007). *Masters of the sabar: Wolof griot percussionists of Senegal*. Temple University Press.
- Thornberg, R., & Charmaz, K. (2012). Grounded theory. In S. Lapan, M. Quartaroli, & F. Riemer (Eds.), *Qualitative research: An introduction to methods and designs* (41–67). Jossey-Bass.
- Thornberg, R., & Charmaz, K. (2013). Grounded theory and theoretical coding. In U. Flick (Ed.), *Handbook of qualitative data analysis*, (151–169). Sage.
- Unified committee of the Afro-American contribution and the Southern Maryland Folklore Project (Feb 26, 2003) www.africanamericancontributions.com/docs/TranscriptionGuide.pdf.
- Vidal, A. (2012a). Traditional music instruments of the South-West Nigeria: Forms and distribution. In ‘F. Adedeji (Ed.), *Selected Topics on Nigerian Music*, (43–53). Obafemi Awolowo University Press.
- Vidal, T. (2012b). Oríkì in traditional Yorùbá music. In ‘F. Adedeji (Ed.), *Essays on Yorùbá musicology*, (151–159). Obafemi Awolowo University Press.

- Villepastour, A. (2010). *Ancient text messages of the Yorùbá bata drum*. Ashgate.
- Villepastour, A. (2014). Talking tones and singing speech among the Yorùbá of Southwest Nigeria. In *Jahrbuch des Phonogrammarchivs der Österreichischen Akademie der Wissenschaften*, (29-47).
- Zemp, H., & Soro, S. (2010). Talking Balafons. *African Music*, 8(4), 7–24.

PERFORMANCE CONTEXTS OF SELECTED YORÙBÁ TRADITIONAL MUSICAL FORMS



Olúfémí Àkànjí OLÁLÉYE, Ph.D.
&
Adéyeyè Adégoríoyè OLÚWOLÉ

Abstract

This paper investigates the performance contexts of selected Yorùbá traditional musical forms and identifies hidden and neglected cultural facts about the design and organization of the musical forms. Form, in the context of this study, is the intelligible organization of sound in a way that gives meaning to music for communication to take place. Through music, the Yorùbá people express their worldviews, and philosophies, and show reverence to their various deities, however, scholarships are deficient in the study of performance contexts as musical forms determinant. Against this background, this study traces the performance contexts as factors that determine the Yorùbá indigenous song forms. The adopted ethnographic method involves descriptive textual and structural analysis. Secondary data were sourced through libraries and the internet. The implications of the findings for policy and practice were also discussed. This included among others that the contextual and structural analysis should be adopted and form the basis of theories and forms in Nigerian art musical compositions and analysis. The study concluded that performance contexts are the determinant factor of musical forms, therefore, bringing to the limelight one of the yardsticks of theoretical analysis of Yorùbá musicological studies.

Keywords: Contexts, forms, performance, sound.

Introduction

This study explores the performance contexts of selected Yorùbá traditional music as factors that determine their musical forms. Traditional music is the

indigenous music, which has been practiced from time immemorial and it is usually realized within the context of social events. Renowned Musicologists, within the framework of Yorùbá culture, had contributed various musicological discourses and analyses, which had led to a greater understanding of Yorùbá traditional music. However, after several decades of research in Yorùbá traditional music, the question of whether the study actually reflects the performance contexts that birthed the musical forms poses challenges. It has been observed that while scholarly attention concentrated on the analysis of recorded sound, the performance contexts of musical forms received far less scholarly attention. This, therefore, provides the premise for this study. Akpabot (1993) vividly noted this problem that there has been, in many studies of African music; too much of a hurry to analyze a piece of recorded music and not enough attention to the social structures that influence the music sound. This total reliance on music alone has resulted in some debatable theories by scholars. The dilemma that arises in such a process tends to create a dichotomy between the foundation of Yoruba music and the processes of its forms. Therefore, the preoccupation of this paper is on the performance contexts, which is a precursor to the development of Yorùbá traditional musical forms.

Music is an important art that is used in the daily activities of the Yorùbá people. Through music, the Yoruba people express their worldviews, and philosophies, and show reverence to their various deities. Nzewi (1985) observed that “it is a society that ascribes meanings to music” in terms of its sound implications and non-musical essence”. Omojola (1999) in Idolor (2002) remarks that an understanding of the conception of music among Africans would have to be derived from a combination of factors such as the words, the contexts of performance, organized procedures, and the nature and meaning intended in a musical performance. The conceptual background of this study is hinged on the notion that every piece of art is an accurate representation of social realities. Kennedy (1980) submitted that art must depict its subject truly. Therefore, this study focuses on the performance contexts of selected Yoruba traditional musical forms such as; *orin ìgbálá* (burial processional song), *orin orò* (traditional festival song), *ekún iyàwó* (bridal song), and *eré òsùpá* (moonlight play song).

Form, in the context of this study, is the intelligible organization of sound in a way that gives meaning to music for communication to take place. However, the analysis of musical forms without reference to performance contexts makes it impossible to fully realize the musical meanings. From this point of view, the form that a given musical performance takes is determined by the structure of the social ceremony. Moreover, the actual structure of a song depends on the performance context from which it is derived. Hence, Schoenberg (1937:11) declared that ‘form means that a piece of music is organized’. No doubt, a lot of Yoruba art music has been collected and analyzed since the pioneering works of Ulli Beier and William Bascon (1970). Invariably, the need for this study is the near absence of performance contexts and internalized value system of Yorùbá culture in Yorùbá music analysis. The aforementioned are the focus of the study.

The concept of ‘performance’ practice is taken over from the German word ‘Auführungspraxis’, coined in the 19th century, and may be said to cover the mechanics of a performance that defined its style. The serious scholastic study of performance practice belongs to the 20th century, pioneered in England by Arnold Dolmetsch but gathered real momentum only quite recently, especially in African music studies. The study of performance practice aims to pinpoint the style, conventions, and condition of music in order to give the clearest possible view of the composers’ original intentions and expectations. Performance practice in the context of this study denotes the way music is and has been performed. An attempt was made in this study to interpret Yorùbá cultural performance contexts as factors that shape the musical forms buttressing Tracey in Olaleye (2012) that a study of song lyrics of Africans can lead to an understanding of African basic philosophical principles. Against this background, this study investigates the varieties of Yorùbá traditional music and traces the performance contexts in the design and organization of their musical forms.

Methods and Material Sources

This study adopted ethnographic methods that include interviews, observations, and discussions, textual and musical analysis. The archival sources include the analysis of Yorùbá traditional chants and praise poetry, linguistics evidence, historical evidence, hereditary dynasties analysis, and musical artifacts. The in-depth interview consists of 10 interviewees from

different ethnic-minority and locations that belong to the Yorùbá family lineage, in Ibadan, Ogun, Osun, and Kwara State in southwestern Nigeria. The interviewees are southwest residents from birth that have in-depth knowledge of Yoruba music and selected songs. The interview oral discussion guides were used to obtain the information. The analysis of music, chants, and praise poetry is similar to Titus (2018) that music has the power to educate about current burning issues on national policies and that people's socio-political lives are embedded in their music. The hereditary dynasties include the study of various Yorùbá gods and deities that are still being worshiped to date. Besides, the study analyses (*orin ìgbálá*) burial processional song, (*orin orò*) *orò* festival song, (*orin ekún iyàwó*) bridal song, and (*orin eré òsùpá*) (moonlight song). The yardsticks of the consciously selected performance contexts were based on their prominence, importance, and relevance in Yorùbá community history.

Orin ìgbálá: Yorùbá Burial Processional Song

The burial ceremony among the Yorùbá people is an important occasion that calls for music-making known as burial processional dirge. The funeral dirge is a lament in poetic form by mourners for the departed loved one. In Yorùbá land, the dirge is a stylistic form of expression that is governed by specific poetic recitative conventions and performance procedures. The call and response between the lead cantor, usually the village herbalist (*babaláwo*), and the general chorus response give birth to an A B form of the music. During the procession, the leader sings the dirge of the dead, while others chorus in response. However, the lead cantor is free to change the recitation at will or as the 'spirits' demand. In such an occasion, this performance context of the music naturally determines the forms of the music and leads to graph representation as follows:



Graph interpretation: “IC” means Incantation Call and “DR” means Dirge Response)

This type of form uses incantation call and dirge response forms. However, there may be some overlapping of recitation and chorus singing. The solemn atmosphere created by the event of death is also reflected in the solemn-like music. The following is a typical musical example of a Yorùbá burial song.

Musical Example 1

I - le ko - ko nta-gbe, i - le ko - ko nta-gbe, O-gun-a-re i - le ko - ko - nta-gbe

Solo: Home is the final destination, final destination **Chorus:** of *Ogunare*, home is your final destination

Orin Orò: Oro Festival Song

'Orò' is celebrated to ward off evil occurrences in Yorùbá land. It is also to pray for a bountiful harvest on the farm as well as to pray for rain and general peace of mind in society. *Orò* songs are meant to invoke *orò* spirit and serve to regulate good conduct. The initiated members of the group, who remain anonymous, have a well-organized network of songs about the major happenings in society. Music is a very important activity of the cults. Each song is clearly distinguished from each other, and every member of the group usually participates in the chorus rendition. Besides, in order to keep the identity of members, both *orò* and '*majowú*' (*orò*'s wife) with all devotees usually alter their voices during rendition in the responses. These acts of keeping their identity through voice gags usually lead to call and response hush tone musical form. The following musical example was recorded at *ipájà* village, *Yewa* in Ogun State.

Musical Example 2

Voices: Be-bo-lo, be-bo-lo e - Ma ri wo se-bi a-gan o, ka - sai be bo lo

Oro : Wom Wom wom wom

Evil will depart with the power of sacrifice, evil will surely depart with the sacrifice.

Interpretation of Yorùbá Text in the Staff above

It is time for you to proceed to your husband's home.

Your ancestors will go with you

Lineal Recitative / Bride Cry and Prayer Forms

Chorus	
Bride cry	Hii hii hii hii hiii hiii hiii hii hi hi hi hiii
Prayer	p p p p p p p p p p p p

Eré òsùpá (Moonlight Game Song)

Yoruba children love to turn any physical movement, object, or environmental circumstances into play songs. The children usually make references to circumstances like birth, animals, weather, and even their parents. The following musical example, subject to variation, is a Yorùbá children's game song.

Musical Example 4

E-kun me - ran, Mee, O to - ri bo gbo Mee O to-run bo-gba,

Mee ko-ma-le-mu o, Mee O-ju e - kun_pon i - ru e - kun_ le

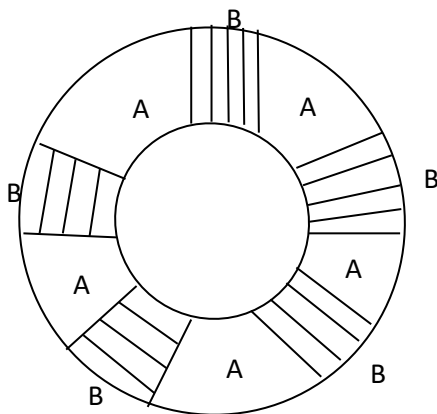
Interpretation of Yoruba Text in the Staff

A tiger chases a goat	... mee
The goat enters the bush	... mee
Later, the goat enters the garden	... mee
Tiger keeps chasing the goat	... mee
Tiger could not succeed	... mee
The tiger is disappointed	... mee

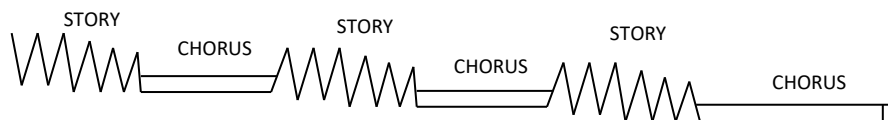
The children form a circle; one child represents a tiger and another child represents a goat. They run to chase each other in and out of the circle. The circle of children gives way at intervals for the goat to escape and enter the circle at will. The song stops when the tiger catches the goat. The song can be repeated with different sets of children representing tigers and goats at

other rounds. The song is a Yoruba children's game song, which may be repeated as many times as possible. In the above game song, the children form a circle, with one of them acting as the lion (B in the circle) chasing a goat (A in the circle), the play must as well go-round.

Children's Game Song (Round / Circle Musical Form)



The several repetitions give the 'round' form while the response 'mee' (goat) gives the nonsense syllable form. Round Musical Form/Nonsensical Syllable musical forms are also found in the Moonlight story song. The moonlight story or folktale is usually led by an elderly man/woman with little children forming his congregation. Usually, in order to spice up the story, the moonlight story songs are added. This leisure kind of relaxation among the Yoruba people usually results in 'song call' and 'nonsense syllable response' musical forms.



Theorizing Yoruba Musical Forms

Form constitutes a major aspect of traditional music compositions that already exist in all the elements of Yorùbá music. These qualities are largely attributable to the closeness between the arts of music and its usefulness in performance contexts. In consequence, the followings are the varieties of Yorùbá musical forms and the performance contexts that determine their forms.

Music Genres	Performance Contexts Poetic Genres	Musical Forms
<i>Orin ìgbálá</i> (Burial Procession)	Song Lyrics	Incantation/dirge response form
<i>Orin orò</i> (<i>Orò</i> Song)	Recitative Poetry	A mystic-weird choral song interpolates with spoken words form.
<i>Ekún ìyàwó</i> (bridal cry)	Recitative Poetry	Lineal Recitation/bridal Cry Form
<i>Eré òsùpá</i> (Moonlight game)	Myth, Riddles, Folktale	A – B Forms, Round/Circle Forms.

The above is the summary of performance contexts, poetic genres, and the Yorùbá musical forms. However, Ekwueme (2001:19) opined that the limitation imposed by this form of music by its repetitive and monotonous nature is obvious, the limitation in structural organization imposed by the strict call-and-response form would make it virtually impossible for a composer today to create a reasonably artistic piece of music for contemporary international consumption. Meanwhile, a deliberate creative effort to develop the folksong is required for the realization of art music suitable for contemplative purposes. The new approach in this study should make use of such musical dynamism in the Yorùbá indigenous to be as per with the like, fugal form, organum, counterpoint, polyphony, suite, hocket, ostinato, canon, rondo, and other harmonic principles. One of the major contributions of this study is the detailed research into the nitty-gritty of the intricacies of Yorùbá traditional musical forms. What is needed is a creative continuum of the above traditional song forms with deliberate development

into the art form. This in essence will make the Yorùbá art music composition culturally relevant and meet the international standard.

The main thrust of this research is found in the foregoing submissions of the renowned scholar. Therefore, with the above-listed traditional musical forms, the art music composition is set to be culturally relevant. The listed forms are the traditional Yorùbá musical form derived from performance context, which may be useful for Nigerian art music composers. The indigenization of art musical forms could help to pacify the yearnings, aspirations, and sensibility of the masses musically and the art music compositions will be culturally relevant.

Conclusion

This study has discussed the major aspects of Yorùbá traditional musical forms from the highlights of performance context as factors that give birth to musical forms. The study established the concept of performance practice as an important revelation of Yoruba musical form and a pointer to the 'meaning' of Yorùbá traditional music. Yorùbá music is meaningful when it refers to things outside itself, evoking association, social events, and connotations relative to the world of ideas, emphatics, and physical activities. On the other hand, an appreciation and articulation of the order of the forms make it possible to have a deeper understanding of Yorùbá traditional music.

References

- Agu, D (2009). *Learning and Practicing African Music in the Global Context: A Survey of Meki Nzewis Approach*.
 ——— (2010). *Foundations of Pragmatics: The Primacy of Language in African Music Theory, Practice, and Education*, in the Journal of The Association of Nigerian Musicologists, No 4, 2010
 Akpabot, S.E. (1986). *Foundation of Nigeria Traditional Music*, Ibadan: Spectrum Books Ltd. p. 1
 ——— (1998). *Form, Function, and Style m African Music*, Lagos: Macmillan Nig. Publishers Ltd. Pp. 13 - 16.
 Awolalu, O. (1979). *Yoruba· Beliefs and Sacrificial Rites*, African Heritage, London Longman.
 Bloom, E. (Ed.) (1939). *Grove's Dictionary of Music and Musicians (5th edition)*, New York: St. Martin's Press, Inc.

- Davies, W. (1999). *Theories of Art from a Companion to Aesthetics*, David S. Copper, Ed. Oxford, Blackwell Press.
[www.rowan.ed/philosop/Clowney/Aesthetics/theories +of+](http://www.rowan.ed/philosop/Clowney/Aesthetics/theories+of+). p. 2.
- Idolor, E. (2002). Music in the contemporary Africa. In Emurobome Idolor (Ed.), *Music in Africa Facts and Illusion*, (4). Ibadan: Stirling - Horden Publishers (Nig.) Ltd.
- Kennedy, G. A. (1980). *Classical Rhetoric and Its Christian and Secular Tradition from Ancient to Modern Times*. Chapel Hill: U of North Carolina.
- Nzewi, M (1990). *Ese Music Notation and Modern Concert Presentation*. Iwalewa - Haus: Centre for Modern African Art.
- Nzewi, M. (1991). *Musical Practice and Creativity: An African Traditional Perspective*. Bayreuth: Iwalewa - Hans, University of Bayreuth.
- Qlatunji, O.O. (1984). *Features of Yoruba Oral Poetry*, Ibadan: University Press Ltd.
- Schonberg, A. (1967). *Style and Idea*. New York: Philosophical Library.
- Tracey, H. (1943). *Chopi Musicians: Their Music, Poetry, and Instruments*, Oxford University Press for the International African Institute, London.

SOUNDING THE NIGERIAN POLITICAL ENVIRONMENT WITH THE CONSTITUENT OF APALA MUSIC OF ÀYÌNLÁ ÒMỌWÚRÁ'S “ÈYIN ÒSÈLÚ WÁ”



Olátúnbòsún Samuel ADÉKÒGBÉ, Ph.D.
&
Sunday Olúwaseun UKAEWEN

Abstract

Àpàlà Yorùbá indigenous music genre evolved with similar genres such as, Fújì, Wákà and others, which have their root in the traditions of the Yorùbá people with bias in the Islamic religion. The main characteristic of Àpàlà is the application of percussions with emphasis on the talking drum. This musical genre was popularized Àyìnlá Òmọwúra, popularly called "Anigilaje" will be used in this study to sound the political environments in Nigeria. This paper therefore investigates the application of the constituents of Àpàlà music of Àyìnlá Òmọwúra as a sounding tool to reflect on the Nigerian political environment and its ethical challenges through rhetorical strategies of abuse, ridicule, praise, and proverbs to philosophically comment on ethical problems in the Nigerian political environment. The paper applies content analysis method to explore the lyrical and musical constituents of one of Àyìnlá Òmọwúra's music “Èyin Òsèlú wá” (Our politicians) to establish how Àpàlà music has sounded the political environment in Nigeria. Findings of the paper reveal that Àyìnlá Òmọwúra has rhetorically sounded the Nigerian political environment on the problems of bad governance, injustice, and corruption as parts of the unethical values in African cultural practices. The paper therefore concludes that Àyìnlá Òmọwúra has been able to apply his music, “Èyin Òsèlú wá” to sound-sensitized the Nigerian political environment on the need to be more sensitive to the yearnings of the masses and give a better

concern to democratic issues especially, during electioneering campaign to elect another set of political leaders in Nigeria.

Keywords: Sounding, Political Environment, constituent, Àpàlà music and *Èyin Òsèlú wa*.

Introduction

Indigenous music is created from the traditional constituents; this places Apala music as one of the several indigenous musical concepts in Yorùbá land. Others that fall within this category include Wákà, Àwùrèbe, Fuji and Sakara music which Eúbà (1988) refers to as traditional music of the Yorùbá people. Majorly, most indigenous music is used as a tool for entertainment, recreational, corrective and educative purposes which have formed as integral parts of lives and living from morning until evening. In this connection, this paper focuses on the Àpàlà music of Àyínlá Ọmọwùrà, using one of his musical tracks “*Èyin Òsèlú wa*” to investigate the application of its constituents as a sounding tool in reflecting on the Nigerian political environment and its ethical challenges through rhetorical strategies of abuse, ridicule, and proverbs by applying the elements of philosophical comment on ethical problems in the Nigerian political environment.

Although, Àpàlà music is accrued to Islamic religion, the reason for this accrurement is provided by Ọmójolà (1995); who traced the origin of Àpàlà to its contact with the Islamic religion but, Nketia (1975), relates all indigenous music to “historical, social and cultural background of musical organisation of people, musical practice and the significant aspect of styles in African music”. Ọlágúnjú (1979), distances his opinion from Ọmójolà and Nketia and posits that Yorùbá indigenous music “is a function of social structure in four principal ways; religious rituals, social organisation, recreation and as a means of expressing world view”. From this position, it could be established that indigenous music could be applied as a sounding force in religion, social, cultural and political environments; this is the focus of this paper. Music as a unifying sounding tool has several roles to play in shaping and reshaping the social, cultural, religious and political nature of the governed and the government in a particular living space.

Researchers like Waterman (1997), Barber (1997), Olúkòtún, (2005), Omójola (2006) and Mano (2007) have certified the significance of popular (Apala) music in different African social orders where it has referred to political correspondence. For example, Waterman (1997) examines the bringing together impact of both Juju and Fuji famous music genres among the Yoruba, while Fádípè (2009) explores on moral reorientation of Àpàlà music in the general public activities. Much has not been finished on the capacity of Apala music for sounding the Nigerian political environment as portrayed by Ayinla Omowura in “*Èyin Òsèlú wa*” (our politicians), which is the focus of this paper.

Theoretical Framework

The theoretical framework for this paper is premised on the “Agenda Setting Theory” applied by Szymanski, Moffitt and Carr (2010). This theory provides an important framework for understanding, researching, and intervening, through media (Music), to address and to improve a swindling social situation in a given environment. This theory is applied to drive the salient issues raised by Àyínlá Omówùrà to sound the political environment in Nigeria through advisory musicology with emphasis on the roles of the political electors and elected. The beginning of agenda setting theory can be traced as far as 1922, when Walter Lippmann expresses his concern on the vital role that mass media can do in influencing the setting of certain image on the public’s mind (Lippmann, 1922: 9-16). One of the most significant researches, which contribute to this theory is written by McCombs and Shaw (1972). They observe on the capacity of mass media in influencing the voters’ opinion on the presidential campaign of 1968.

Agenda Setting Theory was first applied in 1972 in *Public Opinion Quarterly* by Maxwell McCombs and Donald Shaw. However, this theory was coined as a concentrate on the 1968 official political decision between Democratic officeholder Lyndon B. Johnson and Republican challenger Richard Nixon. McCombs where Shaw studied about one hundred (100) inhabitants of Chapel Hill, North Carolina on their thought process on the main political issues with regards to political race and how that contrasted with what the nearby and public media announced (McCombs and Reynolds: 2002). This theory premised on what the public thinks about governance and how the people should think about issues of governance and in governance,

the theory also explains why the governed prioritise the same issues as important. The application of this theory provides a clear demarcation between positive and negative, good and bad, desirable and undesirable, acceptable and unacceptable, lofty and mundane, fashionable and unfashionable, as all forms of narratives or discourse as found in the Nigerian political terrace and are used as subtle factors of relationship to this paper.

The trajectory of Àyínlá Ọmọwúrà musical Career

Archival record has consistently revealed that Àyínlá Ọmọwúrà was born in 1933 in Ìtokò, Abẹ̀òkúta South Local Government Area of Ògùn State. His music profession began in the mid-1950s with a brand of music called *Ọlálọmí*. *Apàlà* as a new musical genre sold him into the musical spotlight, and became a renowned Apala musician among the youngsters in the southwest. However, the popularity of his first album disappeared in a very short period of time. Àyínlá Ọmọwúrà's second forward leap in his musical profession came during the 1970s when he joined Electric and Musical Industries (EMI) Nigeria record company to recorded a solo collection named *Ajá tó f'ojú d'ekùn* in June 1979, this was followed by *Ànjànú eléré*, *Dánfó ò sièrè* and *Emá tori owo pàniàn*. It was accounted for that the arrival of these hits earned him an excess of 50,000 duplicates in record deals in the primary long periods of delivery. He turned out to find success to the point that he was a symbol to the majority, especially among the public vehicle drivers, and the merchants to specify a couple.

Àyínlá Ọmọwúrà was on EMI where an excess of about twenty (20) collection records were recorded. His long stretches of musical recordings were frequently listened to at amusement parks motor garages and beer parlours and social gathering parties. Sadly, *Àyínlá Ọmọwúrà* died in 1980 because of a head injury sustained from a feud between him and one of his band members name *Báyéwùnmí* in a beer parlours (oral interview with Akeem Àyínlá Ọmọwúrà on May 2, 2022). Sekinat (2012) corroborates this view,

Ayinla Omowura waxed a number of musical albums, these include "Danfo o siere", "Challenge Cup", "25x40", "Festac 77", "Late Oba Gbádébọ", "Cabbies", " *Ajá tó f'ojú d'ekùn*", *Áánú won ló še mí*", and "Owo Udoji".

Àyínlá Omowúra waxed about twenty-two (22) albums in his musical career, apart from these listed albums, "*Àwa kii se Olódì won*", and "25 by 40" were posthumously released after his death in 1981.

Applicable Musical Instruments in Àyínlá Omowúra Apala Music

Àpàlà music is a well-known indigenous musical genre in southwestern states of Èkìtì, Ògùn, Òsun, Òndó, Òyó and Lagos, Nigeria. This position catalyzed its popularity and commercialization among the Yorùbá people. It was advocated by musicians like *Hárúnà Ìshòlá*, *Lìgàlì Mùkàibà* and *Àyínlá Omowúra*. Writing on the popularity coverage of *Apala* music, Olusoji (2008), posits that "*Hárúnà Ìshòlá*, Y.K. *Àjàdí*, *Túnjì Sótímírín*, and *Femi Lewis* cannot be extracted from the advances *Àpàlà* music popularity". Without doubt, Àpàlà musical culture is a combination of the two major medium of the African musical performance; vocal and instrumental, which were jointly applied in Àyínlá Omowúra's music. However, the collection of musical instruments in Àyínlá Omowúra Apala music include percussive drums (*Ìyá-ilù*, *omele ilù* and *Àkùbà*), *Şẹkẹrẹ* (a clatter gourd), and *Àgídìgbo* (a thumb piano with four or five metal strips mounted on a reverberating box). The distinctive musical instrument is the talking, which dominates the music all through and used as sting for melodic creativity and development of intra-themes within major theme in Ayinla Omowura's music. *Adéwolé Oñilùolà*, the master drummer holds and dictates the flow of the melodic and rhythmic patterns all through the songs of Àyínlá Omowúra.

Sounding the Political Environment through Àyínlá Omowúra's Music

The most significant issue that has given prominence to Ayinla Omowura's Apala music is the concern for Nigeria's political environment. Apart from the fact that Àyínlá Omowúra has addressed other issues bothering on advise to women as reflected in his song "*Àánú won ló se mí*", transportation and the attitude of "Danfo" drivers (Public commercial bus in Lagos) as expressed in "*Danfo o siere*", arrogance, as sang in "*Ajá tó f'ojú d'ekùn*", wealth, as reflected in "*Owo Udoji*", football, as released in his album; "Challenge Cup", culture, when he sang "Festac 77", homage to traditional rulers as reflected in "*Late Oba Gbadebo*", malice, as sang in "*Awa kii se*

Olodi won", and power and politics in "*Èyin Òsèlú wa*", which is the focus of this paper.

Àyìnlà Ọmọwúrà has adopted a transformative singing style to address the issues of mismanagement of resources by the Nigerian politicians. The theory of Transformative musicology as propounded by Adédèjì (2010), this theory postulates that "music could be used as a vehicle for transformative processes as required in any society". According to Daszko and Sheinberg (2005), "a theory of transformation means there will be profound change in structure that creates something new". Also, Olúsojì (2008) comments that "a portion of the pieces of Àyìnlà Ọmọwúrà's music has been directed to political messages to call significant attentions to certain political characters in the general public".

The analysis of the selected song of Àyìnlà Ọmọwúrà has been specifically limited to the following issues in the Nigerian political environment. These include (a). Nationalism: This classification is about any reference made in the chosen tracks to pardon and meeting up of political, fighting groups for the nation's prosperity, (b) Administrative Quality: This class makes reference to commendable authority characteristics in the Nigerian political setting. (c). Thuggery: Reference is made in this classification to the people who disturb discretionary cycles. (d). Civic Duties: In this class, reference is made to the two exercises during the political decision period and the resident's normal community obligations and (e). Praise singing of Leaders: This classification refers to singing the commendations of a few political forerunners in the chosen tracks.

In sounding the political environment in Nigeria, Ayinla Omowura as bothered by this phenomenal sings as excerpted from Ayinla Omowura's music- "*Eyin oselu wa*" (Our politicians).

Lyrics

L'ójó òlā ẹ lèdì káúnsèlò

nínú ilé tí ẹ bá kó

Lá láì kòntẹ̀sì

Èmi á rìn lójú títì

Pèlú ọ̀bọ̀kún ọ̀lọ̀yẹ́ tá rá yé ñwárí

fún

Meaning

In future you may be councilor Minister

Even minister in your own house

Without contesting

You'll be walking free on the road

With your saloon car that people adore

*Nínú isẹ tẹ ẹ ni l'ówọ**From your handiwork*

Chorus *Leader*

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It consists of three staves. The first staff is labeled 'Chorus' and 'Leader'. The lyrics under the first staff are: 'Lo-jo-o-la E le di Kan-se-lo, Mi-ni-si-ta ni-nu i - le ti E ba ko.' The second staff is also labeled 'Chorus' and starts with a measure rest. The lyrics under the second staff are: 'La-la-i kon-tes - ti, E me-rin lo-ju ti-ti, Pe-lu O-bo-kun o-lo-ye t'a'. The third staff continues the melody. The lyrics under the third staff are: 'ra - ye n wa-ri fun, Ni-nu i-se te ni lo-wo.'

This expression has been complemented by Adémóyèga (1981), that “the Nigerian political elites have frequently been condemned for their part in political undertakings since the accomplishment of self-administration in the sixties”. Many have been challenged because of their roles in the problem plaguing the Nigerian nation. The 1979 political transition in Nigeria has been a severe phenomenon until the moment because the nation is yet to come out of the traumatic establishment of that transition which has continued to serve as a benchmark for political misconception and misunderstandings until date.

In addition, Àyìnlà Òmọwúra sounds the political environment in the area of unwarranted strife that has influenced our political arena in Nigeria, the issue of feud and enmity among politicians has been a bane to the development of the nation. The problem of political parties engaging in words of war have been a concern to the artiste. Here, Àyìnlà Òmọwúra expresses his disappointment on the attitudes of politicians using indigenous proverb as seen in the lyrical and musical excerpts below:

Lyrics*Leader: K'ókùnrin rí ejò,**kí obìnrin paá**kí ni àwa ñfẹ**Chorus: kí ejò má se lọ là wá ñfẹ**k'álágbádá kò k'ágbádá**ká jọ máa ẹ l'jọba kò 'lèèwọ***Meaning***If a man sees a snake**And killed by a woman,**what else do we want?**Than the snake not to escape**Be it civilian or not,**let us govern together*

*ki Nàìjíríà sá ti r'ójú**Provided Nigeria is at peace.**(Ayinla Omowura, volume 16:1:1)*

K'O-kun-rin r'E-jo, K'O-bin rin pa, Ki la wa n fe, K'E-jo ma ti lo la-wa n

4 fe, K'A-ta - ro - go - do ko go ri o - ro K'a - la - gba - da__ ko k'a-gba-

7 da, K'a-jo ma se 'jo-ba ko l'e - wo Ki Nai-ji - ri - a o sa ti r'o - ju.

From the above musical example, it could be overwhelming to understand the use of analogical inferences drawn by Ayinla Omowura, through the use of indigenous knowledge as observed in K'ókùnrin r'ejo/K'óbìnrin paá, in the type of the similarity of the corresponding obligation including man and woman in the killing of a snake, through this proverbial stand, the artiste has addressed unwholesome quarreling among political leaders instead of supporting the nation to be administratively successful. Ayinla's inquiry about *kí là wán fẹ́?* (What do we want?). If not to kill the snake in order to accomplish a common goal of our political ambition to move the nation forward in the interest of shared objective of nation building. However convenient as this caution might have been then, at that point, considering the unpalatable experience of the first republic, the subsequent republic too faced a similar outcome as the past one. Clearly, political leaders paid assuming this exhortation at that point; there would have been less political strife and more political steadiness in the Nigeria in this century.

Sounding the Act of Thuggery in the Nigerian Political Environment

The application of music and musical activities cannot be divorced in political activities especially, in Nigeria. Politicians have established music and musicality as a way of facilitating political gatherings during campaigns. Several cases of popular artistes have been recorded as working for selected political figures in Nigeria. These musicians are paid purposively to sing

praises of the politicians. A very good figure worthy of mention in this instance is Wasiu Àyindé Marshal (KWAM 1) who featured very prominently in all the Mohammadu Buhari led All People Congress (APC). Àyínlà Ọmọwúrà deviates from this position of singing praises of the politicians but, was more concerned with the attitude of thuggery in the process of electoral campaign which are often sparked off singing praises of certain musicians who, during electioneering campaign, pervert the main purpose of African music which is played as tool of unity rather than hatred and thuggery.

Commenting on the use of music in Africa, Idolor (2002), Ọmojólà (2006) and Fáníran (2008) lays out how music has been an innate element in African culture and society since the earliest time as a tool for unity and development. Similar authentication has been obtained as related to the functions of African music as a component for a socially stable community. Thuggery is an element of destruction commonly experienced during any electioneering process in Nigeria, a good example was the June 12, 1983 election and its eventual annulment by the Banbagida led administration but Àyínlà Ọmọwúrà being concerned with this phenomenon, raised the use of clubs, knives, cutlasses, guns and other dangerous weapons to cause mayhem in the Nigerian political activities. The song lyric as stated below attests to this claim:

Lyrics

*Ta la rí bá wí
Bí ò ṣ'awon ko ni je aiyé
Mi ò fẹ ẹ káńşẹlọ o
Ká Àyínlá ẹ Minísítà
Ká f'àbọn yọ
Ká gbẹ kùmọ yọ
Ká ní wón nṣe tọ̀ògi
Ení dán n wò
Á délé ẹjọ*

Meaning

*Who is to blame
But the stiff-necked electorate
I don't want to be a councilor
And let Ayinla become minister
Only to suddenly come out with gun
And to carry clubs
for thuggery intention
Whoever attempts this
Will be prosecuted at the law court*

Ta la ri ba wi bi o s'a-won ko ni je a-ye, Mi o fe se Ka-n se-lo, K'A-yin-la se Mi-ni-si-

5 ta, Kan fa - bon yo kan gbe ku - mo, Kan so pa - won

7 n - se to - gi, E - ni dan - wo a de - le e - jo.

Out of non-comfortability with thuggery use of music, Abdullar (2009) opines that the traditional African cultures did not separate art from life; the two elements were inextricably intertwined. In many African cultures, musicians are the acknowledged authorities on history and mythologies. The position of Abdullar here indicates that the African musical elements is to be utilized to make peace rather than political unrest and disputes. Other musicians like Fela Anikulapo Kuti has equally referred to political thuggery as “*Babañlá Nonsense*”. Ayinla Omowura concludes that the only way out of political thuggery is to accommodate the spirit of sportsmanship where the winner wins and the loser loses without any grudge or else, such politician/s would be made to face litigation.

Sounding the Nigerian Political Environment on Voting as a Civic Duty

African music, largely, are created to educate, inform, orientate and to direct. Ayinla Omowura in his song “*Eyin Oselu wa*” has not left out these possible functions. It is a civic duty of an electorate to exercise his/her franchise as stipulated in Section 33(1) of the Constitution of the Federal Republic of Nigeria (CFRN: 1979). Realizing the bias against voting, probably resulting from negative voting experiences by the voters, Ayinla Omowura used his music to educate, inform and reorientation Nigerians on the need to perform their civic duties by participating in the electioneering process as expressed in the lyrical excerpt below:

Lytic

Ká d'ìḃò ká da rí wálé
Isé yén n'ìjòba fún wa se
Bó rán wa n'ísé ẹrú

Meaning

Let's vote and return home
That's our duty by the constitution
if you're sent servitude errand

E jé ká jẹ t'omọ
Ká má kọ ja ààyè

Accomplish it legitimately
Without stepping out of our bounds

Chorus

Ka - di - bo, Ka da - ri wa - le, I - se yen n'I - jo - ba fun wa

se, E ma yo 'ko, o - fa da - ni ra - ra.

Ayinla Omowura has established himself and his purpose of musical activities to go beyond just musical entertainments. Lásísi (2012) certifies that Ayinla Omowura's native music ought not to be viewed as just engaging in entertainment alone but in addition to utilize his songs for social change. This alludes to how Ayinla has utilized parody to remark on policy-centred issues in Nigeria. In addition, Waterman (1997) did a concentrate on the binding together of Fuji and Juju music structures among the Yoruba nation in Southwest Nigeria by exploring the music and verses of King Sunny Ade, Chief Ebenezer Obey, Sikiru Ayinde Barrister and Chief Kollington Ayinla to have also engaged in calling attention to political order in Nigeria.

It would be recalled, the Nigerian experience at the People's Democratic Party (PDP) presidential primaries with the involvement of money bag politics and the corruption of delegates in the choice of the party's flagbearer in the 2023 presidential election. According to the news trend, a sum of \$15,000, \$12,000 and \$10,000, an equivalent of N12m, N10m and N8m per delegate. This is just one of the several corrupt practices of our political leaders.

The impact of these musicians on individuals' lives cannot be underestimated. Emielu (2010) likewise reveals that however famous a musician is, he/she is generally viewed as a performer, his/her verses are imbued with philosophical underpinnings which address significant issues in their social orders. In the present political reality, Nigerian politicians are known to be very corrupt and are referred to as agents of destruction as far

as the nation economy is concerned. Long ago as 1972, Àyìnlà Ọmọwùrà has already described the menace of political activities in Nigeria as that of “sharing the national cake” especially with what is happening in Nigeria today. The arrest of Ahmed Idris, the accountant general of Nigeria in connection with the diversion of funds and money laundering activities up to the tune of N80 billion. (<https://guardian.ng/news>). This is an evidence that most of our leaders who parade themselves as lovers of the masses are not.

Conclusion

Having perused the constituent of Àyìnlà Ọmọwùrà’s Apala music to sound the political environment in Nigeria, findings have shown that Apala popular music genres of Àyìnlà Ọmọwùrà “*Èyin Ọsèlú Wa*” has engaged mainly the issues of political lies and enmity among leaders in Nigeria by citing most of his arguments on the southwestern states as reference points to provide a national attitudes of politicians in Nigeria. Therefore, this means that Àpàlà popular music has been applied to address the salient issues of political deceit and mind set of the electorate and the politicians alike on the government and public responsibilities that concern politics and elections.

The musician has engaged the political issues such as thuggery and civic duty regarding electoral rights and duties of the elected and voters as well. Besides this, findings also establish that Àyìnlà Ọmọwùrà’s music provides the needful potentiality to assist in the development of the nation and national peaceful integration especially, in the governance and administrative processes. The Agenda Setting Theory has been applied in this paper to establish the need for the Nigerian politicians to set agenda of purpose to achieve and work towards its subsequent achievement. Àyìnlà Ọmọwùrà sees this as a vital factor to campaigning and eventual election into public positions in the society. Therefore, there is a need to research more on the use of other indigenous popular music genres for political advisory contents to make Nigeria political environment more conducive for the citizens.

This paper recommends that politicians should guarantee straightforwardness and responsibility in the discharge of political duties and exercises, especially in monetary exchanges and fulfillment of campaign

promises. Citizens, especially political leaders and government employees should have the will tackle corruption in all spheres of life in Nigeria. Legislators should be given exhaustive re-direction through orientation concerning cultural and ethical qualities. Finally, the National Assemblies should make laws to prevent vandalism, thuggery, and hooliganism and these laws must be implemented without discrimination. This will make a flush of the wrong concept of political and financial misappropriations in Nigeria.

References

- Abdullah, L. M. (2009). The sounds of liberation: Resistance, cultural retention, and progressive traditions for social justice in African American music. Unpublished Dissertation, Cornell University.
- Adededeji, S.O. (2010). Transformative musicology: Recontextualizing art music composition for societal transformation in Nigeria. *Revista eletrônica de musicologia* Vol. XIV-Setembro de.
- Ademoyega, A. (1981). *Why We Struck*. Ibadan: Evans Brothers, Nigeria.
- Barber, K. (1997). Introduction. In K. Barber (Ed.), *Readings in African Popular Culture*. (1-12), London: The International African Institute.
- Daszko, Marcia & Sheinberg, Sheila. (2005). Survival is optional: Only leaders with new knowledge can lead the transformation.
- Emielu, A. (2010). Popular music and the culture of peace in Nigeria. *US China Foreign Language*. 8(11), 10-19.
- Euba, Akin (1998). *Essays on music in Africa*. Bayreuth: Bayreuth African Studies.
- Fadipe, I.A. (2009). The theme of ethical re-orientation in popular music: The case of Ayinla Omowura. An Unpublished M.A. Dissertation, Department of Communication and Language Arts, University of Ibadan.
- Faniran, O. (2008). *Foundations of African Communication: With Examples from Yoruba Culture*. Ibadan: Spectrum Books Limited.
- Idolor, E. (Ed.) (2002). *Music in Africa: Facts and Illusions*. Ibadan: Stirling-Horden Publishers (Nig.) Ltd.
- Lippmann, W. (1922). *Public Opinion*. Transaction Publishers.
- Mano, W. (2007). Popular music as journalism in Zimbabwe. *Journalism Studies*. 8(1), 61-78.

- McCombs, M. & Reynolds, A. (2002). News influence on our pictures of the world. *Media Effects: Advances in Theory and Research*.
- McCombs, M.E. & Shaw, D.L. (1972). The agenda-setting function of mass media. *Public Opinion Quarterly*. 36. 176-187.
- Nketia, J. H. (1975). *The Music of Africa*, London: Lowe 7 Brydone Ltd.
- Olagunju, A. O. (1997). Orin as a means of expressing world-views among the Yoruba. *Journal of Yoruba Folklore*. 2. 23-35.
- Olukotun, A. (2005). *Repressive State and Resurgent Media under Nigeria's Military Dictatorship, 1988-98*.
- Olusoji, S.O. (2008). Comparative analysis of the Islam influenced *apala, waka and sakara* popular music of the Yoruba. An unpublished. PhD thesis. University of Ibadan.
- Omojola, B. (1995). *Nigerian Art Music with an Introductory Study of Ghanaian Art Music*. Ibadan: Institute Francais de Rechreche en Afrique (IFRA).
- Omojola, B. (2006). *Popular Music in Western Nigeria: Theme, Style and Patronage System*. Ibadan: Institute Francais de Rechreche en Afrique (IFRA).
- Sekinat A. L. (2012). Traditional music in Nigeria: Example of Ayinla Omowura's music. *Developing Country Studies*. 2 (10), 12.
- Szymanski, D. W., Moffitt, L. B., & Carr, E.R. (2010). Sexual objectification of women: Advances to theory and research. *The Counselling Psychologist*. 39. 6-38.
- Waterman, C.A. (1997). Our Tradition is a very modern tradition: Popular music and the construction of Pan-Yoruba identity. In K. Barber (Ed.), *Readings in African Popular Culture*. Oxford: James Currey Ltd.

Website

<https://guardian.ng/news/efcc-arrests-accountant-general-idris-for-alleged-n80b-fraud>

Discography

Alhaji Ayinla Omowura & his Apala Group LP "Eyin oselu wa", vol. 16.

Label:	EMI – NEMI (LP) 0422
Format:	Vinyl, LP, Album

<i>Country/Region</i>	<u>Nigeria/Southwestern</u>
<i>Genre</i>	Indigenous Popular
<i>Style</i>	<u>African</u>

<https://www.discogs.com/release/9572174-Alhaji-Ayinla-Omowura-His-Apala-Group-Eyin-OseLu-Wa>

APPRAISAL OF SELECTED IFA VERSES ON THE ORIGIN OF YORÙBÁ TRADITIONAL MUSICAL INSTRUMENTS



David Oláwolé FÁDÍPÈ

Abstract

In Yorùbá land the uses of musical instruments, are prominent in almost all facets of life and activities, such as birth, wedding and burial ceremonies. All these musical instruments are grouped into ensembles; some of the instruments have the capacity to play several pitches and are used as a speech surrogate, while others are tuned to definite pitches to create different rhythmic patterns. Some of these Yorùbá musical instruments are yet to be fully studied academically, especially in terms of evolution, function and documentation. The assumption here includes the fact that there had been varieties of opinions on the origin of such instruments due to lack of proper documentation. This has led into different versions of the origin of such musical instruments. This study intends to examine selected Ifa verses that document the origin of musical instruments in Yoruba land and notate some of its musical rhythmic patterns. The foregoing will help to give an insight into the textual system of Odù-Ifá in understanding the source of some Yorùbá traditional instruments in order to document them for future referencing. In order to achieving this, some Ifa priest were consulted to recite some of the Ifa verses that talk about the origin of musical instruments in Yorùbá land, and bibliographical method was also engaged. The writer found out that the origin of some Yorùbá musical instruments can be traced to Odù-Ifá and therefore conclude that Odù-Ifá can be used as a form of getting indigenous information on Yorùbá musical instruments.

Keywords: Documentation, Yorùbá musical instruments, Odù - Ifá verses, Ifá rhythmic pattern.

Introduction

The advent of the colonial masters brought a lot of changes into our cultural believes under the auspices of western superimposed cultural beliefs, which eventually led into describing some of our culture as being fetish, and crude in nature. This shed more light on the reason why traditional instruments have not been encouraged in Africa, just because people see it as something barbaric and crude in nature. Although, there have been those who eagerly traced the origin of every element in their native belief and culture, such as Egypt; but little have been done in Yoruba race in tracing some of our valuable elements, which eventually have created a lacuna.

The observation and assumption here include the fact that a good number of the younger generations in this part of the world are not conversant with the true origin of traditional instruments; they have lost the grip under the auspices of civilization. In finding out the reason, one would think about the inevitable cultural tradition that has been connected to the western superimposed cultural values that has dominated almost all the facets of her rich cultural heritage. The earliest Europeans that brought Western education to West Africa were largely Christian missionaries, and, as the Africans embraced Christianity they began to distance themselves from indigenous cultures because of the ideology impacted in them that both music and musical instruments formally used were barbaric and fetish in nature. One of the Yoruba cultural values that is gradually going into extinction is Odu-Ifa recitation. Nketia (1974) asseverates that some cultural forms might have their outlooks altered or go into extinction when the institutions and lifestyles that support them are modified or abandoned. This assertion was observed in the relinquishment of Odu-Ifa recitations. Therefore, this study intends to ascertain and discuss various Ifa verses that talk about the origin of Yoruba musical instruments, and document some musical rhythmic pattern discussed in Odu -Ifa corpus. The foregoing will help to give an insight into theoretical way of understanding the source of most of our traditional instruments in other to document them for future referencing.

Odu - Ifa is selected as the focus of this paper because of its importance in the belief of the Yoruba people. Ifa is highly rated and referred to as the one who has the fore knowledge of tomorrow. Before the commencement of

anything in Yoruba culture, Ifa is usually consulted. Elebuibon, (1999) asserts that Ifa is the authority for classical Yoruba cultural traditions and the basis for understanding the collective and communal essence of Yoruba race. Adedeji, (2000) asserts that Ifa literary corpus has been instrumental to the development of Yoruba music generally because the contents have served as one of the sources of Yoruba textual-musical compositions.

Despite the important position to which Odu - Ifa is placed among the Yoruba people, the origin of Yoruba traditional musical instruments and its association with the Odu- Ifa corpus rarely exists. This study therefore seeks to write out and transcribe some Ifa recitation on the evolution and origin of few Yoruba traditional instruments. This can provide a platform through which the origin of Yoruba musical instruments can be explained, in order to lay to rest the contradicting arguments on the origin of Yoruba musical instruments. It will also help to ascertain, adopt and apply the philosophies inside odu-ifa as a traditional source of getting information on the source of traditional instruments.

Odu- Ifa

Ifa is a religion and system of divination. It refers to the verses of the literary corpus known as Odu-Ifa. Orunmila is identified as the grand priest of Ifa, as he reveals its divinity and prophecy to the world. The Ifa priest uses either the divining chain known as Opele or the sacred palm- nuts called Ikin, on the wooden divination tray called Opon-Ifa. There are sixteen major odu (books) in the odu – ifa (literacy corpus). The sixteen Odu are further subdivided to a total of 256 odu to explain all human problems, situations, circumstances, actions, and consequences in life-based on the uncountable verses (ese) attached to the 256 odu codings.

Source of Musical Instruments in Ifa

In Irosun Ogunda, Ifa explains how the making and construction of drum started by Oluweri one of the river goddess.

Irosun Ogunda

Waawa ode ile aye

Gbuede ode ode orun

Awon mejeeji ni won pade ni

odo ijamo

Waawa the hunter on earth

Gbuede the hunter in heaven

They both met at the Ijamo

riverside

Won ba ri ti eja n so lotun losi	They saw fishes swimming back and forth
Won pero po lati wa gbon odo l'ojo marun	They agreed to drain the river in five days' time
Atapasuu Babalawo Oluweri d'ifa fun Oluweri	Atapasuu diviner of oluweri cast divination
Ko rubo fun awon omo re	offer sacrifice for the sake of your children'
Ki ogun o ma ko won ni otunla	So that war would not cart them away
Won ni ko ru ewure meta	offer three goats as sacrifice
Oluweri ba fi awo eran meteeta	Oluweri then make a drum from the skins of the goats kanlu
Kanlu	
Oluweri ba n jo	Oluweri then started to dance
N' ni wa n jo ni wa n yo	He was rejoicing
Ni n' yin awon Babalawo	He was praising his diviner
Awon Babalawo n yin Ifa	Diviner started praising Ifa

The story behind the above Ifa recitation has it that in those days people move from one place to place to seek and fend for living. On this great occasion, two hunters met beside a river that is full of fishes, and both agreed to come back to get the fishes. Before the arranged time, the owner of the river and the mother of all the fishes, called Oluweri slept and had a terrible dream that makes her to call on his ifa priest. After the casting of the divination, Oluweri was told to make a sacrifice of three-skinned goat, shea butter and a rectangular shaped object on which she should peg down the skin of the goats beside the river for her children to avert a sudden war that might come to capture them. Oluweri concurred by observing all she was told. The three-skinned goats that were pegged eventually led to the making of a membrane drum, according to Odu-ifa. (Olalekan, 2022).

IFA SONG

Sollo

A - ta - pa - su ma de o a - wo o - lu - we - ri

Pegede 1

Sagbeje 2

Jabata 3

Iya 4

S

A - ta - pa - su ma de o a - wo o - lu - we - ri o - un f'o - k'o - lu - we - ri la f'o -

peg 1

sag 2

jab 3

iy 4

S

do i - ja - mo A - ta - pa - su ma de o a - wo o - lu - we - ri

peg 1

sag 2

jab 3

iy 4

Odi Ogbe

In Oju Odu Odi-Ogbe, Ifa talks about the linkage between Igbin and Orisa. From where the first rhythmic pattern of Igbin drum emerged. Igbin drum is one of the ancient traditional membranophone in Yoruba land. The earlier writers on Igbin set of drums observed that, the origin of Igbin drums dates to the time of Obatala, the Orisa of creativity. (Vidal 2012), Samuel and Olapade (2013).

Ifa recitation

Idingba	Idingba
Idingbe	Idingbe
Bata a gba a bidi kare	Bata a gba a bidi kare
A dia fun Igbin	Cast divination for Igbin
Eyi ti n lo ree gba Ogele Obinrin Orisa	That was going to marry
Ogele the wife of Orisa	

Igbin was a well-known person to Orisa, but because of igbin's selfish interest for women, he succeeded in marrying Orisa's wife during the time that Orisa was not around. On his return, he was surprised that Igbin has snatched his wife, he tried to see Igbin, but the follower of Igbin continued to mock him. These arouse the wrath of Orisa who eventually planned to ruin Igbin at all cost. Igbin consulted Ifa and he was asked to make a sacrifice and construct upright drum. Igbin observed all the warnings and made all the sacrifices. The day Orisa planned to wage war against Igbin, a full set of drum was arranged. Moreover, the followers started to play on the drum to appease Orisa. The mother Igbin drum started drumming, forgo her, relinquish her for God's sake, Orisa forgo Ogele for me, pardon me, renounce Ogele for me, as Orisa was stepping, methodically, his steps matched the rhythm of the drum beats, Orisa exclaimed, what to do, now that the person that snatched his woman, is the same person appeasing him. Orisa changed his mind and confiscated all the drums and then turned back home. Ever since, Igbin drums remain in the custody of Orisa and eventually became Orisa's favorite instrument. Igbin was happy and started praising his Ifa priest, and his Ifa priest were praising Ifa, he said it was exactly as his Ifa priest said, Idingba, idingbe, bata a gba a bidi kare, cast divination for Igbin, that was going to snatch Ogele, the wife of Orisa.

Song:

Keke: Awa ti gb'ogele na 2x

We have snatched Ogele 2x

Afeere: Oun ti Orisa o se lo ku

We are only waiting for what Orisa would do

Awa ti gb'ogele na

We have snatched Ogele

Iya - nla: Fi jin 2x

Forgo her 2x

Orisa f'ogele jin mi

Orisa forgo Ogele for me

F'ogele jin mi

Forgo Ogele for me

Jin mi

Pardon me

AWA TI GB'OGEL

The musical score is organized into five systems, each representing a different instrument or voice part. The time signature for all parts is 12/8. The lyrics are in Yoruba and are repeated across the measures.

System 1:

- AGOGO:** 12/8, continuous eighth-note pattern.
- KERE:** 12/8, lyrics: GB'O GE - LE 0
- AYERE:** 12/8, lyrics: A - WA - TI NA
- IYA - NIA 1:** 12/8, lyrics: F'O - GE - LE MI
- IYA - AGAN 2:** 12/8, lyrics: O - RI - SA

System 2:

- AGO:** 12/8, continuous eighth-note pattern.
- KE:** 12/8, lyrics: GB'O GE - LE 0
- ME:** 12/8, lyrics: A - WA - TI NA
- GB 1:** 12/8, lyrics: F'O - GE - LE MI
- GB 2:** 12/8, lyrics: 0

System 3:

- AGO:** 12/8, continuous eighth-note pattern.
- KE:** 12/8, lyrics: GB'O GE - LE 0
- ME:** 12/8, lyrics: A - WA - TI NA
- GB 1:** 12/8, lyrics: F'O - GE - LE MI
- GB 2:** 12/8, lyrics: 0

System 4:

- AGO:** 12/8, continuous eighth-note pattern.
- KE:** 12/8, lyrics: GB'O GE - LE 0
- ME:** 12/8, lyrics: A - WA - TI NA
- GB 1:** 12/8, lyrics: F'O - GE - LE MI
- GB 2:** 12/8, lyrics: 0

System 5:

- AGO:** 12/8, continuous eighth-note pattern.
- KE:** 12/8, lyrics: GB'O GE - LE 0
- ME:** 12/8, lyrics: A - WA - TI NA
- GB 1:** 12/8, lyrics: F'O - GE - LE MI
- GB 2:** 12/8, lyrics: 0

The image shows a musical score for a piece titled 'Ogbe Iwori (Ogbe wehin wo)'. The score is written on five staves. The first staff is labeled 'AGO' and contains a continuous sequence of eighth notes. The second staff is labeled 'HE' and contains a sequence of notes with lyrics 'GB'O - GE - LE' and 'O'. The third staff is labeled 'ME' and contains a sequence of notes with lyrics 'A - MA - TI' and 'NA'. The fourth staff is labeled 'GB 1' and contains a sequence of notes with lyrics 'F'O - GE - LE' and 'MI'. The fifth staff is labeled 'GB 2' and contains a sequence of notes with lyrics 'F'O - GE - LE' and 'MI'. The score is divided into two measures by a double bar line.

Ogbe Iwori (*Ogbe wehin wo*)

In Ogbe – Iwori, Ifa talked about the origin of membranophone instruments. It reads thus: -

Yoruba

Ogbe wehin wo b'aja re
o ba p'akun
Ogbe wehin wo b'aja re
o ba p'ehoro
Aja to p'akun to p'ehoro
ni solowo re lore
A d'ifa fun Abi ti nsomo
won l'odee ilawo

English Translation

Ogbe look back if your dog
prepare to kill a deaf squirrel
Ogbe look back if your dog
prepare to kill a rabbit
dog that kill both deaf squirrel
and rabbit do his master a favour
it cast divination for Abi a native
of Ilawo

Ifa is saying here that in those days, all the deities engaged in contribution, and each time they met, the host must kill one of his or her children to prepare food for other members. In addition, the skin of such sacrificial person will be used to make a drum that will be played on the said date. When Orunmila turn was very near, he started thinking on what to do because, he had only one son who stood as his heir. Orunmila consulted Ifa, and he was told to make a sacrifice to Esu. Orunmila observed what Ifa said by making a sacrifice to Esu. Esu having accepted the sacrifice asked Orunmila what his problem was. Orunmila asked for a favour not to sacrifice his only son. Esu laughed and told Orunmila to replace his son with a big goat.

On the day of the meeting before the arrival of the deities, Orunmila killed the goat as instructed by Esu, prepared food for the deities, and made use of the goatskin to make drums. Unknown to the deities what had happened, they all love the sweetness of the food and commended Orunmila, after the food, he brought out the drums and they started playing, they found out that the drum of Orunmila sounded better and applauded him. After the meeting, they all left and Orunmila was happy. After a month, Esu went to tell Orunmila to release Abi from where he was kept, and that nothing will happen to him. Orunmila reluctantly did so; it was sango that first saw Abi after he was released. He could not believe himself, he quickly informed other deities, they invited Orunmila and asked him about the mystery behind Abi's re- appearance.

Orunmila laughed and told them that he made use of goat and not Abi his son, since he had only one son. More so, if they started killing each other's children like that, soonest there would be nothing left and that it will be very difficult to reproduce within a short period. Since then, they all decided to be using goat during their meetings instead of using their children. Orunmila was happy and remembered what his diviners said and he began to sing.

Song:

Abi lo n'ijo o Abi lo n'ilu o Abi owns dance, Abi owns drums

Abi lo l'awo awa nlu o Abi owns the membrane that we're playing on

IFA SONG

(ABI LO N'IJO)

$\text{♩} = 80$

Sollo

A - bi lo n'i-jo o o A - bi lo n'i-lu o

Pegede 1

Sagbeje 2

Jabata 3

Iya 4

S

A - bi lo n'i-jo o o A - bi lo n'i-lu o

peg 1

sag 2

jab 3

iy 4

Oturupon Ogunda

In Oturupon – Ogunda, Ifa talked about the origin of instruments designated to different deities. And at the same time discoursed how Orunmila was able to eradicate the making of ritual drums with human skin. It reads thus:

Asigidi lugidi a dia fun Ogun

Asigidi lugidi cast divination for
Ogun

Ogun nlo soro ile baba e	Ogun is on its way to celebrate his father
Asigidi lugidi a dia fun Osaala	Asigidi lugidi cast divination for Osaala
Oseremagbo	Oseremagbo
Baba fe lo soro ile baba e	Papa is on its way to celebrate his father
Oni Asigidi lugidi a dia fun Orunmila	Asigidi lugidi cast divination for Orunmila
Baba nlo soro ile baba e	Papa is on its way to celebrate his father

All deities use to have annual celebration, and during the celebration, they used drums and other musical instruments to make the celebration glamorous. They have only one set of drum and Olofin who happened to be the king was the custodian of the drum. Whosoever wanted to use of the drum must request for it at Olofin's palace. Meanwhile, orunmila's annual celebration was always dazzling and satisfactory more that expectation. Some deities conspired together to sabotage his effort on his coming annual celebration. They planned to requested ahead of Orunmila all the available dates that was meant to be used by Orunmila. Olofin noticed the conspiracy and decided not to give out the drums to them.

Orunmila was surprised at Olofin pronouncement, he quickly consulted Ifa, and he was told to appease Esu. Orunmila obeyed and made the sacrifices. Esu in his realm requested for those that perform sacrifice, he was told that only Orunmila prepared a sacrifice. Therefore, Esu went to Orunmila to enquire what his problem was. Orunmila explained and Esu promised to construct another instrument for Orunmila. Esu went ahead to construct Aran drum and Agogo for Orunmila. On the festival day, people were seen singing and dancing to a new instrument played at Orunmila's celebration, other deities were surprised, and they were thrown into confusion After the festivity, they went to Orunmila to confess, and begged him to help them. Orunmila welcomed them and consulted Esu. Esu in return made different drums for the deities. He made the Agere drum for Ogun. They started dancing and rejoicing,

IFA SONG
(Eni rere la nwa)

$\text{♩} = 90$

Sollo

E ni re - re l'a-n - wa o E - ni - yan re - re l'a-n poe

Pegede 1

Sagbeje 2

Jabata 3

Iya 4

Song:

Eni rere la nwa oo
Eniyan rere la npe
Orunmila ba mi se o
Eni rere la nwa o

nice person we are looking for
Good person we are calling
Orunmila help me
Good person we are seeking

S

O - run - mi - la ba-wa se o o - E - ni re - re l'a-n - wa o

peg 1

sag 2

jab 3

iy 4

Discussion

The main purpose of this discourse is to *recite Ifa verses that recount, the origin of Yoruba musical instruments, and document some musical rhythmic pattern discussed in Odu -Ifa corpus, in other to give an insight into philosophical way of understanding the source of most of the Yoruba traditional instruments for future referencing. From the compiled Ifa recitation above, it is evident that some Ifa verses really discuss and illuminated the source of Instruments in Yoruba land. According to the interviewees, the creation of drums started incidentally by Oluweri the river goddess as seen in the recitation of Irosun-Ogunda. Yoruba musical instruments can be traced back to Odu-Ifa. Another perceptible fact was Ogbe-Iwori where Ifa reveal how the use of human skin in making drums was exterminated. When I was young, i use to overhear it that all the drum used within some cult members in Yoruba land were made of human skin. These Ifa verses ascribed this fact and explained the ways it was abolished and replaced by the use of animal skin.*

It is evident that different instrument were designated to different deities in Yoruba land. Adeyemi and Amoyedo (2014) corroborated this, that every deity in Yoruba land has a drum line that stand as their symbol of music identification that is a style of music, which they are known. Odu Oturupon-Ogunda that was cited above allude to this fact on how different instruments were successfully created for each deities. All the instrumentation backing the Ifa music sited above are mainly Agogo-Ifa ensemble (gong) namely, Pegede, high tone gong, Sagbeje with mid tone, Jabata has the lowest tone and the Iya Agogo that plays the improvisatory passages. Overall, the importance of maintaining the identity of a culture should be a priority in preserving indigenous knowledge, as it plays a big role in the survival of the cultural heritage. The author of this research recount that Ifa recitations especially those that have a link with the source of traditional instruments should urgently receive serious studies and documentation, so that, in circumstances when the actuality of traditional instrument is threatened by social developments, data will still be available to access.

Conclusion

Regardless of the influence of Christian missionaries, Africans especially Yoruba people were still able to retain, and as well reflect some of their

essential cultural values and traditions. Although, some have been redefined, reshaped, remolded in order to assume new looks amidst the Europeans' resentment to them. Odu – Ifa and its recitation still stand as one of the principal sources of information in the Yoruba race. In this work, the importance of Ifa recitation as reflected in the evolution and historical background of traditional musical instruments cannot be over-emphasised, it was evident that Ifa recitation discusses comprehensively on the sources of some Yoruba musical instruments. Apart from this, the paper provides a platform through which the origin of Yoruba instruments can be traced and explained through Ifa verses.

The writer discusses various Ifa verses that center on the origin of some Yoruba traditional musical instruments and score out the indigenous rhythmic pattern of each of the instruments mentioned in the write up. This paper work will also lay to rest the ranging arguments on contradicting stories on the origin of some Yoruba musical instruments. It will also help to ascertain, adopt and apply the philosophies inside odu-ifa as a traditional source of getting information.

References

Primary sources (Oral Sources)

Oral Interviews were conducted with:

- Chief Aworeni Awodotun (Araba Agbaye, Ile –Ife)
- Ojeniyi Ojeyinka (Agborako compound Oyo)
- Chief Oriladimula Olalekan (Ibadan)

Secondary Sources

- Abimbola, W. (1976). *Ifa: An exposition of Ifa literary corpus*. Ibadan: Oxford University Press.
- Abimbola, W. (1977). *Awon Oju Odu Mereerindinlogun*. Ibadan: Oxford University Press.
- Adediji, 'F. (2000). The musical legacies in Yoruba ifa literacy corpus. *The Journal of Arts and Ideas*. Vol.2.
- _____ (2012). Nigerian contemporary Church music forms: A preliminary survey. *Journal of the Association of Nigerian Musicologists*. No. 6, 206-223.

- Adedeji, J.A. (1978). *Drama and Theatre in Nigeria: A Critical Source book*, (1981). 375 – 376.
- Adedeji, S. O. (1992). Ifa music in ijo Orunmila. An Unpublished M.A. Dissertation, University of Ibadan.
- Adeyemi & Amoyedo (2014). An Analysis of the evolving rhythmic patterns of Yoruba talking drum. *Journal of the Association of Nigerian Musicologists (JANIM)*, 8, 243 – 256.
- Elebuibon, Y. (1999). *Iyere Ifa (tonal poetry, the voice of ifa): An exposition of Yoruba divination chants*. San Bernardino: Ile Orunmila Communications.
- Idamoyibo, Atinuke. (2013). The training and performance practice of Yoruba indigenous drummer. *Journal of the Association of Nigerian Musicologists (JANIM)*. 7, 182-188.
- Nketia, J.H.K. (1974). The music heritage of Africa. *Deadalus*. 103(2), 151-161.

YORÙBÁ DÙNDÚN SÈKÈRÈ TRADITIONAL MUSIC IN NIGERIA: THE PALACE OF THE ALÁÀFIN OF ÒYÓ EXPERIENCE



John AJÉWOLÉ, Ph.D.

Abstract

This study focuses on the Yorùbá traditional Dùndún-Sèkèrè music in the palace of the Aláàfin of Òyó. It traces and explores the Yorùbá traditional music and Dùndún-Sèkèrè ensemble; the study also examines the Dundun-Sekere ensemble of the Aláàfin of Òyó; and discusses the textual analysis of the Dùndún-Sèkèrè music. This study relies solely on oral tradition, written documents, and live musical performance approaches. The research combines historiographical and ethnomusicological approaches. Historical oral information was collected through interviews with twenty (20) Yorùbá traditional court musicians found in the palace of the Aláàfin of Òyó who specialize in the performance of different types of traditional music in general and the Dùndún-Sèkèrè musicians in particular. The outcome of this study shows that the Dùndún-Sèkèrè music of the Aláàfin of Òyó showcases a great deal about its beliefs and sentiments in Yorubaland. Musicianship in the Dùndún-Sèkèrè music of the Aláàfin of Òyó is hereditary. The Dùndún-Sèkèrè musicians in Òyó are experienced professionals. It should be noted that it is only the Sèkèrè of the Aláàfin of Òyó according to the outcome of the research that has cowries and shells in Yorùbá land. Others have beads. The paper concludes that the Dùndún-Sèkèrè music originated from the Alaaḡin's court before it spread to other parts of Yorùbá land in Nigeria. Hence, Òyó Aláàfin's court is the home of the Dùndún-Sèkèrè music.

Keywords: Yorùbá, Traditional, Court Music, Aláàfin, Palace

Introduction

Court music traditions in Nigeria are cultivated in the palaces of the Obas, Obis and the Emirs, the Alaafin inclusive. According to Johnson (1921:8) the Alaafin is the supreme head of all the Kings and Princes of the Yoruba nation, as he is the direct lineal descendant and successor of the reputed founder of the nation. The succession to the throne is by election from among the members of the royal family in Oyo town. Alaafin is the first organ out of the four major organs that acted as checks on one another in the government of the Oyo Empire. Alaafin is a supreme King, he is not a dictator. He ruled according to the advice of the council of chiefs called the Oyomesi. The majority of musical expressions described by the early European explorers belong to the court tradition. In each society, court music traditions are customized by the court musicians who are employed as part of the entire court administration.

Traditional religious worshippers on waking up, begin the day by chanting praises of their Orisas. Traders and farmers chant incantations for protection and luck. Even children begin their daily life with music. The tonal advantage of the Yoruba language makes it possible for one to perceive music in every spoken word. Traditional music occupies a very important position in the life and history of the Yoruba people. The Yoruba being ancestors and hero worshippers, each defined hero or ancestors in his/her peculiar music and dance which the devotees use in the worship. For this reason, no religious observances are complete without music.

The place of the Yoruba Dundun-Sekere traditional music in the palace of the Alaafin of Oyo is so important that from the early hours of each morning, music is performed. Ajewole (2007) observed that when there is no performance, the musicians in the palace engage in other occupational activities such as trading and farming to mention a few. The Dundun Sekere musicians are identified and recognized by the community as performing artists of an inherited craft in which they are specialists. Hence, they are regarded as professionals. Meriam (1964) argues that public recognition of Musicians as a distinctive class of specialists is basic support received from his activity. Out of the prominent forms of music played by the court musicians in the palace – Akunyangba, Apinti, Igba-titi, Bata, Sekere, and

other forms of music, Dundun- Sekere is the favourite music of the Alaafin of Oyo.

Yoruba traditional music is divided into groups namely, religious music and secular music. Each group has two sub-groups, namely;

- (a) Vocal and
- (b) Instrumental

The Gangan Magazine (Issue No. 3:1) noted that in the vocal secular music, “Rara” is used by the Oyos, “Ege” by the Egba and Owu; “Olele” by the Ijesa; “Iremoje” by the Ife; and “Alamo” by the Ekiti. All are used at the Yoruba social functions in praise of individuals or Oba

Instrumental Music is required for the worship of all Yoruba deities and each deity has his/her special type of musical instrument used in the worship. But, it is not forbidden to use any musical instrument belonging to one deity in the worship of another. The traditional importance of these musical instruments in Yoruba land is so well defined by their uses. Other musical instruments also have traditional importance in the Yoruba land. They are referred to as talking drums because they can be used to imitate human speech tones, especially the Dundun Ensemble. It is however important to examine the importance of the Yoruba Dundun-Sekere musical genre in the palace of the Alaafin of Oyo to appreciate the value of this study.

This article engages in the study of the Yoruba Traditional Dundun -Sekere Music in the palace of the Alaafin of Oyo. The main objective of the study is to trace and explore the Yoruba traditional music and Dundun-Sekere ensemble; examine the Dundun-Sekere ensemble of the Alaafin of Oyo; and discussion of the textual analysis of the Dundun-Sekere music of the Alaafin of Oyo

This study relied solely on oral tradition, written documents, and live musical performance approaches. The research combines historiographical and ethnomusicological approaches. Historical oral information was collected through interviews with twenty (20) Yoruba traditional court musicians found in the palace of the Alaafin of Oyo who specialize in the performance of different types of traditional music in general and the Dundun-Sekere musicians in particular.

Findings and Discussions

Analysis and discussion of the findings in this study are in line with the stated objectives of this study as stated below:

The Yoruba Traditional Music and Dundun- Sekere Ensemble

Yoruba traditional music is entirely different from that of Western Europe. Akin Euba (1961:130) describes Nigerian music as a combined vocal and instrumental effort in which music-making seldom takes place without its participants indulging in dance movement. Omibiyi (1992:29) remarks that music in the African Context is an integral part of life, where everybody participates in its performances. The music of the Yoruba society reveals a great deal about its beliefs and sentiments. In society, however, music may not have an equal effect on everybody, because people do not generally have the same preferences for music. Music has always been used in traditional cultures to celebrate various ceremonies such as marriage, child-naming, housewarming, and so on. Institutions that patronize music in Nigeria include Kings' palaces, hotels, nightclubs, restaurants, and drinking bars. The practice of using music in the Yoruba traditional culture cannot be over-emphasized. Music is part of the culture. It is a reflection of the culture of the people.

The process of Yoruba Dundun Sekere traditional music has been widely discussed by great scholars such as Nketia (1996), Smith (1962), Euba (1986), Wachmann (1966), Vidal (1996), Omibiyi (1975), Ajewole (2008 & 2016) etc. The Yoruba Dundun Sekere traditional music has been well analyzed by these scholars. A summary of their views on the music is as follows: The training process in the Dundun Sekere traditional music starts very early in the life of a child. The African mother sings to her child who begins to develop sensitivity to music right from the cradle. The mother also teaches her child to become aware of rhythm by rocking the child to music and singing some syllables in imitation of drum Melo-rhythms. African mothers often carry the babies on their backs when attending ceremonies and rituals and this gives the children early exposure to actual musical situations. As soon as the child's motor reflexes are sufficiently developed he/she is given a toy instrument to play with. This is more evident in drumming, especially among the Ayan (drummers) family in Yoruba culture. It is a practice in the Ayan family to give a child his first drum around the age of

five. This is a miniature Kanango (drum) which is the smallest of the varieties of tension drums. While using the drum as a toy, the child begins to acquire the techniques of handling the instrument and using it to play simple speech phrases.

Learners are taught by a master musician, especially among the Ayan family. It is the training received by the learners; their musical perception or lack of it as well as their life's experience and environment that account for what they perform, how they perform, why they perform, and the way they perform. Drummers also teach children by using appropriate sentences and syllables to illustrate drum patterns. One of the most important methods is to allow trainees to learn on the job. The technique of sound production in African drumming is acquired comparatively quickly. The most difficult aspect of drumming is the mastery of the language of talking drums. A pupil sometimes has to wait for long periods before getting opportunities to hear drum texts appropriate to certain ceremonies when such ceremonies are infrequently performed. The slow process of music education in African traditional society demands that the mastery of a given type of music should take a very long time.

Although the length of training varies with the natural abilities of individual pupils, it is quite usual for music specialists to spend up to twelve (12) years learning their craft. Ijala chanters among the Yoruba of Nigeria begin their pupilage at the age of six and usually continue to receive tuition up to the age of 18. A comparable length of time is also required before a trainee Dundun drummer can graduate to mastership. There has always existed a system of music education in Yoruba traditional society.

In Dundun -the Sekere ensemble, the elderly people in each Ayan family are regarded as leaders. The elderly person is usually responsible for the training and instruction of the young ones. Most of the Ayan children start learning the art of drumming, using the Kanango drum which is the smallest among the two-faced drums. The interested people who do not belong to Ayan, are normally taught how to handle the accompanying instruments like Saworo, Gourd-rattles, and the like. The Dundun-Sekere music is hereditary from one generation to another. Due to this fact, the leader of the Ayan family distinguishes themselves by adding to their names the prefix "Ayan".

Ayangbemi, Ayanlola, and Ayanyemi among others are examples of such names.

Musicianship in the Yoruba traditional society is hereditary. The father who is a traditional musician teaches his children the art of musicianship. The process that is involved is as follows: The scene opens every evening in the inner courtyards of the family compound where there is some privacy. The father takes a turn repeating each item several times for his child to watch, then he invites him to join him slowly and they both perform together for some time. He instructs him to perform alone to find out if he is following the examples well. If there are signs of progress, he introduces a new item or variations of what he had already taught. This continues on a regular basis, after which the child performs on his own before a few members of the family, and finally, other members of the public join in.

The Dundun -Sekere Ensemble of the Alaafin of Oyo

The process of the musical performance of Dundun-Sekere in the palace of the Alaafin of Oyo is as follows: On the stage, the leader of the Dundun-Sekere music organizes the performance by chanting the praise of the Alaafin in acapella. Everybody, including the Dundun drummers, Iron clappers, and the Sekere group will all be on alert to perform. The leading Dundun drum (Gudugudu) may lead the whole ensemble to start the performance. There are lots of variations in the performance. The lead vocalist may start the music through a signal to other members of the group or by singing the Alaafin's praise to start the performance.

One thing about the Dundun-Sekere ensemble is that the musicians play their instruments and sing along at the same time. The singers repeat the text immediately after the lead vocalist, first without accompaniment, and then follow by playing Sekere (Maracas) interlude. This is followed by vocal recitation taken by the lead vocalist and the whole ensemble sets the music rolling. This is the style that characterizes and dominates the Yoruba Dundun-Sekere music of the Alaafin's court. The Dundun-Sekere musicians in Oyo have experienced professionals.

The Dundun-Sekere music originated from the Alaafin's court before it spread to other parts of Yoruba land. The Oyo Alaafin's court is the home

of the Dundun-Sekere music. The Dundun-Sekere drummers of the Alaafin have a supple wrist with which they produce the right kinds of tones and dynamics on their drums. The court musicians naturally have a retentive memory. As the Dundun set of drums builds up greater patterns of rhythm and boom with thundering sounds, the master drummer beats the drum to represent the Alaafin's praise. He improvises and makes use of proverbs, while the bells around the drumhead jingle, and add colour to the music. Then enters the onomatopoeic Sekere, which has cowries and shells attached to it to add rhythmic colour to the music and stimulate the dancers. It should be noted that it is only the Sekere of the Alaafin of Oyo that has cowries and shells in Yoruba land. Others have beads.

Textual Analysis and Discussion of the Dundun-Sekere Music of the Alaafin of Oyo.

Sango De Song of the Dundun Sekere Music of the Òyó.

Sango De

Arr.By Osunniyi

5

Vo. *San-go de o o-ro o-ko o-ya o - A-gbe na gen - ge pe-ke lo na o ko -*

Vo. *A-gbe na gen - ge pe-ke lo na o ko*

San-go de o o-ro o-ko o-ya o - A-gbe na gen - ge pe-ke lo na o ko

Song 1: Musical Excerpt for Sàngó of the (Òyó)

Translation:

Yoruba

Sàngó dé o

Orò oko oya o

A gbé 'nágegep'èkéìlònàoko
thunder on the farm.

English

Sàngó has come,

Deity husband of Oya

Strikes a wicked person with

Sango Loko'ya Song of the Dundun Sekere Music of the Òyó.

Sango L'oko'ya

Arr.By Osunniyi

Voice

San - go lo ko ya - San - go lo - ko' ya -

Voice

San-go ma ma de o -

5

Vo.

San - go lo - ko' ya - San - go lo - ko' ya

Vo.

- - San-go ma ma de o San - go lo - ko' ya

Song 2: Musical Excerpt for SàngóL'okoya (Òyó)

Translation

Yoruba

Sàngól'oko Oya

Sàngó màrà dé o

English

Sàngó is the husband of Oya

Sàngó has come

O Ya Ka Re Le Song of the Dundun Sekere Music of the Òyó.

O Ya Ka Re Le

Arr.By Osunniyi

Voice

O ya ka re le I-le la n lo a gbekan o ro ko ro ko ko gbàgbe i le

Voice

5

Vo.

O ya ka re le I-le la n lo a gbekan o ro ko ro ko ko gbàgbe i le

Vo.

O ya ka re le I-le la n lo a gbekan o ro ko ro ko ko gbàgbe i le

Song 3: Musical Excerpt for Óyákárelé (Òyó)

Translation

Yoruba

Óyákárelé,

ilélán lo

Àgbèkanòrokoroko

Kógbàgbéllé

English

Let us go home,

it is time to go

No farmer has ever worked to

the point of forgetting home

Oloye Mon Joye Song of the Dundun Sekere Music of the Òyó.

Oloye Mon Joye

Arr.By Osunniyi



Song 4: Musical Excerpt for Olóyè Mon 'Oye

Translation

Yoruba

Olóyè mò nj'oyè

Kèù o lóyè

English

The chieftaincy title owner has gotten it.

Dance very well

Oloye Moiyo Song of the Dundun Sekere Music of the Òyó.

Oloye Moiyo

Arr.By Osunniyi



Song 5: Musical Excerpt for Olóyè Mòí'jò

Translation

Yoruba

Olóyèmòí'jò

Baba mòí'jóló de

English

The chief is dancing,
father is dancing good

1. Tonality

Three types of scales have been identified in the music by the Dundun-Sekere musicians in the Alaafin of Oyo's palace. These are pentatonic, hexatonic, and heptatonic patterns. These scales are also rearranged to form modes.

2. Melodic Structure

Melodies in the court music of the Alaafin of Oyo with very few exceptions are usually short and repetitive with a central focus on call and response. The melody patterns are shaped according to the speech pattern and in most cases

dictate the instrumental rhythms. The melodic structure can be seen in the given musical samples for the study.

3. Rhythm

The rhythm of the Alaafin's Dundun-Sekere court music relies on two popular Yoruba rhythms, one slow and sensuous, and the other fast and percolating. The instruments used in the music provide complex and steady beat patterns that can speak to those who can understand. There are elements of divisive, additive, and hemiola rhythms in the music. Cross rhythm sheds light on the temporal dimension in the music. Alaafin instrumental music performed by the Dundun-Sekere musicians is particularly rich and varied. Perhaps the most striking thing about the music is its dynamic rhythmic quality. The following are the characteristics of the rhythmic structure:

(a) Speech rhythm

The Yoruba language possesses a natural order of stress on certain syllables used in speech which is called speech rhythm. This, in turn, gives rise to a natural rise and fall of the voice, and thus speech melody is created. The normal stress from spoken words is the same as the stress used in setting them to music in the court music.

(b) Polyrhythm

The polyrhythmic effect is created on talking drums by the Dundun-Sekere musicians. Different autonomous rhythmic patterns that enter at different entry points are commonly found in various court music of the Alaafin of Oyo.

4. Hemiola

Several instances in the music also reveal the juxtaposition of triplets against two notes of the same value. This is found in the rhythmic patterns of common songs – ‘Sango De Song’, ‘Sango Loko’ya Song’, ‘O Ya Ka Re Le Song’, ‘Oloye Mon Joye Song’, ‘Oloye Moijo Song’, ‘Oloye Moijo Song’ “Laye Olugbon”, “Toba Lase”, Eni sun m’oba”. Other rhythmic features in the Dundun-Sekere court music of the Alaafin of Oyo include cross-rhythm, syncopation, and irregular rhythm. It is observed that the harmonic structure used by the Dundun- Sekere court musicians of the Alaafin of Oyo involves the doubling of melody above or below at intervals of seconds, fourths, fifths, and sixths which automatically results in parallelism. The harmony is mainly parallel in progression.

5. Form

The most common forms used by the Alaafin Dundun- Sekere court musicians are 'Call and Response' and Solo. In the call and response, the songs are usually already familiar songs that the audience joins spontaneously after the lead. Though the cantor merely introduces the first phrase or the whole song, there is no clear-cut demarcation between the leader and the chorus like in the songs 'Eni sun m'oba', 'Ki le n f'oba pe', 'Layiwola j'oba, etc. In the solo, the song is usually performed with the speech surrogate like in the Dundun ensemble. The implicit response is manifested in the action of the people to whom the message of the music is directed. Songs 'Aye Atoba', 'Toba Lase' etc. are examples of this type of form.

6. Text

The song texts of the Alaafin of Oyo Dundun- Sekere court music consist largely of traditional materials, including proverbs and praise chanting (Oriki). The texts are derived from proverbs, and folk songs and feature a lot of Yoruba idiomatic expressions. It should be noted that contextual occurrence and current affairs provide necessary stimulus from the composition of the text. The texts are also reflective or philosophical, sentimental or satirical, and humorous. It requires some knowledge of oral tradition before one can fully understand and interpret the texts. For instance, the song 'Kile n foba pe' is used to extol the Alaafin in order to reiterate the high esteem in which Oyo people hold their King. The song 'Layiwola O Ju won lo' is used to show respect to the -Late Alaafin – Oba Olayiwola Adeyemi III who happened to be the first literate Alaafin in Oyo town. The song 'Oba Toto' reinforces the traditional belief of the Oyo people as regards the respect and dignity ascribed to the Alaafin. In the song 'Toba Lase', the Oyos are pledging their full obedience to their King.

Conclusion

Apart from the general appraisal of the music, this study has revealed some of the various activities of the Dundun-Sekere court musicians in the palace of Alaafin of Oyo. The presence of the Dundun-Sekere court musicians seems inevitable in the success of the palace activities. The Dundun-Sekere ensemble has the goal of praising the Obas, the Chiefs, and some other highly placed people that are connected with the palace. They achieve this

goal in their different performances as described in this study. Based on the significant place of court music among the Yoruba, it is suggested that the music – of the Dundun Sekere ensemble should be documented, recontextualized, and repackaged to teach the upcoming generation and the Yoruba in the diasporas.

The paper concludes that the Dundun-Sekere music originated from the Alaafin's court before it spread to other parts of Yorubaland in Nigeria. Oyo Alaafin's court is the home of the Dundun-Sekere music.

References

- Ajewole, J.O. (2007). Social organization and musical style in the court music of the Alaafin of Oyo, An unpublished Ph.D. Thesis, Obafemi Awolowo University, Ile-Ife.
- _____. (2008). Female court music of the Alaafin of Oyo's palace. *African Musicology On-line*. 2(1). 49 – 57.
- _____. (2016). Educational approach in Yoruba traditional musical arts. *W.A.J.M.A.E: West African Journal of the Musical Arts Education*. 3(1). 109 – 118.
- Euba, A. (1961). Nigerian music: An appreciation. *The Negro History Bulletin*. 24. 10 - 11.
- Gangan (1979). *A Magazine of Western State of Nigeria*. No. 3. 4.
- Johnson, S. O. (1921). *The History of the Yoruba*. Lagos: Church Missionary Society
- Meriam, A.P (1964). *The Anthropology of Music*, U.S.A: Northwestern University Press.
- Omibiyi, M.A. (1992). The training of Yoruba traditional musicians. In W. Abimbola (Ed.), *Ile-Ife: African Language and Literature Series*. No. 1.
- Nketia, J.H.K. (1996). *African Music in Ghana*, London: Longman Green and Co. Ltd.
- Smith, R.S. (1962). *Kingdoms of the Yoruba*. London: Methuen.
- Vidal, A. O. (1996). 'Teaching African Music at the Tertiary Institutions: Issues and Perspective', *African Musicology on Vidal*, Pp. 1-16.

ROYAL WIVES AND THE NURTURING OF COMMUNAL CONNECTION THROUGH THE FOLK MUSIC TRADITION IN ILE-IFE, ÒYÓ STATE, NIGERIA



Atinúkè Adéníkè LÁYADÉ, Ph.D.

Abstract

Gender roles in African performances are quite distinctive and not speculative, women are central to the performance of certain genres in African music. This is because they are experienced exponent of cultural practices, which describes their existence, challenges and relationships with their husbands, children and in-laws. This cultural practice obviously displays the nature and quality of their involvement in family affairs that are feminine. This research is an ethno-musicological research that is purely ethnographic and the literature review focuses on the dynamics of gender inspired genre in Yorùbá land. The findings reveal that women living in the same compound form a performing group to entertain their children. They use music as accompaniments to folk tales as a collective responsibility of married women. These folktales serve the purpose of education in a culturally fundamental ways to teach morals, hard work, commend good behavior and condemn badly behaved women. The study concludes that the role of women in supporting cultural transmission from credo cannot be undermined as it aids the promotion of indigenous music through communal practices among women.

Keywords: Nurturing, communal-interconnection Indigenous-music, teamwork, women, children.

Introduction

In Yoruba communities, there are definite gender roles that are approved and accepted within the backgrounds of customary practice to be performed by men or women. One of such gender role is the indigenous musical

performance among women. This performance has become an institution that is restricted to women participation and is sustained by elderly women within the family setting who integrates the newly married women into their husband compound. Here, women who are already married into the family, support the newly wedded one by welcoming and showing them unpretentious love, in settling down amicably and by introducing them into the family compound performing group in communally creative ways. This system create enabling environment for the new wives and also encourage their membership by participation in future performances. This institution of performing groups among women in the traditional settings needs redefinition to promote communal relationship, and social standard from the perception of the stakeholders. In royal family settings, women often form a musical performing group to entertain their children, as a collective responsibility of married women. They use music as accompaniments to folk tales; these folktales serve the purpose of education in a culturally fundamental ways to teach morals, hard work, commend good behavior and condemn badly behaved women. Bars (2004) corroborate this practice when he states that:

Rather than addressing social issues directly, music is used to effect change indirectly. Music is a polite, socially acceptable mode for handling social problem in the village. (Bars, 2004:62).

Music is also used in this setting as a means of encouragement to married women who are married newly to the family or are barren, thereby, making them to realize that no one living is hopeless and also creating avenue for them to be joyful and happy. This has gone a long way in making such women cheerful and enthusiastic about their membership to the group. Teamwork among village women covers lots of disadvantageous influences of a village lifestyle. There are many evidences of poverty in many villages but the threats of poverty are suppressed by the interrelationship of women among women.

Music is found everywhere in most African communities but the dimension of music discussed in this study is about an organized music performance performed by married women in a royal family compound setting in Yoruba land, Ile-Ife to be specific. Once a woman marries into a compound she

automatically joins the compound women performing team. Many of these village teams often mutually decide to permit an individual or two by giving the right of leadership to the woman/women with the best voice quality, regardless of their age or position in the family. Apart from having good voice qualities, some of the women are selected for their organisational abilities or drumming skills. This research focuses on the royal women's musical-cultural roles among children in Ile-Ife.

Definition of Concepts

Nurturing in the context of this study refers to the environmental influence that contributes to the development of an individual. It is an enriching system whereby the elderly women induct the newly wedded wife into the family musical performance group. Communal on the other hand means the women's belief in collective actions or fitting in suitably into a village setting as found in most villages in Africa. Interconnection as used in the study means interdependence or interrelationship as against independence and nucleus relationships common in the urban locations. Connectivity is African notion of strength; a realistic and lasting relationship among village women that is molded not by pretentious attachment or acceptance but of sincere commitment to the celebration and predicament of one another. Cultural practices in form of local palm oil milling, village farming teamwork, trading and musical performance among others help to create avenue for integration among women.

Statement of Problem

Despite the fact that music institutions in Yoruba land have been transformed naturally in the past years; substantiating, appreciating, and demonstrating support for Yoruba indigenous cultures has become an increasing concern in respect of the protection of its heritage. Historical reconstructions of Yoruba musical cultures are significant to the understanding of what music is, who performs what, why and how? Differences in class are a usual incidence in the village, yet, regardless of the status of a newly wedded wife, she is expected to align with the practices of her husband's family tradition. Even though, singing, dancing and music making generally might not have been essential parts of the newly married woman's lifestyle yet, rejecting the idea of joining the family performing group may lead to isolation and other related actions against her. At the same time, accepting to join the group may

mean relating with women of much lower standard than her previous pedigree. So, women in most African communities do not have a choice but to be part of the existing tradition because isolation is a taboo in any village setting, so also is an egocentric behavior. Ability to speak Yoruba is also an advantage that enables unhindered understanding and transmission of the practice. This research work seeks to investigate the indigenous musical performance practice among women in Oshikola Royal family, in Ile-Ife, Osun State, Nigeria.

Objective of the Study

The broad objective of the study is to investigate the nurturing communal interconnection and indigenous musical performance among women in Oshikola Royal family compound, in Ile-Ife, Osun State, Nigeria. The specific objectives of the study are to:

- (i) study what exactly institutes the nurturing of young married women in Oshikola Royal family compound;
- (ii) examine why diachronic element of women performance among children in the royal compound is necessary?
- (iii) examine the effects of the women performing group and how it impact on the children?
- (iv) document the songs to justify the educative, moral and other possible attributes of the women performance repertoires.

Research Questions

1. What exactly institutes the tradition of nurturing of newly married women in Oshikola Royal family compound in Ile-Ife?
2. Why is the diachronic element of women performance among children in the royal compound necessary?
3. Why is it imperative to examine the effects of the women performing group and how does it impact on the children?
4. What documentary style should be adopted to reflect the educative, moral and other possible attributes of the women performance repertoires?

Research Methods

This study is premised on the cultural principle by Akin Euba (2013) as it relates to the indigenous musical performance among women in Oshikola

royal family, in Ile-Ife. Hence, it draws on both primary and secondary data bases that include interview, and non-participatory methods to provide a relationship ideal from the perspective of indigenous women performing tradition and the salvaging strategies for the household education of female children.

Theoretical Framework

The theoretical framework adopted for the study is the Postcolonial theory by Kofi Agawu (2013) who argues that:

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

Agawu is right in his assertion of African music because traditional music transmission is still very much dependent on oral tradition, though not extensively. It is now diversified into notated works in print and electronic forms and also recorded through diverse means of production. This new music is greatly influenced by the musical cultures of Arts scholars, and is now by extension a more reliable means of documenting music.

The Institution that Nurtures Newly Married Women in the Music Performance Group at Oshinkola Royal Family Compound in Ile-Ife

Women have gained popularity over the years through the construction and reconstruction of cultural ideas relating to them. They have become professional in the presentation of women and children's genres. They are accorded the recognition in the traditional settings as it relates to the incorporation of married women into the compound fold of royal wives. This is to justify the roles the key women and leading wife plays in the absorption and the strategies they adopt. It is the duty of the eldest wife in the royal family to be responsible for the nurturing of the newly married women in the family compound. They are guided by several basic ways that outline the expected behavior of married women in relation to the other wives in the

compound. This is a reflection of ancient recollections, despite that it helps in showcasing old ways of incorporating newly married women into an indigenous music performing family group or identity in the contemporary. Despite modernity, there are quarters where indigenous music practices are still held in high esteem, one of such quarters is the royal family compounds in Ile-Ife. The performance of the women in this group showcases a cultural trend or communal insight that defines the acknowledgement of indigenous role of women as musicians at home and royal events within cultural standards.

Previously, the king's wives used to gather every evening for the family music performance to mentor, entertain and teach their children cultural values like selflessness, uprightness, integrity and diligence through tale telling and folk tune singing. This culture has changed drastically, it now holds once a week. This is because most of the king's wives are now business women who have stores where they spend some time to augment their financial status. The women now dedicate a weekend to the performance instead of the daily evening meetings that was the practice. Once the meeting starts, the newly wedded wife is strategically placed at the centre of circle formed by women, the children sit on stools within the circle, while the women sit on plastic chairs around the children. The wife that is highest in status introduces the newest wife to the circle of performers; both the women and the children greet her pleasantly. The eldest wife introduces the woman that has been selected to lead the performance for the week; the specified woman comes up and greets the other wives in their order of seniority while the new wife observes the performance procedures. The leader normally starts the performance by singing core traditional songs meant for teaching children morals among others. Traditional music is characteristically passed along this system to children, by imitation and repetition.

Catching children's attention in respect of indigenous musical performance can be problematic, especially if their parents are city class types, who are not enthusiastic about local genres and have not also paid much attention to the teaching of indigenous languages to their children, to preserve Yoruba heritage. This is because African music is text oriented and the knowledge of the local language of the community aids understanding and memorization. Nevertheless, in this context, through singing, the children

are made to settle down in anticipation to sing, dance, clap and respond to music through different gestural styles. The leader with inborn musical qualities sings sonorously to the amusements of the children who are always inspired to be enthusiastic about singing. She inculcates into her performance, issues that reflect the collective understandings of children. The leader sings, while the other women respond by singing the chorus (this include sections wherein intervals of thirds is heard). It does not require any training to sing in parallel intervals, it is a traditionally acquired singing pattern. The women clap rhythmically to express their joy and satisfaction with the performance to the amusements of children who listen attentively to the performance. The songs the wives perform are usually in call and response style and it is usually short and repetitive. The performance, which often includes the creative display of the women's resourceful ability is an avenue within which royal family values are demonstrated, evoked and strengthened. The performance has several improvisatory versions based on the tradition experiences of womanhood, marital challenges, childbirth, marriage into the family, and children's tales. The women have conventionally emphasized subjects that music embraces and that bear relevance with their existence as wives and mothers. This is a very strong indigenous, royal family cultural institution that offers different form of celebration rites among women that are married into the royal family.

The Diachronic Element of Women Performance among Children in the Compound

Music is a unifying force that repositions and resituates indigenous knowledge to suit contemporary needs for diversified usages (Idamoyibo, 2016). The performance inside the royal compound is gradually accommodating changes, based on the modern factors realities that royal wives are no longer full time wives as they used to be. Change in this genre presentation is the sign of the contemporary times, an outcome or a counter repelling dynamism of modernization, which has provided infinite chances for an extensive variety of consideration on the transformation approach between what was and the present performance style and setting. This may prove sociologically strategic to indigenous music transmission of Yoruba children music. The new performance style is a radiance demonstration of children music in preparation for Yoruba folk music transmission among children through the emergence of the intervention of the Oshinkola royal

wives. The consideration of how the music is absorbed by the children is prominent in this discussion, which is also changing. Children now use recording devices to electronically document the songs for future learning and enjoyment; this makes them to be less attentive. Children used to be active in committing facts, lessons, songs to memory promptly before; unlike today that many other interesting things are competing for their attention. The fundamental modification in the local performance is the transition from moonlight scene to an evening scene for security purpose, parents are no longer willing to permit their children to participate in any moonlight event to prevent evil occurrence. Children no longer sit on plastered ground to listen to folk music and the tales; they now sit on stools or children's plastic chair. Unlike in the past when most wives in the compound are illiterates, some wives are now educated and sophisticated high fliers in the society. Yet, they respect the tradition of cultural transmission that enables children to participate in this event.

Impacts and Effects of the Royal Women Performing Group on Children

The performance of royal women within the specified setting varies as it unfolds, it does not have a rigid structure, and this is because rigidity or strict construction of music is not the only musical component that impacts neither how performers perform the folk tunes nor how the children perceive music. The royal women are fairly set in their opinion to impact children with indigenous practice that is socially and culturally beneficial to them, this is done by not only teaching the songs but also taking substantive time to demonstrate the music as they are performed. The preference of the group for children has to do with the dwindling cultural practices in schools and even the society at large. Focusing on the continuity and advancement of the folk tune tradition, the women are familiar with various types of folk tunes which they perform with or without instrumental accompaniment. Interestingly, the children who listen to the performance also show their keenness for the folk tunes through their enthusiastic participations. During the performance, there are cases where the children dictate the continuity of the presentation by their singing and clapping and they also terminates the performance by their reluctance to participate actively in the singing. All these deepen the awareness of the performers through their exposure to different performing situation among children.

The royal wives operate in a capacity that is befitting of royalty. This makes their performance discriminatory as it absorbs children from royal family only. The performance specifically connects the old and the young in dynamic ways, the royal wives who are much older than the children sit in a circle to perform before royal children, therefore, connecting the past to the present by passing moral, historical and instructional intelligence through the folk tales and songs performance. The royal wives have legitimized the performance of folk tunes as a public-domain music procedure for children from 4 years to 12 years. This entertainment ritual initially excluded men but they are now permitted to be part of the non-participatory audience. Echoes on the representation of women in this genre have gained media attention and the performance is now viewed on the Osun Broadcasting television station once in a week (on Saturdays).

The performance to some extent has influenced greatly the character of royal children within their immediate community. This means that the children do not only participate in the genre but also actively imbibe the lessons in the folk tunes and also consent to the traditional methods of corrections, commendations and chastisements as the situation dictates

Reflection of the Educative, Moral and other Possible Attributes of the Women Performance Repertoires

Idamoyibo (2016) affirms that Yoruba songs are text-applied, limited in range, tonal, most often in pentatonic scale and aesthetically repetitive. They are usually short and commemorative of great events, connected to tales for entertainments, moral lessons, instructional or for sacred purposes. This quotation summarises the Yoruba music features as it relates to the performance of the royal wives. The royal wives understand the alternating presentation style of folk tunes singing that endears the performance to the heart of the children. The folk tune performance is multi- faceted and it is performed from different perspectives. It may be performed in light mood if the lessons to be taught by the songs are trivial, it may also be performed from a very grave or solemn angle if the lessons to be taught are intense or very deep. It could also be taught from the enlightening or instructive viewpoint where children are taught specific lessons. Whichever way they are taught, the songs are performed to reflect and transform the children's mentality towards cultural values or ideologies. The approaches of one song

leader may differ from the other, but the tenets of the performance are always persistent. One remarkable thing about the performance is the deliberate partnership between the women and the children during performance. The attention of the children is caught first and foremost before performance, after which the texts of the songs are read to them and the lessons drawn before the actual song performance. The children are made to pay attention not only to the songs but also to the lessons derived from them. Such songs include: “*Bata mi a dun ko ko ka*”, “*Oluronbi*”, and “*Eni bi Eni*”.

SONG 1 BATA MI A DUN KO KO KA

Song text

Bata mi a dun ko ko ka

Bata mi a dun ko ko ka

Ti n'ba ka'we mi

Bata mi a dun ko ko ka

Bata mi a wo serere ni le

Bata mi a wo serere ni le

Ti n'ba ka'we mi

Bata mi a wo serere ni le

Bata mi a dun ko ko ka

Bata mi a dun ko ko ka

Ti m'ba ka'we mi

Bata mi a dun ko ko ka.

Translation

You will wear a high heeled shoe

You will wear a high heeled shoe

If you study hard

You will wear a high heeled shoe

You will end up in servitude

You will end up in servitude

If you refuse to study hard

You will end up in servitude

You will wear a high heeled shoe

You will wear a high heeled shoe

If you study hard

You will wear a high heeled shoe

SONG 2

OLURONBI

Song text

Oníkálukú jèjé ewúré

Ewúré, ewúré

Oníkálukú jèjé àgùtàn

Agùtàn bòlòjò

Olúróńbí jèjé omo re

Omo re a pón bí epo

Olúróńbí ò Jain jain

Iroko Jain jain

Translation

Some offered a goat,

Goat, goat.

Some offered a sheep,

A healthy sheep.

Oluronbi offered her child

Her beautiful fair child,

Olúróńbí ò Jain jain

Iroko tree, *Jain jain*

SONG 3**Song text**

Eni bi eni

Eji bi eji

Eta n tagbá

Erin worokò

Àrún là á kawó

Èfà ni tèle

Eje bi eje, Olúgbón sorò ó kije

Ejo bi ojo, Jijo là á jo eni tó bini

Esán bi esán

ENI BI ENI**Translation**

One by one

Two by two

Three sounds like a tap on the calabash

Four is crooked

Counting is done in units of five

Six is one extra

Festivals last seven day

Eight evolves resemblance

Nine is like ninth

SONG 4**IYA NI WURA IYEBIYE TI A KO LE F'OWO RA****Song text**

Iya ni wura iyebiye ti a ko le f'owo ra

Oloyun mi fun osu mesan

O pon mi fun odun meta

Iya ni wura iyebiye ti a ko le f'owo ra

Translation

Mother is a precious gold that money cannot buy

She carried my pregnancy for nine months

And she backed me for three years

Mother is a precious gold that money cannot buy

The other side of the performance temporarily addresses how non-musical matters interconnect with music. Clapping patterns for example are sometimes incorporated into the performance; foot stamping is also an integral part of the performance. Words such as “*O daa bee*” (Very Good), are used as encouraging words to appreciate the whole-hearted performance of the children, making them to realize that passion and performance go hand in hand. Clapping of hands and stamping of feet by the children at the royal performance setting are traditional aesthetic performance complement that aids the children to appreciate that while tradition replicates and profiles singing, singing also reveals and promotes tradition. Verbal drumming is also a mimic aspect of the performance of the royal wives; this according to Layade (2021) is a patterned and specialized art of verbalized drumming used in performance to instruct young drummers and audience on new occurrences in the society, and to institute new and dynamic drumming skills for future performances in Yoruba land.

The songs are always the summary of the subdivisions of a cultural practice. They normally contain appropriate versions that are carefully chosen to communicate the essence of an idea to the audience. Kebede argues that:

The performer communicates ideas to his listeners through music. Purely instrumental music, because of its illusive and intangible nature, may be harder to comprehend than vocal music. Meaning in vocal music is often direct, as long as the text sung is constructed to convey ideas and it is directly integrated with the melody. Sometimes melodies are primarily used to convey the message of the text; in this case, the text is considered more important than the melodies. This applies to the vocal music of oriental Africa. (Kebede, 2002: 6)

Sequel to the views of Ashenafi-Kebede, folk tunes as performed by royal wives are direct, and it conveys specific ideas that the children understand and that are applicable to their life style. The songs are simple; it builds a solid musical experience throughout the children's lives. This argument was once established by Fiagbedzi (1985:41-45) who sees music as an 'unconsummated' representation that is short of denotative function, but makes use of symbols to communicate basic ideas that aid the formation of speech in language. According to him, the human brain has a way of converting information into symbols, in order to aid memorization.

Conclusion

The findings of this research reveal that women in the royal compound form a performing group to entertain their children, by using music as accompaniments to folk tales, a collective responsibility of married women. These stories serve the purpose of education in a culturally fundamental ways to teach morals, hard work, commend good behavior and condemn badly behaved women. The study concludes that the role of women in supporting cultural transmission from credo to death cannot be undermined as it aids the promotion of indigenous music through communal practices in Yoruba society.

References

- Agawu K. V. (2013). *Representing African Music: Postcolonial Notes*. New York and London: Routledge.
- Agawu K. V. (2016). *The African Imagination in Music*. Oxford: Scholarship online.
- Akpabot, S. E. (1998). *Form, Function and Style in African Music*. Ibadan: Macmillan (Nig.) Publications. Ltd.
- Fiagbedzi, N. (1985). On singing and symbolism in music: The evidence from among an African people. In I.V. Jackson (Ed.), *More than Drumming: Essays of African and Afro-Latin American Music and Musicians*. (41-48), Westport: Greenwood Press.
- Idamoyibo, A. A. and Akuno E. A. (2019). Systematic instruction for musical arts education: Towards skill development and cultural growth. *Music Education in Africa*, In Emily Achien Akuno (Ed.), (249-261), New York/London: Routledge.
- Idamoyibo A. A. (2017). Impact of dùndún drummers on the development of traditional music in southwest Nigeria. *African Musicology Online*, 7(1), 1-19.
- Idamoyibo A. A. (2016) Indigenous music in new role. *Nordic Journal of African Studies*. 25 (3&4), 20-30.
- Idamoyibo A. A. (2014). The Media, the construction of drumming and the tradition of the dundun and the bata ensemble of the Yoruba in south western Nigeria. *Tydskrif vir Letterkunde*. 51(1), 132-141.
- Idamoyibo A. A. (2013). The Systematic development of ìjálá genre: The significance of its function and substance in contemporary usage. *Orafrica*. Barcelona: Ceiba Ediciones Caentros Culturaes, Espanoles De Guinea Ecuatorial.
- Idamoyibo. A. A. (2003). Dynamics of African dance. *Humanities Review Journal*. 67-73.
- Kebede, A. (1982). *Roots of Black Music: The Vocal, Instrumental, and Dance Heritage of Africa and Black America*. New Jersey: Prentice-Hall, Inc.
- Layade A. A. (2021). *Dundun functional drumming: The syncopation, hemiola, and hocket improvisation techniques in Yorubaland*. *JANIM: Journal of the Association of Nigerian Musicologists*. 15, 252 – 269.

- Nketia J.H.K. (2016). *Reinstating Traditional Music in Contemporary Contexts*. Ghana: Regnum Press.
- Nketia, J. H. K. (1979). *The Music of Africa*. London: Victor Gollance Limited.
- Nketia, J.H.K. (1963). *Drumming in Akan Communities of Ghana*. London: University of Ghana and Thomas Nelson and Sons,
- Nzewi, M. (2002). Fundamentals of Igbo musical culture (some structural and social referents). In G. E. K. Ofomata (Ed.), *A Survey of the Igbo Nation*. (367 – 385). Onitsha: Africana [First] Publishers Ltd.
- Nzewi, M., Anyahuru, I., and Ohiauraumunna, T. (2001). Beyond song texts – The lingual fundamentals of African drum music. *Research in African Literatures: Landscape of African Music*. 32(2), 90-104.

“*ARIWO KÓ NI MUSIC, EMPTY BARREL LÓ N PARIWO*”: A DISCOURSE ON YORÙBÁ MUSIC AS A COMMUNICATIVE AND CONTEMPLATIVE ART



**Stephen OLÚSOJÍ Ph.D.,
Grace OLÁOLÚWA Ph.D.,
& Ségun ODÙSORÒ**

Abstract

The Yorùbá of Nigeria and diaspora are regarded as people who cherish their cultural practices, give a place of pride to music as an indispensable part of their heritage and use music virtually in all their social, secular and communal activities. In their quest to promote and entrench their worldviews through music, they give several connotations to it. These meanings are sometimes connected with or derived from its medium of transmission, mode of interpretations, taboos, regulations and others connected with its practices in the society. The major task of this study is to examine the means of transmitting music in the traditional and contemporary Yorùbá society by investigating its communicative and contemplative medium in promoting core Yorùbá philosophical values and how these messages are effectively communicated to the people. The study used ethnographic methods which involved library and archival method, participants-observation, chats to elicit information. Findings from the study revealed there are compositions that are exclusively contemplative in nature for intent listening while others of a vigorous, boisterous nature are for entertainment, social occasions and other activities of the Yorùbá. The paper also examined and found out that. Yoruba Indigenous music as well as art work uses and serves both contemplative and communicative functions. The study concludes by recommending that more documentation should be done by musicologists to

preserve the various musical genres from going into extinction and to make their research available for the propagation of music education.

Keywords: Yorùbá music, Contemplation, Communication, Art.

Introduction

The indigenous Yorùbá as well as the contemporary ones have incorporated several adages, invectives, salutations, derogatory words, wise sayings; coded words sometimes intermingled with musical tones, and others that have one connection or the other with music into their social as well secular music. The medium, mode and various pastiches, styles of transmitting this music varies from passive to somber, melancholic to the boisterous, energetic, panegyric, to elegiac, while sometimes diverse musical typologies embracing combinations of eclectic styles in texts and tones settings are used, the messages are well-couched, passed and well-understood by the audience (Omójolà, 2014, Olánfyan, 2001 & Waterman, 1990).

Omójolà (2014) had remarked, while discussing Yorùbá music that:

Musical practice, by its very nature is dynamic in both microscopic and macroscopic terms: Individual performances outline a dynamic temporal process in the course of their enactment; and individual musicians constantly revise their musical styles, while musical traditions change over a period of time. In all of these situations, the musicians deals constantly with the dynamics of temporal change, whether in the processual flow of a specific performance or in the longer and broader process of change within a given community (p. 10).

To the foregoing, the Yorùbá make various allusions in their daily activities to the place of music and its various usages in their day to day activities. They use music for eulogies, modifications and corrections, communications and warning of impending dangers, and other coded messages which are sometimes done in a subtle manner or in a merry and grandiose manner. Such words, coinages, musical symbolism, drums surrogates and others embedded and enmeshed into their music, in such examples as ,“*lile, lile làñ*

lùlù àgídìgbo, ológbón lón jo,òmòràn lón mòó"(a word is enough for the wise), "*Ówàñbè*"(used in the contemporary parlance to denote merryming or loud parties), "*Orin arò*"(dirge), "*ekún iyàwó*" (marriage song), "*Orin ijálá*" (hunters song) and others serves as musical identities of the Yorùbá and positively portray them as wordsmith and people of rare cultural heritage and vintage musical traditions.

Whether in the soothing, contemplative, gentle driven music of Yusuf Olátúnjì's *sákàrà* music or the caustic, energetic, boisterous music of Àyìnlá Omowúra's, or the philosophical Ebenezer Obey's *mílíkì Jùjú*, the danceable Sunny Ade's *àrìyá Jùjú* and soothing well-couched Ayò Bánkólé's classically inclined "*Àdúrà fun àláfíà*", the Yorùbá's interpretations and meanings of music as a contemplative and communicative art are realized. The following questions are to be interrogated in the study: 1) Do the Yorùbá have musical types that are for contemplative listening? (2).What communicative functions does Yorùbá music serve in the society? (3).Do contemporary Yorùbá popular musicians replete various styles in their music? (4).What elements from indigenous contemplation music are fused into Yorùbá art works by composers? (5).When does sound become music or noise in the Yorùbá understanding?

This study intends to engage the questions through the investigative lens of the formalists and absolutists views on the place of a work of art, music inclusive in which a work is interpreted through meanings derived from it and its contents. This is further buttressed by studies conducted by Olsoon (1998) and Finnas (1989) on musical preferences, which they believed are influenced by individual variables such as, 'age, gender, and sociocultural background as well as by specific characteristics of the music, and by the listening situation'.

The Functions of Music in the Yorùbá Society

Music plays several roles in the traditional and contemporary Yorùbá societies. These functions vary according to societal dictates, approval and disapproval of its medium, mode of transmission and others that governs its operation, such as the: performance prescriptions, sacrosanctity and permissibility. For instance, in most Yorùbá societies, it is a taboo to play loud and deafening music where a young person is being mourned, buried or

to play a dull drab, funeral song in a celebratory occasion that requires loud entertaining music. How then can we define music as a communicative and contemplative art? Hamzat (2017), opined that:

Songs serve functional purpose. Entertainment (*idárayá*) comes first among the goals of performance. However, the use of song for therapeutic, psychological, and emotional well-being is exemplified in lullaby, a kind of poem or song used to soothe children to sleep. Adults also listen to music to fall asleep. It can calm disturbed nerves and it is used to cure psychological problem. It is effective for the emotional wellbeing between lovers. The use of songs in fanning the ember of discord is also rampant. It can incite groups and individuals against each other. Songs are used to celebrate wars and death (p.163).

Musical functions are multi-dimensional in an egalitarian, and polarized societies as the Yorùbá, whose musical taste as discussed earlier are eclectic and moods just as in all human races are ever-changing and reacts to situational stimulus, events, happenings, economic, social, religious and others in its immediate environment. As the Yorùbá proverbs says, "*Ohun tó kojú sé nìkan, èyìn ló kó sé lo Mû*" (literarily interpreted as, "The more you look, the less you see"). The Yorùbá reacts to the communicative and contemplative roles of music both in the traditional and contemporary societies in diverse ways and derived their meanings and interpretations from its contents reacting with various emotional empathies and moods - joy, sadness, celebration, obeisance, propitiation and others. A cursory look at the selected pieces below will give ample interpretations to some old as well as contemporary Yorùbá songs and what they intend to convey to the people.

S.N .	Title of Music	Artiste/Source	Communicative and Contemplative Meanings.	Performance prescriptions
1.	<i>Láíyé olúgbón</i>	Traditional folk	Historical information, records of important rulers, epics, myths etc.	Performance could be boisterous and energetic.
2.	<i>Ó di ghere, Ó dàrìnàkò, Ó tún do jú àlá.</i>	Traditional dirge.	Folk, traditional dirge where rite of passage and elegiac elements are emphasized.	Solemn, Melancholic, in a mourning mood and gradual processions.
3.	National Census 1973.	Àyínlá Omowúra.	Eulogy, historical information and records.	Energetic, fast driven music typical of Omowúra's Àpàlà music.
4.	<i>Èyìn tìn perí wa sáída, a mò yín O .</i>	Hárúnà Ìshòlá.	Sarcasm, Caustic and philosophical music.	Gentle moving pace with swaying rhythm of the dance exemplified in Ìshòlá's Àpàlà music.
5.	<i>Olórun mì, iwo nì maa sìn títí aiyé.</i>	Comfort Omógè .	Eulogy, Praise and Adoration to the Almighty called several names in the Yorùbá pantheon e.g. <i>Olódùmarè, Olórun</i> etc.	Intricate rhythms spiced with ìlàje instruments and rhythms.

6.	<i>Omo pupa ò, Omo pupa là wán fe.</i>	Victor Oláiyá.	Entertainment	Contemporary highlife styles.
7.	<i>Bí pépéye bá jòkúta, Omi nío fi su.</i>	Káyòdé Fášholá.	Philosophical and indigenous sayings.	Easy moving <i>Jùjú</i> highlife.
8.	<i>Ire Mbò.</i>	Jossy Friday	Eulogy.	Energy Sapping beats and easy flowing dance of the <i>Ègbádò</i> .
9.	<i>Àimàsìkò lón dàmu èdá, òrò mi lówó Olúwa ló wà.</i>	Ebenezer Fábíyí Obey.	Motivation, Encouragement and Prayers.	Easy patterns typical of Ebenezer Obey's <i>mìlíki Jùjú</i> style.
10.	<i>Ó Wolé olongo kéri.</i>	Yusuf Olátúnjì.	Traditional folk and Eulogy.	Sombre in easy flowing rhythm, for intent listening and appreciation.

However, it is not just in folk and contemporary popular music that the contemplative and communicative idioms of Yorùbá music are well pronounced. Omójolà (2017) discussed that a new contemplative tradition was pioneered and promoted by Nigerian musicologists who studied music formally and use 'European- derived notation and performed in a concert tradition' (Omójolà, 2017), and elsewhere, Olúsojí & Faseun (2021) also analysed the thoughts, works and interpretations of Yorùbá art music composers and their works. Some examples of Yorùbá art music below may suffice as music for serious intent listening and appreciation.

S.N.	Title of work.	Composer	Communicative and Contemplative Meaning	Performance Prescriptions.
1.	<i>Àdúrà fún àláfà.</i>	Ayò Bánkólé	Supplication, Prayers and Intercession.	Moderate speed. A regular underlying piano ostinato with a well-balanced melodic lines for the singer.
2.	<i>Olúségún, Àjàségún.</i>	Dayò Dédeké	Asking for God's intervention in a troubled society	In a supplicatory mood.
3.	<i>Akínlà.</i>	Felá Sówándé.	Highly contemplative instrumental composition based on western classical concepts of music for the concert hall. Theme based on a well-known Yorùbá folk melody "" <i>Oní dodo, Oní móinmóin</i> "".	Lively.
4.	<i>Olúrómbí</i>	Akin Eúbà	For symphony orchestra. Folk derivative theme developed in western classical style and form.	Lively.

5.	<i>Bàbá Mímó, Má fì wá fún yà je.</i>	Bòdé Omójolà.	Supplication and Entreating.	Slowly.
----	---	------------------	---------------------------------	---------

The tables above shows that a combination of compositions in both vocal and instrumental idioms would serve communicative and contemplative purposes to give and have impact on the people whether the works are indigenous, popular, contemporary and art, each serves its purpose in the Yorùbá society and have dedicated followers and audience.

Conclusion

'*Ariwo kó ni Music, Empty Barrel ló n Pariwo*' literally translates as 'music is not noise only an empty barrel produces noise'. This portrays the definitive function of Yorùbá music as both contemplative and communicative. '*Ariwo kó ni Music, Empty Barrel ló n Pariwo*' is a metaphor that depicts the functionality of every Yorùbá music use in the society, which in its elemental forms and styles fulfill a purpose to its hearers and performers alike. Every Yorùbá music has its use, this holds true for some African musical culture too. Musical art in the Yorùbá society should be viewed in the context of the performance as Yorùbá music is performed in the context of art works for living, or for life's sake and could be contemplative as well in the sense of art work for intent listening. This article through its musical examples from the works/music of Yorùbá musicians and composer across various genres and styles have been able to reveal the dichotomy of communicative and contemplative Yorùbá musical types as functional, contextual and not '*ariwo*' (noise). The study therefore, suggests strongly that a repertory of Yorùbá musical works (vocal/instruments) in various genres should be studied indepthly by music students and scholars. The documentation of this music would not only serve to preserve the Yorùbá musical culture for posterity but allow for a true appreciation of the knowledge base of Yorùbá music on a national and global pedestal.

References

- Finnas, L. (1989). How can musical preferences be modified? *A Research Review Bulletin of the Council for Research in Music Education*. 102.1-58.

- Hamzat, S. A. (2017). Songs. In T. Fálolá, & A. Akínyemí, (Eds.), *Culture and Customs of the Yorùbá*. (159-168), Austin-Texas: Pan African University Press.
- Oláníyan, O. (2000). The Musician and his audience. In B. Omójolà (Ed.), *The Performer: Journal of the Performing Arts*. 2 (1), 152-160.
- Olsoon, B. (1998). The social psychology of music education. In H. David & A. North (Eds.). *The Social Psychology of Music*. (290-305), London: Oxford University Press.
- Olúsojì, S. & Faseun, F. (2021). *Emi ni won wi?: A discourse on socio-musicological contents of Yoruba art music*. In F. Abiodun & A. Nwamara (Eds.), *A Festschrift in Honour of Prof. Isaac Ovarhabome Idamoyibo* (397-410), Association of Nigerian Musicologists.
- Omójolà, B. (2014). *Yorùbá Music in the Twentieth Century*. University of Rochester Press.
- Omójolà, B. (2014). *Popular Music in Western Nigeria*. Ibadan: IFRA.
- Omójolà, B. (2017). Music and dance in culture and performance. In T. Fálolá, & A. Akínyemí, (Eds.), *Culture and Customs of the Yorùbá*. (407-419), Austin-Texas: Pan African University Press.
- Waterman, C. (1990). Chicago: *Juju: A Social History and Ethnography of an African Popular Music* University of Chicago Press.

Discography

1. Fášholá, K (n.d.). *Bí pépéye bá j'òkúta, Omi ní o fi su*. TYC25.VOL.2.
2. Omowùrà, A. (n.d.) National Census 1973. NEMI(CD)0002
3. Omógè, C. (n.d.). *Olórun mi, Ìwo ni máa sìn tíí aiyé oo*. Rock of Faith Record Co.
4. Friday, J. (n.d.). *Ire Mbo*. AMRSL 02.VOL. 6.
5. Oláiyá, V. (n.d.). *Omo pupa*. Evergreen Musical Company.

Appendix**Musical Example 1****ADURA FUN ALAFIA**

Ayo Bankole

O lo run mi mo tun wa sa gbe si o mo wa

gba du ra mo lo run mi mo tun wa ba ba

Musical Example 2**Aima siko**

Ebenezer Obey

Ai ma si ko loun da mu e da o O ro mi l'o wo O lu wa lo wa

Musical Example 3**BABA MIMO**

Bode Omojola

Ba ba mi mo ma fi wa si le o O ba mi mo ma fi wa si le o I wo

lo wi pe ka ma sin o, a be o ye O lo run

ma ma fi wa si le ba ba mi mo ma fi wa si le

Musical Example 4**Olorun mi, Iwo ni ma sin**

Comfort Omoge

O lo run mi i wo ni ma sin ti ti ai ye o a min o

Musical Example 5

OLUSEGUN Dayo Dedeke

O lu se gun a ja se gun

i pon ju a ye po jo wo te te de o

Musical Example 6

Laye Olugbon Anonymous
Traditional folk

La ye O lu gbon mo ke bo run me je e o ma ko yi lo rin, La ye a re sa mo ke bo run me

fa e o ma ko yi lo rin, La ye A la bi e mi ra ko ko mo

ra ran mo ra san yan Ba ba so a fo le, lo le pe ile yio dun a fo le e yi dun to tia

WOMEN MUSICIANS IN NIGERIA: A STUDY OF ŞOLÁ ALLYSON'S STYLE



**Samson Obialor ONU &
Omóniyì Olúwafémi OYÈTÁDÉ**

Abstract

The Nigerian music industry (NMI) is revolutionary and thriving with the tide of the times. Evidence from works of literature suggests that the industry is seemingly patriarchal because of the lopsided ratio between the genders of in the NMI. In recent times, the trend has been the active involvement of women in the industry. Several of these women come with the sole aim of contributing their quota in the advocacy of female inclusion in the industry. Some of them (Bólá Àre, Tópé Àlàbí, *Lará George*, TY Bèllò, *Sinach*, Mercy Chinwo, Victoria Orenze, *Judikay*, *etc.*) have successfully carved a niche for themselves and emerged with strides of notable accomplishments. Thus, this study examines the contributions of Şolá Allyson Oḃáníyì in the world of popular music with the intent to highlight her contributions to globalize Nigerian popular music. The study adopts an ethnographic approach and data was obtained from primary sources (Interviews, personal narratives, music videos) and secondary sources (observations and scholarly journal articles). Findings show that Şolá Allyson, although faced with many diatribes, remains a model of excellence in her personality as a wife, mother, and musician. The study portrays Şolá Allyson as a model of dedication and persistence which is a sine-qua-non to thrive in the Nigerian music industry. Her music is theologically sound, musically creative, and practically therapeutic. This study recommends it for anyone who is in a sad state and requires God's intervention *because it resonates with upliftment and renewed hope*. This is why her works are a source of inspiration for Christians, church musicians; and gospel ministers especially women musicians

in Nigeria who desire to establish a biblical perspective of music and worship.

Keywords: women musician, popular music, cultural heritage gospel music, legacy.

Introduction

Nigerian music has evolved from what it used to be in the early 70s and this is a result of the contributions of several musicians most of whom are male. The past three decades have been very significant because they represented a time with more participation of female musicians in the NMI. This development has sparked up a lot of conversations regarding their contributions to the development of African musical arts both locally and globally. Out of all the musical arts, popular music occupies the most dominant position in the cultures of contemporary African society.

Popular music also known as Pop music is a type of music that: derives its theme from daily occurrences (Mokwunyei, 2009; Okafor, 2019; Onyeji, 2016); relies heavily on technological infrastructure for its dissemination (Onyeji, 2016); appeals to the youth-at-heart (Okafor, 2004; Onyeji, 2016); enjoys patronage from mostly urban dwellers (Okafor, 2019); is based on idioms that the audience can easily relate with, (Okafor, 2004); is participatory in nature, is accessible (Mokwunyei, 2009); is dance-oriented, is transient and has mass appeal (Okafor, 2019); consists of short songs with a strong beat and simple tunes that are easy to remember (Okafor, 2019).

When it comes to determining social identities, the terms music minister, gospel artiste and popular music(ian) are often used interchangeably because there are some sort of similarities in their meanings. This discrepancy is often controversial. While it might be easier to connote the relatedness of a music minister and gospel artiste in that they are related to the Christian faith, popular music is often associated with secular music because it has typologies within which a wide spectrum of (secular) sub-genres consist. Incidentally, Gospel music is also a sub-genre of pop music. Differentiation of these concepts is discussed extensively in Emielu (2014). However, in the context of this paper, the terms gospel minister, gospel artiste, and music minister are used interchangeably in describing the musical prowess of the

iconic Şolá Allyson because, apart from the fact that most of her songs are Christian faith-based, she also does secular songs for movies, occasions and events. Although many women musicians have contributed to globalizing Nigerian folk, art and pop music, this paper explores the contributions of female musicians with particular reference to Şolá Allyson.

A Brief Biography of Şolá Allyson

Conversations on Yoruba female songstresses are incomplete without mention of Şolá Allyson. Ms. Allyson has been able to carve a niche for herself through her consistent dedication. Over the years, she has become a brand to reckon with in the Yoruba music community. Şolá Allyson was born in Ikorodu, Lagos in 1971, she is an alumna of The Polytechnic, Ibadan, where she bagged a Higher National Diploma (HND). While in the Polytechnic, she majored in voice under Mr. Adetiran, Oluwole Oladejo. Although she attended several churches, one of which influenced her musicianship the most are the Celestial Church of Christ. Her tertiary education was not all that brought her to the limelight of her musical career, musical background from the mosques (because she has a Muslim heritage, her church (particularly, the CCC) as well as an applied apprenticeship with some legends of the Nigerian Music Industry such as Gbenga Adeboye, Yinka Ayefele, Abass Akande (Obesere), Wasiu Alabi (Pasuma), Kayode Olajide, to mention a few of them during her formative years also played a great role in shaping her musical ingenuity. Şolá came into the spotlight of her musical career in 2003 with her release of the soundtrack album titled *Eji Owuro* (Sola Allyson, 2022).

When it comes to training gospel ministers, Adedeji (Adedeji 2015 as cited in Adedeji & Loko, 2019) advocated a bi-disciplinary approach that relies on both formal (based on Western structure) and informal approach (based on African indigenous models) of music education. The formal approach adopts a bi-disciplinary approach (musical and theological education). Although this model makes it imperative that Gospel music ministers receive theological education because “gospel music is a musical genre that is essentially theological” (Adedeji & Loko, 2019, p. 54), Şolá’s education as a gospel minister is in quasi-alignment with this approach except for the fact that there is no formal theological education in her academic portfolio. Her

theological perspective on gospel music stems from her implied apprenticeship with theologians.

Olusola and Onyesiku (2019) identified seven main attributes that characterise Yoruba cultural identity and creativity in a musician as follows: Use of Yoruba language, use of Yoruba belief system, use of *oriki* (Yoruba praise chant/song), exhibition of Yoruba traditional costumes, creativity in vocal nuances, creativity in musical instruments and accompaniments and creativity in dance steps. Just as the afro hip-pop music artiste, 9ice, exhibited these attributes which made his music distinguished in the global music sphere, Şolá Allyson is a leading female musician in Nigeria who is renowned for her use of all these attributes to project her cultural identity into the global space at any given time.

Şolá's Philosophy of Gospel Music

Şolá does not see herself as an entertainer, but rather as a minister. "I am in the entertainment industry but I am not an entertainer" (Adewoyin, 2021), "The kind of music I do is mind transforming, soul awakening..." (City People, 2021, para. 5). She also has this mindset against clout chasing on social media because she sees clout chasing on social media as catching a cruise with one's destiny. This is why she is intentional with whatever content she uploads on her social media handles. Thus, she is not pressured to do what others are doing (Omorogbe, 2019). She is not vainglorious because she sees no difference between when she performs for a large audience and when she performs for a few number of people. Due to the rough lifestyle she lived in the past, the thought of the salvation of God towards her leaves her in a perpetual state of praise and worship of God. This explains why most of her songs are characterised by eulogy of God's loving and redemptive nature. This is not always expressed in the main song text but in the variations and *ad libitum* she does that characterise her songs.

Legacies of Şolá Allyson

Discourse on Yoruba cultural heritage through music in Nigeria and the international scenes will not be complete without the contributions of Şolá Allyson. She has not only composed for religious settings but has written some secular songs, including theme songs for several Yoruba movies. Wherever she is invited to perform at an event, she always goes with her

identity as a Yoruba musician. This has been exemplified in the language, attire, props, musical instruments, and so on. As a voice coach, she has mentored several people on the art of singing. She has contributed immensely to music criticism, especially with her role as consultant and adjudicator in several music festivals and singing competitions, notably the MTN Project Fame West Africa for five seasons. She owns a record label named The Allyson Limited.

She is a model of hard work and does not do her work for the desire to enrich herself. “I’m always very careful. When I’m on the bandstand, I don’t allow people to spray money on me, I don’t like it” (City People, 2021). Her music is not with the intent to make people dance or to impress anyone, “I don’t look out for people to dance or to make people like me. As a learned creative person, I bring out the spirituality I possess...” for the spiritual growth of her audience (Omorogbe, 2019). As a gospel minister, she does not seek to win the heart of the audience, rather, she is after soul-winning for God. She is instant in season and out of season. She had always had physical ministrations for the evangelistic purposes of soul winning but the Covid-19 pandemic made her adopt virtual ministration in songs which oftentimes is more cost-intensive due to the cost of booking studio sessions for her online audience.

Albums

As a Gospel singer, her albums are mostly themed around the adoration of the majesty and sovereignty of God. Şolá has an amazing way of infusing some folk or secular songs into her albums, thereby giving them a surprise appeal. In other words, her albums, though focused on Gospel music, are not always absolutely of the Gospel genre, there is occasionally an infusion of other genres. Aside from Gospel, she has also done some songs of the secular genre like her ode to femininity or womanhood, ‘*Obinrin ni mi*’; a traditional folk tune about the marketplace, ‘*Ero oja*’ or the dawn (a love song), ‘*Eji owurọ*’. Şolá attributed this occasional drift to be a result of some of her personal experiences and observations around her environs occasioned by her upbringing which exposed her to the multiplicity of cultures and religious practices.

While I was growing up, I have been exposed a bit to most of the religion [sic], by virtue of living with one person or the other...So

when the time comes and I need to write about something similar to what happened here, the picture will come to my mind. There's nothing we hear or see that is a waste; it all requires paying attention. So there are lots of things stored in our heads and when the need arises, we use it (City People, 2021, para. 8).

Below is the list of her albums and the year they were produced.

	Album	Year
1	EjiOwuro	2003
2	Gbe Je F'ori	2005
3	Ire	2007
4	Im'oore	2009
5	Adun	2012
6	Ope	2015
7	Imuse	2018
8	Iri	2019
9	Isodotun	2021
10	Imisi	2022

Melody and Harmony

Most of the songs in Şolá's albums are self-composed. She derives motifs for her compositions from Yoruba folk tunes which is why they are characterized by simplicity, short and memorable melodies such as this one:



The use of folk material in Şolá's compositions is in line with Şolá's melodies are mostly built on pentatonic scales. Harmonies are built on primary and secondary dominant chords. She is a minimalist when it comes to chord progression. She used a few chords.

Instrumentation

As is common in most gospel music, they often use musical instruments depicting one culture or the other. Şolá's case, her songs are characterized

as having mixed ensembles. Aside from some global musical instruments such as keyboards, bass guitar, and drumset; Yoruba indigenous musical instruments especially the talking drum are given prominence. The attention she gives indigenous instruments is outstanding when compared with foreign instruments, up to the point that hardly is any foreign instrument featured in the solo sections of her ministrations or albums. Sola's style of instrumentation (whereby she creatively incorporates bi-cultural musical instruments to create a beautiful sonic texture) is not peculiar to her alone; a similar pattern is seen also in the music of some of her professional colleagues in the popular music sector such as Gbenga Adeboye, Yinka Ayefele, Abass Akande (Obesere), Wasiu Alabi (Pasuma), Tope Alabi, Kayode Olajide, *John Odafe Asiemo* (Daddy Showkey), Alexander Abolore Adegbola Akande (9ice), to mention a few. In the religious sector, her musical background with the Celestial Church of Christ also had a huge influence on her choice of instrumentation.

Gender role

Gender plays a very significant role when it comes to the vocal, instrumental and technical sections of Sola Allyson's music. A cursory look at Sola's backup singers who share the spotlight with her over the years showcases more tendency of a female-dominant chorus than a male or mixed chorus. Occasionally, she uses a blend of mixed voices as backup singers in which case, the males are assigned to sing in *sotto voce*; that way, they blend with the overarching female voices. While the backup section often comprised a female chorus, there is no example of when it is otherwise.

Males come into the picture mostly in the instrument section and the technical crew. This male-dominated section hardly employs females. This may seem like a feminist approach, but the intention is not so. Empirical evidence shows that Ms. Allyson is intentional about the sound quality and vocal texture she wants in her productions; that is what informs her distribution of roles to the sexes. This is part of what makes her unique. Some female musicians with similar practice include the following: Osinachi Kalu Okoro Egbu, (*Sinach*), Ada Ogochukwu Ehi (*Ada*), Mercy Chinwo, *Lara George*, *Tope Alabi*, *Pat Uwaje-King* (Patricia King), Toyin Sokefun-Bello (TY Bello), Victoria Orenze, Judith Kanayo (*Judikay*), Osinachi Nwachukwu, and so on.

Controversy

Several controversies surround the personality of Şolá Allyson. For instance, there are speculations that she is not a Gospel artiste just because she occasionally does works of secular genres. In her response to an exclusive interview, she says,

am [sic] less concerned about whether I'm called a gospel musician. For me, I'm Shola Allyson, a singer...God is the creator of everything but we understand him in different ways. So, am a Christian and Jesus who is my perfect example did not do gospel, he came for mankind and he just lived his life and that is exactly what am doing. But before we came, it has been humanly systemize [sic] that it is called gospel music, so if you sound a particular way, people will say you are a gospel musician, and if you sound another way, some will say oh, she is not a gospel musician, but truly it doesn't matter to me. What matters to me, is when people listen to my music, what happens to their mind and soul (City People, 2021, para 6).

She is concerned with praising God with her music and making positive impacts. At some points, her faith was questioned especially because of the assumption that she was mingling with non-Christians. Her featuring of the Muslim Nollywood actor, Lateef Adedimeji, in a worship medley, subjected her to criticisms from the public, especially as Lateef was seen doing qur'anic verse in the same video. While some critics saw that combo as sacrilegious asking the songstress to "pick one side" (Independent Newspaper, 2022). In response, to the critics, Motolani Alake said, "You people are attacking Shola Allyson because she worshipped with Lateef Adedimeji, who worshipped in Arabic. The problem here is that you...exalt religion/spirituality, and that brings separatism and elitism into the conversation" (PM News, 2022). On Şolá's part, she responded thus, "What I owe a Muslim and other people who practice other religions is love" (Enenaite, 2022).

The minister of songs is not perturbed by the way she is constantly been ridiculed by some sceptics because she is seen associating with those who are not of the Christian faith. This has put her Christian faith into question,

Şolá opined that she would rather go on to perform with “simple-hearted people like me, regardless of the religion they practice, in spreading godly values” (Ekenaite, 2022). She added that she is only following the footsteps of Jesus, who, during his earthly ministry associated with ‘sinners’ Furthermore, in 2021, the songstress was criticized for featuring Adekunle Gold who moved from being a Muslim to becoming a Christian because of the assumption that his Christianity is not genuine. In response, Şolá stated that she is not discriminatory,

I collaborated with Adekunle Gold and I was almost killed for it. I enjoyed the experience and I am going to do it with anybody whose music is compatible with mine. I collaborated with Adekunle God because he sings in Yoruba, his mode of delivery, and the things that he sings about not breast and bum bum. We need to question a lot of things; we believe that somebody cannot do clean good music until they wear the emblem of “I’m a born again Christian (Chukwuemeka, 2021).

Amidst these controversies which were mainly fuelled by collaboration with non-professing Christians, Şolá claimed that she is not moved by them because God directs her path on whom to collaborate with (Adewoyin, 2021). Because of this, it is also controversial to ascertain whether she is a secular or a Gospel artiste. Another consideration for controversy is her use of Yoruba language, “The controversy about me is that some people say I am not gospel because I sing mostly in Yoruba and my music doesn’t have any religious undertone” (Omorogbe, 2019). In response, Şolá attributed her linguistic bias to what makes her brand unique (Sola Allyson, 2022).

Aside from the aforementioned imbroglios, is the issue of Şolá’s faith being interrogated on account of her not calling explicitly the name of Jesus or quoting scripture verses. In response to her critics, she said,

If you know your father very well and you hear your father being mentioned even when his name is not mentioned, if your spirit is open, you should know that this person is actually talking about your father... But because you expect me to say it the same way you say yours, then we [will] have issues (Adewoyin, 2021).

Language

The Yoruba language plays a vital role in almost all of Şolá's songs. Although she code-switches (the practice of shifting between two or more languages or dialects; in this case Yoruba and English Language) occasionally, most of her lyrics are sung in the Yoruba language. She is a culturalist to the core when it comes to her language. This explains why all her albums have Yoruba titles without any subtitles. "I am not pressured to do what everyone else is doing. I sing in Yoruba and I do that unapologetically so, even though I add some English so that people would know that I went to school" (Omorogbe, 2019). Her Yorubanness is up to the point that even when she sings English gospel songs at public events, she Yorubalizes it in terms of her vocal techniques as seen in *ad-libitum*, short leading phrases in Yoruba language, riffs and runs, and even her vocal textures will still depict Yoruba style indigenous styles.

Costume

Şolá is always seen in a long flowing gown that is usually down to her toes. Most of the time one can hardly see her foot due to the length of her gown. She is not known for any particular colour, but she is known for the similar patterns in her gowns. The common characteristic of her wear is the consistency of African fabric designs. On public appearances, she complements her long gowns with pointed headgear almost like a turban. Her makeup is a reflection of natural adornment, elegance in simplicity whereby is sometimes so little, almost unnoticed. We can see a reflection of her dress code in the appearance of her backup singers and instrumentalists. None of the backup singers or instrumentalists put on revealing or skimpy clothes during ministration. Şolá's costume during ministration and secular events is intentional to correct the erroneous notion prevalent in the Nigerian society which labels musicians as being wayward. She explains:

When I wanted to study music in school, my dad didn't support the idea, he said it's a career for prostitutes because an average person believes and thinks that way... Because all parts of my body is [sic] sacred to me and I attach lots of importance to it... So, am [sic] one of those people changing that impression that being a musician doesn't mean am a prostitute (City People, 2021, para 10, 11).

When it comes to dressing, Şolá believes in simplicity and modesty.



Source: (Instagram) *theŞolá Allyson*, September 24, 2022

Cultural Heritage

According to the APA Dictionary of Psychology (2023), cultural heritage refers to the practices, language, values, distinctive technical or creative achievements, and skills that are passed down from generation to generation within a cultural group and contribute to the group's sense of identity. Şolá is the very embodiment of cultural heritage and this is reflected in her attires, language, instruments, and so on. Her culture is not only displayed in her musicality; it is also reflected in her familyhood. Yoruba culture, just like most African cultures, holds family ties in high esteem as does Şolá. She has exemplified that it is possible to be a mother, a wife, and a music minister. According to her, it is not a difficult task because she has learned to give her family preference in her activities, “Being a mother, wife, and musician is not a difficult task for me, I get my priorities right. If I realize events are [not] okay for me or it will affect my family or duties, I turn it down” (City

People, 2021, para 12). She takes her family along in her shows except when they mustn't go with her, like during the pandemic in 2020 (Adewoyin, 2021). When it comes to partnerships, her choice of those she has worked with so far has an undertone of tribalism in a positive light. To promote the Yoruba cultural heritage, almost all those that Şolá has partnered with are Yoruba people, and this can be linked with her upbringing, including her religious background. Notable people she has collaborated with are Tope Alabi, Adekunle Gold, some celebrities in the Yoruba movie industry, Odunlade Adekola, Lateef Adedimeji, and so on.

Educational Implications

Şolá's musicianship has pedagogic significance to music education in several ways. Sola is a teacher by default because her songs are oftentimes didactic. She uses her platform for ministration as well as for admonition. She is interested in people of all ages, especially youths. Her keenness towards youths is informed by the fact that youthful age comes with pressures, which lead to decisions that can make or mar one. Because she is a victim of circumstances in her youthful days; she channels most of her ministrations to admonishing (young) people on how not to stray. Just as she uses her songs to advocate for social control; likewise, music educators can also teach how to use music as a tool to propel desired change for national development. In addition, Şolá's personality highlights the need for music educators to take the role of guidance counselling seriously, whether it pertains to students' career guidance or other issues of life that pertain to students' physical, emotional and mental wellbeing.

Because Şolá's songs lean on folk idioms that are rich in cultural heritage, they can be useful in teaching topics in music theory and composition, ethnomusicology, performance, songwriting and music business. Şolá attributed her musical accomplishments to be a result of her being under the tutelage of dedicated music teachers. Hence,

Şolá is an accomplished musician, by implication, dedication is a sine-qua-non attribute for effective music education that teachers should endeavour to imbibe on themselves and the students for the good of society. If music teachers imbibe dedication to their duties, the possibilities of what they can achieve are endless because they will power the dreams of students by

inspiring students. Finally, Şolá being a stakeholder in the Nigerian music industry is proof that women's active participation in the NMI is viable. If music educators encourage women to be actively involved in various endeavours in various capacities, we will have more women musicians who will change the narrative of the music industry.

Conclusion

A lot of Şolá's songs are inspirational because she derives inspiration from her past experiences of how God saved her. Şolá has been through a lot of ordeals of which she acknowledged that God came through for her; therefore, she dedicated her life to God to minister to Him in songs. Her lifestyle is a practical demonstration of unfeigned love for God and it is an important entry into the current discussion of music ministry. Her music is constructively provocative and commonsensical with theological underpinnings that make its appreciation lean on having faith in God. Her musical ingenuity is spurred by divine inspiration. Her educational background as a music graduate also has a significant influence on her musical prowess. Her voice, unique and sensational could be said to have a soothing relief as it tends to link up the broken connection between man and the divine God.

Her philosophy is that if God could save someone as helpless and hopeless as she was before her encounter with Christ; then there is hope for everyone else who is lost and seeking redemption. Accordingly, her motive for music making is to win souls for Christ in recompense for her salvation. She does this by adopting acculturation as an approach whereby she blends African and Western musical idioms as is seen in her costume, language, harmony, and musical instruments.

Ms. Allyson has contributed immensely to the development of Yoruba gospel music through research, performances, workshops, and mentorships. The ministration pattern of Sola typifies Adeleke's (2020) 'New Testament Model' of music in worship. This is an expression of an experiential relationship with God through His son, Jesus Christ. This model is founded on New Testament scriptures whose method of music focuses on educating and admonishing one another.

The composition of Şolá is theologically astute, musically dexterous, and practically therapeutic. If there is anyone who is in an unfortunate situation that requires God's intervention, then Şolá's music is recommended for such persons because it resonates with renewed hope (in Christ). This is why her compositions are a treasure mine for Christians, church musicians, gospel ministers as well as women musicians in Nigeria, who desire to establish a biblical perspective of music and worship while also addressing the most important concerns that are positively reshaping today's music ministry.

References

- Adedeji, 'F. & Loko, O. O. (2019). African sensibility in the training of Nigerian gospel musicians. *JONMED: Journal of Nigerian Music Education*, 11, 53 – 67.
- Adeleke, A. (2020). The value of intellectualism in church music: A theology of music in worship. *Journal of Christian Musicology*. 1, 1 – 18.
- Adewoyin, A. (2021, April 24). Şolá Allyson: Life experiences inspire my songs. *The Nation Newspaper*. <https://thenationonlineng.net/sola-allyson-life-experiences-inspire-my-songs/>
- APA Dictionary of Psychology (2023). Cultural heritage. *American Psychological Association*. <https://dictionary.apa.org/cultural-heritage>
- Chukwuemeka, J. (2021, April 28). Why I collaborated with Adekunle Gold - Şolá Allyson. *Cool FM*. <https://www.coolfm.ng/news/editorial/why-i-collaborated-with-adekunle-gold-sola-allyson/>
- City People (2021, November 2). Şolá Allyson's explosive interview! *City People*. <https://www.citypeopleonline.com/sola-allysons-explosive-interview/>
- Emielu, A. (2014). I am a music minister, not a musician: Social identity in contemporary African music. *Nigerian Music Review*, 13, 100 – 126.
- Enenaite, B. (2022, December 18). I can collaborate with anyone, Şolá Allyson replies critics. *Punch*. <https://punchng.com/i-can-collaborate-with-anyone-sola-allyson-replies-critics/>

- Mokwunyei, J. N. (2009). Nigerian contemporary music practice: New musical culture in socio-cultural projections. *JANIM: Journal of the Association of Nigerian Musicologists*. 3, 32-39.
- Okafor, R. C. (2019). *Popular music in Nigeria*. Enugu: New Generation Educare.
- Okhuevbie, O. (2022, December 17). Pick one side, Nigerians warn Shola Allyson over music collaboration with Muslim actor. *Independent Newspaper*. <https://independent.ng/pick-one-side-nigerians-warn-shola-allyson-over-music-collaboration-with-muslim-actor/>
- Olusola, K. & Oyesiku, F. (2019). Yoruba cultural identity and creativity in 9ice's afro hip-pop music. *JONMED: Journal of Nigerian Music Education*. 11, 243 – 259.
- Omorogbe, P. (2019, November 29). I am not pressured to do what others are doing —Shola Allyson. *Nigerian Tribune*. <https://tribuneonlineng.com/i-am-not-pressured-to-do-what-others-are-doing-shola-allyson/>
- Onyeji, C. U. (2016). *Composing art music based on African indigenous musical paradigms*. 102nd Inaugural Lecture of the University of Nigeria, Nsukka. University of Nigeria.
- PM News. (2022, December 17). Gospel singer Shola Allyson 'under fire' for featuring Lateef Adedimeji. *PM News*. <https://pmnewsnigeria.com/2022/12/17/gospel-singer-shola-allyson-under-fire-for-featuring-lateef-adedimeji/>
- Sola Allyson (2022). Sola Allyson 10th album thanksgiving. [Facebook page]. *Facebook*. Retrieved August 29, 2023, from <https://www.facebook.com/thesolaallyson/videos/456093232636503>

VOCAL ORGANISATIONAL TECHNIQUES IN KING SUNNY ADÉ'S *JÙJÙ* MUSIC



Adéolú O. ÒGÚNSÀNYÀ, Ph.D.

Abstract

Sunday Adéníyì Adégèye, otherwise known as King Sunny Adé (KSA) among lovers and stakeholders of Yorùbá popular music, is a leading light as far as *Jùjú* music band leadership is concerned. *Jùjú* music is a local-westernized popular music genre which is localized among the Yorùbá ethnic group of South-western Nigeria which developed from the fusion of Yorùbá and European musical elements to become a more internationally accepted genre. It is one of the contemporary Nigerian popular music genres that are performed at life-cycle ceremonies, such as wedding, child naming, birthday, and funeral. It evolved in the 1920s as a palm-wine bar socio-cultural genre, with progenitors such as Túndé King, Àyíndé Bákàrè and Julius Àràbà among others. It now boasts of modern exponents including Chief Commander Ebenezer Òbéy, King Sunny Adé, Ségún Adéwálé, and I. K. Dairo, among others. Scholars of popular music have done some major research works on the suffusion of Sunny Ade's performance praxis within African culture and tradition. The Institute of African Studies, University of Ìbàdàn also published a special edition of her official journal 'African Notes' in his honor in 2016. Therefore, in furtherance of the foregoing academic exercise on the artiste, this paper analyses Sunny Adé's performance from the perspective of his vocal organization techniques. Through the prisms of Van Leeuwen's (2008) 'systemic-functional semiotics of music', these following questions are asked; what are the techniques of vocal organization in Sunny Adé's music? To what extent does the principle of cultural-conformity reflect in the call and response technique in King Sunny Adé's *Jùjú* music? This paper therefore, contributes to the ongoing

discourse on the ideological implication of Sunny Ade's culturally charged call and response patterns (both vocals and instrumentals) as they evoke Yorùbá socio-political structure. Some of the audio recordings of this *juju* maestro that were purposively selected for analysis in this paper include: E kilo f'omo ode (SALP 1, 1974), Private Line (SALP11, 1978), Royal Sound (SALP 16, 1979). Others are, Ògún (LPAS 8009, 1982), Syncro Series (SALP 37, 1983), and Sweet Banana (APLPS 1).

Keywords: call and response, juju, Sunny Ade, cultural-conformity, popular music

Introduction

Nigeria has been described as a country with musical pluralism where various music typologies have been thriving and developing successfully along several parallel continuums (Vidal 1993). The main typologies of music as practiced in Nigeria therefore include not only popular music, but also traditional music, the neo-traditional music, religious music (Christian and Islamic) and Nigerian Art music. Onyeji (2004) opines that popular music (or pop music for short) is a genre of music targeted by the composer and maker to the general public for its immediate appreciation and consumption. Similarly, Omibiyi-Obidike asserts that it is "... the corpus of music commonly liked by the generality of the people in a particular society ... [which has] the objective of providing entertainment for the society" (Omibiyi-Obidike, 1981:16).

Literarily, the foregoing definitions have shown that any form of music that has a wide audience patronage can be put under the umbrella of the word 'popular', whether it is purely traditional or contemporary acculturated music in outlook. Popular music as stated here includes those forms of music in which "elements of western pop music are expressed in local idioms, and to musical types imported with little change from Europe and America (Euba, 1976:24). Some examples of these are Highlife, Reggae, Hip-Hop, Fuji, Apala, R & B and especially Juju, which is the main focus of this paper.

Ethno-history of Juju Music

There is an array of studies on *juju* music, touching on its origin and development, evolution, style, components, musicians and exponents, as well as sociological and cultural functions (Alaja-browne, 1985; 1989; 1989b; Collins, 1989; Omojola, 2016; Omibiyi-Obidike, 1979; Waterman, 1982; 1986; 1990; Ogisi, 2010; Oludare, 2015; Samuel, 2016; Odebunmi, 2016). Suffice it to state that juju is a syncretic music genre that is meant to “... satisfy the desire of Yoruba migrants for forms of expression governed by ‘*ijinlee*’ (deep) traditional values, yet heterogeneous in content and modern in orientation” (Waterman 1990:73). In other words, it is a neo-traditional music genre which employs both foreign and indigenous musical materials to creatively showcase the cultural ideology of the people. In addition, it further entertains its patrons, by expressing the consciousness of their beliefs, values, fantasies and socio-political issues.

Juju is one of the most widely patronized contemporary pop vocal music genre that is quite popular among the Yoruba, both in Nigeria and the diaspora. It can be further viewed as a symbiosis of urban song and the Yoruba commercial music culture, which is superimposed on folklore and highlife music guitar traditions. Its characteristic features are: syntheticity; individuality; improvisation as a feature of performance; everyday pragmatic content; conversational style; non-classical vocal qualities; use of elements of jazz intonation, rhythmic, form, etc.; and the use of non-musical means of expression.

It evolved in the third decade of the 20th century (Alaja-Browne, 1989) as a result of the introduction of the guitar into the West African palm-wine music genre which was performed and patronized by the semi-literate immigrants and local indigenes in the palm wine bars in Lagos and the hinterland during the colonial era. This was as a deviance to the more refined music performed and enjoyed in the salons and parlors by the Lagos elites in the late 1920 and early 1930 (Waterman, 1990). The musical instruments that were used in juju at the initial stage to accompany the palm-wine songs included *agidigbo* which is a much bigger thumb piano (lamellaphone), samba drum, beer bottle or palm-wine keg played with nails or sticks, and a match box which was either shaken or tapped with finger nails.

Subsequently, by the early 1950s, the lamellaphone, match box and the beer bottle (Omibiyi-Obidike, 1979) were replaced with the guitar, sekere and tambourine (Shahriari, 2011). This practice has changed in contemporary times, as the modern juju band can now boast of large membership and the use of ultra-modern local and western musical instruments and equipment. Apart from the foregoing, juju performance style has always been based on the vocal organisational techniques of the Yoruba group singing style, known as the call and response pattern, as found along the west coast of Africa. Nketia (1982) describes this as a form of African group singing pattern in which the second singer(s) response to the lead vocalist by replying with a pre-determined style of closing refrain. In addition, it is pertinent to state that these organisational techniques can be between the lead instrument and other supporting musical instruments or the back vocals, or between the lead vocal and the chorus.

Methodology

This paper therefore deploys both the structural and musical analyses methods to contribute to the current discourse on the investigation of the performance techniques and stylistic organization of Juju music and its practitioners. Against this backdrop, the paper focuses on the vocal organisational techniques in the music of Sunday Adeniyi Adegeye otherwise known as King Sunny Ade (KSA), who is regarded as the king of World Beat, to explicate how this call and response pattern is being deployed in Juju music. The study of call and response pattern in the music of KSA is important, not only as an appreciation of his musical creativity, but also in understanding the stylistic practice and performance techniques in Juju music. It also answer the question of how popular musicians engage the cultural-conformity concept in their performance praxis. In this instance, cultural-conformity can be characterized by the modification of individuals' behaviors and values by themselves, so their behaviors and values meet the standards set by the culture they are projecting. Odebunmi (2016) identifies that the vocal music of Sunday Adeniyi Adegeye (otherwise known as 'King Sunny Ade' or KSA) is mostly based on "...locutions indexing sensuousness and locutions expressing social and cultural orientation" (Odebunmi, 2016, 61).

The foregoing statement points to the fact that KSA in his vocal renditions usually demonstrates his knowledge of the ideologies behind the cultural orientations of Yoruba music performance traditions. It is further pointed out in this discourse, that the juju music maestro, KSA, does not only use this vocal call and response pattern in his singing but also in his instrumental arrangements within his performances in order to conform with the cultural norms of Yoruba music. Some excerpts of his recorded performances have been purposively selected to highlight his technique of deploying this vocal pattern. It is pertinent to state that this vocal organization pattern is common to Yoruba musical art practices as it reflects the socio-political structure of the people as a whole (Leween, 2008). The paper thereafter concludes that KSA is a master lyricist, and an expert in the deployment of this call and response vocal techniques as communication processes which conform with the cultural norms that determine audience's knowledge and emotional responses to juju music sound.

Call and Response Techniques

The call and response pattern is a type of homophonic music technique mostly used in a group performing situation where the leader takes up a melodic line, while other members of the group provide the answering or backup phrase(s). The response phrase is sung occasionally with similar chorus line which could be presented as repetition of the lead vocal or a part derived from it. It could also be composed of completely new material (Akpabot, 1986). Nketia sees call and response pattern as “a song intended to be sung by two or four people singing antiphonally” (Nketia, 1982:140). From the foregoing definitions/descriptions of the call and response pattern, one can deduce that call and response is a performance style which involves a lead singer (cantor) and back vocals/chorus (Akpabot, 1998). In traditional African music, this pattern is a common device whereby the cantor leads and the response of the other members of the group is either

- a. an exact repetition of the cantor's melody or its continuation.
- b. a fixed phrase-answer to the cantor's or lead singer's melody.
- c. an entirely new melody.

In these examples given, the activities of both the cantor and the chorus may follow each other. The call and response vocal techniques of singing among

the Yoruba developed from what Vidal (2012) describes as the two principal poetic forms and these are:

- (i) the short-verse poetic form and
- (ii) the long-verse or litany form.

These two forms are the mainframes of illustrating the existence of a general conceptual framework for organizing poetic performative arts materials into structural forms throughout Yoruba land. The short-verse poetic form consists of about two to eight lines which are grouped into either one or more stanzas. While the lines in long-verse or litany form are usually taken by alternating a series of principal statement or verbal unit with a single subsidiary statement between the leader/cantor and the chorus (Vidal 2012).

Juju being a socio-cultural popular music genre that functions as conduit for social commentaries by deploying rhetorical catch phrases. As a singing model of the above poetic forms, it thrives on all the performance techniques used by Yoruba praise singers and drummers when contracted to perform at any social and/or sacred events. Some of the features of such techniques are:

- (a) the call and response antiphonal form
- (b) the thorough composed form
- (c) the strophic form and
- (d) the strophic responsorial form

The Call and Response Antiphonal Form is when the leader/cantor (solo) and the chorus parts move antiphonally in alternating pattern. The variants of this form are (a) **A-B short responsorial form** where the response of the chorus to the solo part involves a single or three syllable utterance vocalizations. Such response is usually short and both lexically and phonologically different from the solo or call part (b) **A-B long responsorial form** is when the chorus section is longer than the solo section either by being totally different melodically or by adding another short musical phrase to the call of the solo part.

The Through-Composed Musical Form is of the litany or long verse poetic form of Yoruba vocal performances. As its name implies, it is much longer than the other short verse forms and does not require an alternating set of response. It is usually performed as solo although sometimes there could be

some background refrain. Its presentation in traditional Yoruba musical arts performances can be heard as *rara*, *ewi*, *ijala iyere Ifa*, *ekun iyawo* etc.

The Strophic Form is a variant of the short verse poetical form which has several verses of same poetic meter, sung to the same tune. It usually consists of up to four lines and in stanzas. As a call and response musical form, the chorus repeat exactly what the solo/cantor sings.

The Strophic Responsorial Form is similar to the strophic musical form but is different in the sense that it consists of a group of lyrical texts which keep recurring as a response by the chorus in the manner of the Christian hymnody. This responsorial stanza may or may not be the same as the stanza for the lead vocalist.

Suffice it to state that Yoruba is both a patriarchal and a hegemonic society where the king is both the paramount ruler and the dominant voice within the society (Ogunsanya, 2021). In addition, the father is regarded as the head of the family whose voice gives directives which other members of the family must obey and respect. This, therefore, is evident in the Yoruba call and response vocal pattern where one voice becomes the dominant lead and ... [t]he other voices become accompaniment, support, [or] backup (Leuween, 2008, p. 30). Consequently KSA, being the band leader is the hegemonic voice which makes the call and the other voices respond as the support or back vocals.

The modern contemporary juju as performed by King Sunny Ade remains deeply entrenched in the music performance tradition of the Yoruba. This is in spite of the fact that it shows much effect of both acculturation and modernization (Waterman 1982) with “his winning formula of sweet crooning vocals, ethereal guitars and percussive power (Ewens 1991:104).

KSA's Vocal Performance Style

Thus, Sunny Ade's total performative arts i.e., singing and instrumentation are rendered in a way that is deemed pleasant and entertaining by his admirers. Contrary to Collins' (1992:89) opinion that “... many of Sunny's lyrics are pessimistic prediction of doom”, it is a known fact that as an entertainer, and a master of the game for that matter, KSA's music usually

reflects the current popular sentiment in the society. His many aliases include King of Juju, Master Guitarist, *Anjonnu Onigita* (guitar djinn), Thunder Wire, Golden Mercury of Africa, Grand Order of Havana and Minister of Entertainment, among many others.

KSA makes use of the foregoing techniques in his presentations either to inform or educate the general populace or just to impress and entertain his fans and patrons who in turn dance and ‘spray’ him with money (if it is a live performance) as he sings. Each of the foregoing features shall now be discussed to highlight how Sunny Ade creatively employs them to his own economic advantage as well as to communicate his ideas and intentions to his ardent fans and patrons.

By convention, Sunny Ade’s vocal style is a sonorous and slightly nasalized model which blends very well with his type of instrumentations. While the lyrics of his song texts which are delivered in any language (especially Yoruba or English) are set in such a way that is easily identifiable and understood by his listeners. He predominantly makes use of the call and response pattern in his music. This pattern has been variously described by some notable music scholars, as a style of performance based on a social structure that recognizes a singing leader who is imitated by a chorus of followers (Machlis & Forney, 1995).

It is pertinent to say that King Sunny Ade, at one time or the other, has used the foregoing at various times in his musical performances. For example, in ‘K’ale san wa j’owuro lo’, KSA employs strophic-responsorial vocal performance pattern when he sings the entire melody as duet-lead while the back vocals repeat the entire phrase exactly. This is unlike in ‘Ariya is Unlimited’ (SALP 16, 1979) where he employs simultaneous group singing method with other members of the chorus after the first word therein is declaimed. Albeit, all these are followed by a tightly knitted interlocking guitar patterns.

Vidal (2012:65) regards juju music as not just a paragon of the experience and activities of man in society but also as a reflection of that experience and activities. Thus, King Sunny Ade does not only use songs to showcase such experiences but also makes use of Yoruba poetic forms to exhibit such

activities as either eulogy (of self or others), invocation, prayer or elegy. In order for Sunny Ade to effectively do this, he employs the Yoruba A-B antiphonal musical form which according to Vidal, is “when the chorus part is different and shorter both in musical phrase and length from the solo part” (Vidal 2012:98). KSA engages this musical form in the ‘Syncro Series’ (SALP 37, 1983) where he eulogizes himself as being better than what his detractors want him to be. In this song he also deploys the pattern where the response of the back vocals is a fixed phrase-answer to the cantor’s (or lead singer’s) part.

Alade o toro aso l’owo won –

Alade did not borrow any clothing from them

Chorus: Sasangele

Ishola o toro ewu wo l’owo won o –

Ishola did not borrow shirt from them

Chorus: Sasangele

Bi won l’ogun eru, Alade o ni wo be -

Even if they own twenty slaves, Alade is not bothered.

Chorus: Sasangele

*Bi won n’iwofa ogbon, -
Ishola l’oko iya won o*

Even if they own thirty servants, Ishola is the husband of their mother (i.e., “Ishola still stands tall”).

Chorus: Sasangele

K’won bu wa ni won,–

They should not insult us much (because)

Alade l’oko iya won o

Alade is their mothers’ husband

Chorus: Sasangele

King Sunny Ade
Adeolu Ogunsanya

(Sasangele)

Lead Voice

Back Vocals

6

11

16

B/V.

B/V.

B/V.

Sa - sa - nge - le.

l'o-wo won o, Bi won l'o-gun e - ru, A-la - de o ni wo be,

Sa - sa - nge - le.

Bi won n'i-wo-fa o-gbon, I-sho-la l'o - ko i - ya won o. ____

Sa - sa - nge - le.

Sa - sa - nge - le.

K'won bu wa n'i - won, A - la - de l'o - ko i - ya ____ won o. ____

Sa - sa - nge - le.

Suffice it to say that it is not only vocal singing that Sunny Ade does. He also employs the use of folk tunes which are either played by himself on the lead guitar or by his solo guitarist (or the two of them as duet) as instrumental interludes. This is very visible in the track entitled '*E kilo f'omo ode*' (Sunny Alade SALPS 1, 1974) where he plays a game song on the lead guitar.

<i>Kini h'ewu</i>	<i>ee</i>	-	What grows grey hair?
<i>Adan h'ewu</i>	<i>ee</i>	-	Bat has grey hair
<i>Ko'le oso</i>	<i>ee</i>	-	Builds a wizard's house
<i>F'ehin ti 'gba</i>	<i>ee</i>	-	Leans on the fence
<i>Te'pa oje</i>	<i>ee</i>	-	Uses a walking stick of
Lead			
<i>F'enu m'enu</i>	<i>ee</i>	-	Remains silent

Egbe he mi ee 2x

Also, in ‘Sweet Banana’ (APLPS 1, 1986) there is a call and response dialogue between the lead talking drummer and the singing members of the band who vocalize an exact repetition of the cantor’s (drummer’s) melody. This master drummer plays an entire drum-talk phrase which the singers interpreted as “*Ma f’owo kan be yen! Ijo ni o ba mi jo o, daddy*” (Do not touch that part! Just dance with me, daddy).

The image shows a musical score for two parts: 'Gangan Drum' and 'Vocals'. The 'Gangan Drum' part is written on a single staff with a treble clef and a 4/4 time signature. It features a series of rhythmic patterns represented by 'x' marks on a staff with a single line. The 'Vocals' part is written on a single staff with a treble clef and a 4/4 time signature. It features a melody line with notes and rests. Below the vocal staff, the lyrics are written: 'Ma f'owo kan be yen! i jo ni o ba mi jo o — Dad dy. —'. The lyrics are aligned with the notes of the vocal staff.

This is an admonition to some male dancers who on the instance that they are dancing with a lady, might want to touch sensitive parts of her body. In one of his other popular tracks, KSA makes use of the **A-B, Long Responsorial form** in which the chorus and solo both have similar parallel lexical ending. The difference between the parts is the phonological linear unit that starts the chorus.

Solo: *Ewe ni ka ja, ka ma wu l'egbo*

Chorus: *Ka ma wu le... (2x)*

Ka ma wu l'egbo, ewe ni ka ja

Ka ma wu l'egbo o

Translation

Solo: We should pluck the leaves and not uproot the plant

Chorus: Not to uproot... (2x)

Not to uproot the plant

We should only pluck the leaves and not uproot the plant

In ‘Ariya’, the title track of ‘Ariya is Unlimited’ (SALP 16, 1979), the back vocals repeated the song “...in quasi-instructional, say after me fashion” (Van Leuween, 1998, p, 45). This music sample started with an initial adlib declamation of the word ‘Ariya’ taken as a duet. After which KSA employs the strophic musical form which involves a one -stanza mono-strophic

melodic pattern -taken antiphonally by both the lead and the chorus voices- that keep recurring throughout the entire track viz:

Ariya has no end (2ce)

Ariya is unlimited (2ce)



Furthermore, in the album entitled ‘3-6-5 is my Number’ (SALP 11, 1978), KSA makes use of **A-B Strophic Responsorial Form**, where the song has two stanzas each of which is followed by a different melody sung as a corresponding repetitive refrain by the chorus as given below.

Solo: You are the only baby in my mind
 You will become my only one if you want
 But you must tell me if you love me too
 That is the only thing I want

Chorus: Call me darling that’s my number
 Tell me anything you want from me
 Only you have to give your love to me
 3-6-5 is my number dear

Solo: But there is only thing that I know
 If you like, you don’t like we must meet
 So darling if you want me, make up your mind
 3-6-5 is number dear.

Chorus: Call me, darling that’s my number
 Tell me anything you want from me
 Only you have to give your love to me
 3-6-5 is my number dear

3-6-5 Is My Number

King Sunny Ade
Ogunsanya, A.O

Lead Vocal

1. You are the on ly ba by in my mind. You will be come my on ly one if you want .

Back Vocals

L/ Vox. 1

But you must tell me if you love me__ too. __ That is the on ly thing I want.

B/Vox. 2

L/ Vox. 1

Call me, dar-ling that's my num-ber. __ Tell me__ a-ny-thing you want from me!__

B/Vox. 2

Call me, dar-ling that's my num-ber. __ Tell me__ a-ny-thing you want from me!__

L/ Vox. 1

On - ly you have to give your love to__ me__ 3 - 6 - 5 is my num-ber, dear.

B/Vox. 2

On - ly you have to give your love to__ me__ 3 - 6 - 5 is my num-ber, dear.

L/ Vox. 1

2. But there is on-ly thing that know, if you like, you no like we must meet.

B/Vox. 2

Fine

22

L/Vox. 1

So dar-ling if you want me make up your mind, 3 - 6 - 5 is my num-ber dear.

D.S. al Fine

B/Vox. 2

As has been previously mentioned, the thorough-composed vocal technique form is used mainly among the Yoruba, for praise rendering and/or invocation that is later followed by the call and response pattern. This musical form as used by Sunny Ade is rendered as pure chant and using the heightened speech-song vocal pattern as used in the ‘Ogun’ album (LPAS 8009, 1982). The track deals with invocation and supplication to ‘Ogun’ the Yoruba god of iron and it was done as solo without any chorus response. In ‘*E su biri*’ track (*E kilo f’omo ode* SALPS1, 1974), KSA makes use of the through-composed style with recurring response of a fixed phrase-answer to the cantor’s or lead singer’s melody

“mi o mo, mi o mo I don’t know, I don’t know
mi o mo ye o, mi o mo” I don’t really know, I don’t

This technique is different from all other call and response musical forms. In addition to the three-phrase response which is sung antiphonally against the solo, the chorus independently goes on to sing an underlying part ‘*mi o mo ...*’ (I don’t know), upon which KSA chants in a singing pattern thus:

Amo mo ti se ‘ba Edumare oba to laye
Mo ti se ‘ba gbogbo agba to nbe niwaju mi o,
Dede omo awo o
Mo se ‘ba awon iya mi, Opake, Olake, Ateruru, Alaruru

Translation

I pay homage to the Almighty, the king over the earth
 I reverence all elders before me
 And all young initiates too
 I reverence all my mysterious mothers of this world

Lead Voice

E su bi - ri - bi - ri k'e bo mi o. B'i - wa - ju l'o - l'o - ko yi nwa mi lo, —

Vocals

B'i - wa - ju l'o - l'o - ko yi nwa mi lo, —

L/Vox.

b'e-yin l'o - l'o - ko yi nwa mi lo — mi o mo, mi o mo, mi o mo. Mi o mo ye o, — mi o

Vox.

b'e-yin l'o - l'o - ko yi nwa mi lo — mi o mo, mi o mo, mi o mo. Mi o mo ye o, — mi o

L/Vox.

mo. A-mo mo ti se 'ba E-du-ma - re, O-ba — to l'a-ye. —

Vox.

mo, mi o mo, mi o mo. Mi o mo ye o, — mi o mo, mi o mo, mi o

L/Vox.

Mo ti se 'ba gbo-gbo a - gba ti

Vox.

mo. Mi o mo ye o, — mi o mo, mi o mo, mi o

11

L/Vox. nbe n'i-wa-ju mi o de-de o-mo a-wo o. Mo se

Vox. mo. Mi o mo ye o,___ mi o mo, mi o mo, mi o mo. Mi o mo ye o,___ mi o

14

Vox. ba a-won i-ya mi, o-pa-ke, o-la-ke, a-te ru-ru, a-la ru

mo, mi o mo, mi o mo. Mi o mo ye o,___ mi o mo,

In the foregoing chant, Sunny pays obeisance by eulogizing the Almighty God, all the elders in the land and the all-powerful esoteric mothers of the world, who take good care of him and ensure that he (KSA) is always accorded the desired respect and admiration of the people.

Having examined the use of call and response style in the vocal music of KSA, it is also important to explore an analysis of the call and response style in the instrumental arrangement of his music, particularly in the drum and guitar ensembles. Although we have examined call and response between the drum and vocal backup, we shall look more into call and response between the drum ensemble, and the guitars. These instruments form the instrumentation of KSA in his song track *365 is my number* which will be explored in this discourse.

In the instrumental introduction of the song, KSA made use of a combination of the guitar ensemble with two drums – a conga and drum kick, all of which play the introduction in an organized call and response style. The guitar ensemble on its own employed the use of call and response as exemplified in the musical score presented below. While the leading guitar makes the call in a triadic harmony, the other guitars excluding the bass guitar, continued to play the response part, with all of the parts moving in I–V–vi chord progression in E major. While the response to the calls changes the

chord progression, the leading guitar maintains the same notes until after the call in the third measure, where it ushers in the second motif of the introductory part that later ushers in the lead singer.

Lead Guitar

Electric Guitar

Jazz Guitar

Conga drum

E. Gtr.

Semi-A. Gtr.

J. Gtr.

Bass

Congas

Dr.

Like the guitars, the single conga drum which accompanies the guitars from the beginning of the introduction, plays in response to the lead guitar, thereby adding a percussive texture to the instrumentation. In measure five as shown in the musical score above, the two drums – conga and drum kick, play alternately in call and response style, providing the rhythmic accompaniment

of the song, which is later modified with the inclusion of the snare drum at the commencement of singing.

The call and response style is often employed in the music of KSA and this may be due to the largeness of his band which usually consists of about four guitars, five percussions, a synthesizer and four backup singers, alongside KSA himself who is the lead singer. Having this number of instrumentalists and singers playing simultaneously in a band, requires deliberate arrangement which allows every player to actively participate in the music making process, while not disrupting the musical flow. Playing something meaningful is therefore, achieved through separation of duties, whereby every instrumentalist plays their parts to support other instruments' part in order to make a whole.

Conclusion

In the foregoing, we have taken a cursory look at the Yoruba vocal organizational techniques of the “call and response” singing patterns as is being used in King Sunny Ade’s juju music. In the final analysis, the paper proffers that the artiste uses call and response pattern in his music as an avenue as one of the junctures at which a body of texts intertwines with musicology. This vocal pattern which involves the leader-chorus vocal system that is found in societies with hierarchical control (Lomax, 1968) is also very prevalent in King Sunny Ade’s music. Apart from the call and response vocal technique which has been highlighted in this discourse, KSA also makes use of pre-composed Yoruba incantatory poetry, proverbs, metaphors (Omojola & Sogunro, 2016) “...in a manner that can be detected at the levels of phonology, lexis, syntax and semantics” (Olorunyomi & Samuel, 2016, p. ix) to achieve cultural conformity in his works. From the textual and musical analyses of some selected recorded songs which he has produced over the years, one can conclude that apart from the tight instrumentation, arrangement and the concise stage showmanship, King Sunny Ade is also a master lyricist who is versed in both the Yoruba poetic and musical forms structures. He understands where and when to adopt/adapt the vocal organizational techniques, especially the call and response patterns, in his music. Consequently, this transforms the simple vocal themes (solo and chorus) based on any social, economic or political commentaries to well defined tunes.

In this resultant homophonic type of music, the subordinate voices are not expected to be as prominent as that of the leader. In his systemic-functional approach, Van Leeuwen (1998) asserts that these subordinate voices are in themselves “...not melodically meaningful in isolation: they become meaningful only in relation to the dominant voice and to each other” (Van Leeuwen, 1998, p.30). Finally, the call and response pattern also allows every member of KSA’s band to have a voice in the band’s music making process. It can also be deduced that the prevalent of call and response style in the music of KSA is as a result of his determination as the King of World Beats to saddle himself with “the responsibility to keep the image and tradition of Africa” (Sunny Ade in Mitter, 2009, p.2).

With this KSA is able to organize his large band into synchrony while they play together, rather than each of them showing their musical prowess against the collective goal of the band. In conclusion, this study has shown that over the years, and with the vocal organizational techniques in his juju music, KSA has been able to identify and interpret the musical codes and styles which are primarily culturally derived to connect the ideological threads of meaning that link pop music to its political, cultural and social context. This has made his music to be much loved and widely accessible to many patrons and fans both within and globally.

References

- Akpabot, S. (1986). *Foundation of Nigerian Traditional Music*. Ibadan: Spectrum Books Ltd.
- _____ (1998). *Form, Function and Style in African Music*. Ibadan: Macmillan Publishers Ltd.
- Alaja-Browne, A. (1985). Juju music: A study of its social history and style (Nigeria). Doctoral dissertation, University of Pittsburgh.
- _____ (1989). The origin and development of *juju* music. *The Black Perspective in Music*, 55-72.
- _____ (1989b). A diachronic study of change in *juju* music. *Popular Music*, 8(3), 232-242.
- Bergman, B. (1985). *The Good Time King*. New York: Quill Publication Ltd.
- Collins, J. (1992). *West African Pop Roots*. Philadelphia: Temple University Press.

- _____. (1977). *Post-War Popular Band Music in West Africa*. African Arts 3 (10). 53-60.
- _____. (1989). The early history of West African highlife music. *Popular music*, 8(3), 221-230.
- Euba, A. (1976). Music. In Saburi Biobaku (Ed.), *The Living Culture of Nigeria*, Lagos: Thomas Nelson Nig. Ltd.
- Ewens, G. (1991). *Africa O-Ye! A celebration of African Music*. London: Guinness Publishing Ltd.
- Kulaha, T. & Segeda, N. (2021). Essential characteristics and content of the concept of contemporary pop vocal-performing thesaurus. *Knowledge Organization*. 48(2). 140-151. DOI: 10.5771/ 0943-7444-2021-2-140.
- Forney, K. & Machlic, J. (1995). *The Enjoyment of Music* (7th Edition). New York: W.W. Nortons & Co. Ltd.
- Lomax, A. (1968). *Folksong Style and Culture*. New Jersey: Transaction Books.
- Mitter, S. (2009). From pioneer to ambassador. *Boston Globe*. <http://siddharthamitter.com/2009/06/12/from-pioneer-to-ambassador-king-sunny-ade/>
- Nketia, K. (1982). *The Music of Africa*. London: W.W. Norton & Co. Ltd.
- Odebunmi, A. (2016). Locutions and cultural ideologies in the language of King Sunny Ade's juju music. *African Notes: Journal of the Institute of African Studies*. 40 (3).47-63.
- Ogisi, A. A. (2010). The origin and development of juju music: 1900-1990. *EJOTMAS: Ekpoma Journal of Theatre and Media Arts*. 3(1-2), 27-37.
- Ogunsanya, A. (2021). Musical motifs in the dramatic works of Wole Soyinka and Femi Osofisan. An Unpublished Thesis, University of Ibadan, Ibadan, Nigeria.
- Olorunyomi, S. & Samuel, K. (2016). Editorial note. *African Notes: Journal of the Institute of African Studies. University of Ibadan*. 40 (3). ix.
- Oludare, O. E. (2015). The use of themes and variation in early and contemporary juju music. *International Journal of Social, Behavioral, Education, Economic, Business and Industrial Engineering*. 9. 2562-2577.
- Omibiyi-Obidike, M. (1979). Nigerian musicians and composers. *Nigerian Magazine*. 128-129. 75-88.

- Omojola, B. (2006). *Popular Music in Nigeria: Theme, Style and Patronage System*. Ibadan: French Institute for Research in Africa (IFRA).
- Omojola, B. & Sogunro, B. (2016). Performance aesthetics and narrative strategies in the music of King Sunny Ade. *African Notes: Journal of the Institute of African Studies, University of Ibadan*. 40 (3). 34-46.
- Onyeji, C. (2004). Multimedia and popular music in Nigeria: A review. An unpublished paper presented at the International Association of Sound and Audio-Visual Archives (IASA) Conference in Oslo, Norway, August 8th – 13th. 1.
- Samuel, K. (2016). The ecumenical King Sunny Ade. *African Notes: Journal of the Institute of African Studies, University of Ibadan*. 40 (3).
- Van Leeuwen, T. (1998). Music and ideology: Notes toward a socio-semiotics of mass media music, *Popular Music and Society*, 22:4, 25-54, DOI: 10.1080/03007769808591717
- Vidal, A. (1993). Shaping up Nigerian music. Lagos: *National Concord Newspaper*, February 26, p. A1.
- (2012). The poetic and musical forms of Yoruba songs. In ‘F. Adedjeji (Ed.), *Essays on Yoruba Musicology (History, Theory and Practice)*. (88-109). Ile-Ife: Obafemi Awolowo University Press.
- Waterman, C. A. (1982). I’m a leader, not a boss: Social identity and popular music in Ibadan. *Ethnomusicology*, 26(1). 59-71.
- (1986). *Juju: The historical development, socioeconomic organization and communicative functions of a West African popular music*. Doctoral dissertation, University of Illinois, Urbana-Champaign.
- (1990). *Juju: A Social History and Ethnography of an African Popular Music*. Chicago: The University of Chicago Press.

NEW REALITY IN MATERIAL SELECTION FOR YORÙBÁ TRADITIONAL DRUM MAKING



**Kéhìndé FÁNÍYÌ Ph.D.,
Adéníkè GBÀDÀMÓSÌ,
Ramon ADÉLÉKÈ &
Olúwafémi OLÁNÍYAN**

Abstract

The paper recognised that the traditional Yorùbá drum instrumental technology process relies on precise material selection, that is, specific tone wood and animal skin as well as strict construction practices. Contrarily, the modern method for making musical instruments from new alternative materials like steel and plywood is gaining traction with modern instrument makers and traditional musicians. The paper gathered data on the markers of change and continuity in the materials used to construct Yorùbá traditional drums using literary sources and ethnographic research methods. Obviously, over time, the new materials, which are readily available in the market are promoting indigenous musical instruments enhanced designs and outstanding originality. The paper concludes by envisioning a synergistic collaboration of ideas among musicologists, musical instrument technologists, acousticians, and material scientists. This will spark discussions about a new strategy for African instrument technology development and stimulate trials using easily available moldable alternative materials.

Keywords: Musical instrument technology, Yorùbá drum Technology, new material selection, technological innovation

Introduction

The significant alteration and extinction of some musical instruments have begun to generate academic discussion. Vidal (2012) noted that fami-fami and the tiyako fife, are Yorùbá instruments of the 18th century known to have existed but have become extinct and could no longer be traced for documentation and possible continuity. Similarly, Faniyi, (2017; 2023) in her study on the changing characteristics of Yoruba bembé drum, evaluate the relationship between the drum and technical advancements, as they reflect the social dynamics of the urban Yoruba society. Regardless of generalizations, it is vital to assess the impact of cultural change on the technological orientation of traditional drums, particularly in the areas of material selection and acoustic concerns. Expectedly, as the number of drum producers on the market today is progressively increasing, their efforts to incorporate advances into musical instrument designs are only now gaining traction. This is because materials and construction techniques have advanced to the point that, among other things, a change in instrument form, shape, size, number of sets, and tuning system is imminent.

While the traditional status of Nigerian musical instruments cannot be compared to the steady and significant progress that musical instruments in other areas of the world are experiencing, it is worth noting, that research endeavors on musical instrument materials of first-world countries that have been in the forefront of this field of study motivated this paper. The paper, however, does not think that indigenous Nigerian technological ingenuity in material selection and instrument construction should be condemned; rather, it is intended to facilitate a more pragmatic approach to reproducing local Nigerian instruments that would reflect the continuity of Nigerian musical traditions in technological principles and performance concept and context. It is also intended to remark on the inevitable acceptance of new available materials as a current reality which bridges the gap between old and new technologies as a significant step toward innovation.

Contextualizing the issues

In contextualizing the issues raised in this paper, the paper will seek to address; the current state of the materials used to create new Yoruba drums; the contextual concerns about Yoruba drums and materials; propose the creation of a synergy through a multidisciplinary collaboration of expertise in instrument technology, acoustics, music research, performance, and

material science. Nevertheless, significant issues that should be contextualized in this discourse include continuity as a critical factor in the survival of traditional drums and other indices of change requiring engagement in this paper, such as the pursuit of new design and lightweight instruments as a matter of customer preference.

To begin with, as Vidal (2007) rightly pointed out, it is crucial to emphasize that continuity is a prominent musical attribute in traditional civilizations. Although the position in contemporary times is different when referring to the Yoruba due to the threat to the continuity of specialist traditional instrument technology. The children of traditional musicians and instrument manufacturers are less eager to carry on the family legacy. As a result, the long-standing devotion to stringent process. Thus, the long-standing adherence to strict procedure meant to gain proficiency in traditional music practices such as instrument fabrication is gradually becoming transient and evidences of this now been noticed among the Yorùbá as some instruments have gone completely extinct (Vidal, 2012)².

Second is the quest for new designs and lightweight instruments. It is observed that preference for new materials in drums construction now make some musical instruments wear a new look having adopted new construction materials. This impact of change is a response to contemporary social and performance dynamics and have popularised the use of traditional musical instruments which now appear differently in terms of size and weight to suit performance. This is quite noticeable among itinerant musician basically on the grounds of health and aesthetics.

Third, is the proliferation of musical instrument making business. This is linked to new musical instrument makers and drummers are springing up among the younger generations who have no relationship with the lineage of traditional musicians and as such lack adequate understanding in terms of practice. In addition, it is also observed that while the new musical instrument makers are experimenting with traditional musical instruments made with modern materials and tools, the new musicians are creating and adopting innovative playing techniques and styles contrary to the conventional traditional rhythmic styles. Anchoring on the third point, the paper further affirm a strong need for a system borne out of synergy that will

enhance technical know-how that would integrate processes of indigenous and new technology in instrumental technology of Nigerian musical instruments for global acceptance.

Conceptual Framework

Significantly, the adoption of a suitable framework for the theory and practice of musical instrument construction is imperative. Based on this perspective, empirical evidences backed by observational learning and imitation behaviour takes priority in this paper, as a means towards achieving an enriching experience in the art of musical instrument making. Empirical theory is a theory of knowledge, which asserts that knowledge arises from experience. Notable philosophers commonly associated with the empiricist theory, include Aristotle, Thomas Hobbes, John Locke, George Berkeley, John Stuart Mill, Felix Guatarri, David Hume, Gilles Deleuze, and Francis Bacon to mention a few. Among other variables empirical evidence connotes the know-how, skills and expertise. It takes priority in this paper following its proposal for a synergy of core and allied disciplines such as, musical arts, engineering, and science in a first-hand experience in the experiment of materials in instrumental technology. As (Adeyeye, 2010) noted, an African instrument maker relies on his experience of indigenous technology in the art of instrument making which he acquires from his elders in the profession". The application of empirical theory to this discourse anticipates that indigenous technology process requires practical understanding of musical instruments as sound objects made from different materials among others such as logs, animal horn, earthenware, gourd, bamboo. This theory would, to a significant extent, expose both the instrument technologist and the material scientist to the material selection aspect in instrument technology. The goal is to learn how traditional instrument builders employ available materials resources and technically modify them to generate the required acoustic sound associated with such instruments. In addition, to identify the measurement and conversion of resonant materials as a basis in the reproduction process.

In essence, there is a chain process of technical manipulation of readily available materials resources in the art of instrument creation when empirical theory is applied to instrument technology. Empirical estimating emphasizes scientific principles of real-world application based on pertinent facts,

particularly those found in experiments, in this process. In other words, imitation and observation are the driving forces behind the empirical method to learning instrument technology skills. As a result, it will emphasize even more how important it is to adopt a traditional method in the present in order to make comparisons

Traditional norms in material selection for drum making

Instrument technology has traditionally been a specialized technological phenomenon in which musical instrument making principles are not compromised and indigenous technological techniques in musical instrument manufacture are predetermined. As a result, the design, material selection, and construction of indigenous drums have not been known to be random. Evidently, the local craftsmanship of the woodcarver and instrument builder depends on the materials, abilities, and application of knowledge in the design and building of musical instruments such that accurate and desired outcomes are created. The Yoruba culture states that if a very high level of technical ability is demonstrated as expected, it is typically accepted that a woodcarver and instrument maker is professional.

Nzewi (2005:6) makes the implication that it is necessary to critically examine the acoustic principles, the know-how, and the position of indigenous instruments within a particular area. Since there was no randomness in the selection of materials, the design, and the building of indigenous instruments in Africa, the scientific study of these instruments needs analysis of important criteria ranging from their design, materials, and construction. In addition to the fact that specialized wood and animal skin have traditionally been the materials of choice for many distinct musical instruments. (Chukwu, 2011:186), observed that the design and construction of any drum type in Africa depends entirely on the geographical location of a people or culture. There is an abundance of musical instruments in Nigeria. These musical instruments are as diverse as the societies that create them. They reflect the idiosyncrasies of the culture in which they exist, particularly the people's location, language, and social behavior. For example, the Yoruba's large position in Nigeria's forest belt region, where several species of trees abound, has been a vital role in the diverse array.

Arguing this from a wider perspective, Akpabot (1998:17) observed that, the occupation of a society reflects on materials used for making instruments and the type of musical instruments and music produced. According to him, herdsman use horns of animals to make horns while forest dwellers, surrounded by wood, produce flutes and log xylophones. Strings instrument are most prominent in savanna area and people in riverine areas, like forest dwellers produce xylophone. Akpabot, (1998) in his classification further stressed materials used for traditional musical instruments to include, - gourd, wood, clay, leather, animal skin, horse hair, bamboo, metal and reed. Articulating this fact, -he added further however that societies with a strong tradition of fine art bring this to bear in making their musical instruments but the function of the instruments remain unchanged. Reflecting on the foregoing, Nketia (1970), from the perspective of distribution of African musical instruments observed that the distribution of all these varieties is by no means uniform as some societies do not possess drums at all and others have only recently acquired them.” (Nketia, 1970:9). The majority of the drums discovered in Nigeria, according to (Akpabot, 1986:19), can be classified under one of five categories: wooden drum, pot drum, calabash drum, hourglass drum, or tom-tom drum. In particular, the distinctive artistic traditions of the Yoruba people in wood carving and pottery support the existence of items that are thought to be appropriate candidates for drums, such as wood logs, animal horns, earthenware, calabashes, and clay or water pots. (See the plate below).



Plate 1: Ukoko drum of the Ekiti people, an example of a pot drum

Given their acoustic characteristics and the musical applications to which they are put in various cultures, it is clear from the aforementioned review of instrumental resources that the total number of musical instruments in Nigeria is quite extensive and diverse. According to (Nketia, 1970), neither the tuning nor the quality of the chosen sounds appears consistent. Even when comparing the sounds of a single musical kind, one encounters distinct sounds. These variances are frequently the result of the selection of various materials or, more specifically, of design and construction, and occasionally changes in the performance approaches that are used.

Yoruba Philosophy on Material Selection for Drum making

Essentially, the Yoruba value precision in material selection, adherence to a structured training system, hereditary membership, mandatory membership, and the recognition of myths and taboos in manufacturing of the drums (Adeyeye, 2009). When examining the phenomenon of drum production technology among the Yorùbá, Omibiyi-Obidike (1986) observed that the design, material selection, and construction of Yorùbá indigenous drums are not random. This means that Yorùbá traditional drum production technology is founded on formal traditional instruction that recognizes the relevance of acoustic principles in material selection, measurement, and design of various types of musical instruments as prescribed by cultural limits. This is so as acoustic precision, a determinant in indigenous ethnic groups' acceptance of musical instruments, is based on agreement with the tonal structure of the people's language. The Yorùbá, for example, are widely recognized for their awareness of the drum's acoustical notion in connection to tone. This is strongly represented in their customary homage to the dùndùn drum as '*òkú ewúrẹ́ tífòhùn bí èniyàn*', which translates as a dead goat still sounding like humans. This remark accurately describes the goat skin used for the membrane covering of the Yorùbá talking drums.

Sowande (1970) noted that among the Yoruba people of Southwest Nigeria, the "very first phase in the creation of a drum is the ceremony which placates the spirit inhabiting the tree that is to be cut down for the wood from which the drum frame will then be later carved." He added that the tree must have grown near the village and be accustomed to hearing human voices, according to the Yoruba. Until then, its wood won't "speak well" as a drum frame. However, a tree in the forest that is not accustomed to hearing

people's voices won't be suitable because its wood will be used as a “dump” for other materials.

Implications of alternate materials on Yoruba traditional drum-making industry

African traditional instruments have generally developed slowly, which has led to a protracted period of dominance for western instruments. It has been determined harmful to think that Africans have not advanced their instruments to the point where there is a substitute for animal skin, bone, wood, and other conventional materials. This has significantly contributed to the technological setback that Africa is currently experiencing because of the gradual neglect of her musical instruments in favor of those of the West. Despite the fact that music and cultural trends have changed over many generations, many indigenous musical instruments on the African continent are still unstandardized and of no significance to the rest of the world. However, there is a little exception in the case of the *bèmbé* because its choice of acoustical properties, physical look, and performance has been influenced by the Western snare drum, tom-tom, and bass drum. These drums resemble the *bèmbé* and have evolved to the point where the materials used are well preferred by military bands, schools, brigade bands, churches, and mosques. As a result, they are target groups that have begun to profit from the new musical instrument makers' mass production push. It is important to note that new instrument producers are currently experimenting with many sorts of musical instruments, particularly drums. Adesanya Adeyeye underscores this by pointing out that, given the competitive nature of the music market, starting a large-scale production of *bèmbé* employing standardized design and coupling procedures depends on the instrument maker's financial resources and commitment.

Basically, from all indications, this paper considers that material sourcing and the improvement on traditional musical instrument requires an understanding of the sociology of the people, in relation to the role and technical details of the musical instruments. As Sòtúnsà, (2005) has observed, the prevalent contemporary practice has revealed a contrary tradition where drum making has now become a significant economic activity as traditional musical instrument makers now adopt the use of alternate materials for local drums. (See photo below)



A musical instrument making workshop located in Oje Area of Ibadan notable for producing of traditional Yoruba cylindrical and conical drums with steel material.

Indeed, evidences of new versions of indigenous Yoruba master drums have shown that emerging wood carvers and instrument makers only needed to examine closely the design of older versions of drums to make their replications in improved versions. According to Mr. Sunday Àyánretí, a wood carver and drum maker in Ìlòrá noted that the drums in recent times are made by relying absolutely on intuitive creative skills to meet preferred performance standards. It is therefore apt to clamour for a concerted efforts which will give distinct recognition to the roles of the stakeholders. For example, the role of traditional Yoruba musical instrument makers in the sustenance of continuity of traditional Yoruba drum technology techniques such as the making, maintenance and repairs of drums is paramount in order to perpetuate the cultural parameters. In line with this understanding, the prerogative of stakeholders regarding the future of traditional instrument is clear. The music scholar should engage traditional instrument maker in an attempt to preserve written records of traditional musical instrument technology processes for use as references, especially because many senior practitioners have died without leaving behind any documentation. By this, African traditional musicians who work professionally would no longer be unaware of the habit of documenting their inventive arts. This assumption

would have far-reaching effects, especially on the modern method of traditional Yoruba drum manufacture.

Although, evidences have shown that the conservatism of traditional musicians and instrument makers have contributed greatly to the insufficient record of the technology of traditional musical instruments in Nigeria. One could argue that conservatism is generally associated with instrument makers, but in Europe and other parts of the world, written records of the art of musical instrument making and the products of musical instrument makers, many of whom had lasted for several centuries, existed, transcending their particular time and place. Among them are Johann Haas (1649–1723), a trumpet builder in Nürnberg (now Germany), and Andrea Amati (16th century), a violin maker from Cremona, Italy. Material scientists prioritize existing and new materials physical and chemical properties of existing and new materials while deciding on stronger, lighter-resistant materials for drum construction. Other narratives on the differences in the construction environment and the processes utilized to determine outcomes are part of the concerns of music scholars in an attempt to obtain ethnographic data.

Drum shells and animal skin for drum heads are gradually being replaced in Nigeria, particularly in the southwest, by plywood, steel, and other low-quality woods, as well as velum, a synthetic fiber for drumheads. (See Plate below.)

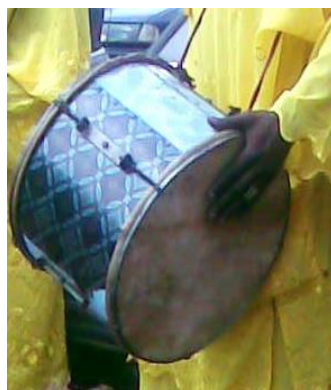


A wooden shell carved from omo tree log

A Sheet of Plywood

The hybrid instrument, which emerges from combining new readily available alternate materials and existing material resources, has gained wide acceptance in the musical performance arena and improved commercial value. For instance, while affirming the factors which necessitated innovative design of the *bèmbé*, a double-headed cylindrical drum from the membranophonic musical instrument family, oral data according to Alhaji Adigun, a *bèmbé* drummer in Ibadan explains that, the idea of refining the *bèmbé* began in Ibadan in the late 1980s and early 1990s when *bèmbé* drummers prefer to have the *bèmbé* drum appear refined because its crude nature as well as the heavy weight of the shell was no longer pleasing to them. As a result, plywood was adopted as a construction material in place of hard wood. Alhaji Adigun recalled that *bèmbé* musicians of the time period under review believed that the old form of the *bèmbé* had a lot of weight and that, due to the itinerant nature of their performances, they frequently felt intense pain that was typically followed by body massage. This is so as the components of the traditional *bèmbé* drum which include is a dense wooden cylindrical frame and animal membrane (awo) with different measurements for different parts of the drum, such as the drumhead, tension, and snare. The skin, shell, loop made of cane and rag, and leather strings for looping the two drum heads for tuning are the fundamental materials for the *bèmbé* drum, while the inventive modern *bèmbé* components include plywood and animal skin (awo). To improve on

the traditional *bèmbé*, the instrument maker identified the plywood as ideal. Plywood is a versatile material, which is easily molded into a cylindrical shape. (See photo below).



Traditional dense wooden frame and modern lightweight plywood frame *bèmbé* drum

The primary outcome of this paper is that, in the modern world, economic development and material choice are intertwined in the production of musical instruments. Involving stakeholders such as music scholars, acousticians, material scientists, musicians, and musical instrument technologists in the experimental discourse on readily available and moldable materials for more robust participation in the production of alternative traditional Yoruba drums, as a way to boost the drum's market capacity, is thus a step in the right direction. Involving stakeholders such as music scholars, acousticians, material scientists, musicians, and musical instrument technologists in the experimental discourse on readily available and moldable materials for more robust participation in the production of alternative traditional Yoruba drums, as a way to boost the drum's market capacity, is thus a step in the right direction. It is worth noting that the current indiscriminate influx of persons entering the drum-making sector has become a fact. Describing the trend Ayanlola Omolade, an instrument maker observed that the activities of drummers and marketers now demonstrate their extensive knowledge of the musical instrument manufacturing enterprise, including procurement of materials, drum making and sales.

Conclusion

The research conclude despite the resilience of traditional drums for many years due to their aesthetic, practical, and cultural significances in the various cultural landscapes. It did note, however, that traditional folk materials are among the topics that continue to fascinate African research scholars, particularly those whose work examines and documents drum traditions as well as their technological innovation and performance practice. It also noted that because change has increasingly become the bane of indigenous technological tradition in modern times. From these scholarly initiatives the paper suggests a synergistic combination of musicologists, music technologists, material scientists and acousticians to consider deliberate creation of a systematic method that will deepen and enrich the world's understanding of African musical instrument technology's distinctiveness and development.

Recommendations

Clearly, the gradual acceptance of newer resources and technologies, associated with traditional musical instrument technology, particularly the drums, confirms the significant influence of western cultural values despite established resilient factors associated with Africa indigenous traditions. As a result, the paper suggests that new materials and ideas be subjected to rigorous scientific assessment to ensure that the position on indigenous instrumental technology is not completely lost. It is also advised that updated instruments meet both the recognized performance standards linked with the Yorùbá and the mandates of current technology. Experimentation and understanding of new materials for drum making is thus advocated for music researchers in collaboration with acousticians, instrument technologists, material scientists/analyst engineers and other associated fields.

In view of the foregoing, and as a far-reaching approach to better improve the construction of Yoruba drums in terms of aesthetics, performance quality and market value. The paper aligns with the already existing mass production initiative of the drum makers and seeks for more academic patronage on their activities. The paper recommends that in order to mass produce the traditional Yoruba drums, skilled artisans would be needed, along with the availability of all necessary modern materials and tools and a conducive

construction workshop, where internal dimension measurements and outline drawings could be interpreted and drum parts could be coupled without difficulty. The much-needed standardization and mass production that academics have clamoured for will be sparked by experimental attempts in which locally obtained materials become relevant as they are now available instrument makers.

References

- Adeyeye, A. (1999). Technology of sekere among the Yorùbá. An unpublished Thesis. Institute of African Studies, University of Ibadan.
- Akpabot, S. E. (1986). *Foundations of Nigerian Traditional Music*. Ibadan. Spectrum Book Ltd.
- _____. (1998). *Forms, Function and Style in African Music*. Lagos/Ibadan. Macmillan Nigerian Publishers Ltd.
- Blacking, J. (1995). *Music, Culture and Experience: Selected papers of John Blacking*. Edited by Reginald Bryon. Chicago: University of Chicago Press.
- Euba, A. (1990). *Yorùbá Drumming: The Dùndún Tradition*. Altendorf: D Grabner.
- Faniyi, K.O. (2012). Form and transformation process in bẹ̀mbẹ́ drum construction among the Yorùbá. *JANIM: Journal of Association of Nigeria Musicologists*. 1. 263-271.
- _____. (2017). Dynamics of instrumental technology and performance of bẹ̀mbẹ́ music in Ibadan, Southwestern Nigeria. An unpublished Thesis. Institute of African Studies, University of Ibadan.
- Fletcher, N. (1999). Research school of physical sciences and engineering, Australia National University, *Canberra* 0200. 27 (1). (Assessed on July 31, 2015).
- Laoye, I. (1959). Yorùbá drums. *Odu*. VII. 10-11.
- Nzewi, M. (2005). African musical arts creativity and performance: the science of the Sound. *Nigerian Music Review*. 6. 1-7.
- Okafor, R. C. (2005). *Music in Nigerian Society*. Enugu: New Generation Books.
- Omibiyi, M.A. (1986). Musical instruments as art objects. In *The Nigeria Field*, No. 51.

- Omojola, B. (1983). Kiriboto music in Òyó town. An unpublished M.A. thesis, Institute of African Studies, University of Ibadan.
- (2012). *Yorùbá Music in the Twentieth Century. Identity, Agency and Performance Practice*. University of University Press.
- Onyekwelu, J. (2011). Contemporary technological principles and applications in the construction of *oja* (Igbo Wooden Flute). *JANIM: Journal of the Association of Nigerian Musicologists*. 5. 118-129.
- Samuel, K.M. (2009). The art of female dùndún drumming in Southwestern Nigeria. An unpublished Thesis. Institute of African Studies. University of Ibadan.
- Sotunsa, M.E. (2009). *Yorùbá Drum Poetry*. London: Stillwaters studio.
- Sowande, F. (1970). The role of music in traditional African society. *African music*. Paris: UNESCO.
- Vidal, O. (2012). *Essays on Yorùbá Musicology*. (Ed.), ‘F. Adediji. Ile-Ife: Obafemi Awolowo University Press.

THE PLACE OF TRADITIONAL DRUMMERS IN EGÚNGÚN FESTIVAL IN ÒGBÓMÒSÓ TOWN



Sunday Olúdélé BABALOLÁ, Ph.D.

Abstract

Festivals in Africa are an avenue; to showcase the cultural heritage of Blacks. Festivals portray drumming, singing and dancing. Drummers play a vital role in festivals such as praising, eulogizing, and communication; just to mention but a few. People of the culture can interpret all what the drummers are saying with their drums it's either positive or negative. Each Egúngún (Masquerade) has a family drummer (Àyàn) that is attached to them during the time of the festival and not to others. There are different types of drums in Yorùbá -land; especially in Ògbómòsò, Òyó State, such as the Dùndún ensemble, Bàtá ensemble, Kòso ensemble, and Agogo ensemble. However, people appreciate egungun during performances but they don't look at why, where and what geared those actions. The drummers always communicate to the Egúngún through verbal or non-verbal style during performance; that means, when adrummer showcases his talent then "Egúngún" displays. Therefore, this paper focused on the place of drummers during the Egúngún festival in Ògbómòsò. Functionality theory and Participant-observation is adopted.

Keywords: Traditional Drummers, Egúngún, Festival, Ògbómòsò, Functionalism theory

Introduction

According to an early missionary, "Ogbomosho in 1891 was a walled city, the gates of which were closely watched by day and securely closed by night. The town, picturesque and well watered was isolated from the rest of the Yoruba towns. Political relations were maintained with the Ibadans, for the country depended on the security of the warriors of Ogbomosho and Ikirun... The strength of Ogbomosho lay in the wall and moat surrounding the town, and the warriors made full use of it by sitting close and tight.

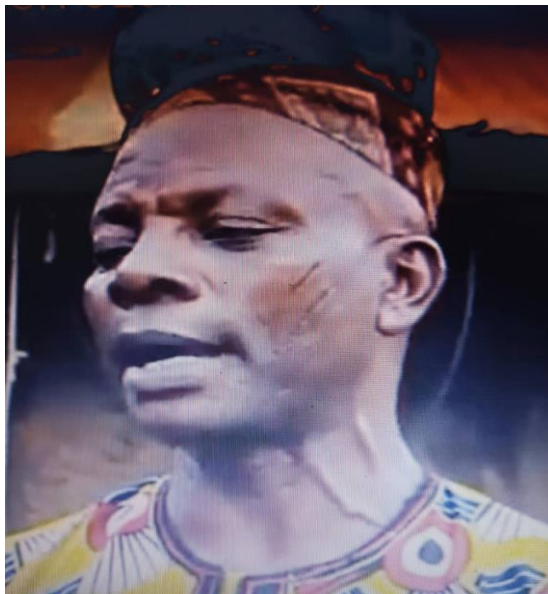
Ogbomoso came about as a result of a man named Ogunlola. He was a skilled hunter from Ibarapa. His hunting expedition took him to an area now known as Ogbomoso. While there, he met some other hunters who came together, to form a society known as the Egbe Alongo (Alongo Society). The Primary objectives of the society were:

- To defend the town against Sunmoni (slave prowler) raids
- To group together for hunting of wild animals
- For mutual assistance.

Ogunlola was later jailed by the Alafin of Oyo for an alleged crime. During this time Oyo-Ile the then capital was attacked by soldiers from Ibarapa under the leadership of Elemoso, who caused great famine and suffering among the people of Oyo-Ile. Ogunlola unhappy about the situation made a special request from the Alafin of Oyo, stating that he would help kill Elemoso if he was released. Upon his release, Ogunlola was able to kill Elemoso using his bow and arrow after which he beheaded him. The Alafin was so happy with Ogunlola's bravery that he requested him to stay in the capital Oyo-Ile instead of returning to his settlement. Ogunlola refused and returned back to his settlement. Travelers would often times refer to the settlement as "ido eni ti o gb'Elemoso" meaning him who beheaded Elemoso, which was how the present day ogbomoso derived its name.

Egungun Festival in Ogbomoso

Egungun festival is one of the most celebrated events in Ogbomoso, the land of valiant, in Oyo state, Southwest Nigeria. It is mostly observed by the traditional religion faithful and others who have a keen interest in tradition. The origin of this festival can't be traced in order to prevent history from being distorted; several attempts to get the actual year it started resulted in a futile exercise.



Ifagbemi Adeleke (Mayegun Oje of Ogbomoso) During Egungun Festival 2021

This festival holds in every seventh month of the year. All interested Ogbomoso indigenes, both Christian and Muslim faithful from all nooks and crannies, even in diaspora usually grace the ‘one and a half weeks’ celebration with their presence to gather knowledge about the tradition in the town. Peterson (1993) writes that the tradition of entertainment is an important one in many African states. There are various genres of egungun in Ogbomoso, specifically. Mayegun Oje even mentions some of the masquerades; in Ogbomoso, such as Egungun Eleru, Egungun Alago, Egungun Orebe, Egungun Egbe, Egungun Ode, etc. Some of the egunguns that the writer of this piece could vividly recall at the time of penning are Egungun Danafojura (whose mask can absorb fire), Egungun Ajokomogbodo (which sits in the air). Others are Egungun Lenbe, Egungun Oroko, Egungun Awodagbese, Egungun Kongba, Egungun Omo Titun, and Egungun Olukotun(the first to display i.e. trailblazer).

Okelerin, which is their customary place appointed for a meeting and is seen as the center of Ogbomoso North and Ogbomoso South. Annually, joyous is

certainly registered in their faces; some will be unrelenting faced, wanting the dogs of war to let loose; many journalists will be there to cover the event and so many spectators. Spiritual visitation of these ancestors is regarded as an immense blessing from God as various prayer points will be placed in his front while placating the deity, libation is always not exempted in the process. Doing this, brings the absence of stress into the town and many things that will kindle upliftment, progress, and positive things in the town.

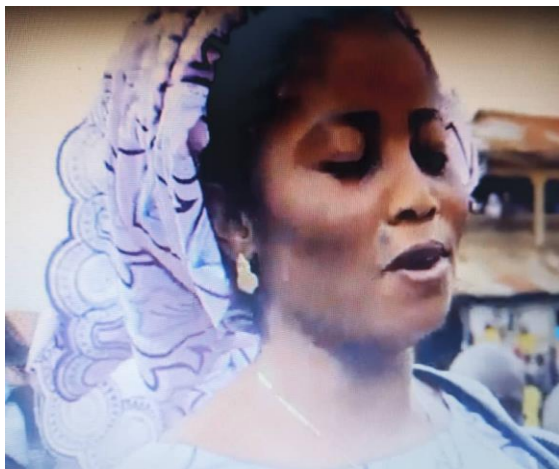
Egungun and their Roles in Ogbomoso

A. Olukotun: Olukotun is a traditional masquerade that must come out first before others. It is the masquerade that appeals to the gods for blessing and peace in the town during and after their festival. It was confirmed during an interview with “Bose Aremu Adegun the leader of Sango women in Ogbomoso. Also “Ifagbemi Adeleke (The Mayegun Oje of Ogbomoso) was interviewed and confirmed it. He said they are Spirit from Heaven to bless people.

B.



Olukotun masquerade during Egungun Festival 2021



Bose Aremu Adegun (Iya Sango of Ogbomoso) during the egungun festival, 2021.

C. Alenimasin: This is another masquerade that is tagged to Ife called Alenimasin Oodua Baba Agba. Ifasola Orisatalabi affirmed that it's from Isale Afon in Ogbomoso. It was established by Akegbeyale Adedokun and brought to Ogbomoso by Babatunde Ayangbekun from "Iragberi" in Osun State. This masquerade is known as Priest which blesses women with children and is a problem solver.



Alenimasin during the Egungun festival 2021

D. Layewu: This masquerade belongs to the hunters and always renders eulogy using the hunter's style with entertainment. It was inherited by Oyedele Aremu from the Ogaala family Okeelerin in Ogbomoso North. Ijala was shorting to Ija nla (Unstoppable fight). Any day that Layewu comes out it will return in seven (7) days. During the interview, Olori Oje said, that it's a masquerade that will go to market and buy the materials needed for its next festival.



Layewu masquerade performing during Egungun Festival 2021

E. Danafojura Kwara: This masquerade always comes to Ogbomoso to perform for Akalaafa in the Akala family, the house of our former Oyo State Governor (Mr. Bayo Akala). It's always known for prayer and shouting of cold when parading the town. When shouting for cold, it uses fire as water in bathing.



Danafojura Kwara masquerade during Egungun Festival, 2021

F. Ajomogbodo Masquerade: This masquerade is mainly for entertainment. It's known as "SPACE-SITTING MASQUERADE" because he always sits in the space without touching the ground. However, it also blesses people by praying for them.



Ajomogbodo masquerade during egungun festival, 2021.

Functionalism theory

Functionalism posits that society is more than the sum of its parts; rather, each aspect of it works for the stability of the whole. Durkheim envisioned society as an organism since each component plays a necessary role but can't function alone. When one part experiences a crisis, others must adapt to fill the void in some way.

Emile Durkheim propounded this theory in 1893 and opined that "the totality of beliefs and sentiments common to the average members of a society forms a determinate system with a life of its own. It can be termed the collective or creative consciousness." *The Division of Labour* (1893).

In functionalist theory, the different parts of society are primarily composed of social institutions, each designed to fill different needs. Family, government, economy, media, education, and religion are important to understanding this theory and the core institutions that define sociology. According to functionalism, an institution only exists because it serves a vital role in the functioning of society. If it no longer serves a role, an institution will die away. When new needs evolve or emerge, new institutions will be created to meet them.

Therefore, this paper will use this theory to identify the place of drummers in the Egungun festival in Ogbomoso, Oyo State, through the division of labour in work.

Place of drummers during egungun festival

The drummers are known as "AYAN" meaning the family that was named after drumming. During the Egungun festival in Ogbomoso, the Ayan always goes along with two types of drum ensemble that is Dundun and Bata Ensembles. It is believed in Africa that with drumming there is life, even when someone dies. Therefore, the Ayan always welcomes the Dead spirits with drumming and sees them off. The Ayan family in Ogbomoso are Ile-Onisemo and Ile-Alubata in Ogbomoso. The drummers are the custodians of history in Ogbomoso because they have knowledge about all families in the town. They play prominent roles during the Egungun Festival for instance, dictating the pace, communication, educative, and eulogizing, just to mention a few.

Informative role: The drummers play informative role during the Egungun Festival in Ogbomoso. It's the duty of drummers to display their talents early in the morning, by informing the audience that a masquerade is coming out and when ready to perform. Nketia (1975) confirmed that when a chief dies in Sukumaland, Tanzania, some stages in the funeral celebration are marked by music designed for various dramatic functions, and all those who hear the sound of the drum understand that the chief is dead. He stressed further that, in the court of the king of Ashanti, there were talking drums used in conveying his (the deceased king's) messages to the people.

According to Myron (2008), the gathering consists of workshops on African drumming, recreation, and most importantly, the performance of traditional African (mostly but not exclusively) Yoruba rituals such as the "Tribute to the Ancestors," Orisa chants/shouts, the burning bowl performance, and other daily meditational Yoruba worship practices. The performance of such rituals is a form of affirmation for the men. What Cumming calls 'the illusion' of either the self and/or depth, is precisely the so-called 'magic' of an excellent performance: the power and communicative quality of a performance is the result of our experiencing this self when attending a performance. They will start singing the praises of the masquerade for instance: Olukotun masquerade praise:

E eeee gun ara orun kin kin kin,
 Gbogbo omo E je mi ni o
 Egun mbe nile ara Orun
 Kin kin kin
 Ti gbogbo omo eleegun ba fe se eegun
 Gbogbo won a maa lo si igbale
 Won a si lo ko eegun wale
 Akeloniku om oni gbaa aso.

Also they will sing this song:
 Won se bi yoo run, ise se o le run/2x
 Atewo la ba 'la a o me to ko o
 Won se bi o run, I se se o le run



Meaning: People are thinking that egungun festival cannot be celebrated again/2x

It is as old as human being, so it must continue.

A. Dictating the pace: The drummers are saddled with this responsibility to dictate the pace at which the masquerade must dance. During pre-performance the masquerade must dance slowly in order to pray for members and when to have performance proper. That time they will be reminding the masquerade that its father will always take it easy when coming out and during rigorous performance.

Pre-performance rhythm:

iwo



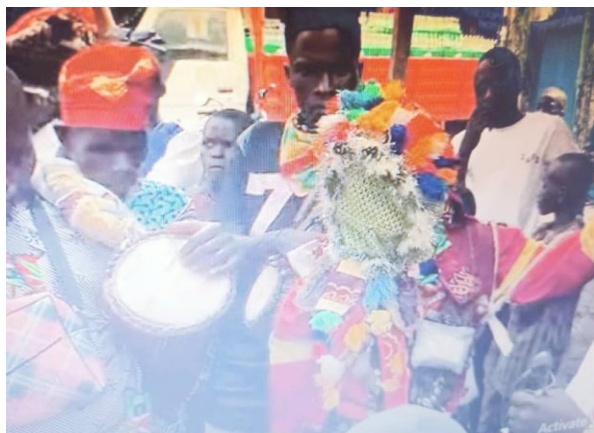
Masquerade and drummer during the performance, 2021

B. Communicative role: Merriam (1964) draws a line of difference between the uses and functions of music. He argued that though the two terms have been used interchangeably in discourses, they do not mean exactly the same thing. He went further to explain that “when we speak of the uses of music, we are referring to the way in which music is employed in human society, to the habitual practice or customary exercise of music, either as a thing in self or in conjunction with other activities. Vidal (2012) stressed that ‘the use of music at the festival announcement and signaling illustrates the way in non-technological societies solve the problem of communication. The drummers always use music to communicate to the masquerade and the members basically when there is a problem or tell a family of its arrival. In another way, the drummers may start telling other masquerade that a great one is coming to avoid troubles.

Oke



C. Exhibition of power: The drummers always want the masquerades to exhibit their power so that others will be able to accord them respect. When they see that another masquerade is coming and after information



Layewu exhibiting its power during the festival 2021.

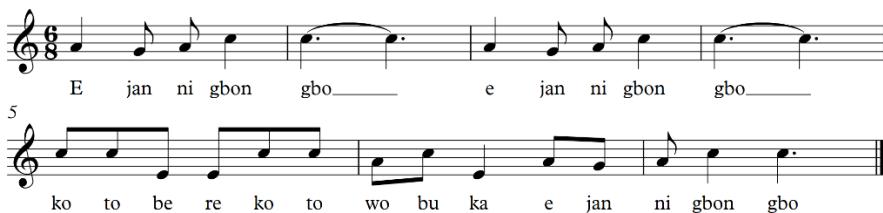
D. Warning role: Hunsu (2011) supported this point that ‘oral art or oral literature refers to literary texts produced orally in performances before a live audience for its entertainment and education, and for religious and political purposes, including praise of eminent members of the society and behavior control of others. The drummers always warn the masquerade if they are going beyond their boundaries. For instance, they prove that they are all in all, but after that, they push the masquerade till it will regret its life by hailing. During the interview Ayankanmi gave example:

E.

OKE ELERIN



GBONGBO



Conclusion

Yoruba is very rich with traditional culture, for example, Egungun in Ogbomoso, Oyo State are paramount to us as Nigerians. To preserve this culture precautions should be taken such as the government should start a program that will preserve our traditional festivals, and inclusion in the curriculum from Pre-Primary to Post-Primary. The radio and Television stations also should contribute their own cottar. Lastly, the drummers should also train their wards on how to drum and avoid the issue of modernization into their brain. Also use their drums to make peace not troubles.

References

- Ifiokobong, I. (2009). History of Ogbomoso town in Oyo State, Nigeria. <https://infoguidenigeria.com/history-ogbomoso-town/> (Retrieved on 30 June 2023).
- Merriam, A.P. (1964). *The Anthropology of Music*. Evanston: North-Western University Press.
- Myron, M.B. (2008). Tribute to the Ancestors in ritual performance and same-gender-loving men of AFRICAN descent. *Text and Performance Quarterly*. Routledge Taylor and Francis Group. 28 (4). 433-457.
- Nketia, J.H.K. (1975). *The Music of Africa*, London: Victor Gollancz Ltd. Ogbomosho. In *Britannica Online*. Encyclopædia Britannica, Inc. (Retrieved 30 June 2023).
- Vidal, A.O. (1971). *Oriki*, praise chant of the Yoruba. An unpublished M.A. Thesis, University of California, Los Angeles.

Websites

- <https://punchng.com/traditionalists-marking-egungun-festival-shun-face-mask-social-distancing-in-oyo/> (Retrieved 30 June 2023).
- <https://www.blueprint.ng/egungun-and-its-misinterpretation/> (Retrieved 30 June 2023).
- <https://www.thoughtco.com/functionalist-perspective-3026625> (Retrieved 30 June 2023).

YORÙBÁ CULTURE AS AN IDENTITY IN HIGHLIFE MUSIC



Olúwasèsan Victor ÀJÀYÍ, Ph.D.

Abstract

Yorùbá culture is unique and significant in values, virtues, custom, and traditions among others. Yoruba is a tribe with different ethnic groups who predominantly occupy the South-western part of Nigeria. This paper looks basically into the culture and beliefs of the Yorùbá people as an identity in Highlife music genre, using the "Cultural Identity Theory", as theoretical framework; and perusing the scholarly approaches of authors in different Journal articles and books on Highlife music and some recorded Highlife tracks, It finds out that the various practitioners of Yorùbá variant of Highlife genre do not only entertain, they also foster, promote and advocate the norms, culture and tradition of the people. Yorùbá culture is rich in its virtues and values. This work then concludes that the culture of the South-western Nigerians can be rescued from possible extinction due to the overwhelming foreign influences that are evidenced in the society. Also, it can be better preserved for posterity through the use of music, such as Highlife for the sustainability of its future.

Keywords: Yorùbá people; Yorùbá culture, South westerners; Cultural milieu; Tradition

Introduction

Popular music is a universal phenomenon; its articulation in specific cultures reflects the social dynamics of that particular social environment as discussed by Omojola, (2006). Highlife musical genre is one of the several genres embedded in Nigerian popular music such as Juju, Fuji, Hiphop, Raggae, Afrobeat among others.

Nigeria's cultural milieu was part of the materials for Highlife music compositions during Nigeria's independence celebrations in the sixties with the instrumentation and performance practices developing in the hands of the emerging Highlife practitioners Alade in Ogunremi(1998), Vidal(2012), Araroba (2018) and Adekola (2018), discussed the various cultural positions of the Yoruba people of the South westerners, in the area of the beauty of language, religion, rites of passage, relationship, living conditions, family life, love, clothing, food, education, advice, rebuke and so on. The cultural positions were exhibited in the album tracks recorded by professional artistes. In view of these, Highlife music has various performers with different identities and cultural dispositions from the sixties.

In the early 1960s, Nigeria Highlife music performers had already moved away from imitating Ghanaian Highlife to rebranding the music genre by composing original melodies that were influenced by Nigerian cultural and traditional music. This led to a barrage of hit records that firmly established Nigerian Highlife as a nationally recognized genre (Emielu, 2013).

The likes of Osita Osadebe / Zeal Onyia's 'Lagos life na so so enjoyment' (1958), E.C. Arinze's 'Nike Nike', Bobby Benson's 'Taxi Driver' (1960) and a host of other recorded elpees contributed to its national esteem. Emielu further stated that Highlife emerged out of similar social circumstance as well as Juju music, but became a nationally recognized genre at least two decades before Juju.

Few of the performers of Yoruba Highlife music were based in both Oyo and Ogun states, whereas Lagos State was actually the seat of Highlife in its early years. It occupies a central place in the history of popular music in Nigeria. Early in its history, Lagos acquired the civilisation and modernisation requirements for becoming the seat of popular music in Nigeria. It was cosmopolitan, a port town and gateway to the hinterland and also had a social life, which was facilitated by the presence of the various types of indigenous and foreign entertainment music (Ogisi, 2008).

Theory of Cultural Identity

Cultural identity can be defined, in its most basic form, as a sense of belonging which includes a shared sense of companionship, beliefs, interests

and basic principles of living. When a person identifies with their culture, they often embrace those traditions that have been passed down through the years. Cultural identity links people to their heritage and can also help them to identify with others who have the same traditions and basic belief systems. According to Myron Lustig (2013),

cultural identities are central to a person's sense of self. That is because cultural identities "are central, dynamic, and multifaceted components of one's self concept.

Bohlman (1988) supported the view that cultural identity insists and that a datum is not completely understood only in terms of itself, but that it functions in accordance with external relationships which is evident in the music, language, dressing, religion, vocation and so on.

Lustig further asserts that Cultural identity refers to a person's sense of belonging to a particular culture or group. This process involves learning about and accepting traditions, heritage, language, religion, ancestry, aesthetics, thinking patterns, and social structures of a culture. Normally, people internalize the beliefs, values, norms, and social practices of their culture and identify themselves with that culture. It is sometimes claimed that a group of people's cultural identity is the foundation or groundwork on which every other aspect of their being is built. It is the cornerstone of what makes them who they are. Embracing one's culture often means practicing a specific religion, wearing a certain type of clothing or something else that represents their culture. It creates an outward, visible means of identifying that group as part of a particular culture or nationality. This theory will be useful in this work to establish the cultural identities in highlife music in terms of the language, religion, instruments, beliefs, aesthetics, dressing, basic principles of living, and so on.

Henri Tajfel established a theory in 1979 that threw light on the concept called social identity. He explained it to be the part of an individual that reflects the kind of group in which that person belongs and their livelihood and attitude will be as that group.

Cultural identity is a part of a person's self conception, self perception and a feeling of belonging to a group. It is related to nationality, ethnicity, religion,

social class, generation, locality or any kind of social group that has its own distinct culture. In this way, cultural identity is not only the characteristics of the individuals but also culturally identical group of people that are sharing the same cultural backgrounds (Holliday, 2010). According to him, Cultural identity can be defined, in its most basic form, as a sense of belonging which includes a shared sense of companionship, beliefs, interests and basic principles of living. When a group of people identifies with their culture, they often embrace those traditions that have been passed down through the years. Cultural identity serves as links to other people of the same heritage, and can also help them to identify with others who have the same traditions and basic belief systems.

The structure of Highlife music as a genre in terms of its form, style, instrumentation and even its performance; it is evident that they are foreign to the existing musical genres in Nigeria. However, along the line, various elements of the Nigerian cultural ways of doing things were introduced to it, considering its language, instruments and instrumentation. Different Nigerian languages were used by the various artistes within each variant. The Yoruba variant was well explored with the different musical and non-musical opportunities that are available to them in their various compositions. In the Yoruba variant of Highlife music, the use of 'Talking Drum' and even the entire 'Dundun Ensemble' (as used by Roy Chicago), Agogo and other traditional instruments were prominent to support the groove, without losing out on the concept and taste of the Highlife music itself. Also, Crossdale Juba sings with Ikale language depicting one of the several ethnic variants.

Culture in Yorubaland

The Yoruba culture varies within the different ethnic groups that exist in the Southwest, their customs, traditions, and religions are complex and multifaceted. They differ from one part of Yoruba Land to the other (Adediran, 1984). He (Adediran) also affirmed that there is a common unity among all of them which is actually due to the myth and belief that they are all descendants of Oduduwa, and that Ile-Ife was their spiritual or ancestral home.

The Yoruba religions believe in some gods which are the deities that are worshiped, such as the *Ogun, Sango, Oya, Obatala, Esu, Yemoja, Ela, Oluorogbo, Oranmiyan, Osun, Osara*, and so on. All these are also reflected, at one time or the other, in the compositions of the Highlife musicians of the South-western Nigeria. The cultures of the Yoruba people are also evident, among several others, in their Virtues; Values; Customs; and Hospitality.

Virtues

The word ‘Virtue’ means a quality that is good or admirable or such quality that is morally good. Also, it is the quality of doing what is good and right. This (Virtue) can be in different ways in terms prudence, justice, fortitude, temperance and so on.

The Yoruba people of the Southwest not only desire but also believe in quality things within their customs and practices, such that are good and are admirable in the various day to day activities, experiences and livelihood. Few of such are discussed below:

(i) ‘Orin to dara’ – Good Song

The Yoruba people are polite, social and proverbially hospitable (Johnson, 1921). Whenever there is a function in the family, the service of a musician is always employed for entertainment, in which sometimes, the interest will be required as regards who to sing and what to sing. Some musicians make use of vulgar language in their various bands in which the culture of the Yoruba people does not really support. Highlife music fits in when it comes to simple, vulgar-free and good compositions, coupled with well arranged instrumentation from both the western and African ends.

(ii) ‘Aso to dara’ – Good Cloth

With views from the works of Highlife musicians like Adeolu Akinsanya who released an album track titled ‘Shampoo’, Orlando Julius sang on ‘Topless’, Roy Chicago also released ‘Onile gogoro’. They either appreciate good dressings or refute indecent dressings and make-up. It is a part of the Yoruba culture to appear decently in one’s workplace, place of worship/religious centre, ceremonies, festivals, and so on. The Yoruba also believes that ‘*ile laa wo, ka to s’omo l’oruko*’ which means even before a child is named, part of the things to be considered is the household,

everything that needs to be considered shall be looked into. ‘*A kii r’omo Oba, ka ma ri dansaki Oba lara re*’ this means that when you see the King’s child (the Prince or Princess), you must definitely see the beauty of the King via his dressing and make-up. Decent dressings speak a lot about a person’s character and lineage.

(iii) ‘Omo to dara’ – Good child



‘Bi mo bimo ti o beru agba, ko le bami gbe ‘le’

If I have a child that does not respect elders, he cannot live with me’.

(Album released by Adeolu Akinsanya in 1983)

Few of the elements of a good child in Yoruba land are to be respectful, obedient, loyal, faithful, honest, and hardworking among several others. These are the virtues that are found in the cultures of the Yoruba people. A child that is respectful and obedient is the pride of his or her parent in the society as released in one of the tracks recorded by Adeolu Akinsanya to emphasize the place of respect in the culture of the Yoruba people.

(iv) ‘Aya to dara’- Good wife

Marrying a beautiful wife is also part of the enviable virtues of the Yoruba people which some of the highlife musicians sang about. Roy Chicago released a track titled ‘Maria’, and ‘Rosena’. Victor Olaiya released ‘Omo Pupa’ Orlando Julius sang ‘Ololufe’ and ‘Iyawo asiko’ among many others. All these songs pointed to the fact that the Yorubas love to marry a good wife in terms of beauty and character.

Value

This is to regard somebody or something in a high esteem. It is the worth or importance of something to somebody in a particular setting, be it organisation, home, community or a state. This is evident in the daily activities or practices with one another in the various relationships as discussed below:

(i) Asa Ibile – Native Custom

The place of cultural value among the people of the Southwest is so unique that it teaches or informs the Yoruba people the essence of its cultures and traditions. Though there are different dialects and sub-ethnic variants within the culture, yet they maintain a common value even in diversities. The culture of greetings, salutation, dressing, eating, vocation, bravery among others have been addressed in the various recordings of highlife musicians such as Roy Chicago sang *Onilegogoro* (Head gear), Fela Anikulapo Kuti released *Omuti* (Drunkard) Orlando Julius Ekemode released *Ise owo* (Vocation), Crodale Juba sang on *Ori* (Head) in Ikale language and so on.

(ii) Ìbániwí – Rebuke

Musicians like Adeolu Akinsanya do use confrontational texts and idioms in his track recordings to correct the societal vices. Waterman (1998) discusses Fela Anikulapo Kuti music as a socio-political musician that employs strident lyrics in attacking the excesses of foreign capitalism and Nigerian leaders. Highlife musicians rebukes and instruct individuals, family, community, kings, youth and political officers if they go out of the laid down rules of governance of the land. Fela released a track in his Highlife years titled *Lo wa se se* (Find something to do), Adeolu Akinsanya released *Bolonje ri mi to ro ju* (If the food vendor see me and frowns her face). These record releases were composed to rebuke and correct one thing or the other.

(iii) Igboriyin - Commendation

Though Highlife music of the southwest does not permits the praise singing of an individual or parastatal. However, it appraises the cultures and traditions of the people when it is well exhibited. In addition, thanking God and showing appreciation to the almighty is part of the norms of the Yoruba cultures. Crodale Juba, Adeolu Akinsanya, Fela Anikulapo, Victor Olaiya who were prominent in the early years of highlife music released tracks that appraised the almighty God. The new generation Highlife Musicians like Ibitayo Jeje released 'Love me too much', Chigozie Wisdom's track on *Ese gan ni* (Thank you so much), Paul I.K. Dairo released *mo sori ire* (I am well favoured) all of these and several others are Highlife tracks that showed gratitudes to the almighty God.

(iv) Ikilo – Warning

Highlife music of the Yoruba variant warns and counsels the members of the society against all anti cultural vices, economic imbroglio, political disturbances, and so on. It also serves as a vehicle to inform the society about various strategies and implementation of the government policies to run the administration. Crosdale Juba released *Aye soro, rora se* (The world is dangerous, be careful)

Song Text

It is evident in the various tracks recorded by the various maestros from the fifties to present that Highlife musical texts are mainly to entertain and educate. They do not sing praises of people or institutions. In those days Highlife music was written for reasons from emotions, Love, historical issues, satire, warnings or for moral applications which reflect the culture of the Yoruba people.

Example 1 (Song Text by Orlando Julius Ekemode, titled *Iwo Ololufe mi*, ‘Love Song’)

Iwo Ololufe dakun o	Oh my lover, please,
Ma ko mi o	Do not divorce me
B’owo ko si l’eni o	If there is no Money today
Ko ma se ba’ra je,	Do not worry
Bope boya igbeyin a da	Sooner or later, it shall be well
L’aye wa o	In our lives
Eni ba yo o,	Anyone that is well fed,
Ko ma yo l’ayaju	Should not overjoy
Eni ko yo o,	If you are not well fed
ko mase ba’ra je	Do not worry
Bo pe boya o, igbeyin a da	Sooner or later, it shall be well
L’aye wa o	In our lives
Bo pe titi o,	Sooner or later,
Omose a di Master	Apprentice will become master
Bo pe titi o,	Sooner or later,
Akololo won a pe Baba	A stammerer will call Father
Eyin aseni bani daro,	All friends that are pretenders
K’e ranti ola	Remember tomorrow
T’eni begi lo ju o,	If you cut down a tree

B'ope boya o Igi a ru'we	Sooner or later, it will sprout again
Laye wa o igbeyin a da	Sooner or later, it shall be well
Laye wa o	In our lives

In the above song excerpt, the composer talks about relationship, love and hope which are essential in the lives of human being and are also of high esteem in the cultural attribute of the people of the south-western Nigeria where religion is also a way of life of the people. Orlando, in the text above, still itemised his requests in prayers, believing that it is only God that can give or answer to the needs of everyone.

Example 2 (Song Text by Orlando Julius Ekemode, titled *Ma f'agba se yeye*, 'Teaching Morals')

Mafagba se yeye	Don't make jest against an Elder
Nitori ati sun re	Because of your day of Old
Mafagba se yeye,	don't make jest against an Elder
Nitori ati sun re	Because of your day of Old
B'omode ba m'owo we,	If a child knows how to wash hands
Oni lati b'agba jeun	surely he will eat with the Elders
Emi ti mowo we,	I know how to wash hands
Mo si ma b'agba jeun	And I will eat with the Elders
B'omode ba m'owo we,	If a child knows how to wash hands
Oni lati b'agba jeun	surely he will eat with the Elders
Awa ti mo'wo we,	We have known how to wash hands
A si ma bagba jeun	and we will eat with the Elders

Agba se pele,	Elders take things with ease
mase re omode je.	Do not cheat on Children
Agba se pele,	Elders take things with ease
Mase re omode je	Do not cheat on Children
B'omode ba m'owo we,	If a child knows how to wash hands
O ni lati ba jeun	Surely he will eat with the Elders
Awa ti mowo we	We have known how to wash hands
A si ma b'agba jeun	and we will eat with the Elders
Mafagba se yeye	Don't make jest against an Elder
Nitori ati sun re	Because of your day of Old
Mafagba se yeye,	Don't make jest against an Elder

Nitori ati sun re	Because of your day of Old
B'omode ba m'owo we,	If a child knows how to wash hands
Oni lati b'agba jeun	surely he will eat with the Elders
Emi ti mowo we,	I know how to wash hands
Mo si ma b'agba jeun	And I will eat with the Elders
B'omode ba m'owo we,	If a child knows how to wash hands
Oni lati b'agba jeun	surely he will eat with the Elders
Awa ti mo'wo we,	We have known how to wash hands
A si ma bagba jeun	and we will eat with the Elders.

The excerpt above shows that respect, honour and dignity for the elders are paramount virtues and that even, the younger ones, deserve a portion of dignity as he postulates. These have their places and are part of the elements in the cultures of the Yoruba people of the south-western Nigeria. Also, it addresses fairness and a balanced judgement which is not one sided.

(i) **Record Release –**

Most of the performers of Highlife music recorded their albums tracks on master discs and cartridges. Much later, audio cassettes and compact discs arrived in the newer technology era and were sold in their thousands and millions which also are major economical sources of income for the musicians after the sales. Various marketers and record label companies who were also part of the process made a lot of money from the sales of recorded singles and albums sold. Record label companies such as Decca, EMI, Decross, IPFY record companies and so on.

Conclusion

The rich culture and heritage of the Yoruba people of the West Africa has been established in this work in terms of their values, virtues, customs and traditions. They actually determine their existence and identity which various highlife musicians have established in their recorded works. These cultural attributes have been presented in this work in different areas such as salutations, greetings, praises, rebuke, and information, among several others.

Recorded tracks of various highlife popular musicians were used to drive home the various values and virtues embedded in the cultures and traditions

of the Yoruba people of the Southwestern Nigeria, and also in the rest of the world. It is worthy of note that in spite of the foreign influence in the structure of Highlife music, it still accommodates and accepts the fusion of the Yoruba text and the traditional musical instruments of the Yoruba people such as the *Agogo*, *Dundun*, *Bata*, *Sekere* among others.

It then concludes that the culture of the South-western Nigeria is rich in its values and virtues among other cultures in Nigeria and Africa. It can be rescued from possible extinction due to the overwhelming foreign influences that are evidenced in the society which has the tendency of endangering any unprotected culture and tradition. It can be better preserved for posterity sake through the use of music such as Highlife for sustainability of its future.

References

- Abimbola, W. (Ed.) (1975). *Yoruba Oral Tradition: Poetry in Music, Dance and Drama*, Ile-Ife: Ibadan University Press.
- Adediran, B. (1984). Yoruba ethnic groups or a Yoruba ethnic group?: A review of the problem of identification, *Africa*. 7.
- Adekola, O.E. (2018). Exploring contributions of agidigbo musicians to the sustainability of Nigerian traditional music, *Nigerian Music Review*, 15. 141-160.
- Ajayi, O.V. (2018). Musical structure and cultural identity of highlife music in southwestern Nigeria, An unpublished Ph.D. Thesis, Obafemi Awolowo University, Ile-Ife.
- Araroba, T.O. (2018). *Poverty and the Humanities*: (Ed.), G.R.A. Adeoti, et al., Ibadan: Bookminds Publishers.
- Bohlman, P.V. (1988). Traditional music and cultural identity: Persistent paradigm in the history of ethnomusicology, yearbook for traditional music. *International Council for Traditional Music*. 20, 26-42.
- Emielu, A. (2013). *Nigerian Highlife Music*. Lagos: CBAAC
- Holliday, A. (2010). Complexity in Cultural Identity. Language and Intercultural Communication. *Journal of Language and Intercultural Communication*. 10(2), 165-177.
- Johnson, S. (1921). *The History of Yoruba*. Lagos: CSS Limited.
- Lustig, M. (2013). *Intercultural Competence Interpersonal Communication across Cultures*, 7th ed. New York: Pearson.

- Ogisi, A. (2008): The origin and development of juju and highlife music, 1900-1990. *African Notes*. 29 (1& 2).
- Ogunremi, D. (1998). *Culture and Society in Yorubaland*. Ibadan: Rex Charles & Connel Publications.
- Omojola, B. (2006). Popular music in western Nigeria. Ibadan: IFRA.
- Vidal, A. O. (2012). *Essays on Yoruba Musicology: History, Theory and Practice*. (Ed.) 'Femi Adedeji, Ile-Ife. OAU Press.
- Waterman, C. A. (1998). Yoruba popular music. In R. Stone (Ed.), *Africa: The Garland Encyclopaedia of World Music*. (471-487). New York: Garland Publishing Inc.

Online Source

http://www.learning_theories.com/social_identity_theory_tajfel_turner.html/1979

Discography

- Adeolu Akinsanya and the Western Toppers Band (1983), '*Bi mo bimo ti o beru agba*' (Afrodisia DWAPS 2185).
- Orlando Julius Ekemode and His AfroHilife Classics (2010), 'Collection of Highlife hits, Vol. 1.' *Iwo Ololufe mi* (Evergreen Musical Company, Surulere, Lagos)
- _____ (2010), 'Collection of Highlife hits, Vol 2' *Ma f'agba se yeye* (Evergreen Musical Company, Surulere, Lagos).

DEVELOPMENT AND SIGNIFICANCE OF YORÙBÁ MUSIC-THEATRE FROM FOLK OPERA TO CONTEMPORARY OPERA



Adéolú ÀBE, Ph.D.

Abstract

Opera as a form of performing arts is a genre of music and theatre which is categorised under Music-Theatre. Its antecedents among Yorùbá people include various traditional and cultural performances while the generic art form (opera) evolved with the development of modern society among the people in Nigeria. Evolution of Yorùbá folk opera has been widely established in literature but dearth of literature persists on the growth of contemporary opera among the Yorùbá people. Through literature review and ethnographic method, this paper reviewed the development of Yorùbá folk opera and established the growth of contemporary opera with their composers among the people. Findings showed two categories of opera; the unscored and the scored opera which are the folk opera and the contemporary modern opera with 3 and 8 composers respectively among the Yorùbá. It however concluded on the significance of Yorùbá opera which include: the preservation of Yorùbá culture, globalisation of Yorùbá artistic elements (music, drama, dance etc) and the advancement of the Yorùbá socio-cultural and socio-economic development which is a vital part of the African heritage for global development.

Keywords: Development, Significance, Opera, globalization. Socio-culture, Socio-economy.

Introduction

Opera as a generic Western art form found its way to the Yoruba people in Nigeria during the colonial period. Since then, the art form has expanded in contemporary modern day. However, prior introduction of Western opera,

cultural performances similar to the opera existed within the people's culture long before the introduction of the Western opera. Nuptial performance among women is performed with songs' dialogue, the ancient performance continued to grow with modifications as the society developed. In modern time, the performance involves the engagement of *Alaga iduro* and *Alaga ijoko* (two women who lead the performance during traditional wedding ceremonies) who lead the songs' dialogue with gesticulations, speeches, chorus and instrumental accompaniment as a form cultural practice. This reveals a form of operatic performance before Western opera surfaced. In addition, there are other musico-dramatic performances that exist within the Yoruba culture. These serve as antecedents to opera among the Yorubas, therefore, the idea of music-drama is not entirely new among the people.

Subsequently, Western influence brought the generic opera and became accepted, the foreign art form developed among the people in Nigeria as modern society advanced. Development of Yoruba opera began to grow in phases beginning with the folk opera before Nigeria's independence, thereafter, the era of higher institutional development established the scored opera. As Yoruba music expands in contemporary times, so do genres of music and indeed performances advance. The focus of this paper therefore, is the evolution of Yoruba opera and its significance. While Scholars have written extensively on the folk opera in Nigeria that developed during pre-independence among the Yorubas, there is dearth of literature about opera development beyond folk opera which developed during the post-independence. Therefore, the objectives of the paper include; to

- trace Yoruba music-theatre development from folk opera to contemporary opera (1940 to 2020)
- identify major Yoruba opera compositions and composers
- state the significance of Yoruba opera for global development

Antecedence of Modern Yoruba Music-theatre

Music as a phenomenon develops within various cultural practices in Africa. It is established as an integral part of the African culture, Nketia (1974), Ekweme (2008) among others. African ways of life breed the music and the music is best understood within the context of cultural practices that produce it. Music and indeed the other related art continues to enjoy growth as society

and culture develop. Development of Yoruba music according to Vidal (1977) falls into four periods namely; early period (c. 1500 A.D. – 1700 A.D.), middle period (1700 A.D – 1860 A.D.), late period (1860 A.D. – 1914 A.D.), modern period (1914 A.D., and after. In explaining musical development in each period, he revealed that the early period was described as the period of indigenisation and creation of traditional forms established by custom. Religious rituals dominated the scene with cries and recited poetry accompanied by bells. Communication through drums and simple aerophones was the practice. However, the middle period saw the evolution in the religious, political institutions, trade and social organisations that formed dynasties, empires and external trade with foreigners. Theatre form developed from the constant repetition of rituals with the functional use of music that developed entertainment while complexity in music set in and theatre became more complex as the religious, political and social systems expanded. Vidal stressed that cries and incantation gave way to chants and songs with more complex drumming which forbears the numerous percussion ensemble as we see today. These gave a general overview of the musical growth among the Yoruba people before the influence of foreign influences which came in the late and modern periods.

Different institutions within the society created music that were suitable for the activities carried out within them. For example, the marriage institution developed some music and performances for the celebration of marriage. Ajibade (2005) reveals the nuptial performance in Africa among the Yoruba people and some other ethnic groups, ‘the performance of the nuptial songs in Yoruba society is by the bride, her friends (Òré Ìyàwó), and the housewives of the groom’. While describing the form of performance, he emphasised that;

The performer of nuptial poetry is the bride accompanied by her friends, which takes place a day before leaving for the husband’s house. In reality, we can say that the bride is just one of the performers, because this nuptial poetry is a form of group performance during which the friends of the bride ricochet and also chant and sing.

It is an elaborate performance among women from both the bride and the groom’s family who sing in dialogue. The nuptial performance in

contemporary time takes a different structure from the ancient practice. Professional marriage managers called *Alaga iduro* and *Alaga ijoko* are hired who lead the song dialogue for both the bride and groom's family while the performance takes place in designated place as against the form of parade it took. The above represents several musico-dramatic performances, age-long practices among various sub-ethnic groups among the Yoruba people in different perspectives.

Development of Modern Music-Theatre / Opera among the Yoruba People before 1960

Numerous scholars have established the various musical and theatrical practices that developed in modern Yoruba society when the people had contact with Western culture during the colonial period. These literatures form sources of information on modern music-theatre among the Yoruba people. Musical development among the Yoruba people expanded as modern society emerged and intensified. The modern period among the Yoruba people according to Vidal (1977) began in 1914 and was marked by the 'Europeanisation' of various musical genres of the people, it brought the development of 'new music' Western acculturation resulted in various musical forms which include 'opera' in the modern emerging cities. Ogunbiyi (1981), while tracing the development of drama and theatre in Nigeria, and Omojola (1998) established various musical and theatrical performances that took place in Lagos which was a major centre of commercial activities among the Yoruba. These activities sprang from the influence of Western education, Church and social activities within the metropolis and grew along the existing ancient traditions and gradually spread as Western influence became more accepted among the people who adopted the Western culture with foreigners as well as the returnees from the trans-Atlantic unpleasant expedition. Vidal (1977) quoted Euba (1970) who described the shows in the early days as 'Annual entertainments' performed in the School-rooms of missionary Churches on raised platforms as theatrical forms and are the earliest forms and forerunners of today's modern music-drama, or "folk opera" - Vidal added.

In the 1940s, the folk opera developed as a result of Church activities among Africans who had some form of Western education and were influenced by the Church. Clark (1980), Ogunbiyi (1981), Adedeji & Ekwazi (1998) and

Vidal (2012) gave accounts of its development. Contributions from various artistes which included composers, playwrights, singers, dramatists and dancers gave the folk opera the form it took. Most of these artistes were primary products of Yoruba cultural traditional performances and later got Western influence through Western education and the mission Churches. Concisely, Adedeji & Ekwazi (1998) puts it that

...the Yoruba opera is a dramatic composition which combines the art of music, poetry and, dance. Its literature derives its essence from a combination of an aesthetic element and the principle of form. Its playwright and composers are products of two traditions: Yoruba indigenous culture and Western civilization, especially Christianity and Western education.

For example, Ogunde who pioneered the folk operatic movement established his natal in a family of traditionalist where drumming and dancing was a regular routine. Adedeji and Ekwazi reported it that ‘...it is drumming and drumming all day and night...’ he also affirmed that the experience created an impact in him...‘what I knew was drumming, dancing...’ He (Ogunde) subsequently confirmed that he learnt the organ from his Dad through rote learning. He stressed that,

Now my father too was an organist in our Church, So when I was young he taught me the simple notes – d:r:m:f:s:l:t:d:-, and so on, Then I became an organist myself, that was in the early thirties: 1930, 1931, 1932.

Artistes who practiced folk opera mostly took to formal teachers’ training which was a common educational training after secondary school in pre-independence Nigeria. Even though music was part of the curriculum in schools, professional music education was not offered in Nigeria at the time as those who studied music at higher institutions went outside the country. It must be noted therefore, that even though they had some form of music training, it was not in the standard of Western opera which ensured music literacy. Similarity can be drawn in Nigerian drama as documented by Ogunbiyi (1981) who implied that dramatic practices before independence was different from the practice in the independent year and after when English drama surfaced in Nigeria. ‘In discussing serious contemporary

Nigerian drama, the year 1960 is taken as a starting point - the year in which Wole Soyinka founded “The 1960 Masks”.’ However, 1944 marked the year the first folk opera was staged in Lagos, this was the beginning of what is known as the Nigerian professional theatre today.

Professional Training in Music-Theatre/Opera

As growing modern society kept spreading among the Yoruba people, Western culture gained more ground breeding elites. Music and drama in the similitude of Western performances continued to spread with practitioners and enthusiasts staging plays and concerts. Art music among Yoruba people therefore grew as indigenes who studied music, composed using local idioms as established by Omojola (1995), Adegbite (2001), Vidal (1993) Olaniyan (2001) and Ekwueme (2008) among others. In addition, English drama among Western educated Yoruba people who mainly occupy the South Western part of Nigeria also evolved as trained artistes featured local elements, culture and reenacted myths, legends and historical antecedents in their plays and performances for the growing modern society. Mokwunyei (2001) quoting Ogunbiyi (1981) on contemporary drama in Nigeria said ‘This class of Nigerians imported the Western European forms of concert and drama which were to constitute the framework of early Nigerian modern drama’.

Subsequently, establishing indigenous Universities in Nigeria with the drive to cater for the needs of the people further strengthened the development of trained personnel for modern opera among the Yoruba people. An example is the University of Ife now Obafemi Awolowo University with the motto ‘for learning and culture’, was established in 1962 which hosts the Institute of cultural studies from where Department of Music and Dramatic Arts emanated. First of such a University in Nigeria, although, is University of Nigeria, Nsukka with the motto, ‘restoring the dignity of man’, was established in 1960 and hosts the Department of Music as well as Dramatic Arts. Composers, playwrights, musicians, dramatists and theatre artistes in general were trained in various institutions in Nigeria who fostered the growth of music-theatres in general.

Training scholars and artistes with greater sense of African culture helped in raising dedicated personnel to fill the society with the African social and cultural vacuum that the new and foreign culture brought. While these

artistic expressions (music, dance and drama) are integrated in traditional African performances, they became separated in modern society especially in educational institutions as separate areas of study, therefore to a large extent, schooled musicians wrote music pieces with no input of dramatic or dance movement while educated dramatists wrote play concentrating on lines, movement and in some cases song texts with no or little input of scored music. Even though, there were scripts for plays featuring total theatre that incorporated music-dance-drama, there was next to nothing in opera or music-theatre (with libretto and complete music score). Intensified training raised more artistes with greater interest in music-theatre, experimenting with ideas while they studied and performed Western opera in schools. Omojola in an interview affirmed that operatic performances while he was at the University gave an impetus to opera and this was corroborated by Mokwunyei who identified Omojola as a constant and dedicated student who participated in operatic performances. Trained composers and performers thereafter took to opera composition and performance as opportunities beckoned, especially within Nigerian growing institutions. Furthermore, with the establishment of more institutions, trained personnel continued to develop and they fostered music-theatre generally and operatic performances when occasions demanded.

Yoruba Opera Compositions and Composers

Composition, even though is an area of specialisation in musical training, yet it is a natural endowment that emanates from creative instinct. Nzewi (2012) in a forum opined that Africans are generally natural composers who explore creativity without special training. He emphasised and experimented with modifications of simple rhythm as an act of composition that manifests naturally in Africans. This points to the natural instinct in the composition of opera among Yoruba people. Natural composers without formal training improvise opera, while composers with formal training also create opera. Opera composition with corresponding composers therefore falls into two categories, one, textual and improvised opera compositions, and libretto and scored opera compositions. Nigerian folk opera constitutes the first category while contemporary (scored) opera falls in the second. In the first half of the 18th century when primary and secondary Western education had taken root among the Yoruba people with the influence of colonial activities, sizable number of Yoruba people who obtained Western education were engaged in

office job, clerk, teaching, lay reader, catechists, interpreter and police among other jobs that require minimal level of literacy. Among these was Ogunde who was a teacher and later a police constable. Their engagements cut across different sectors within the growing modern societies within the Yoruba region.

More importantly, activities within various Churches and Schools called for compositions and performances (music, dance, drama etc). Talented individuals created various art forms for occasions as identified by Euba (1970). Subsequently, what established the folk opera was the activity of 'The Church of the Lord' at Ebute-Metta who requested Ogunde to compose music for her service of song in 1944. Ogunde who was a trained teacher and a police constable had acquired some knowledge and skills in music from his cultural background, school activities, Church and his father but not from a standardised Western point of view. Ogunde became a pioneering force as a composer of folk opera. Prior to Ogunde were composers who engaged with compositions of anthems, song and oratorio were influenced by Ogunde who added actions and dances into the compositions to establish the folk operas. Clark (1980), Adedeji and Ekwazi (1989), Vidal (2012), Omojola (1995), Raji-Oyelade, Olorunyomi & Duro-Ladipo (2008) identified these composers and some of their compositions.

Subsequent development (studies in higher institutions) evolved the second type of opera composition and raised a set of composers who were formally and professionally trained in Western music education. This raised opera composers through the growth of Nigerian art music. Bello (2014) classified Nigerian art music composers into four generations, among these are Yoruba opera composers. Opera composition of this category requires libretto (opera text showing the story, characters, plot and lines) as well as the music score (vocal and instrumental). This composition thrives more within the academic institutions in Nigeria, probably because of its affiliation with elitist culture unlike the Nigerian folk opera that appeals more to the local people and it is performed more in the larger society than within the academic environment which seldom witnessed the performances.

Despite the versatility of Nigerian opera, Abe (2021) noted the dearth of opera compositions and composers among Nigerian art music. Yoruba opera

compositions in this category with their composers are noted by Omojola (1995), Ekwueme (2008) and Abe (2021). Below are some compositions and major opera composers among the Yoruba people.

Table 1.1. Title of Yoruba operas and composers

Opera Composition	Composer	Year of Composition	Category of Opera
The Garden of Eden and the Throne of God	Hubert Ogunde	1944	Folk Opera
Africa and the God	Hubert Ogunde	1944	Folk Opera
Nebuchadnezer's Reign and Belshazzar's Feast	Hubert Ogunde		Folk Opera
Worse than crime	Hubert Ogunde	1945	Folk Opera
Tiger's Empire	Hubert Ogunde	1946	Folk Opera
Palmwine Drinkard	Kola Ogunmola		Folk Opera
Oba Koso	Duro Ladiipo		Folk Opera
A night of Miracle	Ayo Bankole		Contemporary Scored Opera
Odyssey of an Innocent	Bode Omojola	1994	Contemporary Scored Opera
Moremi	Bode Omojola	2014	Contemporary Scored Opera
Irin ajo (Odyssey of a dream)	Bode Omojola	2018	Contemporary Scored Opera
The sailors	Sam Amusan		Contemporary Scored Opera
The gods have spoken	Taiye Adeola	2012	Contemporary Scored Opera
Wanted	Taiye Adeola	2019	Contemporary Scored Opera
Ife lagba	Christopher Omotoso	2001	Contemporary Scored Opera
Efunsetan	Christopher Omotoso	2001	Contemporary Scored Opera
Triumph of Destiny	Christopher Omotoso	2018	Contemporary Scored Opera
Dawn of new era	Debo Akinwumi	2001	Contemporary Scored Opera
Campus life	Debo Akinwumi	2001	Contemporary Scored Opera

Tani mola	David Bolaji	2010	Contemporary Scored Opera
Campus life	David Bolaji	2016	Contemporary Scored Opera
Omo agbe	Ayo Oluranti	2022	Contemporary Scored Opera

Table 1.1 Showing Yoruba opera compositions, composers, year and category of opera

Yorùbá opera and global significance

Music is an intangible and valuable product similar to the physical or concrete produce by other sectors of society. While some tangible products fill the physical need of man, music as an intangible substance, it occupies and satisfies the psychological and spiritual need of man. Opera which is an eclectic form of art feeds man with natural as well as socio-cultural appetite through the sonic and the visual senses. Songs, musical sounds and sound effects that are presented along actions and movements with occasional speech and rhythmic as well as dances combine as a holistic art form to provide man with affective gratification. Joy, pleasure, a sense of satisfaction, pride, courage, morality, virtue and more are embedded in opera for significant humanity. The Yoruba opera therefore apart from the general humanistic value transmitted, projects the African essence from the Yoruba worldview to the global community. An example is ‘The Gods Have Spoken’ by Taiye Adeola which projects the Yoruba belief in the Supreme Being (the god) over the affairs of men and the sense of judgement to the mischievousness and tyranny of man. The natural phenomena of various human as well as socio-cultural expressions in the various art forms combined in Yoruba opera are endearing.

Part of the elements in the opera that have shaped the world are great choruses, aria, and recitative as well as instrumental pieces written for opera. A chorus of similar magnitude is found in the oratorio, Handel’s Messiah – ‘Hallelujah chorus’ which has enjoyed cross-continental translations in many languages of the world including Yoruba, and has appeared in various global performances. Many musical elements of the world’s famous operas are notable and bare standard and classic vocal dexterity. Some arias, duets, choruses and instrumental pieces in operas have stood out as unique pieces

of heritage and human endeavor. Roberts (2023) speaking on famous opera songs and arias emphasised that ‘opera is home to some of music history’s most hummable tunes...’ he continued, ‘opera has become our popular culture landscape, its catches melodies and hummable choruses taking the genre far beyond the hallowed halls of the opera house’. Arias, duets, choruses etc from Yoruba operas are significant parts of human heritage from the people’s endeavours. Aria like ‘Orisa’ in Adeola’s ‘The Gods Have Spoken’ and chorus such as ‘Awa n sure’ in ‘Odyssey of a Dream’ by Bode Omojola are great songs from Yoruba operas which have added significantly to global heritage.

Opera as an art form showcases a wide range of the culture of a people. Various European operas such as ‘Marriage of Figaro’ are mirrors of German culture starting with the language, names, songs, dances and many expressions within the opera. Culture which is the way of life is widely expressed in operatic works. Cultural norms, belief systems, nuances of various degrees, values, procedures which are represented in Yoruba operas are for the preservation, transmission, communication and establishment of the culture of the Yorubas in a world that is eroding valuable African culture. In addition, creative intelligence in historical as well as projection for future development are cultural antecedents and subsequent representations as expressed by both Omojola and Adeola in their operas.

Bamidele (2000) in his submission on the artiste and his position in society, concluded that artistes are prophets, teachers, and connoisseurs of value and moral ethics within a society. They foretell, instruct, and judge morality and the value system of a society among other duties. Subject in the theme in Omojola’s ‘Odyssey of an innocent’ is the effect of ‘japa’ movement that became widespread in the second decade of Nigeria’s 21st century. As an artiste, he had foreseen and forewarned the people through the medium of his art – opera. Multi-dimensional artistic expression in opera provides various ways to carry out the artistic duties, songs, speeches, actions, and dances are all means of expression that corroborate each other to appeal to the moral and value senses of the audience and society at large.

Yoruba opera from its early days had been a commodity for global consumption. As artistic product, it is not only useful for the local audience,

but its global significance can be seen when Ogunde took his folk operas beyond the Yoruba community within Nigeria and outside, into West African countries. Clark (1980) as well as Adedeji and Ekwazi (1998) recorded the success of his memorable tours in West Africa in 1948 and 1949 respectively. More importantly, his overseas exploration was noted by Ugolo (2014) when he represented Nigeria at the World Festival of Culture. Duro Ladipo equally took the Yoruba arts as artistic products to Germany in 1964 and later in 1965 to Britain and some other European nations as reported by Raji-Oyelade et al. (2008) While music and drama are good artistic commodities that can be showcased as artistic performances, opera provides the opportunity for a variety of arts and therefore will sufficiently and adequately represent all artistic expressions holistically. In recent time, Omojola has been performing Yoruba operas at the United States of America. The artistic products imbedded in Yoruba opera is significant for artistic expression for consumption on the global space.

In addition, Yoruba opera has been used as course materials in the study of African music, theatre as well as a mirror of social and cultural existence among the people. This is part of the emphasis of some of the opera composers, Omojola (2019) as well as Adeola (2010) during interview emphasised this in their efforts as music instructors at Mt. Holyoke College and five College Consortium in the United States of America and at the University of Ilorin, Nigeria. In this wise, the opera serves as teaching aids to students, a phenomenon, and consumable as body of knowledge.

Finally, Yoruba opera is highly significant as commercial product used for economic gain. In situations where audience paid to watch opera performance as in the case of Ogunde's 'The Garden of Eden and the Throne of God' among others performed to paying audience, it becomes lucrative venture. Also, most of the opera performances within the institutions attracted gate proceeds. The performance of 'The Gods have Spoken' at the University of Ilorin as well as other performances from other institutions had tickets for audience admission. As a highly creative venture, opera promises mental refreshment and emotional satisfaction which can provide financial reward to the producers and performers.

Conclusion

Yoruba opera as an artistic work occupies a unique place in Africa and the entire world. It shows the ingenuity of the Yoruba people with significant creative intelligence and sustainable advancement. This work of art continues to expand in the hands of individuals for the promotion of aesthetics, culture, education, entertainment, health and socio-cultural engineering. It has stood the test of time and it remains a distinctive innovation that is useful for the creation and improvement of an enduring and developed society of our dream. It is therefore a necessity that this genre of art be taken beyond individuals' efforts to become a general heritage and project. This will go a long way in building a lofty communal and national legacy for the Yoruba people and the Nigerian nation as well as Africa. It will further widen the economic scope and through a planned curriculum inculcating Yoruba opera, morals, education and socio-cultural development will be strengthened to build better citizens and society.

References

- Abe, A. (2021). Musical study of some operas by selected professionally trained Nigerian composers. An unpublished Ph.D. Thesis, Obafemi Awolowo University, Ile-Ife. (Accessed on 20-06-23).
- Adegbite, A. (2001). The present state of development of African art music in Nigeria. In M.A. Omibiyi-Obidike (Ed.), *African Art Music in Nigeria*. Ibadan: Stirling-Horden Publishers.
- Ajibade, G. O. (2005). Is there no man with penis in this land? Eroticism and performance in Yoruba nuptial songs. *African Study Monographs*, 26(2).
- Bamidele, L.O. (2000). *Literature and Sociology*. Ibadan: Stirling-Horden Publisher.
- Bello, A. O. (2014). Dayo Oyedun: A fourth generation composer of African art music. In C. Aluede, K. Samuel & 'F. Adedeji (Eds.), *African Musicology: Past, Present and Future* (A Festschrift for Mosunmola Ayinke Omibiyi-Obidike. Ile-Ife: Timade Ventures.
- Ekwueme, L. (2008). *A Basic Guide to Music Appreciation*. Lagos: Apex Books Ltd.
- Euba, A. (1977). An introduction to music in Nigeria. *Nigerian Music Review*. No. 1.
- Nketia, J.H.K. (1974). *Music of Africa*. New York: W.W. Norton and Co.

- Ogunbiyi, Y. (1981). *Drama and Theatre in Nigeria: A Critical Source Book*. Great Britain: The Pitman Press.
- Olaniyan, C. O. (2001). Discourse of Yoruba lyrics (otherwise known as native airs) as contemporary art music for Christian worship. In M.A. Omibiyi-Obidike (Ed.), *African Art Music in Nigeria*. Ibadan: Stirling-Horden Publishers.
- Omojola, B. (1995). *Nigerian Art Music*. Ibadan. Institut Francais de Recherche en Afrique (IFRA).
- Raji-Oyelade, R., Olorunyomi, S. & Duro-Ladipo, A. (2008). *Duro Ladipo, Thunder-God on Stage*. Ibadan: University of Ibadan Institute of African Studies.
- Roberts, M.S. (2013). *15 Most famous opera songs and arias* www.classicfm.com (Accessed on 20-06-23).
- Ugolo, C. U. (2014). Hubert Ogunde's dance tradition and national development. *Dance. Journal of Nigerian*. 1, (1).
- Vidal, T. (1977). Traditions and History of Yoruba Music. *Nigerian Music Review*. No. 1.
- Vidal, T. (1993). Nigerian contemporary music: Unity or diversity? In *Diversity of Creativity in Nigeria*, Ile-Ife: Department of Fine Arts, Obafemi Awolowo University.
- Year book of the International Folk Music Council*, 2.

THE EXPLORATION OF TECHNOLOGICAL INNOVATIONS IN NIGERIAN TRADITIONAL MUSICAL INSTRUMENTS



Abíódún Olálérè AKÉRÈ

Abstract

This study examined technological innovation in the area of traditional musical instruments in Nigeria. Specifically, traditional musical instruments and technological innovation adopted in Nigeria music Industry were examined and analyzed the influence technological innovation on traditional musical instruments in Nigeria. Scoping review method was adopted to select research studies on Nigeria's traditional musical instruments that maintain their traditional values, in a contemporary way. Electronic sources were obtained from database Scopus, Science Direct, Google Scholar, and Research Gate. Each database was searched using few terms; technological innovation, traditional musical instruments, augmented musical instruments, robotic, and preservation. The studies selected for this study were analysed through content analysis. Finding revealed three major concepts of innovation among the past researches and the first is the lowest cost so far and is the application tools with interactive interface. Next to that, is the replicated instrument, which replaced real musical instruments with other objects that are lighter, cheaper and portable with a shape that might be almost the same as the real instrument. The last concept is the use of the real instrument undergoes some modification to make it played automatically without real performers and this will help in the form of exhibits or performing. This study concluded that using technological innovation like augmented reality application and gamelan simulation with leap motion control can increase public interest toward traditional musical instruments. This study therefore recommended that more technological innovation on Nigeria

traditional musical instruments should do in the future to let it stay inline in this globalization era.

Keywords: Exploration, Innovation, Instrument, Technology, Traditional Music.

Introduction

Every society has its musical instruments with which it is identified and known. In spite of marginalization, westernization and industrialization, there is still an internal aspiration in every culture or traditions for her artistic posterity amidst the obscuring effects of industrialization. In the past, some musical instruments were discovered by artists through excavations, and this served as source or hints for recognizing and associating them with societies from where the discoveries were made. Music and technology are two indispensable words, meaning that they cannot be over emphasized by music scholars and researchers as it deals with the construction of musical instrument which this research tend to focus on.

In recent times, traditional musical instruments are not spun out in the technology use in-line with today's technology advancement. A number of Nigerian musicians have innovated traditional musical instruments using modern technology which can be described as robotic musical instruments (Kenechukwu, 2020). Robotic musical instruments are either use to make more interesting music performance and to build an everlasting crew that can play with musical artists (Kapur, 2005; Annuar, 2021). Generally, the innovation are often centered on modern or western musical instruments but hardly ever on traditional instruments (Leng, Norowi & Jantan, 2018) and a large number have thrived in performing the innovation instruments (Damkliang, Thongnuan & Chanlert, 2012). For that reason, the call for technological innovation in Nigeria traditional musical instruments is indispensable which can unite the past with the future, aid in safeguarding, creating more opportunities to show them on the international level and for the purpose of education. Though, there are conventional musical instruments that are used together with technology, but nearly all of them use a virtual application that uses the least cost. Several studies demonstrate that the use of such technology as an instructive approach has positive attitude on user's understanding, interest and knowledge of traditional

musical instruments (Simeon, 2015; Wiguna, 2019; Annuar, 2021). Study carried out on the use of technology on real Nigeria's traditional musical instruments is inadequate. Therefore, a scoping assessment was carried out to review the latest published research that using real instruments besides interactive applications and replicated instruments found among the review studies.

Literature Review

Concept of Technology and Nigeria Traditional Musical Instrument

The word technology is a Greek language which means 'Techno' meaning "art and craft", with logos "word speech", meant in Greece, a discourse on the arts both fine and applied. In the narrow sense, technology refers to the industrial processes that succeeded craft operations (Ajiboye & Akere, 2019). In the broader sense it refers to all process dealing with materials. Technology in respect to science is defined according to advanced learner's dictionary (2000) as a scientific knowledge used in practical ways in industry. Adeleke (2012) opines that technology helps to make people to be more productive and free to explore. Ajiboye and Akere (2019) state that technology in away has penetrated into music science and thus bringing us to defining the term music technology as the act of applying scientific and engineering materials to satisfy human basic need of music entertainment. Music technology is the production and creation of sound through scientific or technological devices (for music production in the musical studio and musical video recording) as well as having to do with the construction of musical instruments and the basic principles guiding it. One important aspect of music technology is musical instrument. Musical instrument is the branch of music technology that deals with the production, repair, fabrication or construction and maintenance of musical instruments as well as bringing us to the knowledge of the instruments family (Ajiboye & Akere 2019). This branch also deals with the basic principles guiding the construction of any musical instrument.

Nigeria, like other Africa countries, has a wide variety of traditional musical instruments. Nigeria has a rich heritage of traditional instruments although for a long time, the impression created by early travelers was that drums were the predominant musical instruments (According to Inanga & Soyanno 1991). While it is true that drumming plays an important role in Nigerian

music. The Nigerian indigenous instruments perform musical, communicative and religious purposes. These include announcements, directing performers or dancers on the next step to take, for religious worship, as accompaniments to singing groups, for orchestral indigenous music, as solo instruments, as rhythmic instruments that play regular time patterns as metronome giving ostinato effects. Ofuani (2011) states that some Nigerian musical instruments that are prevalent in the workshop-market are: xylophone (the double-slab and multislab types), wooden bells ('okpokolo' slit drums (ekwe/ikoro), metal bells (alo, ogene etc.), 'mgbiligba'(bell), ogenephone, wooden rattles, calabash/gourd rattles, basket rattles, musical pots (the foam-pad and the hand beaten types), varieties of membrane drums ('igba') bongo, ogwe etc.), thumb-piano, the Igbo people's wooden flute ('oja').

Generally, Nigeria traditional musical instruments can be categorized into four main divisions, namely; idiophones, membranophones, aerophones, and chordophones (Onwuekwe, 2011; Okpara 2016). Idiophones are resonating percussion instruments made from resonating material that does not have to be tuned e.g. gong, xylophone (Microsoft Encarta, 2007). The slit drum found in tribal cultures is also an idiophone. Idiophones are the instruments that produce sound by the vibration of the entire bodies (Nwafor 2010). It is made of a tree trunk hollowed out through a narrow stick. The bell is a musical percussion instrument, a hollow cup-shaped vessel, usually made of metal but sometimes made of wood, pottery (pot drum), or other material that produces sound. Pot gong (drum) is made of bronze. The simplest ensembles have four or five pot gongs tuned to different pitches. Xylophones come from the Greek word xylon (wood), phone (sound). It is a musical percussion instrument consisting of a series of graduated wooden bars that are struck with mallets, to provide sound. Shaken idiophones are instruments that are shaken. An example is rattle or maracas. Idiophones are played by hitting, shaking or plucking. Examples are: struck idiophones (e.g. pot drum (udu), slit-wooden drum (ekwe), bells or wooden gong (ogene), xylophone (ngedegwu); shaken idiophones (the rattle) and plucked idiophones ('ubo' aka (thumb piano).

Skin drums are called membranophones because sound is produced from them by the vibration of stretched membrane. Drums are classified as

membranophones because their sound is produced by vibrating a membrane (Microsoft Encarta 2007). It consists of a skin tied over the top and pierced by a stick. Examples are conga drum, talking drum, tambourine etc. Conga drum is a long, narrow drum played with the palm of the hand and fingers. Tambourine is a small frame drum that is constructed of a single membrane stretched over a circular rim, which usually has metal jingle disks attached to it. It can be played in three different ways: tapping the membrane with fingers, shaking the instrument, or striking it against the body. Nwafor, (2010) states that membranophones are instruments that use leather or membrane covering at one or two drum-heads.

Aerophones are available traditional instruments that consist of flutes, horns and trumpets. These instruments are played by blowing air into them e.g. local flute (oja), Hausa reed (aligaita), Hausa trumpet (khakaki). They produce sounds by the vibration of the air column (Onwuekwe, 2011). Chordophones or string instruments are instruments made of strings or cords and are played by plucking e.g. Hausa violins such as ‘goje’, ‘gurmi’ and Igbo zither (ubo akwara). From the discussion so far made, it is known that Nigerians have a wide variety of traditional musical instruments ranging from idiophones (self-sounding instruments), membranophones, (instruments that produce sounds by the vibration of stretched membranes), aerophones (indigenous windinstruments) and chordophones (strings/plucked instruments).

Conceptual and Theoretical Review

Two main models are used for this study. The first is the transformative conceptual framework proposed by Adedeji (2006), says that transformative musicology is the musicology that aims at the transformation of our environment and our world at large. It encompasses all musical activities that focus on transformative purposes (Adedeji, 2006). In his application, Adedeji observed that following inadequacy or failure of existing systems, musical studies and activities need to be re-contextualized to meet contemporary challenges and made relevant to contemporary societal needs. In addition, theory of continuity and change propounded and first used by Herskovits and Bascom (1975). The main point the theory is arguing out in the context of this work is that the tradition of our people should continue but with improvement taking the

advantage of technology in face-lifting the quality of our end product in terms of construction and this would bring about good change. The theory has also been used by many scholars like Blacking (1978), Alaja-Browne (1989), Adegbite (1992), Okunade (2005) and Samuel (2005).

This paper is opines that the Nigeria culture of strict specialization in such local art, as instrument playing and construction is a key issue when changes in contemporary world music order is articulated. For further discussion on native concept of musical instrument in Nigeria, Omojola (2006) noted that Nigerian musicians usually belong to families that have been specially identified by the prediction to continue the country tradition and have a long tradition of specialist musicians. However, many people have developed interest in the playing and constructing of the traditional musical instrument as a vocational work. This position suggests a transformative approach to conceptualizing Nigerian traditional musical instrument in terms of design, aesthetics, construction and usage through modern technological process of construction.

Methodology

This study adopted the methodology framework by Arksey and O'Malley (2005) which was used to summarize research findings and identify the research gaps in the existing studies. The framework consists of five stages for conducting the scoping review, which is identifying the research questions, identifying most related studies, study selection, charting the data, and collating, summarizing, and reporting the results. The review studies were selected based on few research questions, "How technological innovation can be applied to traditional musical instruments?" and "What are public responses toward the use of technology in traditional musical instruments?" Searching for research evidence was done using electronic sources and was conducted in the database Scopus, Science Direct, Google Scholar, and Research Gate. Each database was searched using few terms; technological innovation, traditional musical instruments, augmented musical instruments, robotic, and preservation. Besides that, searching for relevant studies were also executed using reference list and citation from the database searches result.

In the process of selecting most relevant research for this study, initial search found many irrelevant studies. Besides using the research question to exclude the unnecessary studies, the problem statement was identifying just from the abstract, which is focused on the extinction, folk instruments, and the least interesting instruments in any field such as education, performance, and exhibition. After excluding those studies, there are few articles which were used in this study.

Among those existing studies used, not all articles were conducted in Nigeria even there limited study that discussed Nigeria traditional musical instruments. Most studies used were conducted Asia countries like Thailand, Indonesia, South Korea and China. These studies were selected based on three concepts of innovation which are: application tools with interactive interfaces, replicated instruments that do not use original instruments and those that use original instrument but with modifications.

Analysis and Discussion of Technological Innovation and Traditional Musical Instruments in Nigeria

A qualitative case study carried out among undergraduate students in Mahasarakham University Thailand by Phunsa (2014) applied augmented reality to promote traditional musical instruments on smart devices. The study showed positive responses toward promoting Thai cultural preservation, suitable video clips and sounds, creativity, attractive 3D models, and beautiful graphic display. Trangsansri, et al., (2013) developed edutainment of online traditional musical 3D and evaluated the satisfaction of the edutainment. The study found that the overall quality of the system design was good and the degree of clarity was rated higher than target levels. Tan et al. (2018) developed augmented reality (AR) application by enriching digital musical instruments using technology to promote music education and traditional musical instruments to the young generation. The study showed that end-users, which are the primary school students and musical teachers, face difficulty scanning the maker due to inadequate light. The majority of the students agreed to use the application as starting to learn music education and derived entertainment from it. The system also presents an excellent environment for learning. Putra et al., (2019) designed controller Angklung using Arduino, Wi-Fi, and Android to promote Angklung as a traditional musical instrument. The design enabled traditional

musical instrument to communicate and change data through the internet, connect to a server and play music automatically. The attractive interface design was easy to understand by user. Permana et al., (2019) developed Augmented Reality based gamelan simulation with leap motion control and introduced how to play it by utilizing AR and Leap Motion among 5 smartphone users in Indonesia. Their study found that there is need to have appropriate distance and brightness to get a better result. It was also discovered that technology can be an allurements for the users that never try or know gamelan before. Another study carried out by Ahmad (2012) investigate the user experience with Virtual Gamelan Mobile Application among 10 Smartphone users and 5 Gamelan musicians in Malaysia. The study revived and exposed gamelan to the public and preserved the traditional art form, and explored the use of the multi-touch capability of mobile device interface for playing gamelan. The study virtual gamelan mobile application was successfully emulated as a digital form for the mobile device market. Study also showed that it has better quality of sound and graphics.

The review above aimed to investigate and analyze studies on the exploration of using technology as part of Nigeria traditional musical instruments innovation. Almost all the articles state that the traditional musical instruments do not know by the public or almost extinct and changes need to be made to adapt the instrument in the modern world. Among the articles, three studies are used Augmented Reality technology (Phunsa, S., 2014; Permana, et al., 2019; Tan et al., 2018) where some of the results described the technology has parameters that need to be emphasized to get better outcomes which is the distance, height, angle and light surrounding. This could affect the innovation that aims to easy to use. Permana et al. (2019) described that the simulation has a lagging problem which might be because of the use of large resource files or disrupted WiFi connection. The article that using Virtual Reality technology for Thailand traditional musical instruments (Trangansari, et al., 2013) gives a positive outcome in the active learning system. However, the study does not describe in the article if there any limited number of audiences at one time entering the system and this was difficult to confirm whether the system reaches the goals as it is an online platform. Ahmad (2012) built a virtual application and state one of their aim is to preserve or revive the traditional instruments.

Conclusion

This paper discussed the design and methodology, public acceptance of the technological innovation used on the improvement of traditional musical instruments. According to the review, the best methodology to use for this innovation is virtual augmented reality where if the progress still goes on, it has chances to add or remove something based on advice from the expert and qualitative method to collect end-user respond when the instrument ready to play. Based on the findings, most studies proved that using such technologies can increase public interest toward traditional musical instruments. But it is found that the technological innovation of Nigeria traditional musical instruments is still less studied or less published to be a reference which might affect its value level in this modern world with a lot of western music that more popular.

Recommendations

The study therefore recommended that more technological innovation on Nigeria traditional musical instruments should do in the future to let it stay inline in this globalization era. Also researchers should try to concentrate on the less used concept and still promote the original traditions of the musical instruments which is the use of real instruments so that the modern world participants still can recognize the cultural heritage of Nigeria. Finally, to stay in line with modernization, further study might include other sounds that produce by the audience to give a better experience.

References

- Adedeji, W. (2016). The Nigerian music industry: Challenges, prospects and possibilities. *International Journal of Recent Research in Social Sciences and Humanities*. 3(1), 261-271.
- Ahmad, F. A. K. (2012). Virtual gamelan mobile application. Retrieved from <http://utpedia.utp.edu.my/6263/1/1.pdf>.
- Ajiboye, T. K. & Akere, A.O. (2019). Technological innovation in the construction process of Dundun drums in Nigeria. Retrieved from https://www.researchgate.net/publication/336459963_TECHNOLOGICAL_INNOVATION_IN_THE_CONSTRUCTION_PROCESSES_OF_DUNDUN_DRUMS_IN_NIGERIA/citation/download
- Annuar, S.K.M. & Sabran, K. (2021). A review on technological innovation in traditional musical instruments: Methodology, challenges, and

- public acceptance. A paper presented at the Asian Conference on Arts & Humanities.
- Arksey, H. & O'Malley, L. (2005). Scoping studies: towards a methodological framework. *International Journal of Social Research Methodology*. 8(1), 19-32.
- Damkliang, K., Thongnuan, A. & Chanlert, S. (2012). Traditional Thai musical instrument for Tablet Computer-Ranaad EK. *International Journal of Computer and Information Engineering*. 6(4), 505-510.
- Inanga, A. & Soyannwo, E. (1995). *Spectrum Music for Schools, Book 1*. Lagos: Spectrum Books Ltd.
- Kapur, A. (2005). A history of robotic musical instruments. In *ICMC*. Retrieved from <https://www.semanticscholar.org/paper/A-History-of-robotic-Musical-Instruments->
- Kenechukwu, O. A. (2020). The impact of music industry digital innovations on economic development – A case study of Nigeria. An unpublished Dissertation, Department of Popular Music, Music Business and Management, Faculty of Fine Arts, University of Agder.
- Leng, H. Y., Norowi, N. M. & Jantan, A. H. (2018). Virtual Kompang: Mapping in-air hand gestures for music interaction using gestural musical controller. *Journal of Fundamental and Applied Sciences*, 10(2S), 24-34.
- Maulindar, J. & Librado, D. (2018). Prototype alat musik tradisional melalui simulasi bermain saron. *Jurnal Informa*. 4(3). 20-25.
- Nwafor, H. C. (2010). *Intensive Music Course for Colleges & Universities*, Vol.1. Awka: Humsons Divine Publishers.
- Ofuani, S. (2011). The Nigerian musical instrument technology as a prospective economic industry: A call for development. *Obodom: Journal of Music and Aesthetics (JOMA)*. 1 (2), 181-189.
- Okpara, M. U. (2016). Indigenous musical instruments: Media of communication in Nigerian culture. *Awka Journal of Linguistics and Languages (AJILL)*, 10. 37-50.
- Permana, F., Tolle, H., Utaminigrum, F. & Dermawi, R. (2019). Development of augmented reality (AR) based gamelan simulation with leap motion control. *International Journal of Interactive Mobile Technologies (IJIM)*. 13(12), 120-135.

- Phunsa, S. (2014). Applying augmented reality technology to promote traditional Thai folk musical instruments on postcards. In *Proc. International Conference on Computer Graphics, Multimedia and Image Processing*.
- Putra, B. D. R. & Wibowo, A. P. W. (2019). Perancangan kontrol alat musik angklung menggunakan arduino, ESP8266 dan Android. *JOINT: Journal of Information Technology*, 1(1), 11-14.
- Simeon, J. J. C. (2015). The U9 Xylophone: An Innovation in Music Classroom Teaching. *Wacana Seni Journal of Art Discourse*, 14.
- Tan, K. L., & Lim, C. K. (2018). Development of traditional musical instruments using augmented reality (AR) through mobile learning. In *AIP Conference Proceedings*. No. 1, 020140). AIP Publishing LLC.
- Trangansari, A., Chaisanit, S., Meeanan, L., & Hongthong, N. S. (2013). The edutainment of online Thai traditional musical 3D virtual reality museum.
- Wiguna, R. D. Y. (2019). Pengenalan alat musik tradisional Indonesia menggunakan augmented reality. *JATI: Jurnal Mahasiswa Teknik Informatika*. 3(1), 396-402.

DÉDEKÉ'S 'MÁ GBÀGBÉ ILÉ': A CREATIVE APPROACH TO DECOLONIZING CHURCH HYMNODY



Káyòdé MORÓHUNFÓLÁ, Ph.D.

Abstract

The latter part of the nineteenth century marked the beginning of the process of decolonizing the Europeanized hymnody of the Yorùbá Church. Towards the close of the century, lack of African cultural identity in the liturgy of the Yorùbá Church became an issue. The agitation for this de-Europeanization and Africanization was championed by a group known as the Nationalists group. Nigerian composers with initial bi-musical exposure to African and Euro-American music rose to the challenge by composing African alternatives and supplementary hymns for usage during liturgical services. Some of the champions of this indigenous creativity are, Josiah Ransome-Kútí, T. K. E. Philips, Felá Sówándé, G. B. Oríerè, Olá Olúdé and Dayò Dédeké, who is the focus of this research paper. Dedeke, compiled his works in a book titled, '*má gbàgbé ilé*' (don't forget your heritage). The theoretical framework for this research is the William Cross's racial identity development theory. The paper analyzed the book thematically, furthered, with a musicological analysis of three of the songs. The primary source of eliciting information for this research are the musical notations and the contextualization of the songs in the book, '*ma gbagbe ile*', while the secondary sources are journals, magazines, text books and lecture notes. The research shows that the lyrical content contextualizes scriptures, uses Yorùbá metaphors, and strongly considers events in the liturgical calendar. The melody matches the tonality of the Yorùbá text reasonably. Furthermore, the work recommends an anthological records of past and current contributions of Yorùbá hymnologists and encourages more creativity in Yorùbá hymnody.

Keywords: Dedeke, Decolonization, Colonialism, Yorùbá Hymnody, Self-Identity Development Theory.

Background Infromation

The foundation for the Yoruba Church was laid before the conclusion of the first half of the nineteenth century. The new Church witnessed the introduction of an alien culture, that was characterized with changing of names from African names to European and Hebrew names, singing of hymns in English and Latin languages (Omojola 1995, Adegbite 2001, Morohunfola 2016). Collins (2005, p. 119), in his paper, 'Decolonization of Ghanaian Popular Entertainment', described a similar suddenness, which took place in Ghana as 'cultural shock', that came about as a result of cultural imperialism. In his reason for the shock, he said there was no gradual straight line adaptation from African cultural performance to imported models. The first step to Africanize the Yoruba Church hymnody was to translate the English words to Yoruba, using the European hymn tune to sing it, a step that led to a lot inflectional correspondence problem between the imposed melody and the Yoruba meaning of the text. Towards the end of the century, the need for the incorporation of Yoruba cultural identity practices into the Europeanized liturgy became an issue. This issue laid the foundation for the decolonization of the Yoruba Church liturgy (Omojola 1995, Adegbite 2001, Morohunfola 2016).

Colonialism, coloniality and imperialism are related words to 'decolonization'. What is known as European colonization (also called modern colonization), started between the late 1400s to the early 1500s. The process of decolonization continued through all the world wars till the 20th century (Dominguez & Seglem, 2023, p. 3). In his intellectual journey to defining colonialism, Horvath (1972, pp. 46-47), started with the universally accepted definition of colonialism, which he described as "a form of domination----the control by individuals or groups over the territory and/or behavior of other individuals of groups", it could also be seen as economic exploitation, it will not exclude cultural change. He further identified intergroup domination and intragroup domination as the two types of group domination. Homogeneity and heterogeneity are the two criterions he used in differentiating between the two. The domination process in a heterogeneous society is known as intergroup domination, while the

domination process in a homogenous community is known as intragroup domination.

In the old Yoruba kingdom, the domination of the Oyo kingdom in the seventeenth and eighteenth century (Omojola, 2012, p.2), over other parts of the Yoruba land such as the Ekiti, Ijebu, Egba and many other part of Yoruba land can be regarded as intergroup domination. In societies, we also have stratified class arrangements in which power, status and wealth determines the relational structure, a type of domination known as intragroup domination. However, colonialism has to do with the intergroup domination. He defined Colonialism as “that form of intergroup domination in which settlers in significant numbers migrate permanently to the colony from the colonizing power”. Furthermore, he defined imperialism as “a form of intergroup domination where in few, if any, permanent settlers from the imperial homeland migrate to the colony”. Dominguez and Seglem (2023, p. 5) explained how the political, economic and socio-cultural dominion is over, but, how ‘the de-facto systems and structure of that era remained in place’, a trend that Maldinaddo-Tores (2007, p.243) described as colonialism given way to ‘coloniality’.

The term ‘decolonization’ connotes the undoing of colonization. The word decolonization was also described as “cultural, psychological, and economic freedom for indigenous people with the goal of achieving indigenous sovereignty... the right and ability of indigenous people to practice self-determination over their land, cultures, and political and economic systems” (cbglcollab.org).

The decolonization of the Yoruba church liturgical music which began in the later part of the nineteenth century as a result of a self-identity development promotion, was championed by the founding fathers of Nationalism in Nigeria. Some of who are, Edward Wilmot Blyden, Bishop James Johnson, Mojola Agbebi, John Payne and Tejumade Osholake Johnson (Ubaku, Emeh & Anyikwa 2014, p. 57). A good number of composers with bi-musical exposure from southwest Nigeria arose to the challenge by providing practical alternatives for the Church, which they did by composing hybrid indigenous music for liturgical usage in the Yoruba Church. Revd Canon Josiah J. Ransome-Kuti is the earliest known composer of Yoruba hymnody

(Olaniyan, 2001: 59). His contributions to Yoruba hymnody are included as appendix in the Yoruba hymnbook of the Church Missionary Society (CMS). Revd. Ola Olude's contribution to Yoruba hymnody are compiled in a book titled '*Mayokun*'. 'Orin iyin' is a compilation of Bola Fadeyi's work, while Lafadeju's compositions are compiled in '*Imole Okan*'. '*Oniruru orin fun igba ati akoko*' are G. B. Oriere's compositions. Yemi Olaniyan compiled his own in a book titled '*Orin Ijosin*'. Some other notable Yoruba hymnologist are Olaolu Omideyi and Ajayi Kolawole Ajisafe (Olaniyan, 2021: 59-60). This research is focused on Dayo Dedeke's works that he compiled in a book titled '*Ma Gbagbe Ile*'.

Theoretical Framework

The theoretical framework for this research is the racial identity development theory. In explaining the theory, I depended on a model developed by William Cross in 1971, titled *Nigrescence* a word with a Latin provenance. It can be referred to as, becoming black or developing racial identity. This is a word that impacts those that experience slavery or white supremacy. There are contemporary psychological identity instigations for people of African American descent. Enslavement has been described as "deliberate forceful repression of traditional languages and mental development to stifle the desire for freedom and to make freedom feel unattainable and unrealistic (<https://en.wikipedia.org/wiki/Nigrescence>)". The preferred strategy of the slave owners is to cause broken spirit for the Negroes, rather than causing physical restraints. In trying to explain the transformational process of a Negro to a black man, William Cross developed this racial identity development theory (1971).

The theory of racial identity development was included in the 1991 landmark publication of Cross titled 'Shades of Black Diversity in African American identity'. From his writing, the theory believed, African Americans are 'socialized into the predominant culture, which resulted in diminished racial identification' (Thompson, 2001: 155-165). The theory of racial identity development model postulates that, instance of racism or racial discrimination can precipitate a consciousness for racial identity, which lead to a deep understanding of what a united race can play in lives of African Americas. The Negro race has moved through distinct psychological stages that has transformed them from the stage of self-degradation to the stage of

self-pride. The process of developing black identity was described as 'to become black' by Frantz Fanon one of Nigrescence theorists.

William Cross, created a five stage racial identity development model, namely, Pre-encounter, Encounter, Immersion, Emersion and Internalization. The white dominant culture is idealized during the pre-encounter stage, while the black world view is denigrated. This involved a formation of anti-black behaviors and the romantization of the white culture and whiteness (Cross, 1971, pp. 15-16 & Endale, 2018, p. 514). At the encounter stage, the personality identity will be separated from the group identity. The new conscious awareness of the non-viability of the white world and the need for a new identity is apparent. This new awareness is usually triggered by a non-pleasant occurrence within the society that touches the inner thinking of a black person. An event that spurred a re-evaluation of the relationship between blacks and whites, which has evoked a need for own self-identity (Cross, 1971, pp. 17-18 & Endale, 2018, p. 514).

Psychological and physical withdrawal into the black world and blackness becomes some features of the immersion stage. The individual self-identity will be dominated by black racial identity. The idea of what it means to be a black may not be too clear at this stage. At this point the individual thinking will be dichotomous about blacks and whites. At the Emersion stage, the individual will accept ways to be a black and adopt measures to enact blackness. It will also witness rebuilding of deconstructed relationships with those considered to be under-serving blackness during the stage of immersion (Cross, 1971, pp. 18-20 & Endale, 2018, p. 515). The internalization stage will witness a resolution of dissonance caused in the transition from old self to a new emerging self. The cultural style of individuals at this point will be rooted in informed African history and heritage. The individual will be connected to his African heritage spiritually and psychologically (Cross, 1971, pp. 22-23 & Endale, 2018, p. 515).

Looking at the model just discussed, we can see how it can be related to the development that took place in the area of Hymnody, art music and popular music from the mid-nineteenth century to the introduction and the blossoming of Yoruba hymnody. At the inception of the Yoruba Church, the relationship of the Yoruba converts with the Euro-American missionaries was very cordial. Converts were doing so many things to idealize the

tradition of the colonialist, while denigrating their own culture. Many of them are picking European names and denouncing their native names. Converts were adopting new ways of dressing to the detriment of their own native ways of dressing. In this new found religion singing of songs was without dancing or the playing of African musical instruments. African members also agreed with the authority of the new Church that African musical instruments are fetish and should not be part of the Christian worship. Becoming like whites was considered the ideal thing by most members of the Church. Towards the last quarter of the nineteenth century, historical events fit the description of the 'Encounter' stage. At this point the experience of the Yoruba church members pointed to the non-viability of clinging to the ways of the European missionaries and the colonial masters, there were unpleasant experiences that laid the foundation for an emergence of a new African identity. One of the key factors that added to the inevitability of taking steps to Africanize the Church was the highhandedness of the European missionaries. Aiyegboyin and Ishola (1999) stated a typical case of highhandedness that occurred in 1888, that was meted on Revd. Moses Oladejo Stone (Nigerian) by Revd. W. J. David (American) both from the Baptist denomination. According to them, the anti-white ill feelings started around 1870. Revd. David refused to raise the salary of Oladejo Stone. Oladejo responded to the above refusal by resigning his position as Pastor in the Church, Revd. David later accepted the resignation without the consent of the Church council. This occurrence led to the ceding of a great percentage of the members of the First Baptist Church Lagos to form the first Nigeria indigenous Church, named the Native Baptist Church. Omojola (1995), also explained the tensions caused with the non-appointment and non-promotion of African clergies. He further explained the doctrine of the church that abolished so many African cultural practices, preventing African cultural identity which also became a big issue. Concerning the civil service, native workers were not allowed in the leadership cadre in the civil service, there was also the unrepresentativeness of the Natives (Saras) working with the Lagos government in the taking of political decisions, they were also not to be allowed to get to senior positions in the civil service (Ubaku, Emeh & Anyikwa 2014, p. 57).

The next stage from the self-identity development theory is the 'Immersion' stage, at this point, the self-identity was dominated with black race identity.

From the historical records available I posit that the Nigeria Nationalist movement was at the forefront of the campaign for the promotion of the Black race identity, a promotion that began in the last quarter of the nineteenth century. Traditionally, Nigeria Nationalism began in the nineteenth century, with key exponents such as Mojola Agbebi, Edward Wilmot Blyden, and Bishop James Johnson. The nationalist renewed their pride by turning angrily to the culture of their forebears for reasons such as denials from attaining of respectable positions because of their racial inclination. They were great examples and they were able to create a strong awareness in the promotion of African identity. Most leaders of the movement rejected a wholesale westernization by rejecting European dresses and names. David Vincent became Mojola Agbebi, George William Johnson changed his name to Osholake Tejumade Johnson and Rev. S. H. Samuel changed his to Adegboyega Edun (Olusanya, 1980).

The post-immersion stage is known as the 'emersion stage'. The acceptance of the multitude of ways to enact blackness and promote the development of the racial identity is known as the emersion stage. The resultant effect of the immersion stage on the music of the Yoruba Church led to indigenous creativity from Yoruba church musicians. These led to the emergence of Yoruba Art music, Yoruba hymnody and the Christian influenced popular music. The last stage of the racial identity development theory is the 'Internalization stage'. At this stage there was a resolution of the dissonance between the old self and the new self. In the last over a century development of Yoruba liturgical music, the music has witnessed what I will call 'progressive traditionalism' borrowing the coinage of Austin Emielu (2018, pp 206-229). The style has witnessed a lot of syncretism of African and western musical values, without losing Yoruba racial identity. The above argument is to prove the relationship and relevance of the research with the theory of self-identity development theory.

About Dayo Dedeke (1921-1993)

In writing this brief biography, I relied on the earlier works of Morohunfola (2020, p. 70) and Owoaje (2019/2020, pp.111-116).

Godwin Adedayo Dedeke, Music Educator, Organist/Choirmaster, Composer, Musicologist and Administrator, was born in Abeokuta on 2nd of

December 1921. He later attended Abeokuta Grammar School, when Revd. Isreal Oladotun Kuti was the Principal. Dedeké worked for some years in a number of private and public organizations before proceeding to the Trinity College, University of London to study music. He later attended the Melbourne University, Australia for further studies.

His journey into music began when he joined his family Church, this was further strengthened by his father, Deji Dedeké, who was also a Choirmaster. As a high school student, his Principal, Revd. Kuti built on the musical foundation laid by his father. While he was under the tutelage of Kuti, he was encouraged to further his musical knowledge by learning how to play the African drums. Dedeké became an accomplished musician with good bi-musical exposure, by the time he was leaving the high school.

On the completion of his course in the United Kingdom, Dedeké returned to Nigeria to contribute to music education and Church music in 1963, the same year he published his musical compositions in a book titled '*ma gbagbe ile*'. He composed many other songs that are still popular till date, one of which is the Ogun state anthem. He retired from the civil service in 1979 as the chief protocol officer in the Government office. He won so many awards in his lifetime, one of which is the Member of the Order of the Federal Republic (MFR). He was the Diocesan Organist of the Egba Egbado Diocese until his demise in 1993.

Analysis of *Ma Gbagbe Ile*

General Description: The song book is a compilation of fifty Yoruba songs that has thirty-six sacred songs and fourteen secular songs. These songs are used as Yoruba alternatives during liturgical services, by choirs and in schools.

Publisher: London Oxford University Press

Year of Publication: 1963

Pages: 113

Language: Yoruba

Metric Analysis

6/8: 1, 2, 3, 4, 7, 8, 9, 10, 11, 12, 13, 15, 17, 19, 20, 21, 22, 23, 24, 26, 27, 29, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 44, 47, 48, 49 & 50. (38 songs)

2/4: 5, 14, 16, 28, 31 & 46. (6 songs)

4/4: 6, 18, 30, & 43. (4 songs)

2/2: 25 & 45. (2 songs)

Topical Analysis: I considered the contextualization of the songs in order to group the songs under the following liturgical events:

Christmas: 1, 10, 13, 17 and 33.

Evening Songs: 2 and 4.

Opening of a Service: 3 and 11.

Closing of service: 5, 12, 18 and 32.

Supplicative songs: 6, 7, 8, 14, 22, 23, 24, 25, 30 and 35.

God's attribute: 9, 13, 19, 26 and 31.

Reformative songs: 16 and 34.

Children songs: 28 and 29.

Analysis of Wa ba mi gbe (Song 32)

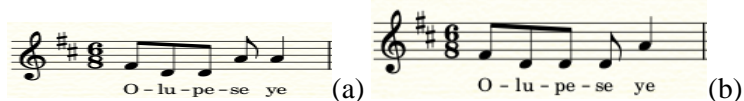
WA BA MI GBE

Smoothly and quietly

1. Wa ba mi
2. Wa ba mi
3. Wa ba mi
4. Wa ba mi

gbe, a - le fe - re le
gbe, a - iye t'a wa ni
gbe, o - ju mo ma fe,
gbe, a - le fe - re le

General Discription: The fourteen bar song is arranged for unison singing with piano accompaniment. The song is in strophic form with 4 verses. The song is a re-composition of an earlier hymn by Henry Lyte, popular for eventide, titled, 'abide with me'. Which is also a practical response to the need to decolonize the Yoruba liturgy. The song is in the key of D major with 6/8 timing. The song began with a two bar introduction, in an ostinato form, in which the first bar was repeated in the second bar, the only difference between the two bars, was the bass part of the second bar, which was repeated exactly an octave below. Bars 3 to 8 of the accompaniment is also in ostinato form, using mostly broken chords. The movement from bar 9 to the end is mostly chord wise movement, apart from bar 10 and the broken chord on the left hand of the last bar. The rhythm suggests an African drum cyclic pattern of playing rhythms together. The range of the melody is perfect octave (D4-D5). The vocal part has an evenly distributed six phrases (3-4, 5-6, 7-8, 9-10, 11-12 & 13-14). The vocal part is in monophonic form, the harmony for the melodic line was provided on the piano. The vocal part began on bar 3. The first two phrases of the song (bars 3-4 & 5-6) is within a narrow range of a perfect fifth (E4-B4). The melody moved to an upper register in the next two phrases (7-8 & 9-10) within a wider range of a perfect octave (D4-D5). The compass of the melody reduced to a range of perfect fifth (D4-A4) on the last two phrases (11-12 & 13-14). The scale of the melody is the five note pentatonic scale of d, r, m, s and l. The tonal inflection of the melody is in perfect consonance with the Yoruba meaning in the first and the last verse. The second and the third verse has a slight tonal challenge, a little alteration on one or two notes will lead to a perfect consonance. Example is on bar 12 (example a), changing the second to the last note to D (example b), will give the word *Olupese* a perfect meaning.



Likewise bar 13 (example c), there was a problem of 'internal period' that affected the Yoruba meaning of '*mo sa di o*'. Changing of the note D to E (example d) will lead to a perfect meaning.



Textual Analysis

Wa ba mi gbe, Ale fere le tan,	Oh be with me, for shadows conquer the light,
Okunkun su mo si jinna si 'le o,	Far from my homeland in darkness I dwell now,
Bi oluranlowo miran ba ye,	Lonely and helpless I am in the night,
Oluranlowo alaini o,	Helper of helpless, Father above,
Wa ba mi gbe ooo	Come be with me now.
W aba mi gbe, a-iye ta wa ni pa,	Come be with me, for hard and lonely is life,
Opo lo ri oluranlowo o,	Though in this world there are many who give help,
Lati gbe 'ja l'aiye nwon ti ku o,	Those who could help me have gone in the strife,
Olugbeja ye mo un be o,	Helper of the helpless, I beg thee Lord,
Wa ba mi gbe ooo.	Come be with me now.
Wa ba mi gbe, o ju mo ma fe mo,	Oh stay with me, the darkness nearly is done,
Ibanuje d'ayo esu salo,	Sorrow and evil are changing to joy now,
Da kun pe-se ye wa fun mi layo,	God the provider, never leave me alone,
Olupese ye mo sa di o	Helper of helpless, I look to Thee,
Wa ba mi gbe ooo	Oh stay with me now.

The contextualization of this supplicative song is built on Henry Lyte's 'abide with me', but the song is not in perfect consonance with the Yoruba translation, however, it is a creative Africanized alternative for it. The first verse is almost the same with the colonial translation of the song. The verse two and three are composed by the composer. His usage of words is a further authentication of Yoruba identity. With Dedeke's melody and the lyrical content, the challenges of the direct translation of Lyte's English version is no more, making the song to be more meaningful and culturally relevant. The inspiration for the text is from Luke 24: 29, wherein two co-travelers with Jesus going to Emmaus encouraged Jesus to stay with them, for it is nearly evening'. Most worshippers consider this hymn as an evening hymn, but the usage of 'fast falls the eventide' is metaphoric, the hymnologist is

encouraging believers in Christ to lean on God when helpless. It is a supplicative music for God's abiding presence, when all around fails.

Analysis of *Wa Eyin Olooto* (Song 33)

This is a ten bar song, in strophic form, arranged for a three-part choir and piano. The song is normally accompanied with Yoruba percussions in addition to the keyboards. The key of the song is D and the timing is 6/8, the song is arranged for Christmas celebration, borrowing the title of the renowned hymn titled, 'oh come all ye faithful', a hymn composition ascribe to John Francis Wade.

The song began with a two bars introduction, in a responsorial pattern similar to Bach's two part inventions. The composer used the melody of the song in composing the introduction. The initial melody of the song was responded too, by the two remaining voices which created an overlapping harmony in the last three beats of bar 3. This was followed by the three voices singing in similar motion harmony on bar 4. There was another melodic call from bars 5 to 6 by voice one, and a response by voice 2 from bars 7 to 8 within the same vocal range. The voices united in harmony in singing bars 9 to 10. The melodic range is perfect octave from D4 to D5. The melodic materials used in constructing the melody is the pentatonic scale of d, r, m, s & l. The melody started high on voice 1 (D5), which is the highest note before meandering to end the melody on the tonic on the second voice (D4).

WA EYIN OLOTO

Solemnly and majestically

Voice 1

1.Wa e - nyin
2.Wa e - nyin
3.Ma gba - gbe,

Voice 2

1.Wa e - nyin
2.Wa e - nyin
3.Ma gba - gbe,

Voice 3

1.Wa e - nyin
2.Wa e - nyin
3.Ma gba - gbe,

Solemnly and majestically

Textual Analysis

Wa enyin olooto,
Eyo sese abi Jesu Oba,
Abi I sinu ese ati ya,
Ope ni f' Olorun

Come then ye faithful flock
Come and rejoice, for our saviour is born,
Born into suffering, born into sin,
Glory be to God on high.

Wa enyin Onigbagbo,
E f' irele ope wole gidi

Come then ye who believe,
Humbly kneel down and give thanks to the
Lord,

Emura giri ke p'egan esu,
T'ori Oluwa Oba.

Be on your guard against evil and sin,
The only King is God

Ma gbagbe Olorun fe,
Okan irele s'ise ayo fun,
Ojo Oluwa o jinna tete,
Wo 'le ko wa sinmi,

Come then, ye who fear God,
When we obey Him, God give us His love,
Now that the day of Lord is not far,
Come to His house in peace.

Wa enyin alayan fe,

Come then, beloved ones,

Olugbala Oba wa p'ese run,	Our King and Saviour will stand by us all,
Egbe ina esu danu jina,	Help us reject all temptations and sins,
Olorun dariji ni,	O God forgive us all.

Textual Analysis: This is another Yoruba hymnody contextualized as a viable alternative to celebrate the Christmas season. This is attested to by its borrowing of some words from the popular 'o come all ye faithful. The marriage of the newly composed melody and the lyrical content also solved the tonality challenges inherent in the Yoruba translation of the European 'O come all ye faithful' usually sung to the hymn tune 'Adeste Fideles'. Sowande (1967, p.260) noticed a tonality problem in the European translation the song above. The sentence 'O come all ye faithful' was translated as '*wa eyin olooto*', the hymn tune used for the song usually change the meaning to 'dig palm kernel, thou inconsistent person. The decolonized version which is not verbatim with the previous Yoruba translation is a viable creative alternative for decolonizing the Yoruba liturgy. The scripture reference for this hymn is from Luke 2, 4-7, 13-14 and John 1: 14. The song encourages the Christian faithful to adore Jesus Christ.

Analysis of *K'Olorun so wa ka tun pade***K'OLORUN ŞO WA**

1. K'O - lo - run şo
 2. K'O - lo - run şo
 3. K'O - lo - run şo
 4. K'O - lo - run şo

6
 wa k'a tun pa - de Ki i - mo - ran Re gbe wa
 wa k'a tun pa - de Ki i - gba - la Re yi wa
 wa k'a tun pa - de Ki a - ba wa dun la - ti
 wa k'a tun pa - de Ki i - mo - ran Re gbe wa

General Analysis: This song is a prayer to end a service or a program or to close a school day or session. The timing for the song is 4/4, written on the key of F major. The scale of the music is pentatonic, comprising the following tonal materials d, r, m, s and l. The vocal part is in unison with piano accompaniment. The 36 bar song can be divided into three sections, the piano introduction (bars 1-4), the body of the song (bar 5-20) and the chorus (bar 21-36). The concluding four bar phrase of the song was harmonized as the introduction of the song with added short leading phrase (SLP) in the tenor and bass part from bars 3 and 4. The range of the melody is a perfect octave, C4 to C5. In composing the accompaniment, the composer complemented the long semibreves in the song with interesting

scalic harmonic passages, which comprised chromatic harmony. The song is in strophic form with four verses.

Lyrical Analysis

K'Olorun so wa ka tun pade,	God be with us till we meet again,
Ki imoran re gbe war o,	May His wisdom hold us in strength,
Ko ka wa mo aguntan re,	Holy Shepherd, may we be thy flock,
K'Olorun so wa ka tun pade,	God be with us till we meet again.

Refrain

K'a pade. K'a pade,	We will meet, we will meet,
K'a pade pe layo,	When in joy, we return,
K'Olorun so wa ka tun pade.	God be with us till we meet again

K'Olorun so wa ka tun pade,	God be with us till we meet again,
Ki igbala re yi w aka,	May we be redeemed by His grace,
K'o jowo k'o pese ogo Re,	May His glory always be with us,
K'Olorun so w aka tun pade,	God be with us till we meet again

K'Olorun so wa ka tun pade,	God be with us till we meet again,
Ki abo wa dun lati pe,	May we meet again full of joy,
Ki a—nu Re pa wa po,	And His mercy will uphold us all,
K'aiye wa l'o yin titi amin,	May our world be sweet, Amen.

The lyrical content was inspired by the renowned popular parting hymn, 'God be with you till we meet again', composed by Jeremiah Rankin. The lyrical content of the song was contextualized for a supplicative purpose. The music is a viable option for prayer through spoken words, the closing prayer is expressed through singing. The song is a good prayer song for closing a service, for sent forth, for send-off and it could also be used for funeral service. The scriptural reference for the song is from the book of Acts 20:22 and Deuteronomy 33: 27. The song was written as a Christian goodbye. They are parting blessings, prayer for God's guidance protection and salvation of soul.

Summary and Conclusion

This paper looked into the beginnings of the Yoruba Church as a colonial and European Church, the Africanization of the Yoruba liturgy and the

creative approach to decolonizing the Euro-American hymnody. With a particular reference to Dayo Dedeke's '*Ma Gbagbe Ile*'. We discussed how the Euro-American leadership of the Church were busy promoting Europeanization while denigrating any form of Africanization. A practice that went on without any form of challenge until the last quarter of the nineteenth century. Some of the stated factors that led to a reaction from the native converts was the high-handedness of the Euro-American leaders of the Church, non-representativeness of the locals in decision making in the politics of the people. Furthermore, the lack of Yoruba cultural identity in the liturgy of the Church also became a key issue during the period. The group that championed the reaction of the natives against this Europeanization and also started the move for self-government are known as the Nationalists. The work further discussed how natives with bi-musical exposure responded with indigenous creativity that laid the foundation for Yoruba Hymnody, Yoruba Art Music and Yoruba popular music. Which was the beginning of decolonization in the Yoruba Church liturgy and the community. The work mentioned the contributions of some of the exponents of this development, who are at the forefront of this creative developments. The role of Dayo Dedeke through his 1963 book '*ma gbagbe ile*', was the main focus of the paper. In the book, he gave arranged viable culturally balanced Yoruba alternatives for use during worship and for school usage.

In order to understand the topic, the paper undertook an intellectual journey into the explanations and definitions of words such as colonialism, imperialism, coloniality and decolonization. The theoretical framework of the paper is self-identity development theory, as developed in a model by William Cross. In the model also known as Nigrescence, he explained the process of moving from a colonized identity to self-identity, which they also described as the process of moving from 'negro to black'. In his theory, he developed a five stage racial identity development model, namely: Pre-encounter, Encounter, Immersion, Emersion and Internalization. The work explained the theory and it was related to the process of decolonization in Nigeria from the advent of missionary work in Nigeria to the time of decolonization.

In analyzing '*ma gbagbe ile*', the study began with a brief bio information on Dedeke, the author of the book. In music performance and musicological

analytical works, it is good to have an overview of the environmental factors that molded the upbringing of a musician in question. This view was expressed in the 'behaviour setting theory' of Barker (1968, p.18), where he explained how the environment can lead to a certain pattern of behavior. This was followed by an analysis of the book. The book showed that 76% of the songs are in 6/8 timing, 12% in 2/4, 8% in 4/4 and 4 % are in 2/2. In liturgical music, the thematic analysis of songs is important for selecting appropriate music for service, this was what necessitated the thematic analysis made in the analysis of this work.

In the three analyzed songs, the scale used in the construction of the melody is the pentatonic scale of tonic (d), supertonic (r), mediant (m), dominant (s), and the submediant (l). The three songs are within a vocal range of a perfect octave. From the three analyzed songs, the piano provided the harmony for the melody, using both the primary chords and secondary dominants, with an occasional usage of chromatic harmony. One of the songs, 'wa eyin olooto', was harmonized for a three-part choir. In the song he combined call and response, overlapping harmonic notes and parallel harmony in some sections of the song. The composer used some of the above compositional technique to get adherence of the melody with the speech. In the strophic songs, the changing of some notes will ensure proper speech/melody adherence in the inner verses. In the lyrical analysis, the three songs were inspired from pre-existing translated European Yoruba hymns. The scriptural relevance of the three songs was also discussed.

Recommendation

One of the challenges of decolonizing the Yoruba liturgy is, non-availability of documented works and the mode of documenting the few available works of composers. Most of the previous compilation of Yoruba hymnody by composers such as J. J. Ransome Kuti, Ola Olude, Geofrey Oriere, Yemi Olaniyan and some other composers are not readily available for liturgical usage. The Dedeké, publication of sixty years ago has not been reviewed or reprinted up till date. In the opinion of the author, there's a need for the work to be reviewed, reworked, some of the music written for three-part choir can be re-arranged for a four-part choir, some of the noted speech/melodic challenges in the parts can be revisited in the reprint.

Composers are challenged to compose songs to fit in to the calendar of events in the life of a Church. In grouping Dedeké's work contextually into the events in the life of a Church, the work discovered there are still a lot of room for compositions to fit other programmes of the Church, such as the advent, New Year, lent, Passiontide, Good Friday, baptism, Lord's supper, trinity Sunday, revival service, family life, mission and so many more. There is a need to unify the efforts of composers in a book or unified series. A committee was set up by Catholic Bishops in Southwestern Nigeria with Bishop Anthony Sanusi as its Chairman in 1970. The committee was set up to compile theologically balanced Yoruba indigenous music for liturgical usage. This was in response to the 1963 promulgation of the constitution on liturgical Church music by the second Vatican council. This effort produced the Yoruba Catholic hymn book known as 'Iwe Orin Katoliki' (Olawale, n. d). This paper recommends such effort on an ecumenical level that will cut across Christian denominations in Southwest Nigeria.

In some of the previous compilations by composers such as Ola Olude, G. B. Oriere, Lufadeju and those in 'Iwe Orin Katoliki', they were notated in tonic solfa, a mode that is not very adequate for choirmasters in teaching songs because of the shortcomings. The challenge before composers and computational musicologist is to re-notate all of this song in staff notation, which is a more acceptable means of notation.

References

- Adegbite, A. (2001). The Present state of development of African art music in Nigeria. In M.A. Omibiyi-Obidike (Ed.), *African Art Music in Nigeria: Fela Sowande Memorial*. (77-82). Ibadan: Stirling-Horden Publishing Nig. Ltd.
- Aiyegboyin, D. & Ishola, S. (1997). *African Indigenous Churches*. Lagos: Greater Heights Publications.
- Barker, R. (1968). *Ecological Psychology: Concepts and Methods for Studying the Environment of Human Behavior*. Stanford: Stanford University Press.
- Collins, J. (2005). The decolonization of Ghanaian popular entertainment. In T. Falola & S. Salm (Ed.), *Urbanisation and African Cultures*. (119-137). Durham: Carolina Academic Press.

- Cross, W. (1971). The Negro to black conversion experience. *Black World*. 20 (9), 13-23.
- Cross, W. (1991). *Shades of Black Diversity in African-American Identity*. Temple University Press.
- Cross, W., Parham, T. & Helms, T. (1991). The stages of black identity development: Nigrescence models. In R. L. Jones (Ed.), (319-338). *Black Psychology*. Cobb and Henry Publisher.
- Dedeke, D. (1963). *Ma gbagbe Ile*. London: Oxford University Press.
- Dominquez, M & Seglem, R. (2023). *Decolonizing Middle Level Literacy Instruction: A Culturally Proactive Approach to Literacy Methods*. New York & London: Routledge Taylor & Francis Group.
- Endale, L. (2018). The multidimensional model of black identity and nigrescence theory: A philosophical comparison. *Africology, Journal of Pan African Studies*. 12 (4). 509-524.
- Emielu, A. (2018). Traditions, innovations and modernity in the music of the Edo of Nigeria: Towards a theory of progressive traditionalism. *Ethnomusicology*. 62 (2), 206-229.
- Horvath, R. (1972). A definition of colonialism. *Current Anthropology*. 13 (1). 45-57.
- Maldonado-Torres, N. (2007). On the coloniality of being. *Cultural Studies*. 21 (2-3), 240-270.
- Morohunfola, K. (2017). Cultural identity in contemporary indigenous Yoruba liturgical musical compositions. An unpublished Ph.D. Thesis, Nnamdi Azikiwe University, Awka.
- Morohunfola, K. (2020). *E jeun to dara*: A Yoruba folk tune arranged for the piano and African percussions. In *Composing, Performing, Musicologising and Teaching: The World of an Astute African Musicologist (A Festschrift in Honour of Professor Claudius Oluyemi Olaniyan)*.
- Olaniyan, O. (2001). A discourse of Yoruba lyrics (Otherwise known as native airs) as contemporary Art music for Christian worship in Nigeria: *Fela Sowande Memorial*. (58-69). Ibadan, Stirling-Horden Publishing Nigeria Ltd.
- Olawale, K. (n. d.). *Iwe Orin Katoliki Yoruba*: Archives and documentation of a synthesis of music and text. An Unpublished Paper.

- Olusanya, G. (1980). The nationalistic movement in Nigeria. In O. Ikime (Ed.), *Groundwork of Nigeria History*. (545-560). Ibadan: Heinemann Education.
- Omojola, B. (1995). *Nigerian Art Music*. Ibadan: Institut Francais de Recherche en Afrique (IFRA).
- Omojola, B. (2012). *Yoruba Music in the Twentieth Century*: University of Rochester Press.
- Owoaje, T. (2019/2020). The indefatigable, itinerant school music teacher: Godwin Adedayo Dedeke. *Journal of Theatre Arts (IJOTA)*. 13-14. 108-120.
- Thompson, V. (1991). The complexity of African American racial identification. *Journal of Black Studies*. 32 (2), 155-165.
- Ubaku, K., Emeh, C., & Anyikwa, C. (2014). Impact of nationalistic movement on the actualization of Nigeria independence, 1914-1960. *International Journal of History and Philosophical Research*. 2 (1), 54-67.

Online Sources

- <https://www.cbglcollab.org/what-is-decolonization-why-is-it-important>
- <https://theconversation.com/decolonising-education-in-south-africa-a-reflection-on-a-learning-teaching-approach-192190>
- <https://en.wikipedia.org/wiki/Nigrescence>

FUNCTION OF MUSIC IN ÒSÀRÀ FESTIVAL IN ILÉ-IFÈ



Adémóláa Gbénga ÈLÚWOLÉ

Abstract

This study examines the functions of music in Òsàrà Festival in Ile-Ife. It highlights the various functions within the festival such as ‘announcement’, ‘homage’, ‘didacticism’, ‘worship’, ‘entertainment’, ‘request’, ‘eulogy’, ‘evocative and invocative’. The study also showcases the evolutionary stages of the festival, as well as its sustenance for artistic and cultural development among the Yoruba. Both primary and secondary sources of data collection were employed in this study. The primary source comprised participant observation method where audio and video recordings were taken. Interviews were conducted with purposively selected individuals. These include the *Oba Olòsàrà* of *Ile-Ife* (the chief priest in charge of Òsàrà shrine), Alubi Agba (leader of the Olòsàrà music), an elder of Òsàrà family and four musicians. Findings showed that festivals in Yorubaland are accompanied with music at all levels, from pre-festival to post-festival. It was further observed that the function of music in the festival is more than singing, but rather, an integral part of Òsàrà worship. Also, the study identified the musicians as being indispensable before, during and after the festival. Findings further confirmed that festivals in Yoruba-land were often accompanied with music for sustainability and development of Yoruba culture. Not only that. music in Òsàrà festival is one of the major characteristics that add value not only to festival but also the lives of the people of Ile-Ife. The study concludes that music is an integral part of religious and ceremonial practices of any culture. It is an indispensable element in the worship of Òsàrà from pre-festival, festival and post festival period. Owing to its invaluable relevance, music is an integral part of Yoruba traditional festival.

Keyword: Òsàrà, Festival, Function, Yorùbá, Culture

Introduction

The functions of music cannot be quantified in the societal life of Africans. Music remains inseparable from their daily activities. It performs religious, social, political, economic and communicative functions.

A major characteristic of music is that it must be able to add value to the society. According to Merriam (1964), oftentimes, the concept of usage and function are interchangeably used (p.223). He holds that “use refers to the situation in which music is employed in human action, ‘function’ concerns the reasons for its employment and in particular the broader purpose which it serves.” Daramola (unpublished Monograph) further strengthened this assertion and defines role “as an assumed character that is, the usual or expected function of somebody or something, or the part somebody or something plays in an action or event, while function is the specific, natural or proper action that belongs to an agent which could mean one’s appropriated or assigned business, duty, part or office. It could also mean the proper employment of faculties or power.”

Music is part of culture, and culture is a way of life. Hence, much emphasis is being given to music in such annual events as festivals. A prominent activity that surrounds festival is music. Omojola (2014) avers that the role and functions of music is one of the artistic components of Yoruba festivals. Vidal, 2012 further elucidates the first basic function of music at festival thus:

The first significant function of music at a festival may be described as a referential. The referential or symbolic function involves the association of musical sounds and instruments or aspect of them with some extra musical qualities or power (p.265).

Yoruba music itself is a function of Yoruba culture, music is an indispensable part of Yoruba people and it has been accompanied with some other artistic elements. Music in Yoruba culture is a societal need which accompanies every stage of growth and every activity in the society. Olaniyan (2014, p.1) posits thus: For Yoruba music to fulfil its function as an agent of the people’s cultural communion, the music should represent “five dimensional” creative art forms, the five-dimensional creative art

forms are: music, language, dance, drama and visual arts. From the position of Olaniyan (2014), culture is being accompanied with five dimensional creative arts. Music in Yoruba traditional settings can never be overemphasized. It can be argued that people around the world have used music to achieve certain things like rituals, worship, and entertainment. Nettle, 1983 asserts that: The early literature of ethnomusicology often dwells on the presumption that in prehistoric, folk, or indigenous cultures people used music principally to accomplish certain essential things for them, and that therefore this music is functional (p.261).

Music accompanies every activity, most especially in Africa and Yoruba people of southwestern Nigeria is no exception. Herzog (1950), cautiously said that “folk song is often said to be more functional in its use or application than cultivated poetry or music (p.1034). Music that can be used in celebrating a cultural event is usually music of the people, for the people and owned by the people. Nettl also argues that: But when Congreve said, “Music hath charms to soothe the savage breast, to soften rocks, or bend a knotted oak,” he probably did not mean folk or indigenous music.

As Vidal formerly said that music is referential, it also performs symbolic role as it is obvious that sound of a particular music in a particular culture can represent such culture. Alan Merriam began his innovative ethnography of Flathead music thus:

All people, in no matter what culture, must be able to place their music firmly in the context of the totality of their beliefs, experiences, and activities, for without such ties, music cannot exist (1967a: 3).

Charles Seeger (1977, p.217) concurs by saying that the ultimate purposes of musicology are “the advancement of knowledge of and about music of the place and function of music in human culture.” Adegbite, (1987) asserts that:

Communication between traditional Yoruba people and *Orisa* takes different forms. It may be through private rituals which only the initiated attend, and the aspect that is open to the public through festivities, music is said to form an integral part of communication (Adegbite, 1987 p.21).

Adegbite's assertion implies that, for the general public to participate actively in the worship of some deities either in festival or in any other event, be it social or ritual, music must serve as a means of transmitting or communicating the message from the *òrisa* (deities) to the community. Adegbite (1987) completely corroborates the assertion of Herzog (1950:1034) and this agrees with the explanation of Vidal (2012, p.277) in evocative and invocative of music in the festival. It is noteworthy that Òsàrà musicians or *Alagbon* or *Agbon* singers are used interchangeably to depict singers of the deity (Òsàrà).

Theoretical Framework

Functionality theory of Allan Merriam will serve as theoretical guide for this study. Ethnomusicologist must be able to link functions of music with opinions of people which form their culture and, in their society, as stated by Merriam, (1964):

The functions and uses of music are as important as those of another aspect of culture for understanding the workings of society. Music is interrelated with the rest of culture; it can and does shape, strengthen, and channel social, political, economic, linguistic, religious, and other kinds of behaviour (Merriam, 1964, p.28).

In accordance with Merriam's system of thought, music is an inseparable part of any culture. Music can be found in most human endeavours be they political, religious, economical, entertainment, ceremonial, rituals, creative, occupational, psychological, educational, recreational, socio-economic and communicative. Merriam, (1964) further asserts that: It has been stressed that ethnomusicology involves much more than the structural analysis of music sound, for music is a human phenomenon produced by people for people and existing and functioning in a social situation (p.200).

Music is more than the production of sound; it also represents the society. Music can be seen as part of life; the function of music in the society is more than singing; it is rather in integral cultural trait of an ethnic group. A notable source in understanding human behavior where music is involved is the song text. Texts, connote language behavior, rather than mere music sound, but are integral parts of music. There is a remarkable difference between the language used in music and that of ordinary discourse. Language clearly

affects music, in that speech melody sets up certain patterns of sound which must be followed, at least to some extent, if the music-text fusion is to be understood by the listener.

From birth, music is part of every African's life. For children, music is never gratuitous, but rather a form of musical training that prepares them for adult activities like fishing, hunting, farming, grinding maize, attending weddings, funerals, dancing, and evading wild animals. Okafor (2005:2) statement confirms this:

Music, is of course, a cultural expression and every culture decides for itself what music is or is not (Merriam, 1964; Blacking, 1976). One social characteristic of folk music is that it is a functional integral with life and rhythms of life (Okafor, 2005p.2).

In consonance with Merriam on the role and function music plays in most African setting it is certain that music itself cannot be separated from the community life; which means music is part of their daily routines. Nketia notes that:

In traditional African societies, music performances are commonly seen in a public place, social events or social gathering; these social occasions are different avenues where group of people or community come together for the enjoyment of leisure, recreation, political, and also to fulfil some religious rites (Nketia, 1975).

The above extract explains why every conceivable sound has its place in traditional African music, whether in its natural form or as produced by an object or an animal or by an instrument that imitates. Merriam (1964), Blacking (1976) agree to the fact that being a cultural expression, every society has inalienable right to decide for itself what constitutes music and to what ends such musical constructions are put. Oral tradition also contributes to the functional role of music through orally transmitted songs such as folklore or folk music. Traditional folk music, as easily understood, sprung from the culture of the people and has developed or grown through the years, mutating, enlarging, shedding, but always maintaining its original

gene. As a cultural product, it is also the product of man in his culture and environment. Nettle (1983, p.237) explains that:

Alan Merriam began his innovative ethnography of Flathead music thus: “All people, in no matter what culture, must be able to place their music firmly in the context of the totality of their beliefs, experiences, and activities, for without such ties, music cannot exist” (1967a, p.3). Charles Seeger (1977, p.217) wrote in 1946 that the ultimate purposes of musicology are “the advancement of knowledge, and about music [and] of the place and function of music in human culture (Nettle, 1983, p. 237). [Sic]

One of the functions of music in culture is that it cannot be separated from the people’s lives as it is well proven that culture is a way of life and determines people’s pattern of thought system. Akpabot, (1998) defines culture as a way of thinking, believing and feeling.

In Africa, the music of a people represents the way of life of the people within the community. It is very clear that music is an expression of the culture of the people. Music showcases the identity of people in the society. Alan Merriam² argued that ethnomusicology is the study of “music in culture,” and later suggested that this definition did not go far-reaching; that it is the study of music as culture (1977a, p.202, p.204). This is different, at least in flavour and emphasis, from the concept of ethnomusicology as the study of music, “not only in terms of itself but also in relation to its cultural context,” Much of the literature on the study of music in culture involves the ways in which humans use music, which is therefore said to “carry out” certain functions in human society. It can be argued that people everywhere have used music to do certain things, and at the same time that they thought that music, acting on its own, as it were, is capable of doing something to them. Herzog (1950, p.1034) cautiously said that “folk song is often said to be more functional in its use or application than cultivated poetry or music.” This statement implies that the songs used to specific events in a person’s life and in the course of the year are more “functional” than those pieces used for performance in concerts.

“When we speak of uses of music, we are referring to the ways in which music is employed in human society, to the habitual practice or customary exercise of music either as a thing in itself or in conjunction with other activities. Lomax (1968, p.133) maintains that the principal discovery of his analysis of world music is “that a culture’s favourite song style reflects and reinforces the kind of behaviour essential to its main subsistence effort and to its central and controlling social institutions”.

Functions of Music in Òsàrà Festival

The functions of music vary in each society. Òsàrà has special songs for each deity in Ile-Ife. Consequently, music in Òsàrà festival serves many purposes and it shall be discussed under the following subheadings.

The Announcement

The commencement of Òsàrà festival is done through music. This is actually done in the pre-festival practices. Devotees gather at the shrine where songs are rendered by Alu and his Agbon music group to announce to the people around that Òsàrà festival is around the corner. Part of the announcement of Òsàrà festival is also done whenever they are to meet Agbon and the following songs are sung for the announcement of the festival:

Odun Ko

The musical score for 'Odun Ko' is presented in two systems. The first system features a Solo part on a treble clef staff and a Chorus part on a bass clef staff. The Solo part has the lyrics 'O-dun ma ko o-dun ma de o' and 'O j'o dun e-'. The Chorus part has the lyrics 'A - wo-ro o-dun ko'. The second system continues the Solo part with the lyrics '- si' and 'O j'o dun e - si', and the Chorus part with 'A - wo-ro o-dun ko' and 'A - wo-ro o-dun ko_'. The music is in 4/4 time and includes various musical notations such as notes, rests, and bar lines.

Both musicians and devotees always thank their maker (*Ori*), because destiny have placed them within the cradle of the earth's (*Ile-Ife*). A famous and probably the most popular of all Yoruba myths of creation is the myth

that portrayed *Ile-Ife* as the ancient Yoruba empire located in the south western part of Nigeria. According to Ife people, Ile-Ife is being regarded as the epicenter of the earth, the holy city, the home of divinities and mysterious spirits, the source of all Oceans and the gateway to heaven. *Agbon* musicians recognize this fact about themselves not only as devotees of *Òsàrà* but because they are from Ile-Ife.

Homage

Iba (a respectful reference) is an important concept in the structure of performance in African music and is also peculiar to *Òsàrà* music. According to the leader of *Agbon* music, he stated thus “I don’t have any song book, I have never written any song in my life yet I have more than 200 songs of the deities in my head, it is very important for me to pay homage (*juba*) to the spirit of the land (*ala le Ile*), otherwise, the performance will not be successful”. After singing a song of homage the song that follows is *Enuwa koko*. *Enuwa* is one of the seven entrances to *Ile-Ife*.

Mo ju ba o

The musical score for 'Mo ju ba o' is presented in two systems. The first system shows the Solo and Chorus parts. The Solo part is in the treble clef, key of B-flat major (two flats), and 8/8 time. It consists of three measures, each starting with a quarter rest followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The Chorus part is in the bass clef, key of B-flat major, and 8/8 time. It consists of three measures, each starting with a quarter rest followed by a quarter note Bb3, a quarter note A3, and a quarter note G3. The second system continues the Solo and Chorus parts for another three measures each, maintaining the same melodic and harmonic structure.

Didactic

Music also performs the role of teaching culture and moral indicating value during *Òsàrà* festival. This is done through songs. The following song is used during the festival in order to remind people of the tradition of the people of Ife and the need for all, including devotees not to forget their source.

ASA IBILE

Our Culture

The musical score for 'ASA IBILE' is presented in three systems. The first system shows a Solo part in treble clef and a Chorus part in bass clef, both in 4/4 time. The Solo part has lyrics: 'ke ma gba - a gbe o ke ma gba a gbe o'. The Chorus part has lyrics: 'A sa bi le, a'. The second system continues the Solo part with lyrics: 'ke ma gba gbe o, ke ma gba gbe' and the Chorus part with lyrics: 'sa bi le ke ma gba gbe o'. The third system shows the Solo part with lyrics: 'a sa wa' and the Chorus part with lyrics: 'a sa bi le, a sa bi le ke ma gba gbe o'. The score uses various musical notations including eighth notes, quarter notes, and rests.

Worship

The act of praising deities is in two ways chanting or eulogizing (*Oriki*) the deities involved and the other deals with (*Aro*) which is another form of worship peculiar to every traditional religion in Yoruba land. An example of Òsàrà worship song is given below:

Oba ti bi o
erun wa koko
Oba ti wa o
erun wa koko

Entertainment

Generally, entertainment is seen as an act of arousing the interest of individuals, group or community through jokes, music or drama to rouse people's heart thereby raising their mind to ecstasy. The major functions of music among Africans are entertainment and information. Africans enjoy music like air they breathe. The entertainment comes in two folds: the musicians got entertained, even though they were entertaining people; the participants were also entertaining themselves.

Jijo ile re

Solo

ji jo o le re a bi o le jo?

Chorus

ji jo o le re a bi o le

8

Ka yo de ji jo o le re a bi o le jo?

ji jo o le re a bi o le

16

jo?

Translation:

Dance the dance of your house
 Can you not dance?
 Kayode the dance in your house
 can you not dance?

Request

Òsàrà festival presents an occasion where participants as well as devotees believe they could find solutions to their problems. The people request with songs whatever they desired from Òsàrà with a strong belief that their requests would be granted.

Gbemi

The musical score for 'Gbemi' is written in 6/8 time. It consists of two systems. The first system has a Solo part on a treble clef staff and a Chorus part on a bass clef staff. The Solo part has two phrases of 'Gbemi gbemi' with a melodic line of quarter notes and eighth notes. The Chorus part has two phrases of 'A gbe gbe mi ma a goke o' with a bass line of eighth and quarter notes. The second system continues the Solo part with 'Gbe mi gbe mi' and the Chorus part with 'ma a go ke o' and 'A gbe gbe mi ma a go ke o'. A measure rest '7' is indicated at the start of the second system.

Solo
Gbemi gbemi
Gbemi gbemi

Chorus
A gbe gbe mi ma a goke o
A gbe gbe mi

7
Gbe mi gbe mi
ma a go ke o
A gbe gbe mi ma a go ke o

Eulogy

Another belief system of African Traditional religious worshipers is the existence of the ancestors. Africans believed that their ancestors still live among them and as such recognition is always made during or before any festival. A core element of performance in Òsàrà festival often existing as a celebratory performance or as a solemn ritual offering to the deities given Òsàrà personality and other deities are songs of praise, howbeit, Òsàrà is at the center of the worship. The following are the songs of praise to Òsàrà and other deities in the land. The following song shows the connectivity of devotees to Òsàrà.

Oraluyi Ebora

The musical score for "Oraluyi Ebora" is presented in two systems. The first system features a SOLO part on a treble clef staff and a CHORUS part on a bass clef staff. The SOLO part begins with the lyrics "O - ra - lu - yi E - bo - ra o - ko - le o - wo ge - ge - re". The CHORUS part enters with "O - ra - lu - yi E -". The second system continues the SOLO part with "O - ko - le o - wo ge - ge - re - o O - ko - le o -" and the CHORUS part with "bo - ra o - ko - le o - wo ge - ge - re". The SOLO part concludes with "wo ge - ge - re" and the CHORUS part with "O - ra - lu - yi E - bo - ra O - ko - le o - wo ge - ge - re".

SOLO

O - ra - lu - yi E - bo - ra o - ko - le o - wo ge - ge - re

CHORUS

O - ra - lu - yi E -

O - ko - le o - wo ge - ge - re - o O - ko - le o -

bo - ra o - ko - le o - wo ge - ge - re

wo ge - ge - re

O - ra - lu - yi E - bo - ra O - ko - le o - wo ge - ge - re

Translation:

*Oraluyi mysterious spirit
Built a beautiful mansion
Oraluyi mysterious spirit
Built a beautiful mansion*

Evocative and Invocative

Vidal, (2012, p.196) asserts that each *Orisa* has its form of music which varies in terms of rhythm, tempo, intonation, melodic materials, texts and modes of performance. Daramola (1998:74) also corroborates this by pointing that every divinity has a set of prescribed behaviour. Music is used in *Òsàrà* festival to evoke the spirit into the presence of its devotees because sound is a medium through which spiritual forces may be invited into the midst of the people. The sound of Abebe performs an invocative function

during the festival. Hence while other musical instruments are not allowed to accompany the music, the following music are used to invoke the spirits into the gathering of the people.

OSARA

Solo

o lomo lo la ye o O sa ramo komo de o

Chorus

o lomo lo la ye o O sa ramo

6

o lomo lo la ye o O sa ramo komo de o

komo de o lomo lo la

11

ye o O sa ra mo ko mo de

Òsàrà (*Agbegbin yo*) has been regarded as a nursing mother, whose motherhood features qualified her to be celebrated as both human and deity. The song above is usually employed in the performance of *Agbon* musicians to invoke the spirit of Òsàrà so that people can be blessed.

Alasi

The musical score for 'Alasi' is written in 8/8 time with a key signature of one sharp (F#). The Solo part is on a treble clef staff, and the Chorus part is on a bass clef staff. The Solo part begins with the lyrics 'A la si o, A la si o gbe ra n le ko di de'. The Chorus part begins with the lyrics 'A la si o, A'. The score includes a repeat sign at the end of the Chorus part.

Solo

A la si o, A la si o gbe ra n le ko di de

Chorus

A la si o, A

Mbiti (1969, p.81) comments that:

People report that they see the spirits in ponds, caves, groves, mountains or outside their villages, dancing, singing, herding cattle, working in their fields or nursing their children. Some spirits appear in people's dreams, especially to diviners, priests, medicine-men and rain-makers to impart some information. These personages may also consult the spirits as part of their normal training and practice

The spirit of the ancestors also performs an invocative role in the life of their custodians during and beyond the festival period. The singers also call on the spirits of their ancestors to dwell among them, granting them good fortune. The ancestors participate actively in the affairs of the living.

Ogun

The musical score for 'Ogun' is written for a Solo voice and a Chorus. The key signature has one flat (B-flat) and the time signature is 4/4. The Solo part begins with a melodic line in the treble clef, while the Chorus part is in the bass clef. The lyrics are in Yoruba.

Solo:
 Ogun lo n pa la je je o ki je ro

Chorus:
 O gun o e o ye ye ye o e kun o ma pa da

5:
 e O gun o
 O gun o e o ye ye ye o e kun o ma pa da

9:
 mo ro ka mo ro ka mo ro ka mo ro ka mo ro ka
 O gun o e o ye

12:
 ye ye o e kun o ma pa da

Music in Òsàrà festival goes beyond music of the goddess, because different mysterious spirits (Ebora) are present at the festival and are acknowledged.

Conclusion

Òsàrà music is an inseparable element in òsàrà worship. The function of music is indeed considered indispensable in many cultures and societies around the world. Music is an integral part of òsàrà worship, it serves various purposes, its significance is deeply rooted in human history of Ile-Ife people and continues to play a vital role in their contemporary life. òsàrà music performs various functions such as announcement, homage, worship, entertainment, request, eulogy, evocative and invocative in the society. òsàrà music enriches the experience of both attendees and career of culture. Music in Òsàrà festival has helped from pre-festival, festival and post festival period worshipers evoke and amplify feelings, allowing individuals to connect with their own emotions and those of others.

References

- Abiodun, F. (2012). Oral musical tradition in Ilorin culture: Performance analysis of baalu music. *African Musicology Online*. No. 6.
- Adegbite, A. (2012). Socio-cultural integrity and contemporary Nigeria music. *Nsukka Journal of Musical Arts Research*. Vol. 1.
- Akpabot, S. (1998) *Form, function and Style in African Music*. Macmillan Nigeria Publishers Ltd.
- Daramola, O.M.A. (1998). The origin, symbol and function of osirigi music. An unpublished M.A. Thesis. Obafemi Awolowo University.
- _____. (2001). The òsirigì drum and Ife royalty. *Odu*. No. 42, 144-147.
- Euba, A. (1969). Music in traditional society. In L. Allagoa (Ed.), Lagos: *Nigeria Magazine*. No. 101, July/September.
- _____. (1986). African gods and music. *The African Guardian*, July 24, 31.
- _____. (1998). *Essay on African Music*. Vol. 1. Bayreuth: Bayreuth African Studies,
- Ekeke, E. C. (2012). The symbolism of offor in Igbo traditional religion. *American Journal of Social Issues & Humanities*. 2 (1), 11-19.
- Herzog, G. (1950). Song. In M. Leach, (Ed.), *Funk and Wagnall's Standard Dictionary of Folklore, Mythology and Legend*. 2, 1032–50. New York: Funk and Wagnall.
- Lomax, A. (1959). Folksong style. *American Anthropologist*. 61, 927–54.
- Makinde, D. O. (2011). Potentialities of the egúngún festival as a tool for tourism development in Ogbomoso. *Nigeria WIT Transactions on Ecology and the Environment*.
- Mbiti, J. (1969). *Introduction to African Religion*. London: Heinemann Educational Books.
- Merriam, A. P. (1964). *The Anthropology of Music*. Evanston, Illinois: North-western University Press.
- _____. (1967). *Ethnomusicology of the Flathead Indians*. Chicago: Aldine Press.
- _____. (1991). *Excursion in World music*. Upper Sadler River, New Jersey: Peterson Education, Inc.
- Nabofa, M. Y. (1994). *Symbolism in African Traditional Religion*. Ibadan: Paperback.
- Nettl, B. (1983) *The Study of Ethnomusicology Thirty-one Issues and Concepts new Edition*. University of Illinois Press Urbana and Chicago.

- Okafor, R. (2005). Music in Nigeria festivals. *JANIM: Journal of Association of Nigerian Musicology*.
- Oladosun, O. (2016). Socio-religious analysis of indigenous drums in olojo festival in the sustenance of the King's leadership role among the Ile-Ife people. *Southern Semiotic Review*. Issue 7, 3.
- Olaniyan, Y. (2007). Male/Female dichotomy of African drums: Guide to the instrumental organisation of Yoruba drumming. *African Musicology Online*. 1 (1).
- _____. (2014). The concept and dimensions of Yoruba variety of African music. *Nigerian Music Review*. Department of music Obafemi Awolowo University Ile-Ife, Nigeria.
- Omojola, B. (2014). *Yoruba Music in the Twentieth Century: Identity, Agency, and Performance*. Boydell & Brewer.
- Omibiyi-Obidike, M. (2001). Female performances of music in Nigeria: Continuity and discontinuity of the tradition of performance culture. *JANIM: Journal of Association of Nigerian Musicologists*.
- Onyeji, C. U. (2015). Composing art music based on African indigenous musical paradigms. An Inaugural Lecture, University of Nigeria, Nsukka.
- Samuel, K. (2013). African folksongs as veritable resource materials for revitalizing music education in Nigerian schools. *Research on Humanities and Social Sciences*. 3 (10).
- Seeger, C. (1977). *Studies in Musicology 1935–1975*. Berkeley: University of California Press
- Vidal, T. (1969). Oriki in Yoruba traditional music. *UCLA James S. Coleman African Studies*. 3 (1), 56-59.
- _____. (2012). The festival as a communicative event among the Yoruba-speaking people. Obafemi Awolowo University Press, Ile-Ife, Nigeria.
- _____. (2012). *Essays on Yoruba Musicology (History, Theory and Practice)*. 'F. Adedeji (Ed.), Ile Ife: Obafemi Awolowo University Press.

EWÀ ÈDÈ IN ÀYÌNLÁ OMOWÚRÀ'S ÀPÀLÀ MUSIC



Ezekiel Babátópé ADÉDAYÒ, Ph.D.

Abstract

Late Àyìnlá Omowúra was an exponent and a forerunner of Àpàlà popular music, whose brand is unique, particularly in dexterity of textual expressions, use of imageries, intricate display of Ègbá dialectic/ tonal infection among other proficiencies. Unfortunately, such innate attributes have not been scholarly documented. Therefore, this study investigated Àyìnlá Omowúra's variant of Àpàlà with a view to establish various textual expressions that characterise his compositions and their efficacies. Using functional effectiveness, a theory advanced by Blacking (1973), which acknowledges textual functionality as the determining factor for choice of cultural criteria to compose African music, this ethnographic study employed in depth and key informant interviews alongside the artist's repertoires documented on audio tapes. Data gathered from the field were analysed descriptively within the ambit of textual content. Deductions from this study showcase distinctive evidences of the artist's inherent and acquired lifestyles in his musical compositions /performances. The study also unfolded several textual devices harnessed by Àyìnlá Omowúra in his compositions and performances, spanning metaphorical expressions, anaphora, personification, proverbial declarations, vocabularies, loaned words and imaginative submission. This study concluded that Àyìnlá Omowúra's musicianship, the product of innate trait and purposeful hard work, constitutes an impetus for cultural reawakening and stability, essentially from the perspective of Yoruba textual proficiency.

Keywords: Exponent of Àpàlà music, Ethnography, Textual functionality, Imaginative submission.

Introduction

The significance of song text cannot be undermined; spiritual, secular or vocal. To an appreciable degree, instrumental music also extols lyrics, essentially in case of voice imitation. More than any other elements of music; harmony, rhythm, melody to mention a few, the song text constitutes an outlet of feelings and emotions. The lyrics can evoke credible or on the hand, unpleasant variants of mood and attitude, depending on its appropriation. Music text has been construed as a social bonding component, which can be evident in positive actions and behaviour (Nicolas and Azzorin, 2013). Koenig (2017) subscribes that song lyric could be an effectual tool among the youth for sharing their experience and personality. The significance of song text in diverse fields, disciplines and human endeavours; arts, medicine (health sector), agriculture, commerce and so forth is overwhelming. Gbadegesin (2018) elucidates on the therapeutic role of music from the lyric perspective. Meanwhile, the premium placed on song text particularly within the ambit of African compositions has been extensively interrogated by scholars. Merriam (1964) advances that song text to an extent, embodies the themes of the compositions and could succinctly unraveled the thoughts that could otherwise be concealed. Akpabot's (1998) insight is complementary, alluding to language as a medium for showcasing African cultural institutions. In the similitude of other arts, namely, visual art, dance drama and poetry, song text avidly provides a suitable outlet for consolidating cultural heritage.

Amidst a few Nigerian exponents and forerunners of popular music, Ayinla Omowura consistently and resiliently epitomised Yoruba cultural heritage in his lifetime. Though short lived, the legacy which this *Àpàlà* exponent bequeathed the successive generations of Yoruba artists speaks volume, in the light of multiple factors that empowered his composition/performance, namely ornamental shaky vocal texture, techniques/styles of compositions and the intricate textual expressions. It is the intention of this study to take a look at the biography and lifestyles of Ayinla Omowura, some of the textual expressions and devices that characterise and enable his repertoires with a view to establish the inherent implications.

The Biography and lifestyles of Late Alhaji Waidi Ayinla Yusuf Gbogbolowo

Alhaji Waidi Ayinla Yusuf Gbogbolowo also designated as Ayinla Omowura was born in the 1930s to the family of late Pa Yusuf Gbogbolowo, a blacksmith and late Wuraola Morenike Gbogbolowo, a trader of Itoko compound Abeokuta Ogun State Nigeria. The appellation 'Ayinla Omowura' was contracted from his mother's name, 'Wuramotu' by his lead drummer 'Adewole Alao Oniluola. Thus, Ayinla Omo Wura implies Ayinla son of Wura. Omowura betrothed two wives; Tawakalitu Owonikoko and Afusatu Owonikoko. The marriages were blessed with children. The boy Ayinla's formative years were partly spent at his father's forge, to which other occupations as taxi driver, butcher and carpenter were subsequent. His encounter with Adewole Alao Oniluola who later played a significant role as his lead drummer constituted a landmark in his music career.

Quite a number of attributes are ascribed to Ayinla Omowura, some of which profoundly empowered his music career and deliveries. Ayinla's appealing vocal texture enabled by a firm grip of Yoruba cultures and traditions which precipitated in constellation of textual devices is succinct. The artist is a social critic and commentator, interrogating and censuring government policies with eulogy and excoriation, where and when applicable. This stance is encapsulated by his repertoires. Though effusive, Ayinla extolled moral rectitude while he was alive, a reality that severally culminated in incessant arguments with his contemporary musicians, namely, Aruna Ishola, Dauda Epoakara, Fatai Olowonyo to mention a few. These encounters were also massively reflected in the artist's compositions and performances.

Ayinla Omowura had released a vast number of albums to his credit within a very short space of time among which are 'eyin Oseluwa' (our politicians) of 1973, 'National census' of 1973, 'Challenge cup' of 1973 'Owó Udoj' of 1976 alongside '*omi tuntun tirú*' and '*àwa kì í ẹ olodi won*', the two albums engaged for this study. Unfortunately, Aruna Ishola music career was brought to a halt on the sixth day of May 1980, the aftermath of a fracas that transpired between him and his band manager, named Baiyewunmi.

Textual Expressions

The textual expressions contrived by this study is evident in the pastiche of figurative, idiomatic, proverbial expressions and other textual devices embedded in Ayinla's repertoires.

Figures of Speech (*Akanlo ede*)

A figure of speech has been designated by a textual analyst, Pa Bisi Adesigbin as a word or phrase that presents a meaning at variance with its literal connotation. This concept could on the other hand designate a distinct way of pronouncing a word or phrase to elicit further meaning. Enthralling, the figurative expressions attempted by this work alongside their Yorùbá connotations are situated within the context of the foregoing. Songs gleaned unfold ripples of figurative expressions, spanning metaphor, anaphora, personification and simile.

Metaphor (*Àfíwé elélòp*)

In metaphoric declarations, actions, things and ideas or places are alluded to by words or phrases attributed to another actions, things, ideas or places. The concept entails juxtaposition between two entities. Vivid image of the phenomenon in the discourse is engraved in the subconscious mind of the audience, thus memory is animated. Besides fostering memory, the affinity of the audience towards musical compositions is overtly aroused. Monotony and boredom that often becloud literal presentations of words or phrases are further averted. Corroboratively, a metaphor is pertinent, consequent upon its ability to provoke in- depth reasoning, thoughts and imagination, emanating from the comparison launched between the image and the object being probed. A few metaphorical declarations engaged in this study are interrogated.

Ó dàràbà o fídí kalẹ́ ó ti bó lówó aféfé

Àràbà is a formidable, well-established tree in the forest that is highly resistant to the blowing wind. The artist in this passage, was affirming the reality of economic, social and supernatural strength vested in his prospective patron being wooed. Just as *àràbà* is resistant to wind attack, this individual is not easily displaceable by prevailing circumstances. An excerpt from the track '*Kàrimù olówó*' illustrates this discourse.

Tòmọ ẹnì bá dara tègànkọ
Kàrímù ibú owó lẹrì yẹn
Ó dàràbà, ó fidi kalẹ, ó ti
Bọ lẹwọ afẹfẹ

It is not a not mockery to appreciate beauty
 Karimun, an affluent
 an in formidable man
 has waded successfully through all storms

Wọn dalúru pọmọ sàpà

Lúru and *sàpà* are two variants of soup delicacy with close resemblance at sight, however, contrasting palatability. The artist in the context of the narrative was being boastful of his musical virtuosity, claiming superiority over his rival suspected of robbing Ayinla music compositions. This scenario is elucidated by the following lines elicited from the track '*àwa kii solódiiwon*' depict this scenario.

Òpónú ò mọ nńkan kan, wọn dalúru pọmọ sàpà
 ineptitude are

The fool the

Wọn jíwá lórin, àwon dàdándindin.
 music the fool

Robbing us of our

Ketó sọ màlúù dọmọ ewúré
 calf as a kid

presenting the

In the similitude of *lúru* and *sàpà* analogy, *màlúù* (cow) and *ewúré* (goat) are animals of the same mammalian order. In spite of their similarity, striking distinctions are apparent between them, exemplified by the size among other features. The musician was emphatically and authoritatively affirming the wide margin between his musical deliveries and that of his opponent, notwithstanding the same textual content parodied.

Ẹyẹ ò lẹ rómi inú àgbọn bù. It is infeasible for a bird to draw water from the coconut pod

The bird is a pest to quite a number of food crops, especially, the fruits and some seeds, including maize, millet, banana, plantain. He also draws juice from crops such as the orange with his peak. However, the thick cover makes coconut fruit inaccessible to the bird's attack. In as much as the bird with his peak is denied access into inside of the coconut fruit, the mystery of the artist's success will continually be concealed from his rivals. Such depiction is further embodied by the textual content as follows drawn from the track titled '*omi titun*'

Ẹyẹ ò lẹ rómi 'nú àgbọn bùmu ó dájú

It is impossible for a bird to draw

<i>Ẹ kúrò lójúu títi onímótò n bọ</i>	water from the coconut pod Depart from the way, there is heavy traffic
<i>Ó ti gbé tèsí dànù Àyínlá Adéwálé</i>	Ayinla and Adewale are experiencing a new dawn
<i>Ayé ẹwá bi gbàsí</i>	Away from the track

A profligate child

Omọ à fòwúrò ẹ̀fòfò in English translation implies a profligate child that does not explore his morning (òwúrọ̀) day wisely and productively. Howbeit, the concept of morning as adapted by Ayinla suggested the stage of human's life, in which case, a child who resists education in his child would reap the dividend of poverty in his old age. This thought is replicated in the excerpt below located in *omo afowúròsòfò*.

Solo	<i>A fòwúrò ẹ̀fòfò rántí ojọ ọlẹ</i>	A profligate child be conscious of the future
	<i>Ìyá lẹ̀ rodò,</i>	mother may abandon you
	<i>Kí bàbá loko</i>	Likewise your father.
Chorus	<i>Rántí wí pé, á kù ọ̀ pẹ̀lú ìwà rẹ</i>	Remember your life is in your hand.
	<i>Gbogbo ẹ̀kọ̀ to bá kọ̀ sílẹ̀</i>	Whatever lesson you refuse to lean
	<i>Ayọ̀ tó bá dojọ̀ alẹ̀</i>	will be evident in your later days

**Òṣùpá loba iràwọ̀,
òkùnkùn ò jẹ̀ n kankan**

Moon rules over the star,
Darkness is countless

Ayinla Omowura in the musical passage '*orin àsikò*' from which this metaphor is drawn, likened himself onto the moon which reflects illumination with much more radiance than a thousand of stars. Here, the artist was affirming his superiority over his rivals. Such allusion is intoned as follows:

Solo	<i>Òṣùpá loba nílẹ̀ ayé</i>	Moon is the king of the world
Chorus	<i>Òkùnkùn ò jẹ̀ n kankan</i>	Darkness is countless
	<i>Yusuf lògá àwọn akọrin</i>	Yusuf is the master of all musicians
	<i>ìmọ̀lẹ̀ tó kàrí ayé</i>	The light that illuminates the entire world

Omi n bọ Tears are dropping

Literally, '*omi n bọ*' implies water is dropping. However, from the Yoruba semantic concept and of course, from the context it was harnessed in the musical passage, the water pronounced connote tears translated as '*ẹkun*' in Yoruba language. The following lines lifted from Ayinla's track '*omi n bọ*' further expatiate on this discourse.

Omi n bọ, lójú everybody lójó yẹn

Tears were dropping from every
eye that day

Bólóde òkú tó dará ile`

at the instance of the deceased

Bolodeoku

Baba Mújì Àkànní tó lólé ogbó

Muji's father Akanni that has gone
beyond

Gbé tèsí dànù Discarding the former stuff

Again, in the Yoruba semantic connotation, '*esin*' is deciphered as the immediate previous year. Aversely, its allegorical appropriation in the track '*omititun*' depicts old system. The artist was emphasizing the state of dynamism that has attended his compositions and performances. The foregoing is showcased in the excerpt below.

Ẹ kú ò lójúu títí onímótò n bọ

Depart from the way there is heavy
traffic

Ó ti gbé tèsí dànù, Àyínlá Adéwólé

Ayinla and Adewale are
experiencing a new

Ayé ẹ wá bí gbà sí

Away from the track

Kálá ojú

The word '*kála*' is contrived within the confine of the Yoruba draw soup fruit vegetable; '*ilá*'(okra). Just like the other vegetables and fruits, Okra is best palatable at the tender age when the texture is soft. The word *ko* (becoming tuff) from which *kálá* is drawn applies to the old hard, tuff texture okra fruits that are less palatable and therefore lose both consumption and economic values. *Kálá* could otherwise be stated as '*ilá kó*'. In metaphorical declaration, the artist warned the promiscuous lady or woman so that her fate will not be doom and miserable as that of worthless old okra fruit. A few textual lines from the track '*pańsàgà rántí ojó ọla*' elucidate on this subject.

Solo *Pańsàgà rántí ojó ọla* The promiscuous, be conscious of
tomorrow

<i>Pańśágà rántí ojó òlā o</i>	The promiscuous, be conscious of tomorrow
<i>O jẹ ronú e ò kó o túbá</i>	Repent and be reformed
Chorus <i>Awọn tó dara jù è ló</i>	Consider those that are more beautiful than you
<i>Kín ni wọn pín</i>	What is their fate?
<i>Awọn tó dara jù è ló</i>	Consider those that are more beautiful than you
<i>Kín ni wọn pín</i>	What is there fate?
<i>Ìwọ náà á wólé ìşó èsín</i>	You too will soon reap damnation
<i>ní gbà tóo bá kálá ojú</i>	By the time you get worn out

Eégún'lá ló nìgbàlẹ̀

Eégún (masquerade) in African concept and belief, particularly among the Yoruba, denotes the effigy of the deceased. The home of the masquerade is termed 'ìgbàlẹ̀' that is usually cited in the thick, deep forest. At the inception of *egúngún* (masquerade) festival, the masquerade by tradition will emerge from *ìgbàlẹ̀* subsequent to certain ritual rites. In the similitude of the living, the masquerade are categorised, depending on their mystical weight. In the musical passage, the musician aligned the sturdy, heroic personality of the discourse to the indomitable masquerade that has departed from the forest (*ìgbàlẹ̀*). This scenario is intoned by the following excerpt

Solo: <i>Égúnlá ló nìgbàlẹ̀ o Àkànní relé</i>	Oh how the mighty masquerade has departed the cult
<i>Ó dẹkú àgbélẹ̀ o, ó dẹkú àgbélẹ̀ o o</i>	You now become an abandoned object
<i>Ègbón hájì Àyínlá tó fayésílẹ̀</i>	Haji's brother who has departed this world
<i>Èkú irójú ọmọ Anígílájé</i>	Oh sorry for being bereft of Anigilaje

Anaphora (Àwítuńwì)

A derivative of parallelism, anaphora is delineated by Baldock (2001) as an arrangement of similarly constructed clauses, sentences or verse lines in a pairing or other sequence, suggesting some correspondence between them. Vidal (2012) buttresses this stance while alluding to devices that are contrived in the technique of repetition for composing Yorùbá songs;

segmental, phrasal or word repetition within the linear unit on the one hand, and replication of the entire linear unit on the other hand. Epistrophe simulates anaphora with respect to lexical repetition or matching of words or group of words. Contrastingly, the latter avails such a design at the end of successive phrases, clauses or sentences. In consonance with the descriptive definition just advanced, a pastiche of anaphora and epistrophe is amassed in the compositions of this study. An excerpt lifted from the track *àwa kii solòdì wọn* exemplifies anaphora.

<i>A ti mò pé kẹnimáni làwọn tó bí wọn.</i>	Their pedigree greedy nature is not concealed
<i>A ti mò pé kẹnimáni nìran tó bí wọn</i>	Their pedigree greedy nature is never concealed.

In the above excerpt the same syntactic composition has been observed. Both the prefix (*A ti mò pé kẹnimáni*) and the suffix (*làwọn tóbí wọn*) imply phrasal repetition in part. Lexical matching is sparingly supplied between *làwọn* and *nìran*. Another variant of anaphora that engages phrasal repetition is cited below

<i>Wọn ti ñ ríjẹ wọn ò ríjẹ mó</i>	Misfortune has beclouded them
<i>Wọn ti ñ rímun wọn ò rímun mó</i>	How overwhelmed they are with Starvation.

In this context, phrasal repetitions ensue also at the prefix and suffix, *wón ti ñ* and *mó* respectively. *Ríjẹ* and *rímun*, on the other hand replicate lexical matching. Instances may occur in which phrasal repetition appears either as prefix or suffix and not both ends. The following excerpt abstracted from the track *panságà* exemplifies prefix phrasal repetition

<i>Níjọ tó ti ñ safé</i>	Since she has been reveling
<i>Níjọ tó ti ñ jayée</i>	Since she has been making merry
<i>Wọn ò ní bùbá méjì</i>	She has not changed her cloth
<i>Ìyàwó kín ni fààrì ẹ ló de</i>	Wife, what is the substance of your pride?

Averse to prefix, repetition may be sighted as the suffix of a sentence. Such a structure is represented by an excerpt again, from *pansaga*

<i>Bólóde òkú tó lọ sọrun rere</i>	Bolode oku that has departed to the great beyond
<i>Fàtái tó lọ sọrun rere</i>	Fatai that has departed to the great beyond

In the above syntactic structure, sorun rere showcases phrasal repetition, while Bolade and Fatai advance lexical matching. Meanwhile a variant exists in which phrasal repetition ensues in the middle with contrasting prefix and suffix.

Personification (*Ìfòhùnpèniyàn*)

In this expression, the attribute of an animate is conferred on an inanimate object. Subscribed by Ko (2018), the essence of personification resides in enhancing students' writing skill, stimulating individual critical thinking and creativity. *Òsùpá* (moon and *iràwò* (star) in the last track (*orin àsikò*) of the album '*àwa kì í se olódi won*' which are both inanimate objects are treated as animate. Capacity, power, and authority to rule, subjugate and dominate is vested in animate objects.

Vocabularies (*Àkànlò Èdè*)

Quite a number of words/phrases contrived by Ayinla Omowura in his repertoires are suggestive of critical connotation and interpretation. Some of them possess apposite or synonyms with which the younger generation is familiar.

Dàdándidín

Apposite of *dàdándidín* are *òdè*, *òpònú*, *afónú*, *dìndìnrin*. A person that is tagged such an appellation, is considered to be mentally retarded or to possess low intelligent quotient. In the context of the usage, in the sixth track of his album (*àwa kì í solódi won*), the artist alluded to his rival that parodied his compositions as follows

Solo	<i>Òpònú ò mọ n kankan</i>	The fool the ineptitude
	<i>Wón da lúru pòmọ sàpà</i>	Combining truth with falsehood
	<i>Wón jímí lórin</i>	Robbed me of songs
Chorus	<i>Àwọn dàdándidín</i>	The fool
	<i>Láìsépè ẹ gbórin lówó .</i>	Despite being destitute of repertoires
	<i>È n fòun bí olórin</i>	You insinuate mastery
	<i>Èrin won n pamí</i>	A laughing stuff they are

Dele

In the literal appropriation, dele implies a state of softness or easiness, the opposite of hardness. An allusion could be made to the impact of rainfall on the hard soil or ground. However, the allegorical presentation of dele in the seventh track of the album (*omituntun tirú*) which is a tribute to a deceased (Fàtáyì Bólóde òkú), this abstraction deciphers a plea to God that He may temper justice with mercy in behalf of this departed soul.

Fọwọ́rọ́ríkú

The expectation/agitation of every human being in the right mind frame is to experience a blissful moment of death. From the Yoruba perspective of death concept, this vocabulary is also applicable to dying at old age. By implication, '*fọwọ́rọ́ríkú*' indicates a peaceful death at old age. Here is an excerpt

Solo	<i>Ó lọ káalẹ̀, Àkànní jáde láyé</i>	Gone to the grave
	<i>Ó kú àbósùn ni</i>	Death or alive
	<i>Ó fọwọ́ rọrí kú</i>	What a blissful death
	<i>Dide dide gbéra nílẹ̀</i>	Arise, arise

Légàlẹ̀gà

The word '*légàlẹ̀gà*' essentially within the ambit of music and dance, semantically suggests easiness and simplicity of purpose. Where it is adopted in the sixth tack of '*omituntun*', Ayinla was cautioning his lead drummer (Adewole Alao) to reduce the tempo (speed) drumming. Apposite of *légàlẹ̀gà* include *sùúrù*, *jẹlẹ́nkẹ*, *lẹ̀sọ̀lẹ̀sọ̀*, to mention few. The foregoing is further clarified below

Solo	<i>Àlào Adéwọ́lé lé̀gàlẹ̀gà</i>	Alao Adewole, play softly
	<i>káṣe sùúrù fún ra ẹni</i>	we should be patient with each other
	<i>wéré wéré lááyẹ n fẹ́</i>	life should be engaged with ease

Wàjà

The Yoruba translation of royal's (King's) death contrasts the general concept. Consequent upon his status, a king does not die, hence a more befitting outlet of term '*wàjà*' is engaged to declare his death.

Túbá

As defined by the artist, the term '*tuba*', an Arabic word signifies repentance, subsequent to the heart contrition. The apposite are *ronúpiwàdà*, *še átúnše*, *še ibálàjà*. An excerpt from *pańsàgà* display this word.

Solo	<i>Pańsàgà rántí òla o</i>	The promiscuous, be conscious of tomorrow,
	<i>Pańsàgà rántí ojo òla o</i>	the promiscuous, be conscious of tomorrow.
	<i>O jẹ ronú ẹ o kó o túbá</i>	Repent and be reconciled

Wo gàù

Gàù literally depicts pandemonium, trouble, crises. While '*wò*' presuppose to enter, thus *wo gàù* indicates to enter into troubles.

Concept of immortality (*Ipo Áíkú*)

The ninth track of the album '*àwa kì í solòdì wọn*' dedicated to late chief Wahabi Amode Maja attests the popular belief of the Yoruba in immortality of soul/incarnation. This tradition holds that the souls of the departed ancestors and loved ones could still live, perhaps, in a form and in an entity that differs from human nature. Such a mindset is replicated in the following g lines

Solo *Gba 'wájú ilé, gbèìnkùlé ko mí abò*
Òkú ọlómọ kò nípé wá yàbò

Imagination/ hallucination (*Èrò inuń*)

In music composition and poetry, severally, the concept of logic and imaginative reasoning is contrived such that objects or events that are not real are presented as being real. An example resides in an excerpt contained, again, in the tribute to late chief Wahabi Amode Maja

Solo *Íkú òpònún olódi abara dúdú hohọ*
Gbogbo ojú n pón koko
Gbogbo ara rẹ ni n dẹrù bàyàn

In this passage, Ayinla Omowura presented a picture of death. This vivid description insinuates a reality of death as a physical entity.

Proverb (Òwe)

Proverbs are textual and philosophical expressions contrived to advance an in depth knowledge of phenomena, concepts, illustrations or situations. They constitute a figure of speech that simulates metaphor in the use of imageries. Contrastingly, proverbial expressions as opined by a Yorùbá textual analyst; "Prince Bisi Adesigbin" in an oral interview, they are often delineated by two phrases or principal statements; the antecedent and the consequent. Adegbite (2003) deciphers proverb as a reflection of the social values and sensibility of the people in a given society. A measure of social control, the scholar's allusion to this philosophical declaration is concise. Analogous to other figures of speech, proverb spurs innate contemplations and reasoning in the recipients/audience, emanating from the imageries advanced. Corroboratively, such constructions stem the tide of monotony and boredom of addiction to familiar texts.

Bòsù bá yọ a kárí ayé
Àrànkàlẹ̀ loòrùn n ràn

Humorously designated as the king of the night, the moon illuminates the cosmos at night in such a manner that the beams of the sun radiate the entire universe. Within this mind frame, the musician anticipated the consolidation of his fame. An excerpt from the track '*káráyẹ má se sí ò sórò mi*' is presented exemplifies this scenario

Solo *Bòsùbáyọ a kárí ayé*
Àrànkàlẹ̀ lòrùn n ràn o
Ìmọlẹ̀ wa kó má ní já sófo
 Chorus *Ayéé, ayéééé*
Òkè rere tí ẹ gbé mi gùn
Mi ò ní jábọ̀ mọ yin lówó

Ènì tóróko ikún nílẹ̀ tó gbẹ̀pà sí ì
Kò timọ̀ pé ikún á jẹ̀ tí ẹ̀ nílẹ̀ kólóko ó tódé

The textual content projected here, is abstracted from the track *òmuti kì í sàpà*. In this particular usage, Ayinla was establishing the reality of the law of cause and effect in this part of life, the consequential nature of every decision advanced. A man that betroths a lady premised, solely on beauty may reap the consequence and dividend of infidelity, coupled with rivalry from another man.

Àjànàkú ò lèèkàn***Atégùn wa ò má nìbùdó***

Àjànàkú is a synonym of *erin* (elephant). Similarly, 'èèkàn' is synonymous to 'gbòhgbò' (root). The root anchors and stabilizes the entire crop plant on the soil. In the content of the passage, the artist established the reality that just as the movement of an elephant cannot be restrained considering its sturdiness, this musician's band is undaunted and indefatigable to his rival's oppositions. This thought is corroboratively embodied by a succession of proverbs in the following excerpts elicited from the track '*kin legun se tóun fòwúró jó*'

Solo *Ọlótò ní tò n ọtò*

Gbogbo ọdẹ tó bá gègùn fágbonrín

Chorus *Torí Erin kọ*

Solo *Àjànàkú ò lèèkàn*

Atégùn wa ó má nìbùdó

Solo *Dìgbòlègún dìgbòlègún*

Labalaba tó bá dìgbòlègún

Aşọ rẹ á fàya

Iná ni aşọ èyè niyì ògùn

Kárògun mása niyì ọkùnrin lójú ogun

Àgùntàn ó lólódì lójà***ewúré ò lólódì lóde***

This is a proverbial declaration extracted from the track '*àwa kii solódì won*' ache typed by the following lines

Solo *Èmi kii solódìi wọn*

Àwa kii solódìi

Àgùntàn ó lólódì lójà

Ewúré ò lólódì lóde

Chorus *Àwa lamúngboro dùn*

Káwọn tó ń bínú máa bínú

Káwọn tó ń bínú máa bínú

A ti mò pé kénimáni làwọn tó bíwọn

A ti mò pé kénimáni nìran tó bíwòn

This passage is paradoxical and ambivalent. On the one hand, the musician advanced his willful mutual co-existence with the second party while on the

other hand, he subscribed to indifference to the same personality's grievance.

Tí Gáà bá ń bẹ láyé

Kásípa tó sojú á pé

From historical documentation, *Asípa* is subordinate to *Gáà* among the Yoruba warriors in hierarchy. In this metaphorical abstraction, the artist assumes the status of *Gáà* while his contemporaries are denigrated as *Asípa*. It implies that his acclaimed superiority cannot be usurped. The textual below drawn from the track '*àwa kii solódi won*' is insightful in this context.

Solo *Irọọ yín pátá*

Irọọ yín pátá

Aṣá ò lè gbé pépéyẹ kẹ mọ

Chorus *Kásípa tó sojú á pé*

Kásípa tó sojú á pé

tí Gáà bá ń bẹ láyé

Asípa ò ní sojú rará

Béku asín ẹ kéré tó

Ògá ni fẹ̀jò lóko

Eku asín is a small rat which possesses a long pointed snout with which it attacks an object. Though the smallest species of rat, it is highly dreadful amidst other animals regardless of size, stemming from its deadly venom that can subdue even the snake. Further explanation is contained in the following excerpt

Solo *Genuine lorin wa*

Our song is the authentic stuff

Genuine lorin wa

Our song is the authentic stuff

Béku asín ẹ kéré tó

as small as the rat is

Ògá ni fẹ̀jò loko

it is dreadful to the snake

Chorus *Oró ñlá lóní*

its venom is great

Oró ñlá lóní

its venom is great

Kò ẹ̀jẹ̀ tí ó fojú

No snake will dare

dásín o

the small rat

Oró ñlá lóní

Great is its venom

Bígá bá dorikodò ilá á kó

Bíkàn bá dorikodò ikàn á wẹ̀wù ẹ̀jẹ̀

Àgbámùréré dorikodò ó ròrun alákeji

The three tangible substances contrived in this composition; *ilá* (okra), *ikàn* (garden egg) and *àgbámùréré* (buffalo) are living objects. The symbolic illustrations of their ageing are presented. Infirmary, hazard among other factors that cripple life though may be obviated, ageing is nonnegotiable, it ever remains constant. In the semblance of the depreciative nature of the variable objects cited in the musical passage, ageing diminishes man and life ebbs out swiftly. In tandem with the present discourse, the following lines deducted from the track titled late ‘Wahabi Amodemaja’ are complementary

Solo *Bílá dorikodò ilá á kó*

Bíkàn bá dorikodò ikàn á wèwù èjè

Àgbámùréré dorikodò ó ròrun alákeji

Amódemájá lọ sòrun àrèmabò

Ha, gba wájú ilé gbèinkùlè ko mí a bọ

Òkú olómọ kii mà í pé yabò o.

Chorus *Gba wájú ilé—*

Omititun rú***Èja titun wọnú odò***

A unique feature of Ayinla's repertoire resides in creativity. Hence, this *Àpàlà*'s exponent is apt for such declaration ‘*omi titun rú*’ (emergence of fresh water) to stock *èja titun* (fresh fish). Ayinla Omowura was deeply entrenched in dynamism. Versatility and inquisitiveness enabled this opportunity.

Ọmọ tó máa jáṣàmún***Kékeré wọn a ti gbọn ṣámúnṣámún***

The proverbial declaration above underscores one of the most succinct legacy parents can bequeath children from generation to generation within the sphere of life, contained in education; academic and moral. Abstracting from the track title ‘*ọmọ àfẹwúrọ̀sọ̀fò*’ on which the proverb is hinged, ‘*ọmọ tó máa jáṣàmún láyẹ*’, a prospective, ambitious, future focused child is pragmatic and intentional to heed academic and moral instructions. Sooner or later, the dividend will come. Hence, an extension of the proverb follows suit.

Solo *Ọmọ tó máa jáṣàmún láyẹ*

Kékeré wọn a ti gbọn

A child that will be responsible

From child hood he will manifest

	<i>samúnşámún</i>	responsibility tendency
Chorus	<i>Ó dájú wí pé</i>	It is certain
	<i>Yìò balẹ̀ yìò gbòta</i>	He will be established
	<i>Á dàràbà lójú o lósi</i>	will be established in the presence of the foolish child
	<i>Ìsànsá ọmọ tó foko yáwó</i>	the child that sold his parent Inheritance.

The Significance of Ayinla Omowura Textual features

Utilitarian value abstracted from music aptly stem from both the lyric and musical features alongside the articulation of such variables. Ayinla's dexterity and virtuosity in both is credible. Within the framework of textual expressions in which this study is situated, the brevity of life is never a limitation to the legacy this prodigy bequeath generations in succession.

Premised on textual mastery, underpinned by the succinct innate, vocal tone colour, Ayinla had avidly animated his audience listening pleasure. The diverse textual declarations ascribed to this musician are purposeful, effectual and has been attested by a Yorùbá adage “*ẹwà èdè*” (the beauty of language). The incorporation of imageries exemplified by figures of speech, engraves the image of subjects of discourse in the subconscious mind of the audience, hence, memory on ascendancy. The reiteration of the main themes /ideas of compositions characterised by anaphora, repetition, parallelism etc. is a fool proof in the context of textual retention. Additionally, the recurrence of the same sound evokes a driving rhythm and reinforce the emotion in the music.

The proactive nature of Ayinla, which culminated in his assumed role of social critic and commentator, a reflection in his music could not be taken for granted. Drawn from history, such a pragmatic measure aimed at stemming the tide of social ills at both personal and corporate unit. Invariably, the quest for such intervention should be on ascendancy in the present generation.

From cultural perspective, the nostalgic tide presented is lofty. Undoubtedly, Ayinla Omowura had been intentional in his music to draw the Yoruba nearer the culture than his contemporaries in any of the available genres,

spiritual or secular. The various textual devices contrived by the musician attest this stance. Quite a number of adages, proverbial declarations, vocabularies praise names and philosophical disseminations are embodied by his works, a novelty that provides credible and sustainable measures for cultural identity and cultural preservation in a world of moral decadence and marginalization.

Conclusion

This paper has elucidated on *Àpàlà* music of Ayinla Omowura, dwelling on the textual features particularly the vast textual expressions. It is evident from the study that the life styles of yinla Omowura namely, acquaintance with Yoruba culture and traditions, sensitivity to current affairs and the zero tolerance to insubordination avidly impacted his music career, more importantly, textual declarations. Such textual nuances contained in figurative declarations, vocabularies, philosophical statements, proverbial disseminations, proficiency in the recitation of praise names, incantation, eulogy and excoriation are apt not only for aesthetic listening pleasure, but are purposeful toward cultural identity, cultural preservation and cultural upgrading.

Recommendations

Citing Ayinla Omowura repertoires as template, an immense cultural heritage resides in African indigenous music. Urgent interventions are inevitable to salvage such treasures from extinction.

Musicians are custodians of culture and traditions. They are the mouthpiece of government, advocate of rectitude and societal values. Enabling ambience is needful for their arts to thrive. Government at various levels; local, state and federal should rise to apprehend challenges that plague the music industry. Intentional security, economic relieve as well as stemming the tide of privacy are a few measures that government could strategise to realise such mission.

An appreciable degree of esteem/worth should be vested in the musicians, essentially, those that are proponents of cultural heritage and traditions by the members of the public. They should no longer be assessed as the downtrodden and commoners of the society.

A corroborative/collaborative effort is expedient between the musicians and the researchers to ensure sustainable research tasks. Investigators should be accorded endearing media by the musicians. Unfortunately, some of the artistes are often inaccessible at pre-field and post-field stages, a scenario that could be adduced to greed, mistrust and sense of insecurity. On one hand, a vast number of artists often propose huge amount of money before consenting to investigation advanced by the prospective researchers. On the other hand, the informants may decline to be interrogated consequent upon inability to repose an appreciable degree of trust in the researchers at the instance of confidentiality.

Though, this study resided within the framework of Ayinla Omowura's music (textual expressions), ample opportunities abound to explore other scope, spanning characteristic tonal inflection, compositional techniques, musical element among others embodied by Ayinla's repertoires. Meanwhile, works of other indigenous musicians that extol African traditions are available for interrogation by prospective researcher. Late Isaiah Kehinde Dairo, Olando Owoh and Alhaji Sikiru Ayinde Barrister exemplify the foregoing.

References

- Adedayo, E.B. (2021). African identities in Yoruba islamised gospel music'. *Journal of Christian Musicology*. 2. 91-120.
- Adedeji, 'F. (2001). Definitive and conceptual issues in Nigerian gospel music. *Nigerian Music Review*. 2. 46-53.
- _____. Classification of Nigerian gospel music styles. ((2004) *Nigerian Music Review*. 5. 62-79.
- _____. (2012). Nigerian contemporary church music forms. *Journal of the Association of Nigerian Musicologists (JANIM)*. 6. 206-223.
- Adegbite, A. (1989). The influence of Islam on Yorùbá music'. *Orita: Ibadan Journal of Religious Studies*, 21. 32-43.
- Akpabot, S. (1998). *Forms, Functions and Styles in African Music*. Lagos: Macmillan.
- Blacking, J. (1973). *How Musical is Man?* Great Britain: Faber and Faber Ltd.

- Daranola, O. (2007). Islamic and Islamised musical cultures among the Yorùbá: The contact, the concept and the concord'. *African Musicology On –line*. 1. 2. 46-58.
- Gbadegesin, E. O. (2003). Textual interpretation of therapeutic songs in Nigerian hospitals: a case study of Obafemi Awolowo University Teaching Hospitals Complex, Ile-Ife. *Nigerian Music Review*. 125-137.
- Keesing, R. M. & Keesing, F. M. (1971). *New Perspective in Cultural Anthropology*, Holt: Rinehart and Winston, Inc.
- Omibiyi, M. A. (1979). Islamic influence on Yorùbá music. *African Notes*. 8 (2). 37-52.
- Merriam, A. P. (1964). *The Anthropology of Music*. Indiana: Northwestern University Press.
- Nketia, J. H. K. (1979). *The Music of Africa*. London: Victor Gollancz Ltd.
- The sustainability of teaching personification in language education (2018). From <https://www.researchgate.net>3280>

Online Sources

<https://www.boomplay.com>songs>

<https://www.92lyrics.com.kingchar>

ÀGBÁ MUSIC ENSEMBLE OF THE ÒGBÓNI CULT IN YORUBALAND: AN ETHNOMUSICOLOGICAL STUDY



**Bayo OGUNYEMI, Ph.D. &
John AJÉWOLÉ, Ph.D.**

Abstract

This study discusses the Àgbá Music Ensemble of the Ògbóni Cult in Yorubaland. Àgbá ensemble is a specialized ensemble and music exclusive to the Ògbóni cult in Yoruba land. Designed as an ethnomusicological survey, the study adopts the Ilédì Olú of Ìkejà as a platform to interrogate the discourse (Ilédì is the chamber of the Ògbóni cult). This study relied on personal observation, focus group discussions, and oral interviews with initiates and cult musicians to source the primary data. Secondary data for the study were garnered from available literature, archival materials, and online facilities. The findings in the paper emphasise a waning culture that has fallen victim to urbanization and civilization. The study also revealed that Àgbá is statutorily performed in the Ògbóni chambers and in rare cases, selective performances are held at the king's court. But in all cases, performance is held in seclusion and restricted to the initiates. Àgbá ensemble symbolises Yoruba traditional music categorised in the sacred sphere and a representative of the dynamic court administration in Yoruba land. Short repetitive patterns, ostinato, and polyrhythm characterise rhythm in the Àgbá ensemble. In conclusion, the paper recommends a concerted effort to protect the musical culture of these people from threats instigated by globalisation and civilization.

Keywords: Àgbá, Music, Ògbóni Cult, Yorubaland, Ensemble.

Introduction

There is abundant literature on Yoruba music, dealing with various aspects of the musical culture of the over 50 million people that span across Nigeria,

the west coast of Africa, and South America. Adegbite, (1988). Euba 1977, 1992a, 1992b, 1998), Durojaye (2019). Ogunyemi (2022a, 2022b), Omojola, (2019, 2012), Waterman (1990, 2014) Vidal 2012. Euba's literature on Yoruba music is regarded as one of the most comprehensive in recent times, particularly his copy that focussed on Dundun music. While Euba and Omojola Adegbite examine Yoruba music in general, Vidal, Ogunyemi, and Durojaiye focus on the traditional music of the Yoruba people. However, Vidal is credited with having done more work on the music of the Lagos people. On the surface, Yoruba music, like many musical cultures in her category, is generally categorised as secular and sacred. Secular music is those that are open to the generality of the people- Yoruba and non-Yoruba people while sacred ensembles (Ilu Awo) are restricted to a selection. The general characteristics of these two categories also vary extensively. The sacred category, for instance, has dedicated musical instruments, and musicians, that operate in a separate context. In some instances, they have symbolic rhythmic patterns that are identifiable with their performance. Ensembles in the category of sacred are the Igbin ensemble (for the Ifa cult, the Agere ensemble (for the hunters,) Bata Ensemble (Sango Devotees), and Ilu Osugbo (Osugbo Cult music). These ensembles also have accompanying vocal renditions. Àgbá ensemble and music, the focus of this paper falls into the category of sacred music ensemble in Yorubaland.

Cult is also a part of Yoruba cosmology. These are sects that are established mainly for various purposes in the process of administration of the society. The beliefs sustaining these cults are not at variance with that held by the entire generality of the people. The cults are also classified using either age, gender or influence. The Ògbóni, for instance, is intimately involved in the general administration of the town. They work in consonance with the King. The same can be said of the cult of the Órúnmìlà which is exclusive to the Ifa worshippers diviners. (Ifa is a Yoruba divination System). Although civilization has come to re-characterise some of these cults, unfortunately negatively, the salient understanding amongst the people is that these cults are an essential part of Yoruba sociology. Today, their activities are further restricted to grooves and enclosed to the new Yoruba society. Just as these cults are defined by their privileged ethos and dedicated liturgies they also have specialized music and music ensembles. This paper discusses the musical practices of the Ògbóni cult in Iléḍi Olú of Íkẹjà. (Olú of Íkẹjà is the

king of Ìkẹjà in Lagos State. The paper examines the content of and analyses its various forms. Emphasis will also be laid on the context of performance and other extra-musical practices that characterise this music.

Using the historical ethnomusicology approach, Vidal (2012) discusses at length the history of Yoruba music from what I will call the Lagos dimension. Covering the gaps in earlier writings, this paper intends to follow the approach of Vidal, looking at Yoruba music in Lagos but the emphasis on the traditional music of Ìkẹjà people as earlier described above using the palace as a study. The paper intends to document the entire gamut of Àgbá drumming as practised in the Ilédí Olú of Ìkẹjà. The paper documents the song text, the content of the music, and the context of its performance as well as the sociological implications of the ensemble.

The people of Ìkẹjà belong to the Àwòrì sub- Yorùbá tribe in Lagos State. The town heads one of the five political divisions of Lagos State. According to palace sources, the town, Ìkẹjà, is named after Àkẹja-Onígorun who was a deity worshipped in Òtà. (Òtà, a leading Àwòrì town is in Ògùn State). The palace sources also established that the earlier settlers of Ìkẹjà were the Àwòrì Ogbo. The people of Ìkẹjà share similar beliefs with other Àwòrì towns and by extension Yorùbá nations. They are strong in the practices of traditional worship like Egúngún, Èsù, Ifá, Ọbàtálá, Ọgún, Sàngó in Ìkẹjà.

The emergence of Ìkẹjà as the seat of State government in Lagos State, as expressed by the sources who were interviewed for this study, has caused a displacement in their cultural landscape. According to them, the land was lost to the state government in the process and some of their gods, deities, and festivals were affected by the expansion and acquisition while some ritual spots had to be relocated or outrightly dismantled. A lot of cultural practices, they said had to be jettisoned or put under the control of the State government. Olú of Ìkẹjà is the traditional head of Ìkẹjà town in Lagos state. His palace is located in Ìpodò quarters in Ìkẹjà. Since the creation of Lagos State in 1967, Ìkẹjà has hosted the (State capital).

For instance, they said, for them to execute any curfew in order to celebrate the Orò festival required the permission of the Commissioner of Police of the State. This is a practice that is not done in other towns around the State. “the ancient community cemetery has been turned into a motor park by the

State government. The present space occupied by the Nigeria customs, in Ìkejà, used to be a foremost Ìkejà traditional village.

The village was outrightly dismantled to give way to Nigerian Customs. As it is today, Ìkejà remains the only division, out of the five divisions of the state without a modern palace, because we cannot get land to build the sources claim. The only music ensemble found in the palace of Olú of Ìkejà is Àgbá. Àgbá, a ritual drum that is located in Ilèdí. Ilèdí is the grove of the Ògbóni cult. The Ògbóni is known to be a socio-political cult in Yoruba Land. In Ìkejà the Ògbóni serves as the legislative adviser to the king. They also sit with the king to form juries for certain cases. They have parts to play in the ceremonies following the death of a king as well as his installation. In all this Àgbá, being the official drum of the Òba features prominently.

The history of the Àgbá ensemble in Ìkejà can be dated to the beginning of the town. No one could put a date to the present set of drums. Palace sources were served as informants to this research said it predated the installation of Òba Mòómódù in 1957. The only situation when Àgbá Olú Ìkejà can be taken out of the precincts of the sacred groove of the Ògbóni is at the demise of Olú of Ìkejà. At the demise of the king, after due consultations, the drums are removed by the Apènà and the Olùwo, and another principal offers the groove to the palace. The purpose of this is to announce the demise of the king. There, at the palace, the drum will stay for 7 days while the burial rites will be performed for the departed king. However, the Olùwo with the permission of the other principal officers of the sacred groove may allow non-initiates to access the Àgbá as applies to this study. In the case of this research, oracular consultations were made to determine the terms and conditions acceptable to Àgbá before it is either moved out of the Ilèdí or the non-initiate (researcher) is allowed to view it in the groove.

The following items were offered as a sacrifice before the drums were displayed for the researcher. 1 He-goat, 1 duck, 1 fowl, 1 pigeon, 21 Tilapia fish, 21 Pieces of Kola, 21 Pieces of Bitter kola, 20 litres of palm oil, 6 Bottles of hot drinks, 21 pieces of Alligator pepper, lots of food and drinks. All these were offered as a sacrifice before the researcher was allowed to view the ritual proceeding and granted an interview. Àgbá Olú Ìkejà is a totemic drum with anthropomorphic functions. It is regarded as the binding

spirit of the initiates of the cult. The initiates solicit help, favour and assistance from the drums. They constantly offer prayers to Àgbá. There are situations where initiates facing vicissitude of life, after oracular consultations, are made to venerate Àgbá. It is customary for every initiate, on entering the Ilèdí to pay obeisance to Àgbá as a form of propitiation. It is common to hear the initiates using the name of Àgbá to appease aggrieved members in a dispute. Only those who are consecrated for drumming Àgbá are permitted to discharge the sacred function. The drumsticks for Àgbá are a ritual object. Therefore, it is always kept in the custody of the Olórí Adáàgbá Ilèdí Olú Ìkẹjà. (Lead drummer of Àgbá in Olú of Ìkẹjà Ògbóni Cult. The principal drum of the Àgbá ensemble is always robed in white cloth.

Àgbá is used to install the king of Ìkẹjà. According to palace sources who worked with the researcher in the course of this study, after the divination to choose a king has been concluded, the chosen person is heralded into Ìpèdí (seclusion) where he stays for several days, performing rites leading to his enthronement as the Ọba. On his first day in the house, Àgbá is played, he is made to dance to the specific rhythm of the drums to herald him into the sacred groove. The ensemble is also played on the 7th day and 17th days. When he leaves the groove, the drum is also played. It is by the sound of this drum that the people of the town are informed of the emergence of a new king. At the demise of the king, the Olùwo of Ìkẹjà is one of the early chiefs to be contacted. Immediately after he ascertained the demise of the king by physical inspection, he calls the Apènà, (talebearer) who informed other initiates and the principal officers of the Ògbóni cult. These people move Àgbá Olú of Ìkẹjà from the groove to the palace.

They begin to beat the drum to inform the entire Community of the transition of the king. The drums stay at the premises of the king till the burial rites are completed. However, before the drums are moved to the palace. Oracular consultations are made to inquire from the drums the nature of offering it shall require. The items as might have been listed by the oracle are provided by the household of the departed king. It is after this sacrifice has been made that the drum can only be moved. The consequence of distorting the process, according to Olùwo, (Head of Ògbóni) who served as a resource person for this research is grave for the community. Women members of the cult

cannot participate in the drumming of Àgbá. It is the same way non-initiates are not permitted to beat the Àgbá drum. The drumming is exclusively reserved for the Adáàgbá, the chief drummer and his accompanists.

Configuration of the Ensemble

There are four drums in the ensemble of Àgbá Olú Ìkejà. The four drums are Àgbá (the principal drum. Àtẹ̀lé Àgbá, Omele Akọ and Omele Abo.



Plate 1: Title: Àgbá Olú Ìkejà Ensemble **Source:** Researchers



Àgbá: The other drum

The trunk of Àgbá is made of Òmò tree. The surface is laced with the membrane of a deer. It is the biggest drum in the ensemble and it is the principal drum. It is played with the aid of beaters. Àgbá is robed in white cloth because it is the idol Object of the ensemble. Any animal sacrificed in the cause of worshipping Àgbá has its blood poured on the drums and its head hung on the surface of the drum. Àgbá is also the lead drum in the ensemble. It stands as the link between the terrestrial and celestial spirits. In the performance setting, Àgbá is the first to be played before any other in the

ensemble. In the ensemble, Àgbá does the improvisation. This drum is also an altar for the ensemble. Every sacrifice made to the ensemble is offered to Àgbá on behalf of the entire ensemble. The lead drummer who plays the drum is called Adáàgbá. Adáàgbá who is usually the most experienced drummer in the ensemble is a chief in the Ògbóni cult.

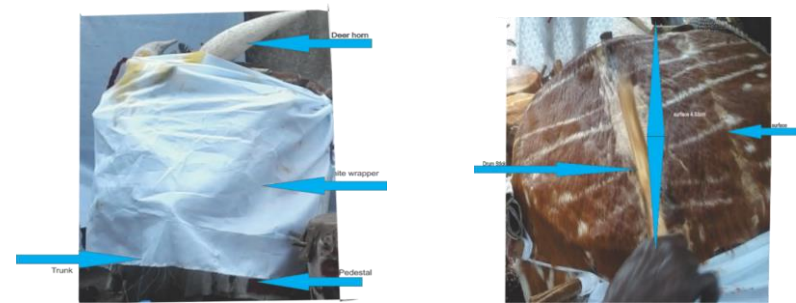


Plate 2: Title: Àgbá drum and its basic features **Plate 3: Title:** Membrane surface of Àgbá
Source: Researchers

Àtèlé Àgbá:



Àtèlé Àgbá is a monotone drum that follows Àgbá both in rank and size in the ensemble. It is the only one played with the hand. Its functions are complimentary to that o

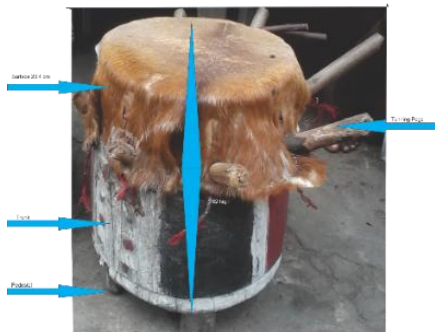


Plate 4: **Title:** Basic features of Àtẹ̀lé Àgbá
Source: Researchers

Omele Akọ:



Omele Akọ is the lead rhythm keeper. Usually, a monotone drum is played with beaters. It is made of the same animal skin. The drum is also filled with icons depicting the beliefs of the people. It also parades sacrificial spots where items used for veneration are placed.

Omele Abo:



This is a corresponding drum to the Omele Akọ the 2 drums play the rhythm patterns, particularly the interlocking patterns that are explicit with them.

The Performance Setting

Àgbá is statutorily performed in the Ògbóni chambers and special cases, at the palace. When the drums are played the drummers are seated with enough space for initiates and attendees, as the case may be, to dance.



Plate 5: Title: Performance Setting of Àgbá
Source: Researchers

Technical and Contextual Analysis Sampled

Three songs were for this study. These songs were played consecutively on a string of rhythmic patterns. The songs are used interchangeably in the analysis below.

i. Scales, Tuning, and Tonal Organisation

Songs in the Àgbá ensemble are characterized by short phrases and chorus. The phrases are repétitive with little variation

Song 1 Ení Bá S'àbòsí Imolè

Agba Olu Ikeja
Eni Ba S'abosi'mole

Transcribed & Arranged by Bayo Ogunyemi

Staff notation for the song "Agba Olu Ikeja" (Eni Ba S'abosi'mole). The notation is in 4/4 time and features a vocal line and a piano accompaniment. The lyrics are: A gba a gba, A gba a gba, c ni ba s'a bo si mo le e E ni ba s'a bo si mo. The piano accompaniment consists of a simple bass line with notes A, gba, and gba. The vocal line is a short, repetitive melody.

Staff Notation 12: E ni ba s'abosi Imole

Scale: Pentatonic Scale (Dorian Mode). It contains the notes of C major but the tonal center is equivalent to a minor and the resting note is the supertonic (D). It is therefore a Dorian mode of C major. In the order of occurrence, the 5 notes employed by the song appeared in the songs are as follows

Staff notation showing the notes in order of appearance: A, gba, gba, A, gba, gba.

Notes in order of appearance

Staff notation showing the notes in scale: A, gba, gba, A, gba, gba.

(b) Notes in Scale

Form of the Song: Short repetitive melody

Melodic Range: It is a Minor 7th. With the apical range as shown below.

Staff notation showing the melodic range. The notation is in 4/4 time and features a vocal line. The lyrics are: A gba a gba, A gba a gba, c ni ba s'a bo si mo le e E ni ba s'a bo si mo. The piano accompaniment consists of a simple bass line with notes A, gba, and gba. The vocal line is a short, repetitive melody. A box labeled "Apical Range Minor 7th" is shown below the staff, indicating the range of the melody.

Melodic Contour: The melody contour is concave and convex. It attained its peak at the first measure (Upper focus Middle C) and began a systematic fall which ended not at the trough. (Lower focus D₁) It is also characterised by leaps of fourth. Measure 1 has two such leaps and moves towards the first cadence in measure 4.

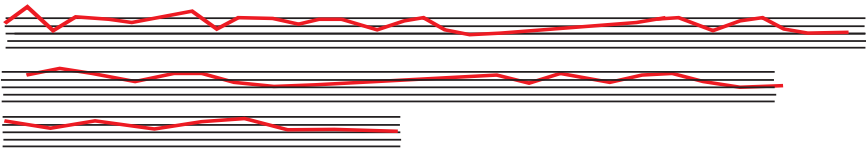


Illustration 25: Melody Contour eni s'abosi Imole

Performance of *Àgbá* in Olú Ìkejà's palace involves singing and drumming as well as other artistic components.

(v) Forms of Song Text

Song Text

Translation

Lead: *Àgbá Àgbá* (2ce)

(a) Lead: *Àgbá Àgbá* (2ce)

Lead: *Ení bá s'àbòsí Imolè*

(b) Whomever blabbermouths the deity

Chorus: *Àgbá a gba*

Àgbá will kill

Lead; *Obìrin s'àbòsí Imolè*

(b_i) If it's a woman that blabbermouths the deity

Chorus; *Àgbá á gba*

Àgbá will kill her

Lead: *Okùnrin s'àbòsí Imolè*

(b_{ii}) If it's a man that blabbermouths the deity

Chorus: *Àgbá á gba*

Àgbá will kill him

Form of Song: Responsorial in Binary form. (a.a_i.b.b_i)

Recitative:

Staff Notation 13: Recitative

Structure and Form

Recitative: This is an identifiable characteristic of songs in the Àgbá Ensemble. In the cult, Apènà, who is the chief judicial officer in the cult is also the lead chanter while other members present at every meeting form the chorus. The pitch of his chant or form is determined by him according to the sonority of his voice. The chant, in this case, is unaccompanied, non-tonal, and in free meter. The test of the recitative can also be a direct repétition of the lead text or completion of the lead text.

Song 11

Agba Olu Ikeja

Omi O Lapa

Transcribed & Arranged by Bayo Ogunyemi

11

Voice

O mi o la pa, O mi gbe gi lo, O mi

o le se O mi gbe ni lo o i da mu a ye wa A gba gbe won lo

Scale: Pentatonic scale. (Dorian Mode)

(a) Notes in the order of appearance

(b) Notes in Scale

(ii) Melody Range: The melody range is an octave. Middle C – C₁

Melodic Contour:

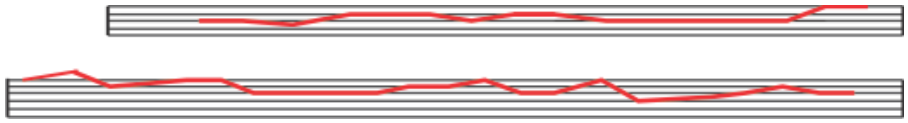


Illustration 26: Melody Contour of Omi a Lapa in Àgbá Olú Ìkẹjà Ensemble
The melodic contour here is almost parallel with step-like movement in approaching a leap. It moves around the third and occasionally rises while approaching the octave.

Form and Structure of Song Text:

Song Text

Omi ò lápá.

Translation

(a) Water has no hands

<i>Omi gbégi lo</i>	(b)	Water swept off the tree
<i>Omi ò lèsè</i>	(b _i)	Water has no legs
<i>Omi gbé'niyán lo</i>	(a _{ii})	Water swept off human being
<i>Ìdà mú ayé wa</i>	(c)	Misfortunes in our lives
<i>Àgbá á gbe lo</i>	(d)	Àgbá will sweep it away

The song text emphasises the spiritual powers of water and personifies the powers of the spirit of water with that of Àgbá.

Song 3

Agba Olu Ikeja

Omi Aye

Transcribed & Arranged by Bayo Ogunyemi

Staff notation for Song 3, Agba Olu Ikeja, Omi Aye. The notation is in 6/8 time and features two voices (Voice1 and Voice2) and piano accompaniment. The lyrics are in Yoruba and English.

Measures 11-15: Voice1 (11) O mi o (12) o o O mi a ye O mi o (13) o o O mo ro (14) pe se O mi la (15) ye bu ta ye

Measures 16-19: Voice2 (16) ro pe (17) Overlapping (18) O mi o o O mi a ye (19) O mi o o O mi ro

Measures 20-22: Voice1 (20) pe se (21) O mi la ye bu t'a ye (22) ro pe se

Measures 23-24: Voice1 (23) Solo (24) Overlapping mi O O mi o

Staff Notation 14: Omi Ayé.

Scale: Pentatonic Major Scale

Notes, as appeared in Song (b), Notes in the scale

Rhythm

Short repétitive patterns, ostinato, and polyrhythm characterize rhythm in Àgbá ensemble. There is a primary rhythm and a Secondary rhythm. In virtually all the cases in performances sampled, the primary rhythm is implicit and cannot be identified with a particular drum. Performances sampled in the Àgbá ensemble made use of both the simple triple and simple duple meter. Other elements of the rhythm are syncopation, improvisation, and in a few instances Hemiola. The rhythms are mainly implicit. In one of



the patterns that were used in ‘Omi ayé,’ the hemiola appears in the combinations of left and right hands in Àtẹ̀lé Àgbá as shown in the score below:

A musical score for five instruments: Omele Ako, Omele Abo, Atele Agba, Agba (sub), and Agba (main). Each staff has a treble clef and a 6/8 time signature. The score is divided into two measures. The Atele Agba staff features a hemiola pattern, indicated by a bracket and a red dot. The Agba (sub) and Agba (main) staves show a rhythmic pattern with notes and rests.

Fig 10: Rhythm Pattern of Omi Ayé as Sampled

An example of Cross rhythm as sampled in the song titled Omi ò Lápá is shown below:

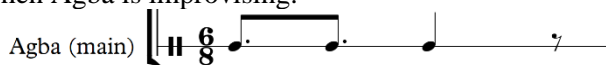


Fig 11: Rhythm pattern of Omi ò Lápá as sampled

The primary rhythm in the song as sampled is shown in the pattern played by the Àgbá (Sub) Àgbá (sub) as used in the transcription to represent the beat coming from the main surface of the drum. The drummer also generates a beat by striking the trunk of the drum in complementary to the main beat.



Syncopation also occurs regularly in the Omele Akò and Àgbá particularly when Àgbá is improvising.



Conclusion

This paper discussed traditional music in Yoruba land using the Agba Music of the Ikeja People of Lagos State as a study. Ikeja People are of the Awori sub-tribe of the Yoruba people. The paper has examined the place of this music in the social life of the people and how the music defines the cosmology of the Yoruba people. Music in this instance is considered beyond the sonic configurations. Music contains the religion and sociology of the people. The paper discussed the content of the music- rhythm, tone, instrumentation, orchestration and so many others that made up the music. The paper also looked at the context of performance, the functions and role of the music in the society.

References

- Adegbite, A. (1988). The drum and its role in Yoruba religion. *Journal of Religion in Africa*. 18 (1), 15–26.

- Durojaye, C. (2019). Born a musician: The making of a dùndún drummer among the Yorùbá people of Nigeria, *Journal of Arts and Humanities*, 8 (1), 43-55, DOI: <http://dx.doi.org/10.18533/journal.v8i1.1551>
- Euba, A. (1977). *Ilu Esu* (Drumming for Esu). In *Essays for a Humanist An Offering* of Klaus Wachsmann. New York: The Town House Press.
- _____. (1998). *Essays on Music in Africa*. Bayreuth: Bayreuth African Studies.
- _____. (1992a). Nigerian music. In S. Sadie (Ed.), *The New Grove Dictionary of Music and Musicians*, 13, (238), London: Macmillan.
- _____. (1992b). Yorùbá music. In S. Sadie (Ed.), *The New Grove Dictionary of Music and Musicians*, 20, (576), London: Macmillan.
- Ogunyemi, A. (2020a). Women, music ensemble, and the social structure of traditional Yoruba society. *Women Play Sing the Earth: Music and Women*, (2-4). Turkey: Association of Ethnomusicology,
- _____. (2022b). The genetics of change in Yorùbá dùndún drumming tradition. *IOSR Journal of Humanities and Social Science (IOSR-JHSS)*, 27 (2), www.iosrjournals.org
- Omojola, B. (2012). *Yoruba Music in the Twentieth Century: Identity, Agency, and Performance Practice*, University of Rochester Press.
- _____. (1999). Cultural and social identity in Nigerian traditional music. *The Performer*. 1 (2), 41-45.
- Waterman C (1990). Our tradition is a very modern tradition: Popular music and the construction of Pan Yorùbá identity. *Ethnomusicology*, 34 (3), 367-379, <https://www.jstor.org/stable/851623>
- _____. (2014). Aṣíkò, sákàrà and palmwine, popular music and social identity in inter-war Lagos, Nigeria. *Urban Anthropology and Studies of Cultural Systems and World Economic Development*, 17 (2/3), 229-258, <http://www.jstor.org/stable/40553118> (Accessed: 21/10/2014).
- Vidal, A. (2012). *Essays on Yoruba Musicology: History, Theory and Practice*. 'F. Adedeji (Ed.), Ile Ife: Obafemi Awolowo University Press.

MORAL LESSONS FROM FIVE NIGERIAN FOLKTALES AND THEIR SONGS: PARADIGMS FOR NATIONAL TRANSFORMATION



K. S. OMÓDÉLÉ

Abstract

Folktales are short stories accompanied with songs that have to do with the beliefs of any given community, which are traditional and attached to the customs of the people. Despite the moral lessons derived from the various Nigerian folktales and their songs, it is shocking to see that people's behaviour towards one another and their approach to national issues are still detrimental to the growth of Nigeria as a country. According to Okunola (2015), the reason is not far-fetched; it is because of selfishness from the past leaders, which has gone a long way distorting the peaceful co-existence and national cooperation among the people. This paper seeks to appraise the randomly selected folktales through appropriate description of the stories with musical analysis by scoring the songs attached to each of the selected folktales. This research promotes various moral lessons as derived from the diverse selected folktales and their songs for the purpose of national transformation. Findings reveal that people's traditions and cultures are embedded in their folktales and their songs, including morality that will keep people on the right track. It was recommended that norms and values in African culture like those embedded in the folktales selected for this study and many more, should be strategically and appropriately documented for public consumption.

Keywords: Moral lesson, folktales, folktale songs, paradigms, national transformation

Introduction

The Yoruba people are situated at the Western part of Nigeria as one of the largest ethnic groups in the country. According to Samuel (2005) and Okunade (2010), Yoruba ethnic group is the second largest ethnic group in Nigeria. This group of people use adages in expressing themselves verbally. Adage is a proverb or short statement used for expressing a general truth. One of these adages that is commonly used is “*Ile lati nk’eso rode*” this literally means charity begins at home. This saying often comes to limelight, when there is need for behavioural appraisal of a personality in the society. In a simple term, the background of such personality is directly or indirectly assessed in accordance to how good or bad is the character possessed by the fellow. Therefore, the existence of a nuisance in a society is a stain on the good name of such society. Another common saying among the Yoruba ethnic group also says that “*enikan soso lo foju ni ilu ti afi npe ibe ni ilu afoju*” meaning that, a community is referred to as blind community because of a blind person living therein. Therefore, it becomes phenomenal to nurture appropriately a child among the Yoruba, as this is a way to prevent the image of the child’s origin from being tarnished through the unruly behaviour that such a child might be engaged in if not properly nurtured. In this wise, what is right or wrong becomes the basic thing that will be chronologically stowed into the reasoning faculties of every citizenry. These attributive trainings are systematically acquired through an adequate elucidation on things that are forbidden and acceptable from childhood to adulthood. These values are culturally bounded, distinguishing good from bad and clarifying wrong attitudes from the good ones.

Moral reasoning is inclusive in these values, which are processed in a way that an idea is determined to be right or wrong. According to Fawole (2006), moral training is the channel through which acceptable norms, values, attitude and morals of the society are transmitted to the entire citizenry from one generation to another. One of the Yoruba adages says “*kekere lati np’ekan iroko, t’o ba d’agba tan, apa ko nile ka*. This means that the training of a person should be from the childhood because it could be a difficult task at adulthood. This saying is evident in the common practice among ethnic groups in Nigeria especially the Yoruba people, where an elderly person gathers the young ones in the community for telling them folktales. Folktales are traditional short stories used for teaching little ones, norms in the society.

These stories are full of wisdom and knowledge that familiarise children with moral traditions that are expedient to carry them on with life endeavours at various dispensations. The societal effects of these young ones and their contributions to vital issues in the society are felt at adulthood. They can independently take decision on their own, rather than when they are still absolutely under the control of their parents. An adage in Yoruba says “*ohun t’eye ba je lo ma gbe fo*” This means a bird is sustained with whatever it has eaten. Therefore, this early input into the life of the young ones goes a long way in their future dispositions.

Building and maintaining the peace of a nation lies on the level at which the citizenry operates within the extent and scope of such a nation. Nigeria is a nation that is territorially large with good population. It is acknowledged that there are linguistic differences in the country because of ethnicity diversity that composed the formation of the country. This came into fusion in 1914 by Sir Lord Lugard through the amalgamation of the Northern and the southern protectorate. According to Falola and Dauda (2017:6), what makes up the present-day Nigeria is an arranged marriage of ‘approximately 248’ ethnic groups. They also assert, “it was economic interest that inspired Lord Lugard to amalgamate the Northern and Southern Protectorates and the colony of Lagos”. The above expression and citation are meant for emphasizing the reason why Nigeria is territorially large and probably populous. Diverse languages, beliefs, values and behaviours of these ethnic groups must be mutually maintained for the sake of peaceful coexistence of the people. Mutual acceptability of differences among the citizenry, with more concern on what should be done and how to address it is the key to peace and order amidst country people. It is then that the desired development in the country’s social, political, economic and educational sector will be realistic.

Statement of Problem

“When there is unity among the people of same or diverse geographical environment(s), race(s), language(s), ethnic(s), religion(s) and tribe(s), there would be effectiveness in decision making which could lead to preferable conclusion” (Omodele, 2015). Agitations among the populace in Nigeria for secession, equality and restructuring lies on the perceived inability to maintain and manage her diversities. These diversities in the area of ethnicity

and religion had become threats to the conservation of unity in the interest of the citizenry. It is a time-tested adage that without unity, no society can hope to achieve desired goals. Awoniyi (2012) in Okunoye (2016) also affirms that Nigeria is a religiously pluralistic society but constitutionally, a secular state. These and many more have turned into thorns in the flesh of Nigeria which was intentionally merged by the colonial master for the purpose of the derivable benefits therein the economic capability of the then protectorates and the colony of Lagos. Neglect of consideration on the emphasis made by various folktales in the land because of civilization, which posit them as a primitive thing is a problem that must be dealt with with all seriousness. Despite the complexity state and civilization level of the country, moral lessons from various folktales and their songs can be of help if critically considered. Appropriate nurturing of the mind from the grassroot seems to be the way out.

Purpose of the Study

This study is objectively directed to

- explore some of the Nigerian folktales and their songs;
- state the moral lessons derived from each of the expressed folktales;
- analyse the selected folktale songs; and
- score each of the folktale songs.

Research Methodology and Sampling technique

Descriptive research design was adopted for the study as five Nigerian folktales were randomly selected from the Yoruba cultural tradition, which were descriptively analysed in accordance with their expected purposes among the citizenry.

Theoretical Framework

Balance theory of wisdom is the base by which this work is framed. This is a theory propounded by Robert J. Sternberg. According to Sternberg (1998), wisdom is defined as one's intelligence, creativity, common sense and knowledge, which are mediated by positive ethical values toward the achievement of common good. Wisdom does not just come freely; attention must have been paid to certain teachings through which the essential positive ethical values needed are appropriately imbibed. Furthermore, Sternberg (1998) states that, this common good is achieved through maintaining a

balance among intra personal, inter personal and extra personal interests over a short or long time.

As stated by Sternberg (1998), intra personal interest affects only the individual (one's own sense of identity). Inter personal interests involve other people. They relate not only with self but to desirable relationship with others. Extra personal interests are those that affect a wider organisation, community, country or environment. Wisdom can be adapted to the existing environments to shape them and create new ones (Sternberg, 1998). This theory becomes adequately relevant to this study due to the viability of the positive ethical values decoded from diverse folktales which are tantamount to wisdom. A due consideration for ethical values derived from the various folktales could create a better and new expected environment.

Importance and Uses of Folktale

In this modern time, it is so much important to emphasise the importance of folktales as considered among the Yoruba people in the olden days. This should also be considered with every sense of seriousness in this contemporary time. Folktale is a practise that involves various discharges of local stories that are so symbolic and grounded in the embodiment of cultural issues. These stories are from the people, propounded by them and purposeful for their uses.

Folktales project cultural ideas and moral ideals in Yoruba traditions. They promote the people's consciousness of ethics and ethos. They also provide avenues for understanding the social psyche of the Yoruba people. All geared towards enlightening people in the act of goodness and ethical behaviour (Olaoba, 2012: 102).

Olaoba (2012) further makes it clear that "many of the preserved folktales on Yoruba ethical norms demonstrate sufficient evidence of deterrence and social engineering".

Challenges of Folktales in the Contemporary Time

It is not so surprising to notice in this contemporary time that various practices of the past had been termed nothing but archaic and obsolete by the young ones. There is no more time for such cultural inquisitive gathering of

the past called moonlight play, where various meaningful folktales are calmly dispensed. Attention has been directed to the use of phone for various civilised purposes. In the past, it is the duty of the elderly ones that are so vast in the knowledge of good numbers of the folktales to gather the younger ones for listening to these cultural stories. Thereafter, the embedded morals are then itemised to the hearing of these young ones. As figured out by the researcher, it is pathetic as experienced by the researcher that this has become a difficult task for people, especially the elderly ones in this contemporary time. It seems the elderly ones are no longer with good knowledge of these traditional stories as they are fading away gradually. Part of what characterised African culture is the medium by which information is passed from one generation to the other. This is known as oral tradition, a learning process that is acquired through verbal communication, which is from mouth to mouth. Sound is a perishable substance; if not adequately retained by the younger ones, it may permanently fade away.

Description and Analysis of some Folktales

The Dog, the Tortoise and the Farmer (*Aja, Ijapa Ati Oloko*)

There was famine in the land where dog and tortoise live. This famine affected all including the tortoise, but tortoise discovered that dog and his family were looking good and fresh despite the deep effect of the famine on his own family. Tortoise asked dog for the secret and dog told him the secret after series of appeal that he used to get food for his family from a far distance yam farm. They agreed to meet early in the morning for the trip to the yam farm. On getting to the farm early in the morning with basket, dog harvested the little yams that will be enough for him and his family. However, the greedy tortoise harvested more than needed for his family. After warning tortoise that the farmer could come at any time, the dog left in haste. As the dog left, tortoise began to sing, calling for dog to help him lift his yam basket to the head.

Song**Yoruba****Narrator:** *Aja aja o ran mi l'eru***Response:** *Gbangbala kogba.***Narrator:** *Boo ba ran mi leru ma ke soloko***Response:** *Gbangbala kogba.***Narrator:** *B'oloko ba de o ma si mu e de***Response:** *Gbangbala kogba.***Narrator:** *Aja, aja o ran mi l'eru***Response:** *Gbangbala kogba.***English Translation**

Dog, dog help me lift my basket

Gbangbala kogba.

If you decline, I will call the farmer

Gbangbala kogba.

When the farmer comes, I will tie you

Gbangbala kogba.

Dog, dog help me lift my basket

Gbangbala kogba.

Nevertheless, the dog had gone far already. While the tortoise was battling with how to carry the yam, the owner of the farm caught the tortoise red handed. Tortoise was taken to the king and it divulged that dog was the mastermind behind all that happened. The king sent for the dog, but dog planned to be sick by putting three eggs in its chick. In the presence of the messengers, dog broke one of the eggs pretending to be vomiting. On the way, it broke the second egg and the third egg in the palace. The dog was released and tortoise was killed.

Aja Ran Mi L'eru

Yoruba Folksong

Narrator

A - ja a - ja o ran mi l'e - ru. Bo o ba ran mi l'e - ru ma ke s'o - lo - ko.

Response

Gban - gba - la ko gba.

8

B'o - lo - ko ba de o ma mu e de.

Gban - gba - la ko gba. Gban - gba - la ko

13

A - ja a - ja o ran mi l'e - ru.

gba. Gban - gba - la ko gba.

Musical Analysis

Adopted Key signature: C major

Time signature: Compound duple time

Music Style: Call and response

Music Range: Major 6th

Syllabic Structure: 15.17.15.15

Phrasal Structure: A.B.C.A.

Scale: Pentatonic

Moral lessons of the Story

Both the dog and tortoise are different species of animal, which should have become a reasonable reason for dog not to help the tortoise, but the dog went ahead to render the needed help. This is a very good attitude that populace should learn to imbibe. Help should be rendered without discrimination and should be done when it is needed. Where the recipient came from, his tribe and sex should not be an embargo to rendering the needed help. Having someone at the helm of affairs is an added advantage of rendering help with ease through extending ones' tentacle of help to those that does not even belong to ones' cultural background.

Any opportunity in life must not be used in a detrimental way to the benefit of others. The tortoise misused its opportunity by not taking only few that was needed as demonstrated by dog. Such an act is simply a display of greed, in which opportunity for others to benefit could be blocked.

Tortoise, Mouse and Squirrel (*Ijapa, Asinrin Ati Okere*)

The tortoise and the squirrel were very good friends with love for each other. They were both into pot selling business. One day, they were short of food because there were no sales for them. They went out to the market early in the morning with empty stomach to make sales and feed themselves. They moved out early in the morning before others could come for their sales, but they met no one in the market. The squirrel then looked straight and discovered his best and favourite food (palm kernel). He told the tortoise to let them go and get some for themselves but tortoise disagreed with it because the palm kernel does not belong to them. The squirrel then lied to the tortoise about going to toilet and sneak to the palm kernel place because he was so hungry. Unknowingly to the squirrel, the mouse who is the owner was watching it and caught him at the back as he was stealing the palm kernel. Instead of apologising for the misdeed, he decided to engage in fight with mouse. This was unnoticed to the tortoise until someone sensitised it about his friend engaging in fight with mouse. On getting there, the tortoise did not ask for what happened, he joined his friend squirrel by beating the mouse with a mortar. The mouse turned to the tortoise, bite his nose and held on to it, tortoise called for help as it proceeded to singing.

Song

Yoruba

Narrator: *Asinrin t'oun t'okere*

Response: *Jomijo*

Narrator: *Awon lo njo nja*

Response: *Jomijo*

Narrator: *Ija re mo wa la*

Response: *Jomijo*

Narrator: *Asinrin ba bu mi n'imu je*

Response: *Jomijo*

Narrator: *Awo mi nbe l'oja*

Response: *Jomijo*

English Translation

Both the mouse and the squirrel

Jomijo

They engaged in a fight

Jomijo

I came for reconciliation

Jomijo

Mouse bite my nose

Jomijo

My goods are in the market

Jomijo

Narrator: *E gba mi lowo re*

Rescue me from him

Response: *Jomijo*

Jomijo

No one was able to rescue the tortoise from the mouse till the nose was on the verge of falling to the floor. Tortoise was later released and he left the scene with a bloody nose. This incidence led to the reason why tortoise nose is crooked until today.

Asinrin T'oun Tokere

Yoruba Folksong

Narrator

Response

7

Musical Analysis

Adopted Key signature: C major**Time signature:** Compound duple time (six quavers in a bar)**Music Style:** Call and response**Music Range:** Perfect 5th**Syllabic Structure:** 11.9.9.11.9.9.**Phrasal Structure:** A.B.C.D.C.C.**Scale:** Tetratonic.

Moral Lessons of the Story

- Simple apology can save enormously. It can save one from embarrassment and shame if applied as appropriate. Likewise, situation might even get out of hand to the extent that close friend or family could be awfully infringed in the process of not trying to show any sign of remorse.
- It is not a good thing to be partial in taking a side when there is a clash between ones' neighbour and outsider. It is not good to be

sentimental in friendship, family or nativity. Especially, when it comes to making judgement, sentiments should be avoided. We should make enquiry concerning the truth of a matter instead of jumping into wrong conclusion.

Oluronbi and the Iroko Tree (*Oluronbi Ati Igi Iroko*)

Once upon a time, there was a mighty Iroko tree in Yoruba land, where people use to go to implore the spirit of the mighty tree for various favour. Whatever request made and received by the people from the tree must be reciprocated with a gift to the tree. Oluronbi, a barren woman also went to the tree with the request for a child and promised to give the child back to the Iroko tree, if her request was granted. Oluronbi conceived and gave birth to a beautiful girl, but she forgot to fulfil her promise to the Iroko tree. After some years, Oluronbi sent her grown up daughter on an errand to the farm and on her way back, she decided to rest for a while under the Iroko tree. Whilst about to go, she discovered that the Iroko tree has engrossed her buttock. She then sent those passing by to tell her mother what happened. On getting there, Oluronbi remembered what she promised and that Iroko tree has taken it by force. Oluronbi regretted her action by singing.

Song

Yoruba

Narrator: *Onikaluku jeje ewure*
Ewure, ewure.
Onikaluku jeje aguntan
Aguntan bolojo.
Oluronbi jeje omo re

Omo re apon bi epo

Oluronbi o join join

Response: *Iroko join join*

English Translation

Every one promised to offer goat
 Goat, goat.
 Every one promised to offer sheep
 A fleshy sheep.
 Oluronbi promised to offer her
 child
 Her daughter that was light in
 completion
 Oluronbi o join join
 The child is taken by iroko tree.

Oluronbi

Yoruba Folksong

Narrator

O - ni - ka - lu - ku je - je e - wu - re, e - wu - re, e - wu - re. O - ni - ka - lu - ku je - je a - gu - tan, a - gun - tan

Response

bo - lo - jo. O - lu - ro - n - bi je - je o - mo re, o - mo re a - pon bi e - po. O - lu - ro - n - bi

o join join i - ro - ko join join O - lu - ro - n - bi o join join i - ro - ko join join.

Music Analysis

Adopted Key signature: C major

Time signature: Compound duple time

Music Style: Call and response

Music Range: Perfect 5th

Syllabic Structure: 16.16.18.13.13.

Phrasal Structure: A.B.C.D.D.

Scale: Pentatonic

Moral Lessons of the Story

- Promise is a debt that must be paid. We must be mindful of our utterances when our expectation seems so high on whatever issue we might be passing through. An adage in Yoruba says, “*eyin lohun, to ba ti jabo, ko tun se ko mo*” voice is like an egg, when it falls, to resuscitate it will be a difficult task.
- When a promise is made, either major or minor, it must be fulfilled. Even, if nothing is done from the angle of the person the promise is directed to. It is not a good practice to make unfulfilled promises. Something miserable might follow this act of unfulfilled promise on

the part of the one who made the promise, as seen from the angle of Oluronbi.

The Busty Woman (Olomu Roro)

Once upon a time, there was a family of three. A father, mother and their young son. The father is a farmer while the mother is a trader. They are very diligent in their works. Every morning, their young boy always remains at home with his food on a plank close to the ceiling. There is a strange visitor that always come to visit this boy after the parents had left home for work. This boy often engaged in singing to welcome this strange visitor named Olomu roro.

Song

Yoruba

Narrator: *Olomu roro ma wole*

Response: *Tere nana jalanka to*

Narrator: *Baba re nko. Mama re nko*

Response: *Tere nana jalanka to*

Narrator: *Baba mi ti lo soko*

Response: *Tere nana jalanka to*

Narrator: *Mama mi ti lo soja*

Response: *Tere nana jalanka to*

Narrator: *Kilo fi sile, kilo fi sile*

Response: *Tere nana jalanka to*

Narrator: *Baba mi f'eko kan sile*

Response: *Tere nana jalanka to*

Narrator: *Iya mi f'akara sile*

Response: *Tere nana jalanka to*

Narrator: *Gbe wa kajo je, gbe wa
kajo je*

Response: *Tere nana jalanka to*

Narrator: *Owo omode ko t'aja*

Response: *Tere nana jalanka to*

Narrator: *Gbe gigi tise, gbe gigi tise*

Response: *Tere nana jalanka to*

English

Welcome busty woman

Tere nana jalanka to

Where are your father and mother?

Tere nana jalanka to

My father has gone to farm

Tere nana jalanka to

My mother has gone to market

Tere nana jalanka to

What do they left for you?

Tere nana jalanka to

My father left a solid palp

Tere nana jalanka to

My mother left beans cake

Tere nana jalanka to

Bring it, let us eat together

Tere nana jalanka to

A small child cannot reach the ceiling

Tere nana jalanka to

Use a stool to reach it

Tere nana jalanka to.

This becomes the practise of this strange woman for days, which was unnoticed by the parents of this boy. Until the boy began to lose weight and becoming thin that the father noticed that something is wrong with their son. It was after series of persuasion that the boy told his parent the truth of the matter because the strange woman had warned him not to say the truth. The next day, the parents of this boy decided to stay at home and rescue their child from the strange woman. They hid in the room and when the woman was about taking the food of the boy, the parents came out and beat the woman to death.

Olomu Roro Yoruba Folksong

Narrator

O-lo-muro-ro ma, wo'le Ba-ba re n-ko Ma-ma re n-ko.

Response

Te-re Na-na Ja-lan-ka-to. Te-re na-na

8

Ba-ba mi ti lo s'o-ko. I-ya mi ti lo s'o-ja

ja-lan-ka-to. Te-re na-na ja-lan-ka-to. Te-re na-na

16

Kilo fi s'i-le, kilo fi s'i-le. Ba-ba mi fe-ko kan s'i-le.

ja-lan-ka-to. Te-re na-na ja-lan-ka-to. Te-re na-na

24

I - yami fa-ka-ra s'i-le. Gbewak'a-joje, gbewak'a-joje.

ja-lan-ka-to. Te-re na-na ja-lan-ka-to. Te-re na-na

32

O - wo o - mo - de ko t; a - ja

ja - lan - ka - to. Te - re na - na ja - lan - ka - to.

37

Gbe gi - gi ti - se, gbe gi - gi ti' se.

Te - re na - na ja - lan - ka - to.

Adopted Key signature: B flat major

Time signature: Simple duple time (Two crotchets in a bar)

Music Style: Call and response

Music Range: Perfect Octave

Syllabic Structure: 17.18.14.14.18.15.15.18.15.18

Phrasal Structure: A.B.C.C1.D.E.E1.F.G.H

Scale: Pentatonic

Moral lessons of the Story

- It is very important for parents to be conversant of what happens around their children when they are away from them. The kind of company they keep, where they go, what they do and how they do should be monitored. All of these will assist parents on how to guide their children and wards.
- It is a risk to leave a small child alone to make decision without a guide. By the time he is going to make a dangerous decision, guardians, parents and the society will be cut unaware. Therefore, surrounding a child with the needed guide will make him a better person in the future for himself and the society.

The Woman with Huge Teeth (The Monster) (Iya Eleyin Gongo)

Once upon a time, there was a woman known as “the monster” with huge teeth in a little village. People of this village used to get fire from this woman

any time they needed it. There is a man in the same village who has seven children. One day, he was in need of fire, so he sent one of his children to go and get the fire from the monster. On getting there, the boy started making prank of the monster while singing.

Song

Yoruba

Narrator: *Iya eleyin gangan ku ise o*

Response: *Ti gangan*

Narrator: *Ki lo wa se*

Response: *Ti gangan*

Narrator: *Mo wa fan'na*

Response: *Ti gangan*

Narrator: *Bere ko fan'na*

Response: *Ti gangan*

Narrator: *Eru nba mi*

Response: *Ti gangan*

Narrator: *Eru kini*

Response: *Ti gangan*

Narrator: *Eru eyin re*

Response: *Ti gangan*

Narrator: *O di pako mo ti gbe*

Response: *Ti gangan*

Narrator: *O di pako mo ti gbe*

Response: *Ti gangan*

English

Woman with huge teeth well-done

Ti gangan

What do you want

Ti gangan

I came to fetch fire

Ti gangan

Bend down and fetch it

Ti gangan

I am afraid

Ti gangan

Afraid of what

Ti gangan

Afraid of your teeth

Ti gangan

Quickly I swallowed him

Ti gangan

Quickly I swallowed him

Ti gangan

El'eyin Gangan
Yoruba Folksong

Narrator
I - ya e - l'e - yin gan gan ku i - se o. Ki lo wa se? Mo wa fan - na.
Ti gan - gan. Ti gan - gan. Ti gan - gan.

Response
Be - re ko fan - na. E - ru nba mi E - ru kin - ni?
Ti gan - gan. Ti gan - gan. Ti gan - gan.

8
E - ru e - yin re. O di pa - ko mo ti gbe. O di pa - ko mo ti gbe.
Ti gan - gan. Ti gan - gan. Ti gan - gan.

14

Key signature: F major

Time signature: Compound duple time (Six quavers in a bar)

Music Style: Call and response

Music Range: Diminished 5th

Syllabic Structure: 14.7.7.7.7.8.10.10.

Phrasal Structure: A.B.C.D.E.F.G.G.

Scale: Tetratonic

Moral Lessons of the Story

It is a bad thing to make mockery of another person for whatever reason. Especially, when such mockery is done against someone who is with one physical disability or the other. The retaliation of such mockery might be disastrous, just like the response of the monster to the seven children that were swallowed in the folktale. This kind of behaviour must be absolutely avoided.

Irrespective of the personality of the woman in the story, she appears to be in the image of an elderly person. It is absurd to have such a person been embarrassed by young ones in any given society. A society where young ones unconditionally give respect to elderly ones and mindful of their choice

of speech while conversing with them, peace and prosperity is guaranteed all around them.

Conclusion and Recommendations

People's ways of life are often exhibited in the course of expressing the various available folktales. It involves the tradition and culture of the people, which must never die if people's identity must remain intact. Morals that will keep people on the right track are embedded in it. These are evidences of styles that are related to human behaviour, which can possibly be used to solve human practical problems. Either because of civilization or loss of interest, the chance of having a gathering for this kind of purpose as it was in the past has been faced out. Civilization has exposed both the young and old of this contemporary time to the use of various social media, which has portrayed the previous habit of gathering for story telling as an archaic practice. These contemporary media developments should have been used as an added advantage for promoting the culture of the land. "The advent of information age had put Nigeria on the same levelled playing field with the rest of the world. Unlike the old precolonial era, when Nigeria oral culture were forgotten easily, considered as non-existent or as inferior to the written Western culture" (Falola & Dauda, 2017: 473).

The main reason why folklores are presented to children in their younger days is for raising their moral standard. Placing more emphases on these cultural virtues through folktales is a valuable practise that must continue.

Western culture of documentation should be inculcated along with African culture of oral tradition. This becomes a possibility in a situation where by proper documentation of these items is strategically and appropriately placed for public consumption. This becomes a necessity when the scope of the elderly ones that are supposed to pass the knowledge across to the upcoming generation has drastically reduced because of the shift to modernity and foreign practices. Where there is no tutelage, the documented folktales may remain theoretical only. This is why creative avenues for teaching the folktales should be put in place and encouraged.

Individuals and the government should find means of retrieving and promoting the exhibition of folktales. They should also prevent it from

getting into extinction by making use of various available social media, radio and television stations and the global internet connections for both broadcast and online documentation.

As noted from the lessons derived from some of the tales examined in this article, the dog prepared to assist the tortoise not minding its species, which could be related to ethnic difference in human relationship. Tortoise in another tale was sentimental and treated squirrel inappropriately. These are some of the lessons to make us better persons in our relationship with others, by promoting unity, peace and other good values in Nigeria.

References

- Falola, T. & Dauda, B. (2017). *Decolonizing Nigeria, 1945-1960 Politics, Power and Personalities*. Austin, Texas: Pan-African University Press.
- Fawoye, O. A. (2006). *Concept of Needs for Moral Education. A Mimeograph of GSE 3. 001*. Oyo: Emmanuel Alayande College of Education.
- Okunade, A. A. (2010). *Ijo iwosi* in Agura palace. Abeokuta. *African Notes: Journal of the Institute of African Studies*, University of Ibadan. 29, 65-76.
- Okunola, Z. P. (2015). Towards attaining national unity and cooperation through the instrumentation of language and literature. *National Association for the Study of Religions and Education (NASRED)*. (2015 edition), 303-317.
- Okunoye, J. O. (2016). Religious crisis as bane of economic development in Nigeria. In Ikuejube, G. & Adesanwo, R. E. (eds.), *The Nigerian Economy and Socio-Political Challenges*. (26-37), Ibadan: John Archers (Publishers) Ltd.
- Olaoba, O. B. (2012). Quest for the preservation of preventive measures against conflict in post-colonial Yoruba society. *African Notes: Journal of the Institute of African Studies*. 36, 99-111.
- Omodele, K. S. (2015). Music in religious worship: An instrument for building national unity. *National Association for the Study of Religions and Education (NASRED)*. (2015 edition), 335-351.
- Samuel, K. M. (2005). The art of female dundun drumming in Yorubaland. *African Notes: Journal of the Institute of African studies*. 29, 77-97.

Sternberg, R. J. (1998). The balance theory of wisdom. <http://www.robertjsternberg.com/wisdom> (accessed on March 21, 2022).

A DISCOURSE ON THE CHRONOLOGICAL DEVELOPMENT OF STYLES IN *JÙJÙ* MUSIC IN NIGERIA



Káyòdé OLÚSOLÁ, Ph.D.

Abstract

This is an enquiry and discourse on the historical development of styles in *Jùjù* music with the aim of identifying the different styles and to highlight the contribution of various musicians in the development of various styles over decades. Discography and bibliographic methods are employed in achieving these purposes. The findings show that *Jùjù* music developed among the Yorùbá in the South-West part of Nigeria through the efforts of different musicians' quest to play their *Jùjù* music differently from the conventional style created by Tùndé King. In addition, introduction of different Yorùbá ethnic dialects, Haúsá and Pidgin-English language as well as new musical instruments at different era by different musicians, contribute to the rapid development and patronage of *Jùjù* music both in Nigeria and abroad. The paper concludes that the creativity and efforts of each musician involved at different periods are credited for the development of different *juju* musical styles. It is equally important to note that the role of the Nigerians, especially the Yorùbá popular society in form of response, patronage as well as their direct and indirect involvement on issues concerning *Jùjù* music and the musicians also have great impact on the development of different styles in *Jùjù* music.

Keywords: *Jùjù*, Àgídìgbo, Àríyá, Gáangan, Steel guitar.

Introduction

According to Simpson and Oyetade (2008), Nigeria was said to comprise of multifarious ethnic groups with about five hundred spoken languages; making Nigeria the most populous African country and the eighth by world comparison. They further recorded that the groups have diverse cultural

identities and these elements are observable in their dress code, language, food and music.

The Yorùbá people are one of the major ethnic groups that is ethnographically located in the Southwestern part of Nigeria with a language widely spoken in the West African sub-region and with cultural influences spreading across the world to countries like Cuba, the United Kingdom, United States of America and Brazil. The Yoruba are believed to have the largest variety of musical genres in Nigeria. On this, Euba in Adedeji (2006) wrote:

‘Yoruba traditional music is marked by an impressive variety of genres, forms, styles and instruments. While this variety is partly a result of the diverse sub-cultures, much of it is common to Yoruba culture as a whole.’

These genres include music for religious worships, traditional folk, music for social purposes and dance, neo-traditional, popular and others; but a large number of music scholars have tended to rely upon a general division of musical types into traditional, popular, and art music categories. Yet in many ways the boundaries between these categories easily become blurred when put under scrutiny, particularly in sub-Saharan Africa, these three categories are intimately intertwined and in conversation with each other. (Matczynski: 2011).

The origin, formation and development of Juju music in Nigeria by various musicians had been examined by some African scholars like Vidal (1983), Alaja-Browne (1985), Ogisi (2010) and others, as well as the roles, which the Yoruba language and culture played in both the traditional and modern popular music. However, these various studies have not taken into cognizance the different Juju styles developed by different musicians at different era in Nigeria.

Within the premise of Historical Musicological theory which contends that music should be studied from the perspective of their past musical forms and culture, and their performance, transmission and reception throughout recorded history to the present day the historical perspective, this paper aims to explore the origin of Juju music and examine the music of different musicians of different eras in order to identify and highlight the

chronological details of styles development in Juju music between 1920s and now. Review of related literature by scholars like Vidal (2012b), Ogisi (2010) Olusola (2018) on the historical background and development of juju music as well as the data collected from discographic data collected during this study are the methods used in achieving this because of the appropriateness.

Popular Music in Nigeria

Euba (1989) described popular musics as those associated with nightclubs or with private parties or other social contexts in which merriment (*àríyá*), leisure and consumption of beverages are prime objectives. These descriptions seem adequate if one looks at popular music as a type that can easily be understood, experienced and enjoyed without having any specialized training in music, which is usually true of popular music.

In harmony with the above assertions, Lucy Ekwueme (2006) described popular music as music that is enjoyed and appreciated by many people. It is social dance music for people across age, sex, class, and ethnic barriers. Similarly, Okafor (2005) on a sharp contrary, describes popular music as socially entertaining and dance music oriented with broad, immediate and implicitly transient appeal, which draws its core clientele from urban dwellers, adding that ‘It is understood and accepted by a lot of people not as a final solution to their problems, but as a tropical of their sentiments and current worldview’ (Okafor 2005:75).

Since the pre-colonial era, the Yorùbá have been playing the vanguard role in influencing the direction of popular music in Nigeria. For instance, *Jùjú* and Highlife forms of popular music, which originated in Lagos in the 1920s and 1950 respectively blends entertainment and Yorùbá aesthetics functions of music as a transmitter and propeller of cultural ethics and values system through their song texts. In addition, the blend of talking drum and other African instruments with Western instruments and technologies in Juju and Fuji have made them represented Nigeria globally through icons like Victor Olaya, Sikiru Ayinde Barrister, Orlando Owoh, king Sunny Ade and Ebenezer Obey being signed to a major label like Island records in the 1980s. (See Waterman 1995: 38-39, Oikelome 2013:76).

Between 1900 and 1990, Highlife, Juju and Fuji music dominated the popular musical scene in Nigeria especially among the Yoruba, because of the leading roles played by various musicians from this region in the origin, participation and development of these popular genres; which equally led to different forms of fusion and hybridization of other popular styles like the Afro-beat which was created by Fela Anikulapo-Kuti. Other styles include Fuji Calypso and Fuji Reggae by Sikiru Ayinde Barrister, Bata Fuji style by Kollinton Ayinla, Bonsue-Fuji system by Adewale Ayuba, Talazo system and Classical Fuji by King Wasiu Ayinde Marshal, Juju Syncro-system by King Sunny Ade, Juju Miliki system by Ebenezer Obey, Apola style of Juju by Idowu Animashaun, Afro-Juju by Sir Shina Peters, Soko style of Juju by Dayo Kujore and Funky Juju by Dele Taiwo among others. All these styles emanated from Juju, highlife and Fuji musical genres.

Origin of Juju Music in Nigeria

Juju has been described by Vidal as commemorative and panegyric music developed by the Yoruba from Ghanaian-derived 'palm wine' styles popular in Lagos in the 1930s and 1940s to a local variant of the urban West African palm wine guitar tradition (Waterman). Juju music may be considered as a popular dance music genre of the Yoruba. Commenting on origin of the word, Collins (1992) stated that it was 'coined by mandolin player Tunde King in the late 1930s while Vidal (2012) opined that it stemmed from the corruption or mispronunciation of the French "Je Jeu" as "Juju". Aig-Imuokhue (1975) however, noted that it was derived from the name of 'a single-membrane tambourine drum with a . . . frame of hexagonal design'.

Furthermore, there is also the view that the term derives from the manner members of the Salvation Army played the tambourine which interested members of the public who often requested an encore with the Yoruba word 'ju' meaning 'throw it'. Contrary to uninformed opinion that connects the term with fetish, Aig-Imuokhue (1975) and Vidal (1983) stated that there is no such connection. Indeed, the words that refer to fetish is pronounced Ju (/mid-tone) ju (-high tone) while the popular music genre is pronounced Ju (/low) Ju (-high-tone).

Aig-Imuokhue further opined that Juju originated from 'the minstrel tradition and perhaps derived from the need to entertain at drinking places.'

Alaja-Browne (1985) traced its origin to Tunde King and a small group of friends who assembled in the evenings at Till Nelson 'Akamo' David's motor mechanic workshop for music making. However, he was quick to add that:

In its early years (c. 1929-33) it was not known as Juju music, but a kind of "native blues" which centered on reflective songs that are accompanied on the box guitar and struck idiophones, and which provided a means of self-expression and a basis for social interaction among a group of boys...in the area of Lagos known as Saro Town or Olowogbowo (Alaja-Browne, 1986: 1).

According to Omibiyi, (1981), Palm wine music developed from 'an antecedent tradition of indigenous recreational music' that was 'known as Abalabi [which is] a recreational type of music and dance similar to the Agbadza in Ghana and Togo. Azikiwe (1970) remarked that it is certain that Tunde King and his friend played palm wine music that was popular among guitarists in Lagos around 1925. However, they transformed it by composing songs in Yoruba and grafting them to a largely strophic and call-response format, in a narrative song technique, spiced with proverbs, anecdotes from Yoruba culture and accompanying them with the mandolin, banjo, ukulele, guitar, sekere or a combination of them. Hitherto, palm wine songs were in Kru, Fante, and Ewe languages.

According to Vidal (1983), in the 1940s, Juju performances were held in private events and 'the celebration of the events of the life circle such as marriage and death constituted occasions for inviting Juju musicians especially by the Yoruba Christian community in Lagos' who were usually people of means. The context, however limited the clientele and other benefits to the musicians so it was self-evident that the Juju musicians needed to expand their clientele to enable them to subsist by music. Thus, in addition to private events, they began playing for the general public on radio, and made recordings and these assured them of regular income than the indeterminate earnings from irregular and unpredictable private parties.

The airing of Tunde King's records on Radio Lagos in 1932, made his music widely known and thus began his rise to fame. According to Alaja-Browne (1986: 10) 'it was after 1933 that Juju attracted the attention of the influential

and respected members of the Lagos community' who began inviting Tunde King and his group to perform:

During the late evenings in family compounds and drawing rooms, but never in the streets of Lagos and with "TK" as Tunde King was affectionately known, supplying the desired music (*Eree faaji ti o pariwo*) while they (the hosts) enjoyed themselves with their women friends over the game of cards or billiards (Alaja-Browne, 1986: 12).

The development of Juju is presented in terms of the major factors that impinged on it and the changes that occurred in terms of instrumentation, themes, performance context and practice. After World War II, Juju spread outside Lagos but was patronized mostly in the Yoruba speaking areas of south-western Nigeria where most of the musicians were located. However, in 1959, following the competitions organized for Juju bands by the Western Nigeria Television which was won by I.K. Dairo, Juju became widely known across south-western Nigeria. Shortly thereafter, it evolved from a localized to a nationally recognized genre through I.K. Dairo's music.

From palm wine music it took the finger-plucking guitar playing style, from church music, it derived its strophic form and harmonic schemes. Juju is also indebted to minstrelsy tradition. Vidal further explicates the place of minstrelsy in the origin of Juju when he stated that:

'Minstrelsy is not new to Yoruba culture....The minstrel of the forties was usually a one-man vocal band such as the Kokoro and Denge band. The Kokoro band for example, makes use of the tambourine drum with vocaling. Kokoro, who was popularly known as the "blind minstrel", cultivated the habit of parading the streets of Lagos, singing ballades and songs in his powerful metallic voice and accompanying himself with his tambourine....Several of these one-man minstrels paraded the streets of Lagos in the forties' (Vidal, 1983:3).

Alaja-Browne (1985) claimed that Juju also borrowed from Ashiko drumming. In its early years, Juju ensembles consisted of ukulele-banjo, guitar, tambourine, and a sekere. During the 1930s and 1940s, there emerged

more innovative and daring musicians who began to expand the ensemble through the addition of more instruments. For example, Tunde King introduced sekere; Sumbo Jibowu traduced the Banjo after seeing it with sailors on a ship, Kruman Sunday Harbour Giant, alias “Atari Ajanaku”, introduced the samba (a framed drum), the melodica and the tambourine; Akanbi Wright incorporated gangan, the penny whistle, organ and mandolin. King Sunny Ade, in Barlow and Eyre (2015), observed that in the 1950s, more instruments were incorporated into Juju ensembles but the most significant was the electric guitar by Ayinde Bakare in 1950. In 1957, I.K. Dairo introduced the harmonica, the accordion and varieties of traditional drums including Samba. During the mid-1970s, King Sunny Ade introduced Hawaiian Steel Guitar, Electric kick drum and keyboard into his own brand of Juju music while his counterpart, Ebenezer Obey introduced the bass guitar, which he used as a low-pitched drum in generating rhythm while fluctuating between the tonic and the dominant tonal degrees in contrast with its conventional role as a harmonic bass. By the mid-1970s, it had been integrated into the Juju ensemble.

However, it was in the late 1970s that Juju established a standard ensemble format consisting of lead guitar, rhythm guitar, bass guitar, gangan, conga, clave, sekere, and agogo. (<http://www.afropop.org/7552/talking-to-the-king-part-2-an-interview-with-king-sunny-ade/>)

Styles Development in Juju Music



Tunde King and his Band

(Source: <https://the234project.com>)

Tunde King is widely credited for coining the name ‘*Jùjú*’ and is considered the founder of *Jùjú* music. Alaja-Browne and Watermann in a separate literature, recorded that starting in the mid to late 1920’s, Tunde King and a group of friends would often get together at a mechanic’s shop in the area of Saro Town for “evenings of music making”. Over time, Tunde and his group slowly transitioned from playing palm wine music that was common among guitarists in Lagos to producing songs in Yoruba and converting them into a story-like song in a verse-repeating and audience responsive format.

His rise to fame began once his music was aired on Radio Lagos in 1932 and in 1933, King and his group would start receiving official, solicited invites from the rich and famous elite members of the Lagos community. However, it was not until after Tunde King and his group performed at the funeral ceremony of Dr. Oguntola Odunmbakun Sapara (famous for his spirited campaign against secret societies that were spreading Smallpox) in June 1935 that this music became known as *Jùjú* music. Some of his notable recordings were “Eko Akete”, the definitive “Oba Oyinbo” (White King) and “Sapara ti sajule orun” (Sapara has gone to Heaven). Tunde King passed away sometime in the 1980s. Other musicians at the earliest period are Ojoge Daniel, Irewole Denge and Kokoro the ‘blind minstrel’.

One-Man Band Style

The very first person to create One-man Juju band style in Nigeria was Kokoro the ‘blind minstrel’.



Kokoro performing in public (Source: <https://the234project.com>)

He was born into a royal family in Owo town, Ondo State on February 25, 1925, Kokoro started entertaining Lagosians with his inimitable single style and a tin drum and will later on switch his instrument of choice to a tambourine and samba. He started going blind midway through his secondary education at Modern High School in Okitipupa, Ondo State. His musical expedition would take him from Owo to Okitipupa to Ibadan, Oyo State, and eventually to Lagos.

His one-man band style was characterized his lengthy and illustrious music career entertaining in Nigeria and abroad, Kokoro stands alone as the one-man act Lyrist of *Jùjú* music. Armed with his samba and unable to afford stylish musical instruments, Kokoro sang effortlessly in Yoruba language about family issues, poverty, love, societal conflicts and money. It is widely believed that Nigerian Author Cyprian Ekwensi’s 1960 novel, *The Drummer Boy*, is based on the life of Kokoro. He passed away on January 25, 2009, at the age of 83.

Owambe Style

The ‘*Owambe*’ Style of Juju music was developed in the early 50s by Ernest Olatunde Thomas popularly known as Tunde Nightingale (1922-1981),



Picture of Tunde Nightingale (Source: <https://the234project.com>)

Nightingale was a nickname which was conferred on him by adulating fans after a high energy performance in which he sang all night (like a Nightingale bird) in his smooth, avian-like singing voice. ‘*Owambe*’ style was initially known as ‘So Wàmbè’ (Is it there?) and later ‘*Owambe*’ (It is there); a racy allusion to the decorative beads worn by women under their clothes to make their dancing more affective. The style is characterized by long play of guitar improvisation using double-stop and strumming techniques.

Jelenke Style

Ayinde Bakare (1921-1972) created ‘*Jelenke*’ style of Juju music in 1954.



Picture of Ayinde Bakare (Source: <https://the234project.com>)

He started his musical career with Tunde King and started recording with a British recording label, His Master’s Voice (HMV), in 1937. He was the first Juju musician to introduce an amplified guitar into Juju music and always determined to ensure that *Jùjú* music never strayed from its traditional origin. ‘Jelenke in Yoruba language means ‘moderately slow’ and this was manifested in the mid and slow tempo adopted in his music and which make it easy for people to dance to. Ayinde Bakare was one of the most patronized Juju musicians by the older people especially among the Ijebu and Remo people of Ogun State. Other musicians that play Jelenke style of Juju music include musicians like Kayode Fashola, Popular Jingo, Honorable Michael Robinson and others.

The style was characterized by sonorous voice production in high pitch and double-stopping techniques playing limited melodic and harmonic range on the guitar with or without capo, a clip used in dividing a guitar into two equal parts. Bakare was quite popular among Lagos and Ibadan socialites in the 1950s and 1960s. Unfortunately, he died under mysterious circumstances on October 1, 1972 in Lagos after a wedding party performance.

Agidigbo Style

The '*Agidigbo*' style of Juju music was created in 1955 by Olayiwola Fatai Olagunju popularly called Fatai Rolling Dollars (1926-1913). He decided to play *Agidigbo* (Thub-Piano) instead of the guitar. Agidigbo is accompanied by other local drums like Sekere Samba and Akuba drums. His music was characterized by its storytelling creative ability blended in form of highlife and Juju music. Agidigbo style is characterized by lyrics in form of storytelling and narration of true-life experience. The use of one lead-guitar with double-stopping technique usually played at the neck part of the guitar was later adopted in Agidigbo style.

Agidigbo style was more patronized by the Lagos indigenes at Isale-Eko part of Lagos State and most of the Eko Carnival songs and the rhythmic accompaniment were structured around the Agidigbo style of Juju music.

Sabada Style

The '*Sabada*' style of Juju music was created in 1959 by Isaiah Kehinde Dairo popularly known as I.K Dairo (1930-1996) with his Blue Spot Band.



Picture of I.K Dairo (Source: <https://the234project.com>)

He was once a barber and a cloth trader, He started with his 'Demure' style of praise singing and he is considered one of Africa's first international music stars and the man who brought *Jùjú* music to a broader audience that included the Nigerian elite. In response to his overwhelming global popularity and his contribution to music, I.K Dairo was awarded a Member

of the British Empire (MBE) in 1963 by Queen Elizabeth. After a successful career spanning five decades, he passed away on February 7, 1996 at the age of 65. The style is characterized by the use of Accordion, Harmonica blend with the traditional rhythms of the Nigerian culture as well as his falsetto singing lyrics with Ijesha-Yoruba dialects and other Nigerian languages into Juju music. This style is also known for use of church hymns and occasional spoken-verses during drum interlude and the rhythmic accompaniments played by local upright drums like ‘Samba’, ‘Akuba’ and ‘Ogido’.

Miliki Style

The ‘*Miliki*’ style of Juju music was created by Ebenezer Remilekun Aremu Olasupo Obey-Fabiyi popularly known as Chief Ebenezer Obey (1942- till date).



Picture of Ebenezer Obey (Source: <https://the234project.com>)

Ebenezer Obey formed his own band, The International Brothers, in 1964 after years of guidance and mentorship under Fatai Rolling Dollar. Starting in the mid-1960s, he got more creative with his music by introducing the bass guitar and multiple Yoruba talking drums in order to generate more rhythm. *Miliki* is a Yoruba word means enjoyment. He named his style of Juju music after the “Miliki Spot” hotel where his band often resided. Miliki style is characterized by Story-telling and Christian gospel lyrics with melo-rhythmic guitar accompaniment and easy dance-step with both hands of the dancer bobbing over the belly while dancing.

Syncro System

‘Syncro-system’ was a style of Juju music created in 1975 by Sunday Adeniyi also known as King Sunny Adé (born in 1946).



King Sunny Ade was musically inventive by integrating the Congolese Guitar into his music in the 1970s and adding synthesizers in the 1980s. His ‘synchronatic’ Juju system which he called ‘Syncro System’ was characterized by fusion of Afro-beat, rock and the lyrics mostly structured around non-equidistant pentatonic scale (d:r:m:s:l). In addition, there is an increase in known juju tempo played with multiple talking-drums and other percussions as well as incorporation of Hawaiian Steel Guitar into Syncro system of Juju music. Live performances of Syncro-system was accompanied by a special dance step, which was uniquely created by King Sunny Ade. This style was later developed into ‘*Apala-syncro*’ style of juju music by the same musician.

Kennery Style

Kennery style of music was created by Orlando Owoh (1937-1997)



He first branded his music as ‘Toye’ style and in early 1960s, he was referred to as ‘King of Toye music’ (which was also Yoruba slang for marijuana) by his fans. Around 1975, after few musical tours to Europe, Orlando Owoh changed his style of music to Kennery style of juju music and he re-named his back-up group ‘His Young Kenneries’ a term that he later changed to ‘His African Kenneries International’. Kenerry style is characterized by the following unique lead-guitar introduction:

Fig 1.



This also include the following unique and profound bass guitar accompaniment that gives the style its identity.



Other musicians who play this style of music include Ade Wesco and His Destiny Dandies, Kunle Owomoyela (Orlando’s son) who took over his

father's band, Femi Water and His Modern Kennery Band, Dele Bravo and His Juju Calypso-Kennery Band among others.

Adawa Style

Adawa style of Juju music was created by a musician known as “The Admiral”, Dele Abiodun



He was born on March 30, 1948 in the old Bendel State in Nigeria. As a young student, he dropped out of school and relocated to Ghana to study music at The Young Pioneers School of Music. His decision was against his father's wishes who wanted him to be a doctor, lawyer or an engineer. The Admiral's type of music, which he would call “Adawa Sound”, is a blend of the *Jùjú* Music of the 60s and the pure highlife music that he picked up while in Ghana. “Adawa” means something rare, unique or autonomous; a point The Admiral wanted to clearly emphasize in pointing out the originality of his music. In 1969, he returned to Lagos from Ghana and shortly thereafter, he established his own band, Sweet Abby & his Top Hitters Band.

Adawa style was characterized by with infusing modern sound elements such as guitar playing with long improvisational verse in Spanish tuning techniques electro-claps and drum machines into *Jùjú* music. He later share his refined Adawa sound with the world with the release of his 1984 album, ‘Its Time for *Jùjú* Music’.

Apola Style

The '*Apola*' style of Juju music was created by Idowu Animasaun, (1938-till date).



He started with his own group, "Idowu Animasaun and His Lisabi Brothers" in 1967. He later changed the band's name to Idowu Animasaun and His Lisabi Brothers International after their 1974 European tour. '*Apola*' style of Juju music is characterized by mid-tempo rhythm and vocal tonality structured on Egba dialectical language.

Toy Motion and Easy Motion Style

Musicians like Julius Araba and J.O Oyesiku (both based in Ibadan, the Yoruba intellectual hub) developed a style called "Toy motion" and 'Easy motion' Juju style, which relied on small formations that had traded in traditional percussions for the modern drum. The song '*Easy motion kelele*' and the creation of mid-tempo easy dance-step with hands and shoulders upward movement one after the other during dance buttressed the creation of the style.

Afro-Juju style

Afro-Juju style was created by Sir Shina Peters in 1988 and popularized through his album titled ‘Ace’ in 1989.



Oluwashina Akanbi Peters was born on May 30, 1958 in Ogun State. He experienced his first taste of *Jùjú* music stardom playing with General Prince Adekunle and would later on form his own band with Segun Adewale. Sir Shina Peters embarked on his solo career in the early 1980s forming his own band, Sir Shina Peters & His International Stars. The music dominated all other styles of juju music that existed during that time.

Afro-Juju style is a potent blend of Afro-beat, *Jùjú* and entertaining and striking Fuji-style beats. It was also characterized by occasional use of lyrics in pidgin language, fusion of both traditional and funky rhythms played by electronic trap-drum and multiple use of talking drums and other local percussions that plays in faster tempo than other juju music, which makes it suitable for the young people to dance. Others styles includes the ‘*Yankee*’ system by Jide Ojo, ‘*Soko Style*’ by Dayo Kujore, ‘*Funky Juju*’ style by Dele Taiwo (Ogisi, 2010).

Conclusion

Juju music as a Yoruba centered popular music was developed in Nigeria through the evolution of different styles by different musicians for over four decades. The creativity and efforts of each musician involved is hereby credited for this. It is equally important to mention the role played by the Nigerians, especially the Yoruba popular society in form of patronage on the

development of juju music for over five decades. The patronage is seen in terms of invitation juju musicians to perform at different social engagements, concerts Television, radio stations as well as other corporate bodies and buying of recorded music.

This study has revealed that Juju music developed among the Yoruba in the South-West part of Nigeria through the efforts of different musicians' quest to play their juju music differently from the conventional style created by Tunde King. Also introduction of different Yoruba ethnic dialects, like Ilesha, Egba, Ekiti dialects as well as other Nigerian Languages like Hausa and Pidgin-English language. The Introduction of different musical instruments at different era by different musicians, contributes to the growth in the size of the band, its relevance to the society and patronage of Juju music both in Nigeria and abroad.

References

- Adedeji, S.O. (2006). Aesthetics and practices in indigenous choral styles of the Yoruba of Africa. In Minette Mans (Eds.), *Centering on African Practice in Musical Arts Education*. Pan-African Society of Musical Arts Education by African Minds.
- Aig-Imoukhuede, F. (1975). Contemporary culture. *Lagos: the Development of an African City*. (195-211), Lagos: Longmans.
- Alaja-Browne, A. (1985) Juju music: a study of its social history and style. An unpublished Ph.D. Thesis of the University of Pittsburgh.
- Azikiwe, N. (1970). *My Odyssey: An Autobiography*. Ibadan: Spectrum Books.
- Barlow, S. & Eyre, B. (2015). Talking to the King (Part 2): An interview with King Sunny Ade. <http://www.afropop.org/7552/talking-to-the-king-part-2-an-interview-with-king-sunny-ade/>
- Collins, E. J. (1992). *West African Pop Roots*. Philadelphia: Temple University.
- Ekweme, Lucy (2008). *A Basic Guide to Music Appreciation*, Lagos: Apex Books Ltd.
- Euba, A. (1989). Essay on music in Africa. *African Studies*. Vol. 2. Bayreuth: The Bayreuth University.
- Matczynski, W (2011). Highlife and its roots: Negotiating the social, cultural, and musical continuities between popular and traditional

- music in Ghana. *Honors Projects*.
http://digitalcommons.macalester.edu/musi_honors/ 10 2011.
- Ogisi, A. (2010). The origin and development of juju music: 1900-1990. *EJOTMAS: Ekpoma Journal of Theatre and Media Arts*. 3 (1&2).
- Okafor, R. C (2005). *Music in Nigerian Society*. Enugu, Nigeria: Apex Generation Books.
- Olusola, K (2017) A study of Yoruba cultural concepts and creativity in Orlando Owoh's music. An unpublished Ph.D Thesis, Obafemi Awolowo University, Ile-Ife.
- Omibiyi. M. A. (1981). Popular music in Nigeria. *Jazz Forchung/Jazz Research*, 13.151-129.
- Simpson, A. and Oyetade, A. (2008). Nigeria: Ethno-linguistic competition in the giant of Africa. In A. Simpson, (Ed.). *Language and National Identity in Africa*. (172-198). Oxford: Oxford University Press.
- Vidal, O (1983) *Three decades of juju music*. Paper Presented at the Department of Music, University of Ife (Now Obafemi Awolowo University).
- _____ (2012). *Essays on Yoruba Musicology*. (Ed.) 'F. Adedeji. Obafemi Awolowo Press.
- Waterman, C. A. (1990). *Juju: A social history and ethnography of an African Popular music*. Chicago: The University of Chicago Press.

YORÙBÁ FOLK SONGS AS AN INSTRUMENT FOR COMBATING MORAL DECADENCE AMONG THE YOUTH IN THE SOCIETY



Àbáyò mí Ayòolá IKÚMÁPÀYÍ

Abstract

This study explores the use of Yorùbá folk songs as an instrument for combating moral decadence among the youth in the society. This study looks at various forms of moral decadence among youth such as truancy, examination malpractice, drug abuse, violence, indecent dressing, smoking, alcohol drinking, dishonesty, sexual misconduct and verbal aggressiveness and factors responsible for moral decadence which ranges from poor economy and political instability, to media, greed, peer influence, lack of parental guidance, lack of affection and care, societal influence, lack of teaching on Yorùbá folksongs, quest for materialism, poor parental upbringing, and the roles of Yoruba folk songs to correct the menace among the youth. The research design adopted was survey and quasi-experimental. The participants were randomized into two groups (Experimental group and Control group). The experimental group was taught various Yorùbá Folk songs while foreign dancing was used for the control group. The findings revealed that the mean score for control group is (\bar{X} = 14.48) whereas the mean score for experimental group is (\bar{X} = 18.07). This shows that the influences of Yoruba folk songs are significant at .05 level of significance. Through observation, those in experimental group had a change in their behaviour while there is no or little change of behaviour in those in control group. It is therefore recommended that government should enact laws that support the teaching of Yorùbá folk songs at school and ensure that music teachers are employed to effectively teach Yoruba folk songs

Keywords: Yorùbá Folk songs, Moral decadence, Youth

Background to the Study

One of the global issues among youth nowadays is moral decadence. Nigeria is not exempted from the degeneration of the moral among youth, which have led into various vices in the society. The moral decadence in our society has been controversial because of the confusion about what seem to be morally right or wrong. According to Odeh (2013), moral decadence is seen as failure to uphold sound morality of the society. Meaning that there is a system of normality, principle and judgement that are based on religious, cultural, philosophical beliefs, and concept that determines if actions are right or wrong (Lukman, 2021). Morality is expected to shape an individual's behaviour into the accepted values in the society. Therefore, any behaviour that negates acceptable norms of the society is regarded as moral decadence. Moral decadence appears to be a slip in the moral standard of the society. It seems to be deterioration, fall or a collapse in upholding our societal values, beliefs, norms and ethical standards.

In Nigeria society today, moral decadence can be seen in all facets of our being. It is so ubiquitous that through observation children learn such behaviour from the adults and the vicious circle goes on. It is found in schools, homes, on the streets, at work places and even at religious gatherings. This phenomenon has enormously affected national development and had led to the bad reputation of the country overseas (Lukman, 2021). In addition, Moral degeneration is a universal occurrence, which is negatively affecting many societies, including Nigeria. The Nigerian society, with specific reference to family, school and public life is experiencing serious moral chaos. The media is constantly reporting cases of moral breakdowns, which are evident in social ills such as a general lack of discipline, violence, promiscuity, vandalism, corruption, theft, high crime waves and the likes. Not a few seems to be wondering about the causes of this moral decay, and its negative effects on the Nigerian society (Dick, Ede and Chiaghanam, 2020)

Previous researchers revealed that causes of moral decadence among youth are not far-fetched, the decline in parental authority and domestic values, influence of science and Technology, media influence, materialism, poverty, greed, the collapse of discipline in school have been indicted as the major causes of moral decadence in our society. There are various typologies of

moral decadence among youth. These behaviours have been studied from a number of different perspectives, including anthropological, evolutionary, sociological, psychological, and biological perspectives. Research from each of these disciplines provides a unique perspective for understanding the course, causes, and most effective interventions for individuals who show severe immoral behaviours (Frick and Viding, 2009). According to Slattery and Meyers (2014) moral decadence among youth can be classified as covert and overt moral decadence. The formal which is also known as sneaky behaviours is regarded as disruptive behaviours that are not violent and are committed with the intention of not being observed by authority figures (e.g., stealing or vandalism), whereas overt moral decadence refers to behaviours that are violent and confrontational.

Another classification by Moffit, 1993 in Eme (2016) was dual taxonomy of moral decadence in human, namely Life course persistent and Adolescent Limited moral decadence. The formal has been described as moral decadence that has roots early in life and was likely to be caused by inherited or acquired neurobiological and neuropsychological variation. These behaviours might not being displayed by the adolescents but they make them vulnerable, and show the behaviours whenever situation calls for it, whereas Youth limited moral decadence are caused by desires nurture by adolescents for autonomies. Youth Limited moral decadence is considered also to engage in behaviour as a result of a maturity gap (between biological development and access to adult privileges) and also the imitation of the Life course persistent moral decadence (Morgan, 2012). Other classifications of moral decadence include those behaviours such as negativistic, hostile, deviant, disobedient, and noncompliant, argumentative, destructive, deceitful, norm violating behaviours which have been subsumed under oppositional deviant disorders by American Psychiatric Association (2013)

Music has been a powerful medium of communication, correction, instruction and entertainment (Adedeji, 2017). According to Elegbe and Fadipe, (2017) music is an important part of the cultural heritage of Yoruba used during different religious festivals, as well as royal, marriage, and naming ceremonies. Also, music plays significant roles in communal life, socio-religious activities and also in fostering social relationships. Through

music, the Yoruba people express their empathies, philosophies, rebuke, correct and show reverence to their various deities (Olaleye, 2012).

The Yoruba are a song loving people. No aspect of their life is devoid of song. In joy or in sorrow, time of meeting and departure, time of exhortation or rebuke and so on. There is always song to express the situation. In fact songs are seen as a powerful channel through which the Yorùbá people express their mind. Songs encompass their daily lives and inspire them while at work. Songs among the Yoruba is a reflection of people's feelings and those feelings center especially around their world view. That the Yoruba enjoy expressing part of their world view through music shows the appealing nature of music in their society (Olagunju, 1997:24 - 25). Kennedy (1980) defined folksongs as songs of unknown authorship passed orally from one generation to another, sung without accompaniment and often found in variants (of words and tunes) in different parts of a country. Folksongs used to be predominantly found among peasants or country dwellers, but have since spread to towns and urban cities where they chronicle the people's lives in terms of design, melody and rhythm; hence they have become traditional among them (Samuel, 2003).

In addition, folk literally means to people from a particular place or class that have a tradition or common way of life. Folk family comprise of folk art, folk dance, folklores, folk music, folksong, folktales, etc. Folk music therefore means people's music or the traditional music of a people. Agu (1990) defines folk music as 'the music of the people which evolves as a communal experience' (p. 80). In the Nigerian context, Okwilagwe (2002) describes folk music as music that 'derives its origin and versatility from oral tradition or the folk lore of the different ethnic groups that make up the Nigerian nation' (p. 105). According to the *Oxford Advanced Learner's Dictionary* (2019) folk music is defined as 'music in the traditional style of a country or community' (p. 576). Accordingly, folk music can be referred to as the expression of the totality of a people's way of life, their tradition, indigenous practices which are peculiar to them without the interference of other cultures.

According to Bolaji (2013), Yoruba indigenous cultures have various certain occurrences that are unique. This includes norms, tradition and belief

system, folksongs, cultural philosophy, religion and literature. The Yoruba traditional folksongs are embedded in cultural value, identity and historical antecedents of Yoruba, which are transmitted and preserved orally from one generation to another. This makes Yoruba folksongs useful in every phase of life and they are applicable in addressing social aberrations or vices in the society. Meaning that, the incorporation of folksongs could be seen conspicuously from different stages of life span of the youth.

In education goals and philosophy in Nigeria, the quality of instruction at all levels has to be geared towards inculcating among others values, the moral, and spiritual principle in intra and inter- personal and human relation (Republic of Nigeria National Policy of Education, 2004:8). Learners at certain stages of their development are exposed to various cultural practices of the community to cultivate in them their moral obligations to the society and the right attitude to life at later age. Agu (1990) observes that folk songs serve as a pivot on which the impact of education rotates, plays a vital role in the process of cultural transmission. This process teaches youth right and wrong, obedience, civil responsibility, respect, values and sexual behaviour. Supporting the previous point Okafor and Ng'andu (2003) infers:

Children learned through the folktale, the dos and don'ts of their community. They also learned about the character of the people and animals ... proverbs, codes and maxims ... were attractive to children because through the vehicle of the songs they learned easily without mental stress ... even to compose words, and use their language beautifully (p. 180).

It is a celebrated fact that the traditional system of education in Africa lays a lot of emphasis on character formation. Folk songs are used to inculcate into every learner the right attitude to life; it enhances the moral concept of a learner and enables a child to grow into a morally sound individual.

However, with the richness of the traditional education and its concepts, there has been a moral decadence among generation Z. Numerous approaches had been adopted to address this menace with little or no effects on the moral behaviour of the youth. Therefore, this study is designed to use

the teaching of Yoruba folksongs as means of combating moral decadence among the Youth.

Scope of the study

The scope of this study is mainly on the application of Yoruba Folk songs as an instrument for combating moral decadence among the youth in the society, using Itesiwaju Local Government area of Oyo State as case study.

Statement of Problem

Despite the richness of Yoruba traditional education in teaching Youth values, the moral, and spiritual principle in intra and inter- personal and human relation, there has been an increase in moral decadence among youth. This study is designed to use folksongs as tools for addressing moral decadence among Youth.

Theoretical Framework

The theoretical anchorage for this study is derived from social learning theory. This theory postulated that we are not mindless robots responding mechanically to others in our environment. Rather Youth think, reason, imagine, plan, expect, interpret, believe, value and compare. Bandura and Walter (1986) are the main designers of the contemporary version of social learning theory that was labelled cognitive social learning theory. Bandura believed much of our learning occurs by observing what others do through observational learning [also denoted modelling or imitation or vicarious learning] we cognitively represent the behaviour of others and then possibly adopt this behaviour ourselves. For example, youth may observe the music teachers humility and respect; when observed with his peers, the youth style of interaction is highly commendable showing the same characteristics as his music's behaviour. Social learning theorists believe we acquire a wide range of behaviours, thoughts, and feelings through observing others' behaviours. These observations form an important part of our development. For adolescents, the peer group is most prominent in influencing behaviour and is more influential than parents and other significant models such as teachers.

Folk Songs

Folk songs can be defined as grassroot songs of any community. It is the country music that people grow up with, or adopt through the means of oral tradition. Folk songs are very important in our community and they are part of our society. They play important roles in educating people; in teaching morals, in child rearing; in making our traditional festivals and ceremonies jubilant. According to Okafor (2017), the Nigerian folk song has always lived because of its consanguinity with the culture, its social statement, its fluidity and the kinship between artists and audience, music and life. Folk song is a song that originates among the people of a community or area transmitted by oral tradition from generation to another generation, often existing in several versions and marked generally by simple, modal melody and stanza, narrative verse written by an unknown composer. Okafor (2017) further describes folk songs as songs, which people have found as an integral part of their culture. It is a composition that has grown with a race or nation or even a community and whose authorship is enshrined in the midst of antiquity, that is, whose origin is unknown but which can claim community authorship because of the generations of the race, the community or the nation that has grown with it and added to it. Mao (2013) describes folk song as the one that bears the testimony of the past. Events like war, relationship of the community, seasons, rites and rituals, belief system, moral norms, occupational behavior, leisure times, or the total cultural and social milieu of the people are preserved and kept alive in the form of this genre of oral tradition.

According to Odejobi (2014), the Yoruba are a song loving people. No aspect of their life is devoid of song. In joy or in sorrow, time of meeting and departure, time of exhortation or rebuke and so on. There is always song to express the situation. In fact, songs are seen as a powerful channel through which the Yorùbá people express their mind. Songs encompasses their daily lives and inspire them while at work. Songs among the Yoruba is a reflection of people's feelings and those feelings center especially around their worldview. That the Yoruba enjoy expressing part of their worldview through music shows the appealing nature of music in their society (Olagunju, 1997:24 - 25)

Moral Decadence among the Youths

Youths are considered the backbone and leaders of tomorrow in every society and are seen as the leaders of tomorrow. However, youths have remained at the center of immoral acts and other vices, which are capable of destroying their future. Many Nigerian youths today have been lured into accepting dangerous life styles, involving the acts of smoking; cultism and other vices (Sofadekan, 2016). Energetic youths have continuously been involved in both religious and political violence, leading to the deaths of many and the destruction of property worth millions of naira. Adebisi (2018) argued that; “In the world today, shame and shamelessness are rewarded with encomiums and emphasized recognition, clothedness is now directly proportional to your fame and acceptance, skimpy dresses are now tickets to classy events, songs that have intimate talking in them sell faster than the meaningful ones” (p 192). Therefore, moral decadence has continued to replace core values in the society.

Youths now are not concerned with how their tomorrow will be better through innovations but rather focus on enriching themselves by any means necessary at a tender age (Afuye, 2013). Similarly, Adebisi (2018) explained that many youths have today engaged in numerous ways of accumulating wealth and enjoying the good things of life. Idensi (2010) also opined that, moral decadence thrives in different societies around the world, and these immoralities such as drug abuse, school violence, sexual abuse, killings, among others are common among youths and children. Adebisi (2018) opined that the belief that was proved by researchers indicated that a large percentage of Nigerian youths that are involved in anti-social vices are products of practices that do not conform with the decent and moral acts transferred to the present generation of parents by the previous one. Hence, the parental irresponsibility shown today is alarming and capable of destroying Nigeria’s tomorrow.

According to Alimba et al (2010), the conditions of the youths are frustrating to the extent that leaders do not take it seriously, as their children are not involved. This Nigerian youths thus, no longer uphold societal norms and values like hard work, honesty, respect for elders, cooperation, self-reliance, decent dressing, among others (Adebisi, 2018). A significant number of youths have imbibed the culture of immorality for their selfish gains. The

result of which does not only affect the perpetrators and or victims, but the whole society as well (Lukman, 2021).

Impact of Folk Music on Moral Development

In the philosophy and goals of education in Nigeria, the quality of instruction at all levels has to be oriented towards inculcating amongst other values, the moral and spiritual principle in inter-personal and human relation (Federal Republic of Nigeria National Policy on Education, 2004:8). Children at certain stages of their development are exposed to various cultural practices of their community in order to inculcate in them their moral obligations to the society and the right attitude to life at later age. Such moral obligations can be personal, ethical or social values. In the cultural setting, moral education is best channeled through folk music because it is a wonderful medium for sharing idioms and values and a veritable means of expressing and transmitting the people's culture, norms, duties and obligations of the different groups of people in the community. Agu (1990) notes that folk songs, serving as a pivot on which the impact of education rotates, plays a vital role in the process of cultural transmission. It is this process that teaches the adolescents right and wrong, obedience, civil responsibility and sexual behavior. Buttressing the above point Okafor in Okafor & Ng'andu (2003) infers

Children learned through the folktale, the dos and don'ts of their community. They also learned about the character of the people and animals ... proverbs, codes and maxims ... were attractive to children because through the vehicle of the songs they learned easily without mental stress ... even to compose words, and use their language beautifully (p. 180).

It is a known fact that the traditional system of education in Africa lays a lot of emphasis on character formation. Folk music inculcates into a child the right attitude to life; it enhances the moral concept of a child and enables a child grow into a morally sound individual. Idamoyibo (2010) points out that

Knowledge gained through music stays in memory for so long, often until life terminates. Not only does it stay through man's longevity, nor function as an aid to memory-recall, but that it provides every needed information

contained in its organization in sequential order when recalled (p. 86).

Folk music imbue in the children from their early stage of life with those values, behaviors, attitudes, speech, action and traditions that are considered necessary in the making of a person in a given society (Emeka, 2002). Folk music according to Okafor & Ng'andu (2003) 'still have a high appeal for the young, whose minds quickly grasp the images and forces behind the verbal message and those motor muscles and creative minds can turn almost anything sometimes beyond the ken of adult into musical art' (p.189).

Notation of Folk Songs

Omo to mo Iya re loju and Iya ni Wura are examples of moral folk songs for motherhood which Yoruba people use to educate the people as per cultural values and ideals about motherhood. This is a symbol of a precious possession in the life of a child among the Yoruba.

Omo to mo iya re loju

O mo to mo ya re lo ju o e bi nio na o'mo na pa____ O mo to mo ya re lo ju o

7
e bi nio na o'mo na pa____ i ya to ji ya ni to ri re i ya to ji ya ni

12
to ri re O mo to mo ya re lo ju o e bi nio na o'mo na pa____

Text in Yoruba

Omo to mo iya re loju, osi ni o ta omo na pa/2x

Iya to jiya po nitori re/2x

Omo to mo iya re loju o, osi ni o ta omo na pa.

English Translation

The child that disobeys his/her mother will be poor throughout his lifetime
/2x

The mother that suffers because of you /2x

The child that disobeyc his/her mother will be poor throughout his lifetime
/2x

Iya ni Wura (A Mother is Precious)

The song speaks volume of how precious a Mother to a child. The pains a mother went through the period of pregnancy, delivery and at the raising period of the child when the mother took care of the child. This affirms that a Mother has done so much for the survival of a child.

Iya ni wura**Text in Yoruba**

Iya ni wura Iyebiye ti a ko le f'owo ra
O loyun mi fun osu mesan, O pon mi fun odun meta
Iya ni wura Iyebiye ti a ko le f'owo ra

English Translation

Mother is a precious gold that money cannot buy
 She carried my pregnancy for nine months
 And she backed me for three years
 Mother is a precious gold that money cannot buy

Text in Yoruba

Ki ni n o f'ole se laye ti mo wa

Ki ni n o f'ole se laye ti mo wa

Laye ti mo wa, kaka ki n jale

Ma kuku d'eru

Ki ni n o f'ole se laye ti mo wa.

English Translation

What will I do with stealing

What will I do with stealing

In this world, instead of stealing

I will be a slave

What will I do with stealing.

Text in Yoruba

Omo rere lemi yan o

'Maa je' omoluabi to n mu 'nu obi re dun

Omo rere lemi yan o.

English Translation

I choose to be a good child

I will be a responsible child that makes his/her parent happy

I choose to be a good child.

References

- Adedeji, A. (2010). Yorùbá culture and its influence on the development of modern popular music in Nigeria. PhD thesis, University of Sheffield, UK.
- Agu, D. C. C. (1990). Traditional African music contributions to contemporary music creation and performance techniques. In E. Oguegbu (Ed.). *Humanities and All of Us*. (80-86). Onitsha: Watch Word Publications.
- American Psychiatric Association (2013). Diagnostic and statistical manual of mental disorders. Fourth edition. Retrieved July 10, 2017 from <https://dsm.psychiatryonline.org/doi/book/10.1176/appi.books.9780890425596>
- Bolaji, D (2013). Yoruba folksongs and its aphorism: A study of selected folksongs. *Journal of Theatre and Media Arts*, No. 8, 97-108.
- Dick, J. C., Ede V. I., & Chiaghanam O., F. (2020). Addressing moral decadence in contemporary Nigerian society: The religious option. <https://www.researchgate.net/publication/34278282>

- Elegbe, O., & Fadipe, I. A. (2017). Promoting cultural and social values in Yorùbá nollywood movies. *Journal of Pan African Studies*, 10 (2), 34–49.
- Eme, R. 2016. Radial life-course-persistent antisocial behaviour. *Journal of Forensic Psychology*. Retrieved April 19, 2017, from <https://www.omicsonline.org/.../>
- Frick, P. J. & Viding, E. 2009. Antisocial behaviour from a developmental psychopathology perspective. *Development and Psychopathology*. Vol. 21, 1111-1132. Retrieved may 17, 2017. From <https://www.ncbi.nih.gov/.../198252>
- Kennedy, M. (1980). *The Concise Oxford Dictionary of Music*. Oxford: OUP.
- Lukmon, J. (2012). Prevalence of moral decadence among youths in Kaduna North Local Government Area, Kaduna State. *Kampala International University ISSN: 2415-0843*; 6(1): 161-169.
- Morgan, J. E. (2012). Antisocial behaviour in adolescence. The role of reward processing. Retrieved April 19, 2017, from <https://orca.cf.ac.uk/44838/1/2013morganjphd.pdf>
- Odey, J.C. (2013). Moral decadence among Catholic youths in Abakaliki diocese. *Unpublished Thesis of Ebonyi State University, Abakaliki*
- Okafor, R. C. and Ng'andu, J. (2003). Musical story telling. In A. Herbst, Meki Nzewi & K. Agawu (Eds.), *Musical arts in Africa: Theory, practice and education* (179 - 194). Pretoria, South Africa: Unisa Press.
- Okwilagwe, A. O. (2002). African traditional music and the concept of copyright law. *Music in Africa: Facts and Illusions*. (105 – 112), Ibadan: Stirling-Horden.
- Oladipo, S.E. (2009). Moral education of the child: Whose responsibility? *Journal of Social Sciences*, 20 (2), 149- 156.
- Olagunju, A. O. (1997). Orin as a means of expressing world-views among the Yoruba. *Journal of Yoruba Folklore*. Vol. 1, 23-35.
- Olaleye, O, A. (2012). The social contexts of selected Yoruba traditional musical forms. An unpublished Ph.D. Thesis, Department of Creative Arts, University of Lagos.
- Hornby, A.S. (Ed.) (2019). *Oxford Advanced Learner's Dictionary*, 11th ed. New York: Oxford University Press.

- Poshkid, G. (2014). Religion and its role in the promotion of moral decadence. <https://www.poshkidcharming.wordpress.com> (Assessed: 23/5/20).
- Republic of Nigeria National Policy of Education (2004). *The Goals and Philosophy of Education in Nigeria*.
- Samuel, K. M. (2013). African folksongs as veritable resource materials for revitalizing music education in Nigerian schools. *Research on Humanities and Social Sciences* www.iiste.org ISSN 2222-1719 (Paper) 3 (10), <https://www.slideshare.net/AlexanderDecker/african-folksongs-as-veritable-resource-materialsfor-revitalizing-music-education-in-nigerian-schools>.
- Slattery, T. L. & Meyers, S. A. (2014). Contextual predictors of adolescent antisocial behavior: The developmental influence of family, peer, and neighborhood factors. *Child and Adolescent Social Work Journal*. 31(1), 39-59. Retrieved April 17, 2017, from <https://www.link.springer.com/.../10.1007%2Fs10560>

‘AMERICAN VISA’: A YORÙBÁ SOCIO-CULTURAL MUSIC COMPOSITION THAT EXEMPLIFIES CROSS- CULTURAL LINKAGES



Grace OLÁOLÚWA, Ph.D.

Abstract

‘American Visa’ becomes an intuitively suggestive piece for the interrogation of Yorùbá cultural linkages with America. Although the narrative in the text of this music anchor on immigration and specifically the manner in which, Nigerians respond to the country’s economic challenges, the music composition is concurrently ingrained in cross-cultural and acculturative musical processes and elements. ‘American Visa’ is a composition written in 2005 by a Nigerian composer of art music, Dayò Oyèdùń. It is a secular cantata piece and the last number in his collection of *Hospital Cantata*. This is evidently a Yorùbá music composition that recognizes and articulates the interface between the social and cultural realities of Nigerian societies and the transcendence and continuity of cultural activities outside Nigeria. The role of topical work as an ‘American visa’ is suggestive of music’s role as a link between the Yorùbá culture and its representations in countries other than Nigeria. While music serves as a cultural link, it also creates an awareness of human complexities and how they navigate through them to find meaning in living. This paper, through content analyses and interview methods, analyzes the music score and video recording of ‘American Visa’ and interrogates the convergences or divergences articulated in this music. It investigates how African cultural nuances are exemplified in Oyèdùń’s ‘American Visa’ and the role of music in a broader social context. It reveals how a topical socio-political issue can be addressed through Yoruba art music compositions and suggests that more African compositions should engage intercultural works that serve socio-cultural, political, and economic purposes.

Keywords: Yorùbá art music, intercultural music, identity formation, immigration, satire.

Introduction

The terrorist attacks of September 11, 2001, popularly called '9/11' have been referred to as the most tragic day in New York's history. As a result of the attacks, measures and policies, the topmost of which were to tighten security and seal the United States borders, were put in place by the government in order to combat terrorism (*cf.* "9/11 and the transformation of U.S. Immigration law and policy", 2012). This gave rise to changes in visa policies, which in turn had an effect on prospective immigrants, who hoped to travel or relocate to America. This situation birthed the piece 'American Visa'.³

'American Visa' was composed or say completed in the year 2005. It is the sixth and last number in Dayò Oyèdún's collection of the *Hospital Cantata*. This piece, he says, is drawn from his personal experience of a visa denial. It became a traumatic experience for the composer when he thought his relocation was undisputable and certain. He had quit his job as a practicing doctor, dismissed good offers, and even given away his personal properties, while he looked forward to starting a new life in America (on a supposed 'golden platter' – just as many Nigerians could have assumed too). The rude shock of his visa denial eventually got him admitted as a patient in the hospital.

Rather than solely writing about his travail of visa procurement and denial, Oyèdún in this piece resorted to satire and humor. The piece extends beyond Oyèdún's experience of a visa denial as the plot ends with the story of one who eventually outwitted the embassy officials to secure a visa. Importantly, the piece 'American Visa' as a Yorùbá music composition recognizes and articulates the interface between the social and cultural realities of Nigerian societies and the transcendence and continuity of cultural activities outside Nigeria. My aim in this paper is to interrogate through an analytical lens, the

³ This research article was presented first as a paper at the 2019 European Conference for African Studies (ECAS) and funded under the Catalyst fellowship award by University of Edinburgh, Scotland.
(<https://nomadit.co.uk/conference/ecas2019/p/7577>).

convergences and divergences articulated in the music. Then, to examine how African cultural nuances are exemplified in this piece and music's role as a cultural link in a broader social context.

'American Visa' Narrative: A Yoruba Satirical Music

The narrative pictures the Nigerian aspiring to leave the country for America for a greener pasture. The text in the music is written in the form of a monologue or soliloquy of some kind. The character speaks of his frustration and how difficult life has been in his home country and insists on relocating to America. He speaks of obtaining a visa and his insistence on getting out of Nigeria by all means. He, thereafter, invites everyone to aspire or join him to flee from the country, not minding wherever they may eventually find themselves in America. He mentions some of the cities in the States (Boston, New York, and Chicago) as possible places to stay, but what is more important is that they fly out (relocate) of Nigeria. He proceeds to another issue, telling people to warn the terrifying white man who has refused him a visa. He continues by stating some of the reasons he is fed up with Nigeria as a country; no electricity, no job, and because he is tired of consuming just one type of staple food (eba) daily. He begins to eulogize the 'white' man's food (hot dog), and how it tastes so nice. To him, those kinds of food are the reason the white man is obese and full of fat, something he considers a good living.

Soon, he shifts to soliloquizing about other issues he foresees in America. First, he starts by praying for protection, because he does not wish to encounter Bin Laden, as though Bin Laden was physically present during the 9/11 attacks. In this case, Bin Laden is an image of insecurity or crime, which he prays not to encounter. Secondly, he talks about the climate condition - cold weather in America, and how he does not wish to sleep and freezes up. Lastly, he prays not to turn into a bleating sheep that eat raw leaves (because the white man can afford to eat fresh/raw veggies without parboiling or heating them up, something not so common in the typical Nigerian feeding). Quickly, he makes up his mind never to try those uncooked vegetables, and he then says, that he is wise enough to have packaged some Nigerian yam flour along for his journey.

Swiftly, he returns to speak about going to the embassy to obtain a visa and praying that he is perhaps granted by chance because he is resolute about going to the United States especially Chicago. He then calls on his comrades to come along with him, and now he does not mind if he is granted just a month's stay, he would still go. Finally, he narrates his tactics and tricks at the embassy, saying, the white man thought he could get at him, but he failed. Moreover, he has gallantly escaped as typical Nigerian that he is (using the black man's wit) which, he says should never be underestimated.

Contexts

The piece 'American Visa' is an entry point into discussing the societal challenge brought about by economic hardship and failures in the Nigerian systems, but also, beyond the litany of complaints about unemployment, lack of basic amenities, 'American Visa' reveals the complex nature of humans and their intelligence or ingenuities. I suggest that Immigration and Identity formation is at the core of this narrative.

Identity formation is constructed and maintained through social interaction (Fandrem, 2015). Even when it changes over time, contexts, and across generations through factors like social mobility, immigration, and globalization, it requires a continuous process of explorations, adaptations, and consolidations. In addition, Identity formation is at the core of the individual dealings with communal culture, and how individuals handle uncertainties and ambiguities (Erickson 1959).

Many Nigerians aspire to travel abroad to improve the quality of their lives. While some believe that life is all trouble-free, rosy, and beautiful outside of Nigeria, some are aware of the societal dynamics in some of the countries they wish to migrate, but still prefer to find a better life there. Erickson (1959) a foremost Identity theorist regards this kind of status in his divisions of psychosocial development as 'Identity diffusion', which is more like an indecisive state. It is believed that developed countries such as America have functional systems and are economically and politically stable. True, but many are oblivious to the dynamics of such places. In many cases, people who aspire to leave Nigeria are arguably living an average life and are somewhat comfortable. Some who when they eventually leave in their

ignorance, encounter the hard realities of life abroad but still opt to remain either because of shame, ego, or the continual hopes of a better living.

A common idiosyncratic behavior typical of Nigerians is resilience in the face of adversity and added to that is desperation. The reading of 'American Visa' is an example of this kind of resilience and desperation. The piece portrays a character who would never give up on securing a visa. For such a one, the tough situation makes him even get tougher. As though, the difficulty is a motivation to push harder for his aspirations (Phinney, J. S., Berry, J. W., Vedder, P., & Liebkind, K., 2006). This is sometimes the case when one is aware of human complexities and how people find meaning to life. For instance, the character in the music aims to relocate to the United States by all means, he does not mind even if he would be granted a month's stay, he is determined to travel. In the end, he rejoices because even after all the travail, he says, he outwitted the white man (because he tricked him to get what he needed). In another instance, the character expresses his fears of leaving behind Nigerian food. Even when he complained about eating staple meals in Nigeria, still he does not hope to survive on the white man's food, so he plans to travel with his Nigerian foods. Still, food will not withhold him from leaving the country. This same thought applies in his narrative of climate conditions in America. For Identity theorists, this desperation or drive only becomes meaningful after an interaction with other identities giving the chance for the 'other' (the desperate immigrant) to observe, appraise or evaluate itself (*cf.* Cinoglu & Arıkan 2012:1117). The narrative in 'American Visa' within the socio-cultural and political contexts portrays briefly, the convergences and divergences regarding identity formations and immigration in the Nigerian economic spheres.

'American Visa', Musical Form and Examples

The musical form of this choral piece has been set to a four-part structure, beginning in F major with a number modulation and meter; changes and ending in B flat major; (see the table below). Each section of the music commences with key and metrical changes not confined to structural divisions. I will discuss some sparse examples of striking features in this

piece and draw some generalizations based on my understanding of the music.⁴

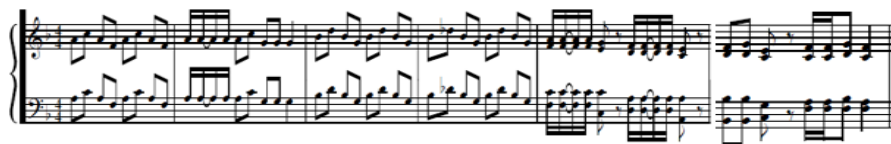
Section/ Bar	Section A	Tonality
A bars 1 - 18 A^I – bars 19 -34	Piano opening on a $\frac{4}{4}$ time signature (bars 1-6) Theme - bars 7-18 Repeat of theme with extension - bars 19-34; melody in Alto- bars 19-22	F major
B - bars 35 - 66	Transitory passage bars 35- 38 Change of time sig. $\frac{12}{8}$ from bar 39 Melody on pentatonic scale bars 39-50 Another theme - bars 51-66	F major
C - bars 67 – 118	Starts with anacrusis and change of time signature $\frac{6}{8}$ (Bar re-numbering from 67 onwards) Change of Key signature, alternating between C major and A minor tonality Main theme in a Song form: Verse I – (A) bars 67-74; Verse II – (A) bars 74-82 Verse III – (A ^I) bars 82-90 Bridge – (B) bars 90-98. Change of time sig. $\frac{4}{4}$ for one bar only (bar 96) and to $\frac{12}{8}$ from bar 97 onwards, bridge ends in bar 98. Coda(A) – bars 99-102 ends with a perfect cadence	C major/A minor

⁴ The analysis of 'American Visa' and musical examples in this article is a miniature version of the elaborate reading done by this author in her doctoral dissertation (*cf.* Tàlábí 2020, pp 147-180)

	Soprano/melody on pentatonic bar 67-100 except for a note on bar 96 Sub-theme (bars 103-110) Change of key sig. common chord modulation sub-theme repeated (bars 111 – 118) Pivot chord modulation	F major G major
D - bars 119 -156	New theme from bar 119-122 and theme is alternated between all voices (T,B,A,S) in turns till bar 134 Modulation in bar 123 Modulation in bar 127 Modulation in bar 131 Sub-theme bars 135-138; sub-theme extension - bars 139-142; sub-theme repeat- bars 143-146 Coda 146-156, ending on a perfect cadence	G major C major/G major (bi-tonality) F major B flat major B flat major

Accompaniment: 'American Visa' opens with a piano introduction from bars 1 to 6. This happens to be the only point in the music where Oyèdún assigns an opening/interlude to the piano. Apart from the accompaniment role given to the piano, no other place in this music is the piano assigned an opening or interlude to a section. In the musical example, the right- and left-hand pianos play the same notes octaves apart from bars 1 to 4 and then moves into harmonization from bars 5. Oyèdún treats the piano introduction using fragments from choral melody/parts and sequences. The first two bars, that is, bars 1 and 2 are a fragment that begins the choral melody in bars 7 to 8. Bars 3 and 4 is a sequential treatment of bar 1, which moves up in the interval of a second while bars 5 and 6 is the consequent phrase of the choral part in bars 9 and 10. The piano introduction ends on an unusual imperfect

cadence, II⁷d – I (that is, it progresses from the third inversion of a supertonic seventh chord to a tonic chord (bar 6). Generally, Oyèdún's piano accompaniment in this piece is very simple, as it is usually derived from the choral parts. The accompaniment which follows a varied pattern (arpeggiation, responsorial, chordal, choral, etc.) serves to support the voices this show how important he places the voice (text inclusive) in this music.



Bars 1-6 'American Visa', (Oyedun 2005: 1).

Thematic material: The four structural sections in this music (A B C D) are thematized. Each section has a theme and its subordinate theme. For example, Section A has two main themes and subordinate themes; the second theme (bars 19 to 34) is a modification of the first (bars 1 to 18).

The themes are mostly broken into period structures. In addition, each section even though not verse-like naturally flows with a new textual and musical idea. Another characteristic feature of the thematic divisions is, key changes/modulations as well as change of time signature; however, Oyèdún maintains the same $\frac{12}{8}$ timing from the sub-theme of section C to the end of the music (i.e. bars 97 to 156). Apart from the extrinsic features of time and key signature that heralds every thematic and structural division, time and key changes still unfold within the sections of the music.

Textural material: Polyphonic and homophonic textures are the dominant texture. Many times, the composer employs a mixed texture. He approaches this in creative ways. For instance, the vocal parts may use contrapuntal movements while the piano accompaniment remains chordal; it may also be that the voice moves homophonically while the piano accompaniment doubles the voices for a fuller and richer texture (e.g. bars 6 to 17). He employs these textures (together with other musical elements) strategically to create a varied effect that enhances the message of the music.

Modulation: This is another important device that not only depicts tonal shift but also structural changes. Tonal shifts occur from F major – Cmajor/Aminor – F – G – C/G – F -Bb. (see the table above). Change in keys is approached in varied forms, sometimes-abrupt modulation, tonicization, bi-tonality, and pivot chord modulations.

Other special devices employed: canonic round (bar 49), song form(bars 67 to 102), pentatonic melodies (bars 39 to 50; 67 to 95; 97 to 102), responsorial-sequential-chromatic elaborations (e.g. bars 19 to 34), repetitions (e.g. bar 111 to 118; 146 to 148; 148 to 152; 152 to 156, etc.) interlaced melodies (bars 111 to 122), the antiphonal alternation between piano and choral parts (bar 141), melodic and rhythmic contrast (e.g. bars 47 to 48, 82), the juxtaposition of melodies (bars 82 to 86), sound effects to mimic the bleating sheep with a text that shows an oscillating sign - 'Me~~~~~' (bars 86 to 88), inverted rhythm (bar 97), and chromatic colorization (bars 106, 114, 136, 140).

Discussion and Conclusion

On a more general note, even though 'American Visa' is African in character considering the Yoruba text of the music, the compositional style and form of the music is much more structured in the Western music idiom. Asides from the apparent disjuncture in connecting sections of the piece, the harmonic and structural configurations of this piece can be viewed in the context of Western music of the tonal era. He adopts musical forms of the classical and early romantic periods. While Oyèdún writes the text of the piece in the Yorùbá language, he flouts the tonal inflection of the language in this piece. This appears intentional as he maintained a pentatonic melody in section B (bars 39 to 50) and in the song form of section C (bars 67 to 96).⁵ Whichever way, the message being passed across is mostly very clear.

⁵ The pentatonic melody in a song form is maintained for about 36 bars – (that is, bars 67 to 102, but for the slight alteration in bars 96). The melody, which is folk-like aligns with the Yoruba tonal inflection. The composer is able to achieve this employing musical devices such as repetition, unison singing, verse-like melody with slight modification of tones, modal / relative minor tonal feel for colour, etc which helps to sustain the pentatonics.

The structural construction and qualities of the music for the most part align with the Schenkerian musical thoughts. 'American Visa' casts my mind back to the conversation I had with Oyèdún on musical styles and form. When he spoke about the decision made lately in his compositional career – a desire to have his works studied analytically. He says:

The major challenge I have in my composition is trying to have a defined objective for the composition. For example, questions like - Is it a composition to make the audience/listener laugh? Or is it one that would have a specific form and structure that can be studied? (Oyèdún, personal communication, January 30, 2017).

In conclusion, Oyèdún's 'American Visa' sits well as an intercultural musical work. With the acculturative nuances and syncretic musical elements exemplified above, 'American Visa' bridges the cross-cultural link of Western/European and African music scholarship. More so, it addresses a complex but dynamic topical issue in the Nigerian socio-political environment. In essence, this piece adheres with Eúbà, Nketia, and other African scholar's thoughts on the kind of intercultural awareness for contemporary African composers (Eúbà, 1970, Kimberlin & Eúbà, 1995, Nketia, 2004, Adédèjì, 2010, Tàlàbí, 2020). For Nketia, it is important that the creative works of African composers (art music) should be guided by cosmological, moral and social theories and that the aesthetic theories should be considered as art for life's sake and not just art for art sake (Nketia, 2004:10). In Supičić's words, 'The further we look back into the history of humanity, the more we see music existing not in the form of entertainment or as purely artistic manifestation, but as an element bound up in the most earthy details of daily social life' (Supičić, 1987:86).

This article, therefore, suggests that art musical works that attend to social, cultural, economic and political challenges, written in a language well understood by a local environment, and at the same time appreciated by a global audience because of the musical medium, should be explored by African composers. In this way, such musical work serves to reach a wider audience regardless of its contemplative characteristics usually known to reach a limited few and as well creates an awareness or addresses national and global issues.

References

- Adedeji, 'F. (2010). Transformative musicology: Recontextualizing art music composition for societal transformation in Nigeria. *Revista Electronica de Musicological*, Vol XIV, 25-50.
- Cinoğlu, H., & Arıkan, Y. (2012). Self, identity and identity formation: From the perspectives of three major theories. *Journal of Human Sciences*, 9 (2), 1114-1131.
- Erikson, E. (1959). Theory of identity development. In E. Erikson (Ed.), *Identity and the Life Cycle*. (42-57). New York: International Universities Press.
- Eúbà, A. 1970. Traditional elements as the basis of new African art music. *African Urban Notes*, 5(4), 52-56.
- Fandrem, H. (2015). Friendship during adolescence and cultural variations. *International Encyclopedia of the Social and Behavioral Sciences*. 2nd Ed. Elsevier, 432-441.
- <https://scholar.sun.ac.za/handle/10019.1/107884?show=full> 9/11 and the transformation of U.S. Immigration law and policy. (2012). (Accessed on June 10, 2019).
- 9/11 and the transformation of U.S. Immigration law and policy. (2012). https://www.americanbar.org/publications/human_rights_magazine_home/human_rights_vol38_2011/human_rights_winter2011/9-11_transformation_of_us_immigration_law_policy/ (Accessed: on June 10, 2019).
- Kimberlin, C. & Eúbà, A. (1995). Intercultural music definition and practitioners. *Excerpt from the "Introduction to Intercultural Music"* 1, 2-5. https://www.music-research-inst.org/html/main/im_definition.htm#:~:text=Intercultural%20music%20is%20that%20in,have%20to%20be%20the%20case. (Accessed on November 22, 2016).
- Nketia, J.H.K. (2004). *African Art Music*. Accra: Afram Publication Ltd.
- Oyèdùń, D. (2005). 'American Visa'. Unpublished musical score. [Sheet music in addendum of Tàlàbí, G. O., 2020 doctoral dissertation). <https://scholar.sun.ac.za/handle/10019.1/107884?show=full>
- Phinney, J. S., Berry, J. W., Vedder, P., & Liebkind, K. (2006). The acculturation experience: Attitudes, identities, and behaviors of immigrant youth. In *Immigrant Youth in Cultural Transition*, (71-118), Routledge.

- Supićić, I. (1987). *Music in Society: A Guide to Sociology of Music*. New York: Pendragon Press.
- Tàlàbí, G. [Talabi]. (2019, July 30) *American Visa*. Africa sings 7, 2014. [Video]. Dropbox.
https://www.dropbox.com/s/zpmf2617bj3xh9n/TALABI%2C%20G.O._20511299_AMERICAN%20VISA%20AND%20NEPA%20VIDEO%20RECORDING.mpg?dl=0%22__ (Accessed January 7, 2020).
- Tàlàbí, G. O. (2020). A study of the music and social meaning of selected choral works from Dayo Oyeduns cantatas. An unpublished Doctoral dissertation, Stellenbosch: Stellenbosch University.

REAPPRAISING THE MUSICAL LEGACIES IN YORÙBÁ *IFÁ* LITERARY CORPUS



‘Fémi ADÉDÈJÌ, Ph.D.

Abstract

Ifá literary corpus from time immemorial served as an invaluable ‘warehouse’ of the Yorùbá indigenous belief systems; including arts, science and technology, values, and religion. Consequently, the practice of music as the most popular of the arts is preserved in the *Ifá* literary corpus. In order to exhume the belief systems and the authentic knowledge of the traditional Yorùbá music, *Ifá* literary corpus is therefore indispensable. This paper, using the literary analytical and biblio-musicological methods, highlights and interprets selected passages from the *Ifá* literary corpus that bother on Yorùbá musicianship. The objective is to reiterate the necessity of indigenous belief systems for a more functionally and socio-culturally relevant music education and practice among the global Yorùbá people. The paper reveals that the indigenous Yorùbá musical elements as contained in the *Ifá* literary corpus constitute the bedrock of original traditional Yorùbá music. The paper therefore concludes on their radical inclusion and application to the contemporary Yorùbá music theory and practices.

Keywords: *Ifá* corpus, Yorùbá music, indigenous musical instruments, musical legacies

Introduction

The aim of this paper is to highlight traditional musical practices preserved in the Yorùbá *Ifá* literary corpus with the purpose of critical examination. The findings reveal the philosophical basis behind some of the Yorùbá traditional musical arts. Clues as to the factors distinguishing Yorùbá musical traditions from Western Musical aesthetics are also to be inferred from the assertions of the paper.

A lot has been written on *Ifá* literary corpus by Abimbola (1976, 1977a, 1977b) and others such as Ibie (1987), Armstrong et al (n.d), and Babayemi & Adeola (1987a, 1987b, 1987c). These works featured the historical background, collections, and analyses of *Ifá* oracles and *Ifá* chants. This paper is a literary-critical study of the *Ifá* texts that speak on musical arts in the Yorùbá *Ifá* literary corpus. The approach is however ethno/biblio-musicological. One of the numerous literatures on *Ifá* written by Abimbola (1977a) is the resource text for this paper.

The Importance of the Yorùbá *Ifá* Literary Corpus

The *Ifá* literary corpus consists of the divination activities of Òrúnmìlà who himself is the Yorùbá god of wisdom and divination (Adedeji, 1992). There are sixteen major divisions in the *Ifá* Corpus, which are referred to as *Ojú Odù* (the principal *Odùs*) (Abimbola, 1976). These are similar to various book units in the Holy Bible. The sixteen principal *Odùs* are: Èjì ogbè, Òyèkú méjì, Ìwòrì Méjì, Òdí Méjì, Ìrosùn Méjì, Òwónrín Méjì, Òbàrà Méjì, Òkànràn Méjì, Ògúndá Méjì, Òṣá Méjì, Ìká Méjì, Òtúúrúpòn (*Ològbòn*) Méjì, Òtúrá Méjì, Ìrètè Méjì, Òṣé Méjì and Òfún Òràngún Méjì.

These *Odùs* are mathematically subdivided into another two hundred and forty minor *Odùs* called *Omọ Odù*, altogether making a totality of two hundred and fifty-six *Odùs*. The minor *Odùs* is similar to the chapterization of the Christian Bible. Each of the two hundred and fifty-six *Odùs* has several lines called *esè* (verse) which grow from time to time in length.

According to Ibie (1986), Babayemi & Adekola (1987), and Abimbola (1976), the sixteen principal *Odùs* are regarded as divinities in their own rights. They are believed to be the Apostles of Òrúnmìlà sent down from heaven after Òrúnmìlà's ascension. The other two hundred and forty minor *Odùs* are also believed to be the children of the sixteen divinities. It is believed that these Apostles (sixteen divinities) worked while they were in heaven. Their works thus constitute the contents of the sixteen principal *Odùs*. The divination works of their children also form the contents of the minor *Odùs*.

While one may safely accept the deified positions of the sixteen principal *Odùs*, the personification of the other two hundred and forty sub-divisions

may not be sensible. This is because they are mathematically subdivided and composed. Since each of the principal *Odùs* is merged with each of the rest fifteen so that each of the principal *Odùs* is sub-divided into another fifteen, personifying them will not be logically explicable. (Adedeji, 1992).

Since the *Ifá* literary corpus consists of the past divination works of *Ọ̀rúnmìlà* and his Apostles, his divine words are inevitably found therein. The *Ifá* literary corpus therefore forms a major source of hearing from *Ọ̀rúnmìlà* and the other gods. It is the oracle of the gods. This is why each *Babaláwo* (Diviner) has to memorize all the *Odùs* and their verses. Whenever a client consults a *Babaláwo*, he displays his *Ifá* paraphernalia which indicate the signatures of a particular *Odù*. It is from that particular *Odù* that the client will be guided. The content of any *Odù* always focuses on how previous similar problems were solved by *Ọ̀rúnmìlà* or his Apostles after he had divined for the client. Sometimes the *Odù* also consists of the doom or calamity that befell the client who might have been believed to have disobeyed or not to have faithfully carried out whatever was spelled out in the divination.

Ifá literary corpus remains the earliest of all Yoruba oral literature. In it are found the wisdom and knowledge of *Ọ̀rúnmìlà*. Not only that but most of the Yorùbá philosophical thoughts are largely drawn from *Ifá* literary Corpus. The Yorùbá believe that *Ifá* has the key to the knowledge of the past, present, and future. *Ọ̀rúnmìlà* knows all things and reveals them in the *Ifá* corpus. Chapter two of *Ọ̀gúndá Mèjì* in *Ifá* corpus buttresses this claim:

Ifá ló lòní;
Ifá ló lẹ̀la
Ifá ló lẹ̀túnla pẹ̀lú ẹ̀
Ọ̀rúnmìlà ló nijó méré̀ẹ̀rìn oòsà dááyé...
 (Abimbola, 1977a:10).

(*Ifá* has today
Ifá has tomorrow
Ifá has the next day with it
Ọ̀rúnmìlà has the four creative days...)

Most of the cultural traditions and religious values of the Yorùbá are preserved in the *Ifá* literary corpus. This assertion was buttressed by Abimbola (1977b) when he wrote:

Ifá is the means through which Yorùbá Culture informs and regulates itself and preserves all that is considered good and memorable in that society. *Ifá* is Yoruba culture in its true dynamic and traditional sense. *Ifá* is a means whereby a non-literate society attempts to keep and disseminate its own philosophy and values despite the lapses and imperfections of human memory on which the system is based (Abimbola, 14)

Having clarified the above fundamental issues, it is implied that *Ifá*'s literary corpus remains one of the few pieces of oral literature that serve as a treasure house or a custodian of all traditional customs and practices of the Yorùbá: Ethics, History, Science, Technology, and various Arts, Music inclusive. This is why the traditional musical practices of the Yorùbá could trace their origin and the principles underlying them to *Ifá* literary corpus.

The Legacies

One of the musical legacies found in the *Ifá* literary corpus is the role of singing in the Yorùbá culture. Though there are several other roles, *Ifá* literary corpus reveals that the traditional people sing whenever they are happy. In other words, they sing for the purpose of expressing happiness and joy. There are two excerpts from the *Ifá* literary corpus to illustrate this assertion. *Èjì ogbè* Chapter six has the following:

Ìgbà tí inúu wọn-ón dùn tàn-án,
Orin ní wọn ń kọ (Abimbola, 1977a:7);

(When they became happy,
they burst into songs).

Ìgbà tí inúu rẹ ẹ dùn tàn-án,
Orin awo ní ń kọ (Abimbola, 1977a:9)

(When he became so happy

he started singing cult songs).

These quotations from the *Ifá* literary corpus imply that the traditional Yorùbá man whenever he is happy bursts into songs.

The theological relationship between happiness and music is also shared in the Judaeo-Christian beliefs and practices. It forms one of the basic similarities between the traditional Yorùbá musical practices and the Judaeo-Christian musical culture. This is inferred from the statement of James in the book of James Chapter 5 verse 13 of the Holy Bible when he said:

Is anyone among you suffering?

Let him pray

Is any cheerful?

Let him sing praise (R.S.V.)

This quotation teaches that just as a suffering Christian should find solace in prayer, a cheerful Christian should express his happiness through singing praises unto Jehovah. Today, among the traditional Yorùbá society, this belief is still practiced at large and it takes its legacy from the *Ifá* literary corpus.

Apart from the above, as implied in *Ifá* literary corpus, music also performs other functional roles such as sacred, educative, historical, therapeutic, and communicative. It also serves as an instrument of social control by admonishing and warning people to desist from evil. (Also see Adedeji, 1997).

The second musical legacy found in the *Ifá* literary corpus is the relationship of music-making and mood among the traditional Yorùbá societies. Mood is indispensable in traditional Yoruba musical compositions. As revealed in the *Ifá* literary corpus, the source of musical compositions of the traditional Yorùbá man/woman is mainly inspirational. He/she does not sit down to compose music like the white man/woman. The music is dictated by the level of inspiration, which has come from a happy mood. This kind of spontaneous musical composition is found throughout the *Ifá* literary corpus.

Òwónrín Méjì Chapter 3 records that when *Mofẹ̀ni* became rich and prosperous, he burst into singing.

Ni Mofẹ̀ni bá d'olòrò, ó d'alájé

Ó ya ẹnu kótó,

Orin awo ní ń kọ. (Abimbola, 1977:34)

Mofẹ̀ni became rich and prosperous

He opened his mouth spontaneously,

He started singing cult songs).

This same experience was recorded about a group of people that installed *Òwónrín* as a Chief in *Òwónrín Méjì* Chapter 7.

Wón ya ẹnu kótó,

Orin awo ní ń kọ. (Abimbola, 1977a:37)

(They opened their mouth suddenly,

they started singing cult songs).

Òbàrà Méjì Chapter 8 presents this fact in a more lucid form when it reads:

O ya ẹnu kótó,

Orin awo ní ń kọ. (Abimbola, 1977a:45)

(As he opened his mouth spontaneously,

a cult song 'entered' into his mouth).

Ògúndá Méjì Chapter 8 has also recorded this same practice of spontaneous musical composition. (Abimbola, 1977a:55).

In all the above quotations, a particular formula is common – *ya ẹnu kótó* (opened the mouth spontaneously). Opening the mouth this way and bursting into singing may depict the formation of a new musical piece since it is implied that the singer did not know when and what he was singing. It therefore means that the musical composition which itself is born out of inspiration is spontaneous and new.

The third musical legacy in the *Ifá* literary corpus is the preservation of two musical types: panegyric type and cult (sacred) type. While the songs may look alike, the two musical types are distinguishable. For instance, there is a statement found throughout the *Ifá* literary corpus to show that the music under discussion is panegyric. The statement in *Ọ̀yẹ̀kú méjì* Chapter 8 reads:

Ó n yin àwọn awo rẹ,
Àwọn awo rẹ n yin *Ifá*. (Abimbola, 1977:15)

(He was praising his diviners,
His diviners were praising *Ifá*)

Similar statements are also found in *Ìwòrì Méjì* Chapter 3 and *Ọ̀bàrà Méjì* Chapter 1 (Abimbola, 1977a: 17, 39).

The person or a group of persons singing were recipients of miracles and blessings from *Òrúnmìlà*. What they then sang was praise unto god and appreciation for his oracles.

The term ‘cult song’ implies *Òrúnmìlà*’s or *Ifá*’s sacred song. It became so because the song was composed and sung to praise *Òrúnmìlà* or his sacred agents. One can infer from this conceptualization that the traditional Yorùbá societies do have secular music also. This kind of distinction is also found in the Judaeo-Christian musical practices. References to ‘*Orin awo*’ (cult song) are found throughout the *Ifá* literary corpus: *Ìrosùn Méjì* Chapter 5, *Ọ̀bàrà Méjì* Chapter 8, *Ọ̀kànràn Méjì* Chapter 7, and *Ọ̀gúndá Méjì* Chapter 8. (Abimbola, 1977a: 29, 45, 50, 55).

Another musical legacy preserved in the Yorùbá *Ifá* literary corpus is the art of dancing as a means of musical expression. The traditional Yorùbá musical tradition is thus found to be a dancing one. It is an established fact today through daily experiences and research that the Western aesthetic art of merely listening to music is foreign to Africans. Africans would always want to respond to musical performances by active participation, such as in dance. In *Ifá* literary corpus, dancing is seen as part of the musical art. *Ọ̀yẹ̀kú méjì* Chapter 8 records that *Akapo* was dancing and rejoicing as he sang.

Ìjọ ní Akápò n jó
Ayò ní n yò (Abimbola, 1977a:15).

(Akapo was dancing
as he was rejoicing...).

Ìwòrì Méjì Chapter 3 records another dancing scenario as it reads:

Íjọ ní àwon ọmọ aráyé n jọ
Ayọ ní wọn n yẹ... (Abimbola, 1977a:17).

(The people on earth started dancing
as they were also rejoicing).

In *Òdí Méjì* Chapter 4, the traditional Ife people were seen dancing.
It reads:

Íjọ ní àwon ará Ìfẹ n jọ
Ayọ ní wọn n yẹ... (Abimbola, 1977a:24).

(The Ife people were dancing
As they were also rejoicing).

Ọbàrà Méjì Chapter 8 presents the dancing of the traditional King of *Adó* more figuratively when it reads:

Ẹsẹ tí ó nà
Íjọ fà á... (Abimbola, 1977a:45).

(As he reached out his leg,
dance drew it).

The figurative presentation in *Ọbàrà Méjì* implies that just as it is in song composition, the dancing is also spontaneous. It implies that the King of *Adó* did not know when he started dancing. The dance there is born out of inspiration or supernatural motivated instincts.

Another very important musical legacy found in the *Ifá* literary corpus is the employment of musical instruments in traditional Yorùbá music. Two categories of musical instruments are used in the traditional *Ifá* music (using the taxonomic classification of Sachs Hornbostel). These are idiophones and membranophones. Of the idiophones, the most prominent is the *Agogo* (gong).

Under the membranophones, different types of drum-ensembles are mentioned in the *Ifá* Literary corpus. The *Ìpèsè* or *Àrán* drum ensemble is the traditional sacred ensemble of *Ifá*. This has been confirmed by Daramola and Jeje, Afolabi Olabimtan et al., Abimbola Wande, Mosunmola Omibiyi, and Adedeji (See Adedeji, 1992: 70).

Other drum ensembles mentioned in the *Ifá* literary corpus are the *Àgbá*, the *Gbèdu*, the *Ògìdán*, and the *Dùndún*. While the *Àgbá* drum ensemble consisting of three drums is considered to be another *Ifá* drum ensemble according to Abimbola (1976), Omibiyi (1978) associated the ensemble with the *Ògbóni* cult and the *Obàlùfòn* worshippers. Vidal (1987) has also identified the *Àgbá* of the Yorùbá Chiefs. However, according to Adedeji (1992), the *Ìpèsè/Àrán* ensemble is called the *Àgbá* at *Ìlìsàn* by the *Òrúnmilà* worshippers.

The *Gbèdu* and *Ògìdán* were described by Abimbola (1976) as the *Ifá* diviners’ drum ensembles. The *gáńgan* mentioned in *Ifá* Corpus refers to the *dùndún* ensemble. The *dùndún* drum ensemble unlike others that are upright consists of hourglass tensioned drums, *gúdúdúdú*, (a cylindrical drum), the *agogo* (gong), and sometimes the *şèkèrè* – (rattle, and idiophone). The *dundun* ensemble is the traditional Yorùbá ceremonial ensemble used in both secular and religious functions. In *Ìrosùn Méjì* Chapter 8, the people of *Enpe* are found to be dancing to *gáńgan* drumming. Not only that, the *gáńgan* was used to ‘talk’. This is why it is called the ‘talking’ drum.

Wón wá bèrè sí í jó gáńgan
 Onígáńgan n wí pé:
 ‘Ọpẹ́ n fọ́ Tápà,
 Ẹ̀ ọ̀ gbọ́ ni?
 Edu mo mò n fọ́ Tápà
 Ẹ̀ ọ̀ gbọ́ ni?
 Ọpẹ́ n fọ́ Tápà
 Ẹ̀ ọ̀ gbọ́ ni? (Abimbola, 1997a:81).

(They started to dance to *gangan*’s drumming
 The drummer was saying (on his drum)
Ope is speaking *Tapa* (the language of the Nupes)

Don't you hear?
Edu speaks *Tapa* language
 Don't you hear?
 Ope speaking the *Tapa* language
 Don't you hear?)

The *Ìrètè Méjì* in Chapter 5 mentions three of the above-named ensembles as shown below:

Àgbá n subú l'àgbá
 Ògidán n subú l'ògidán
 Ìpèsè n subú lu'pèsè (Abimbola, 1977a:ix, 37).

(Many *Agba* drums were sounding together
Ogidan drums were sounding together
Ipese drums were also sounding together).

The *Ifá* drum ensembles were praised in *Ifá* poems as revealed by Abimbola (1977a).

Agogo níí p'oró
 Àrán ni ìkijà
 Ọpá kugúkugú l'òjú'lé Işerimogbé
 Wón s'òpá s'àrán
 Ó mú ti'nú u rẹ jáde
 Wón yí Àgbá sí mọrun àìkú(Abimbola, *ibid*).

(The gong neutralizes,
 The *Aran* settles crisis
 Drumming sticks are found at *Iserimogbe's* house
Aran is beaten with sticks
 The *Aran* 'voices' out
 The *Agba* is beaten to sound to eternity).

Also according to Abimbola (1977a), both the *Agba* and the *Ipese* are praised thus:

Àgbá b'orí pètè
 Ìpèsè àb'ágbá rí jìn jìn kun jìn (Abimbola, *ibid*).

(*Àgbá* is of a flat cover
Ìpèsè is of a heavy sounding cover).

The above praise poems refer to the description of the physical properties and the sound qualities emanating from the *Ifá* musical instruments

The *Ìkà Méjì* in chapter 3 describes how the *Gbèdu* drum is beaten and also the importance of *Ifá* drums, when it says:

Ọmọ fọfọ tí fọ dídùn l’Eégún
 Ọjọ a kó’lù sílẹ̀ la ọ̀ r’eégún
 A kó aṣẹ sínú ilé fún ọmọ Èlẹbọra
 Sẹ bí ọpá ńlá ńlá
 Nì wọn fií lu gbèdu àrán fún ayaba
 Ọlórún n lu ‘pèsè
 Ènikan ọ̀ bọ sí’jó (Abimbola, 1977a:62).

(A speaking child that speaks nice things at *Egun*
 The *Egun* was not seen on the day the drums were
 brought out.
 Earthen pots were kept in the house for the genie
 It is with the big sticks
 the *Gbedu* *aran* was played for the queen
 God is beating the *Ipepe* drum
 Who will not want to dance?

The most important musical legacy found in the *Ifá* literary corpus is the preservation of traditional Yorùbá songs or hymns. In *Ifá* corpus contains an anthology of traditional Yorùbá song forms. The poetic forms found in the *Ifá* literary corpus have been retained in the traditional Yorùbá music till today.

According to Vidal (1981), the poetic forms of traditional Yorùbá songs can be divided into major categories, viz; the short verse form and the long verse or litany form, with the short verse form sub-divided into binary, ternary, quaternary, quinary, hexanary, septenary, octenary and nonary line constructions. Looking at the structures of the songs in the *Ifá* literary corpus,

one could identify all the above forms there. The texts of some of these songs and their translations are found in the appendix at the end of this paper.

The *Ifá* literary corpus has been very instrumental to the development of Yorùbá music generally because the contents have served as one of the sources of Yorùbá textual musical compositions. Under traditional Yorùbá classical music, chants such as *Ìyèré Ifá*, *Oferere*, and *Ifá Ibule* have evolved, all of which are based on the texts of the *Ifá* literary corpus. In addition, some of the current Yorùbá folk songs are based on *Ifá* texts. Where direct retention has not taken place, both the musical and poetic structural forms have been retained till today. This is why one can easily find these forms in both traditional Yorùbá folk and popular genres and even in Yorùbá Church music. Of all the poetic forms, the quaternary is prevalent today, thus confirming Vidal's assertion that the most common construction in the short-verse form is the quaternary line.

Examples of songs in quaternary line constructions are:

Ọba ò Ọba aláṣẹ, Ọba
 Ọba ò Ọba aláṣẹ, Ọba
 Kí là n f'Ọba pè?
 Ọba ò Ọba aláṣẹ, Ọba (anonymous).

(King, Oh the authoritative King
 King, Oh the authoritative King

Ó fẹẹ kàn ọ ràn
 O jiyán tán o
 O jiyán tán, o k'ẹbà s'ápò
 Ó fẹẹ kàn ọ ràn ò, eh

(It will soon be your turn
 You ate pounded yam
 You then smuggled pounded cassava into your bag
 It will soon be your turn).

Oni ba e mu 'kara k'omo o ko na 'wo soke
 Emi rian

Emi rian lee mu ‘kara komo o,
Mo na ‘wo soke

(Those who desire to bless their children should raise up their hands
Yes, I am one of them
I am one of those who will bless their children
I raise up my hand)

Conclusion

This paper has been able to highlight the importance and relevance of *Ifá* literary corpus to the contemporary practices and study of Yorùbá Music. It has preserved the indigenous Yorùbá musical legacies, just as it has preserved other Yorùbá cultural patterns. Considering the bulk of musical materials inherent in the *Ifá* corpus and its inseparable interrelationship with music, it can therefore be concluded that the *Ifá* literary corpus is in itself musical.

Secondly, the Yorùbá could be seen as a highly musical people. There is a close fusion of religion and music in the culture. It could be said that the Yorùbá culture is musical just as its music is also cultural. In the same way, Yorùbá religion is musical while Yorùbá music is also equally religious. This interrelationship also exists between Yorùbá culture and its religion, thus the three are inseparable.

Finally, the *Ifá* literary corpus serves as an unlimited compositional resource to art and popular music composers and in addition, constitutes a valuable source of information to researchers in traditional Yorùbá music. Based on the findings in this paper, it is recommended that authentic Yorùbá music should derive its aesthetic philosophy, composition, instrumentation, performance practices, technology, and functionality from the Yorùbá indigenous belief system as preserved in *Ifá* literary corpus.

References

- Abimbola, W. (1976). *Ifá: An Exposition of Ifá Literary Corpus*. Ibadan: Oxford University Press.
_____(1977a). *Awon Oju Odu Mereerindinlogun*. Ibadan: Oxford University Press.

- _____. (1977b). *Ifá Divination Poetry*. New York: Nok Publishers Ltd.
- Adedèjì, S.O. (1987). 'Ori'. An unpublished compositional project for the B.A. Degree, University of Ife, Ile-Ife.
- _____. (1992). 'Ifá music in ijo Orunmila'. An Unpublished M.A. Dissertation, University of Ibadan.
- _____. (1997). The role of music in Ifá divination. *Journal of Nigerian Languages and Literatures*. Germany. No.5. 36-42.
- Ibie, C.O. (1987). *Ifism: The complete work of Orunmila*. Lagos: Efeni Ltd.
- Armstrong, R.G. et. al. (n.d). *Iyere Ifá: The deep Chants of Ifá*. Ibadan: Institute of African Studies. Monograph Series. No. 12.
- Babayemi, S.O. & Adekola, O.O. (Ed.), (1987a). *Isedale Awon Odu Ifá (Apa kini)*, Ibadan: Institute of African Studies, University of Ibadan.
- _____. (1987b). *Isedale Awon Odu Ifá (Apa keji)*, Ibadan: Institute of African Studies, University of Ibadan.
- _____. (1987c). *Isedale Awon Odu Ifá (Apa keta)*, Ibadan: Institute of African Studies, University of Ibadan.
- Omibiyi, M.A. (1979). Islam influence on Yorùbá music. *African Notes*. VIII (2), 38-40.
- Vidal, A.O. (1987). Music in Nigeria before 1800. In T. Falola & A.A. Adediran (Eds.), *A New History of Nigeria for Colleges* (176 - 301). Ile Ife: University of Ife.
- _____. (1981). The poetic and musical forms of Yorùbá songs. *Nigerian Music Review*. No. 5, 1-17.

APPENDIX I

Words and Meaning

Akapo	A diviner that kept the <i>Ifá</i> bag which contained <i>Ifá</i> paraphernalia.
Babaláwo	An <i>Ifá</i> priest and a diviner.
Egungun	Ancestral spirit that appears in a masked human form.
Enpe	The name of a town in the middle belt area of Nigeria.
Erigi Alo	A praise name of Orunmila.

Iyere	The name of an <i>Ifá</i> chant.
Mofeeni	The name of a mythical person.
Odi	The name of a mythical Apostle of Orunmila.
Owonrin	The name of a mythical Apostle of Orunmila.
Yegede	Another Yorùbá equivalent of the English ‘Hurrah’.

APPENDIX II

Some *Ifá* Song-Texts

Below are a few excerpts of song texts from the *Ifá* literary corpus. There are still several others (see Abimbola, 1977a: 7, 15, 18, 40, 45, 55, 63, 82).

- Ro rere O
 Ika, ro rere
 Ohun ti Ogede se f’agbe lo po,
 Ro rere
 Ika, ro rere (Ejiogbe Chapter 8 in Abimbola, 1977a:9)

(Think twice
 Cruel man, think twice
 The plantain tree is so precious to the farmer,
 Think twice
 Cruel man, twice).
- Odi O
 Agbalagba Ife
 Odi O
 Agbalagba Ife (Ode Meji Chapter 4 in Abimbola, 1977a:24)

(Odi
 An aged man of Ife
 Odi
 An aged man of Ife
- Kini yoo ba mi tunwaa temi se?
 Orunmila, ibaa mi, Erigi Alo

Ni yoo ba mi tunwaa temi se (Irosun Meji Chapter 5 in Abimbola, 1977a:29)

(Who will help me reform my behavior?

Orunmila, *Erigi Alo* my father,

He is the one who will reconstruct my behavior).

4. A f'Owonrin joye loni o

Ire de

Yegede

A f'Owonrin joye loni o

Aje

Yegede

Eni bimo biye lo bimo

Yegede (Owonrin Meji Chapter 7 in Abimbola, 1977a:37)

(We have coronated Owonrin today

Blessing is here

Yegede

We have coronated Owonrin today

Prosperity is here

Yegede

It is when your child lives that you could say you have a child

Yegede).

**"EVERY STUDENT A MUSICIAN":
A STUDY OF MOUNTAIN
TOP UNIVERSITY MUSIC
PROGRAMME IN NIGERIA**



**Emmanuel Ayòdélé ÀJÀYÍ &
John AJÉWOLÉ, Ph.D.**

Abstract

This paper reviews 'Every Student a Musician' program, identifies methods of teaching theory and practical courses in the program, and suggests an adequate and appropriate methodology for the teaching and learning of music courses in the program. It examines the pedagogical approaches used to impart adequate musical knowledge for students. It uses the Music Learning Theory by Edwin Gordon and other pedagogists of music as its theoretical framework. The needed data was collected through the administration of questionnaires and interviews. The study found out that the variety of pedagogical approaches used in Every Student a Musician (ESM) enables and equips the students to be more functional in the contemporary society. The paper concludes that the application of pedagogical approach variations ensures adequate teaching and learning of music courses at Mountain Top University (MTU). It recommends that music teachers and educators in MTU should research more pedagogical approaches that will help students cope with the contemporary standards of teaching and learning music in Nigerian Universities.

Keywords: Pedagogical, Approaches, Contemporary Standards, ESM.

Introduction

Music pedagogy is a strong determinant of music appreciation among students. The rate of assimilation and the possibility of students becoming more enthusiastic about music learning depends on the pedagogical approaches used by music educators. Suggestions are there to design and selection of teaching methods that must take into account not only the nature of the subject matter but also how students learn (Westwood, 2008). Performance art is an artwork or art exhibition created through actions executed by the artist or other participants. It may be witnessed in life or through documentation, spontaneously developed or written, and is traditionally presented to the public in a fine art context in an interdisciplinary model.

Statement of the Problem

Entrepreneurship is one of the most widely accepted practices by members of society. The desire to be established in a business or set up an organization necessitates the need to pass through a period of training to acquire knowledge in a specified area. Entrepreneurship, therefore, promotes societal and rapid economic growth. Hessels (2019) pointed out that entrepreneurial ability would bring innovation to the market through the entrepreneurship process and learning. The process of developing entrepreneurial ability comprises knowledge acquisition, skill development, and management. Entrepreneurship is closely linked to opportunity recognition and emphasizes the importance of knowledge and skill as the basic entrepreneurial ability (Hessels, 2019).

Barot, 2015 defined Entrepreneurship as a “practice that begins with the action and creation of a new organization”. The concept of entrepreneurship involves the acquisition of skills and developing those skills in a new way to create a business. Acquisition of skills helps to develop entrepreneurial ability and the uniqueness of an entrepreneur is determined by the level of creativity. Croci (2016) defined entrepreneurship as a discipline that is distinct, being disciplined by its right. Entrepreneurship is also an autonomous discipline that can operate independently as well as co-disciplinary.

Music entrepreneurship for students of tertiary Institutions has not been practised as a great tool for empowerment in contemporary society, and consequently has not been utilized by many tertiary institutions in Nigeria.

Objectives of the Study

The study aims to examine Mountain Top University Music Programme in Nigeria. The objectives of the study are to

1. appraise Every Student A Musician program in the Mountain Top University;
2. examine the similarities and differences in the study of music in Every Student a Musician and the study of music in the Department of Music at Mountain Top University; and
3. discuss the structural framework of teaching all students music at Mountain Top University.

Significance of the Study

This study is significant to other higher institutions, students and music educators who study this paper would gain more understanding of how the music-training program at Mountain Top University has been efficient and sustained over the years. The paper would also capture the interest of other higher institutions that would like to leverage music entrepreneurship as a means to empower students. This study is significant to music entrepreneurship as it explores the music learning theories to justify the methods used to impact musical knowledge in the students.

Theoretical Framework

The theoretical framework for this study is hinged on the music learning theory by Gordon (2007). His research is based on similarities between how individuals learn a language and how they learn to make and understand music. The theory outlines two main categories of learning based on Edwin Gordon's research on an audition, which includes discrimination learning and inference learning. He defined discrimination learning as the ability to determine whether two elements are the same or not the same. He further described five sequential levels of discrimination, which include aural/oral, verbal association, partial synthesis, symbolic association, and composite synthesis. This framework becomes a paradigm that provides basic

knowledge on the process used to run the Every Student a Musician training program at Mountain Top University, which can be adopted by others.

Methodology

This research design reflects more qualitative than quantitative elements. The study adopts the qualitative approach that involves the data collection process. It also involved the assessment of ESM classroom activities. A reflective view of music pedagogy and performance was also carried out via qualitative studies through interviews, observations, and rationalization of the opinion of respondents. The researcher used primary data that were accessible from reliable sources.

Sample and Sampling Techniques

A purposive sampling technique was adopted for the study based on 20 students and 10 instructors of the Every Student a Musician training program.

Instrument of Data Collection

Interviews and questionnaires were developed for unit coordinators and instructors to specifically address questions that were most applicable to pedagogical approaches and structural patterns used in Every Student a Musician (ESM) at Mountain Top University.

Method of Data Collection

The primary source of data collection for the study is a video interview with the student's comments on the pedagogical approaches and structural patterns used in Every Student a Musician. The secondary data included literary materials that proved relevant to the subject of study such as books, journals, publications, etc. The researcher engaged in the observation of the classroom activities.

Method of Data Analysis

A representation of the discovered structural pattern was used as a model to reveal the possibility of establishing and running an effective training program in Tertiary Institutions.

Discussion of Findings

Objective 1: To appraise 'Every Student a Musician' Program at the Mountain Top University

Mountain Top University – 'Every Student a Musician'

Mountain Top University is a Tertiary Institution established by Dr D. K. Olukoya, the General Overseer of the Mountain of Fire and Miracles Ministries; it is located at kilometre 12, Lagos-Ibadan expressway, Mokogi-Oba, Ogun State, Nigeria. The institution is known for its strict rules and impartation of students through morals such as decent dressing, mannered utterance, respect for elders, discipline, and spiritual growth through teachings and organizing compulsory programs for all students to take part. The lecturers and other non-teaching staff are highly disciplined and observe all the binding rules of the university, which include dress code, appearance, good relationship with students, etc. The students are not allowed to use mobile phones but laptops and tabs given by the university management with limited internet access. This is to give the students substantial concentration during their stay on campus.

The Mountain Top University focuses on producing strong, sound, and intellectual graduates who will also be strong and independent entrepreneurs that will be of great value to the local community and the society. As a means to gradually eradicate unemployment in society as well as empower students to excel in their generation, the Mountain Top University mandates all students to engage in music entrepreneurship as an added source of livelihood. The university through the Chancellor (Dr. D. K. Olukoya) therefore inaugurated a music entrepreneurship training program called Every Student a Musician (ESM), which was mandated for all students of the university; although members of the teaching and non-teaching staff are also allowed to participate in the training at intervals.

The Initiative (E.S.M)

'Every Student a Musician' (E.S.M) is an initiative of "The Vision", Dr. D.K. Olukoya is also the proprietor of MTU and the General Overseer of Mountain of Fire and Miracles Ministries. He is the convener of the initiative. As part of his agenda to make MTU unique amongst other Universities, he introduced the E.S.M program as a general course of study for every student of the university. The E.S.M thereby becomes a scheme

established in harmony with Entrepreneurship studies, which are also compulsory for the students. The main course to study (for example, Mass Communication) is not a barrier to learning the musical instrument as the University management has structured a timetable for the students such that ESM training holds only on Fridays as the official training day. The training is divided into two sessions; morning session 9 am – 12 pm for 100 and 400 level students, and afternoon session 1 pm – 4 pm for 200 and 300 level students. Other days could be added circumstantially at the discretion of the students as well as the music instructors. The ESM training program, which is a zero-unit course in the university, adopts the use of qualified music instructors who engage the students effectively.

The Aim and Significance of E.S.M about Entrepreneur Scheme

The entrepreneur scheme of the school is targeted at equipping students with various skills on vocation to benefit themselves, the school, and society at large. In the same vein, the E.S.M is envisioned to impart students with skills and techniques in playing various musical instruments. The ultimate aim is to make an impact in society by producing more decent, morally cultured, and, veteran musicians that will solve the problem relating to the scarcity of instrumentalists; this impact will reduce the rate of mischief by idle youths who are unemployed. This aim is not limited to the social benefit of the scheme to the university as a source of entertainment in programmes, special occasions, and ceremonies within the academic society. In this case, whatever genre of music is required by the school for entertainment or ministration in spiritual programs can be provided by ESM instead of paying heavily to invite musicians outside the campus.

The initiative allows students who are musically talented but offer other courses to maintain their relevance as they play the musical instrument without impinging on their main course. It also provides a platform for non-musically oriented students to develop themselves with the skill and techniques of playing any musical instrument of their choice.

Scope of E.S.M Activities

The ESM operates within a confine of the approved Course Outline written by the E.S.M Coordinator as guided by Professor Tunji Vidal (Former Head of the Music Department of MTU). The approach to implementing the

scheme of work in E.S.M is from a pragmatic point of view rather than a musicological approach in the Music Department.

The E.S.M is concerned with the performance of students on the musical instrument with basic skills, techniques, and general musicianship to aid their performances. As most students of the E.S.M are not music students in the music department, the scheme of work is simplified to avoid saddling the students with too much workload in addition to their commitment to other courses. Unlike other universities, the ESM involves every student participating in instrumental practice regardless of his or her course of study.

The scope of E.S.M covers four sections namely Orchestra instruments (strings, woodwind, and brass) Guitar, Piano, and Saxophones. Each category of musical instruments allows the assimilation of other exotic instruments related to its family to widen her horizon in the nearest future. Some of the instruments include Ukulele, Mandolin, Banjo, Sousaphone, etc. The scope, therefore, elucidates the points of dichotomy in the operations of ESM and the Music department.

The Benefits of the ESM Training Programme

During the ESM training program, students are exposed to the numerous opportunities they could harness with their already acquired knowledge. They are taught how to explore the world of entrepreneurship through music. The benefits attached for students participating in the ESM training program are numerous but the main benefit is to equip the students with musical training skills for self-establishment after graduation if they choose. After graduating, the student may choose to;

- Startup a music band
- Pursue a career in music
- Becoming music educators
- Venture into sales and repairs of musical instrument
- Establish a Music recording studio

**ESM Course Outline: Mountain Top University Empowered to Excel
"EVERY STUDENT IS A MUSICIAN"
COURSE OUTLINE**

ESM 101: Every Student a Musician: Introduction I

Students are introduced to a brief history of the piano, guitar, saxophone, and selected orchestra instruments. Students are familiarized with parts of the musical instruments, the rudiments of music, and the location of keys. Areas of instruction also cover bowing, blowing, and striking techniques as applicable to respective musical instruments. Major scales on C, G, and F with the corresponding relative minor (Harmonic) are introduced as fundamental scales for the study at this level. Subsequently, students attempt to play simple melodies and some folk tunes on their musical instruments.

ESM 102: Every Student a Musician: Introduction II

Students learn sight-reading of simple melodies and rhythms selected for orchestra instruments with the inclusion of piano, guitar, and saxophone. Students are introduced to major scales on D, A, B-flat, and E-flat with the relative harmonic minor scale on the respective instruments. The outline at this level provides information on primary chords and their arpeggios, primary chord symbols, and the use of perfect cadence (IV – V – I). Students attempt to play hymn tunes and simple classical pieces. Students are also introduced to the transposition of melodies on their musical instruments.

ESM 201: Every Student a Musician: Introduction: Intermediate I

The course content includes the interpretation of dynamics, expression, tempo, and other technical signs that pertain to the selected musical instruments. Students are imparted with the skills and techniques of developing strong tonality on the musical instrument. Students are instructed on how to play the scale of E, B, A-flat, D-flat major, and their

relative harmonic minor. Students are provided with the opportunity to review the instrumental works of a composer, music artists, or group of musicians excerpted from discographies or live performances. Other areas of instruction include Modes, Dominant 7th chords, and Arpeggios. The study introduces some selected popular music genres and their performance ethics.

ESM 202: Every Student a Musician: Introduction: Intermediate II

Students learn more about dynamics, expression, tempo, and other technical signs applicable to the selected musical instruments. Areas of instruction include plagal modes and other 7th chords, major scales on F-sharp, C-sharp, G-flat, C-, flat, and their relative harmonic minor. Students are taught to review a musical work of another genre, different composer, or performing artiste with the attempt to transpose a section of the music for another instrument. The scope of the course also extends to introducing other selected popular anartts' music based on the respective musical instruments.

ESM 301: Every Student a Musician: Advanced I

The content encompasses technical studies and etudes. Other musical scales, extemporary chords, and their symbols are taught subsequently. Students are to attempt the review of selected instrumental music from certain cultures of the world such as Oriental music of Asian Countries. Others include Spanish, European, African, North and South American music. Students are taught the performance skills in the musical style they are specialized in. Instruction also covers the analysis of musical elements in a piece of selected instrumental music and how students can transcribe melodies or accompaniments for another musical instrument or voice.

ESM 302: Every Student a Musician: Advanced II

Students continue on technical studies and etudes. Students are required to assimilate at least one of the musical styles in other cultures of the world and still retain the practice of African music. The outline affords the students to attempt a review of instrumental pieces which can be transcribed for another musical instrument. Students at this level are taught to analyze and improvise using certain musical fragments from the section to compose a different piece of music for voice or selected instrument.

ESM 401: Every Student a Musician: Public Performance I

Students engage in musical performances of solos, duets, and instrumental ensembles outside the classroom. The performance includes other chamber music renditions within and outside the academic environment. Students perform works of the masters in concert halls and accrue repertoires in preparation for convocation concerts. Students are engaged in performance workshops in preparation for students' musical project performance either in groups or as a solo.

ESM 402: Every Student a Musician: Public Performance II

Students are to compose and perform their musical pieces either as a group or solo. The outdoor musical performance continues simultaneously with preparation for the project performance. Tips on music professionalism are taught to give guidance to students after school. Students' Music project presentation in solo or group performances holds as the students prepare towards the convocation concert.

ESM 501: Instructorship

This semester's course is for instructorship where students would acquire pedagogical skills in teaching their respective instruments as they work with their class instructors. Just as students are sent for IT to teach what they have learned; the students would rather demonstrate that. As student

instructors teaching 1001 students, they are regarded as assistant teachers to the main instructors. Apart from class assessment through inspection and observation, the candidates would also participate in MCQ assessments with application-based questions on teaching skills and the instruments.

ESM 502: Performance Project

This is a second-semester course where the candidates will engage in solo, duet, or ensemble performances of 3 songs of their choice about the musical instrument they have learned. The performance for assessment would be either before the jury-indoor concert or a grand musical performance. The instructors and other music scholars are to be present to adjudicate and award marks for performance. The candidate however is required to participate in the MCQ Assessment of ESM where the alternative to practical questions would be asked about the project song's performance and other general questions related to performances of ESM.

The course outline of Every Student a Musician training program is well structured to ensure the gradual learning of the preferred choice of instrument from simple to complex. It uses the first year of the students as the introductory phase where students learn about the history of the instrument, playing of fundamental scales as well as sight playing. The dichotomy of the introductory phase allows the students to build more interest in the instrument by engaging the students in playing scales on the instrument before learning the rudiments of the music thereby allowing the students to have a feel of the instrument during the first section of the introductory phase. The rudiments of music are introduced in the second section of the introductory phase after securing the interest of the students.

The second year engages the students through the learning of skills and techniques used in playing the instrument. The application of these skills enables the students to produce a better sound from the instrument while playing what they have been thought in their first year thereby boosting the

interest of the students more before introducing them to reviewing instrumental works of composers and music artists.

In the third year, the structure of the course outline allows students to explore the instrument through the learning of etudes, and extemporary chords, playing and reviewing other styles of music from other cultures of the world, and attempting instrumental pieces.

The fourth and fifth year focuses on the ability of the students to build confidence during public performances by engaging them in playing solos, duets, and instrumental ensembles within and outside the classroom. Other aspects include instructorship which may also be introduced in the fourth year for interested students. However, students undergoing five-year courses are introduced to instructorship as the major focus in the fifth year.

The structure of the course outline seeks to secure and retain the interest of the students at each level before introducing them to other areas of learning the instrument and the strategy of engaging the students in playing the instruments more often than learning more theories makes retaining the students' interest sacrosanct.

Teaching Methods Used in the ESM

The methods of teaching used by the music instructors in ESM include;

- Teacher-centered methods
- Learner-centered methods
- Content-focused methods
- Interactive/participative methods

As a medium of ensuring an effective learning process, instructors ensure the use of different teaching methods because of notable differences in the speed of assimilation as well as the effectiveness of the teaching methods on students. The above-listed methods are broken down into teaching methods. The sub-teaching methods used include;

- The lecture method
- The discussion method
- The programmed instruction method
- The study assignment method

- The demonstration method
- The role-play method

The choice of pedagogical approaches and the application by the instructors is determined by the subject matter to be taught as well as other factors such as time management, explanation of technical terms, etc. The choice of pedagogical approaches and their application is also a result of the skillfulness of the instructor in the impartation of knowledge. The approach suggested by Gordon (2000) is also found very useful for pragmatic teaching.

Effectiveness of the Teaching Methods

The ability to diversify in the use and application of teaching methods enables the instructors to safely impact knowledge of each subject matter considering the different rates of assimilation of the students. The use of lecture method, discussion method, programmed instruction method, study assignment method, demonstration method and role-play method in a blended manner enhances the rate of assimilation as well as increases the enthusiasm of the students to discover more about their choice of instruments.

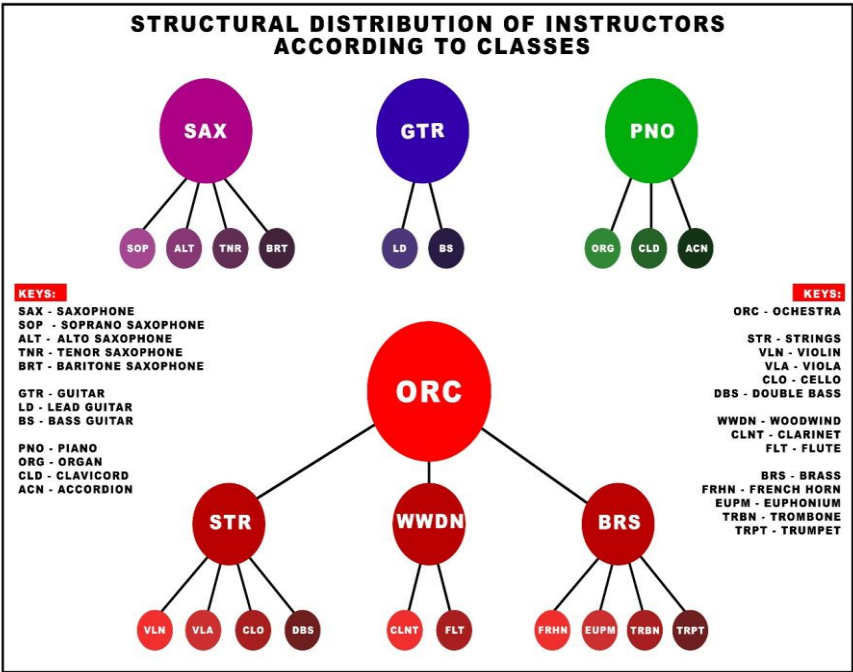
Objective 2: Examine the Similarities and Differences in the Study of Music in Every Student a Musician and the Study of Music in the Department of Music at the Mountain Top University.

Discrepancies between ESM and the Music Department

1. Students in the Music Department offer music courses full-time while E.S.M is a zero-unit course for all students and the training holds once a week for each level.
2. Students in the Music Department graduate with a degree in Music while E.S.M students only graduate with degrees in their various courses of study, but retain expertise in their musical instruments.
3. Lectures in the Music department add more value to Music students to become musicologists, music composers, analysts, and virtuosos in performance. However, E.S.M focuses more on performance rather than theory.
4. Music Department operates with lecturers officially employed by the University while E.S.M has over sixty (60) instructors mobilized

- and specially assigned for the training; their salaries are footed directly by the ‘Visitor’.
- 5. Students in the Music Department undergo CBT, theory, and practical exams, while the E.S.M exam holds as a performance exam before the jury” --- the instructor.
 - 6. The E.S.M holds its semester performance exam a week before the regular exam while Music students in the Music Department hold their exams with regular students in the university.
 - 7. The E.S.M training holds the same day as some other entrepreneurship courses at different imes, while music students hold their lectures on a different day of the week in the Organ House.

Objective 3: Discuss the Structural Framework of Teaching All Students Music at a Mountain Top University.

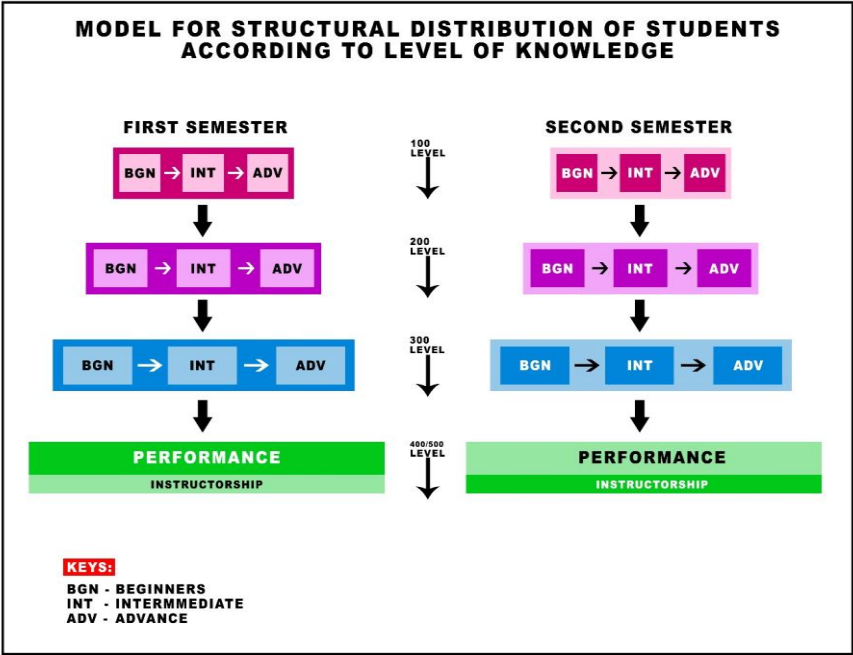


The above model analyzes the structural distribution of music instructors in Every Student a Musician in Mountain Top University and instrumental classes at all levels operate the same structure. The structural distribution shows that the ESM training program comprises four instrumental units (Saxophone unit, Guitar unit, Piano unit, and Orchestra unit). The saxophone unit which comprises four instrumental classes (Soprano Saxophone, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone) requires the services of at least two Saxophone instructors in each instrumental class at each level (100L – 400/500L) in the saxophone unit summing up to a total of 36 saxophone instructors to carry out the training.

The Guitar unit, which consists of two instrumental classes (Lead and Bass guitars) requires at least two guitar instructors in each instrumental class at each level resulting in a cumulative of 16 Guitar instructors in the Guitar unit. The piano unit comprising three instrumental classes (Organ, Clavichord, and Accordion) makes use of at least two instructors in each instrumental class at each level, resulting in 24 instructors in the piano unit. The Orchestra unit, which seems to be the largest of all the four units because of the mirage of musical instruments calls for a broader spread of structure. This denotes that the Orchestra unit is divided into three instrumental sections (Strings, Woodwind, and Brass) and subdivided into other instrumental classes as they relate to the sections (Violin, Viola, Cello, Double Bass, Clarinet, Flute, French Horn, Euphonium, Trombone, and Trumpet). Each instrumental class consists of at least two instructors resulting in a cumulative of at least 16 Guitar instructors in the Guitar unit at each level. Further segmentation of the classes for better instructorship is subject to the perception of the instructors but can also be influenced by the number of students in each instrumental unit of the training program. For example, if there are 700 students at the 100 level and 300 students prefer to play lead guitar, the number of students necessitates an increase in the number of instrumental classes to be created for lead guitar at the 100 level and this structure applies to other instrumental classes in each level according to the number of students.

In situations when the number of instructors does not measure up to the required number, Every Student a Musician training permits instructors to partake in two sessions (One morning and One afternoon) thereby

solidifying the applicability of the structural distribution above. The number of classes and instructors for a particular instrumental class may not necessarily increase if the number of students is low.



The structure explains how students are divided into classes. This structure applies throughout the 100-400/500 level of the training program.

In the first year, students are allowed to choose only one instrument on which they will be trained throughout the training program. After the choice of instruments is made, students with no knowledge and prior knowledge are separated through indication. The instructors take their time to investigate the level of knowledge of each student to further subdivide them into classes at their various academic levels. The importance of this is to ensure that students can learn something new as this will help to maintain and secure their interest in learning the preferred choice of instrument. Three subclasses (Beginners, Intermediate & Advanced) are created for each level and at each

semester according to the level of knowledge of the students on the instruments. The procedure of teaching in each different subclass is dependent on the course outline for each level. The instructors to broaden the structural distribution can do a further dichotomy. This implies that at 100 level first semester, the beginner classes can further be subdivided into beginners – beginners, beginners - intermediate and beginners -advanced, intermediate - beginners, intermediate - intermediate and intermediate-advanced, advanced - beginners, advanced – intermediate and advanced - advanced. This structure is replicated for each semester and at all levels. Few students who spend five years studying their courses are fully introduced to performance and instructorship.

Conclusion

Music entrepreneurship is a profound tool to empower students in a tertiary institution for better functionalism in the contemporary society. The population of the students on campus should not be a barrier to running music entrepreneurship in tertiary institutions if the institution provides a substantial number of instruments. The findings of this paper extract that the variety of pedagogical approaches used to impact knowledge in Every Student a Musician (ESM) simplifies the learning process for students in their various instrumental classes and also enables and equips the students to be more functional in their contemporary society. Every Student a Musician training program operates a clear and practicable structure, which enables it to run smoothly irrespective of the increasing number of students in the university.

Recommendation

Departments of music in other tertiary institutions should adopt music entrepreneurship, if not already adopted. The structure used in the Every Student a Musician training program in MTU should serve as a blueprint for other tertiary institutions to adopt. This study also recommends that music educators in MTU should research more pedagogical approaches that will help students to cope with the contemporary standards of teaching and learning music in Nigerian Universities.

References

- Barot, H. (2015). Entrepreneurship - a key to success. *The International Journal of Business and Management*, 3 (1), 163-165.
- Croci, C. L. (2016). Is entrepreneurship a discipline? : Honors, theses, and capstones. Cited from <https://scholars.unh.edu/honors/296>. University of New Hampshire Scholar's Repository (accessed on 30th March, 2023).
- Gordon, E. (2000). *Rhythm: Contrasting the Implications of Audiation and Notation*, Chicago: GIA Publications.
- _____. (2007). *Learning Sequences in Music: A Contemporary Learning Theory*, Chicago: GIA Publications, Inc.
- Hessels, J. & Naudé, W. (2019). The intersection of the fields of entrepreneurship and development economics: A review towards a new view. *Journal of Economic Surveys*, 33 (2), 389-403.

SYMBOLISM IN YORÙBÁ INSTRUMENTAL METRICAL FRAMEWORK AS INFORMATION DISSEMINATION ARTS



**Olúfémí Àkànjí OLÁLÉYE, Ph.D.
& Mobólájí Olárìnre ÒGÚNJÌMÍ**

Abstract

Symbolism is a representation that stands for an idea, object, feeling, and or a ‘thing’; hence, musical symbolism is a representation that stands for musical sound and its properties. Several scholarships have been conducted on musical symbolism, however, few studies have been devoted to symbolism in Yorùbá musical instrumental metrical frameworks. Against this backdrop, this study examined the symbolism in Yorùbá instrumental metrical framework as information dissemination arts. Adopted ethnographic methods include participant observations, interviews, and music textual analysis. Secondary data were sourced through libraries and the internet. Based on symbolic reference theory this study scrutinized various elements in the Yorùbá instrumental metric patterns that unify, produce, and transmit several messages to the public in symbolic forms. Chronicles are the effectiveness of symbols in Yoruba instrumental metrical frameworks as information dissemination arts; in town hall meetings, hunters’ signals to locate missing hunter(s) in the forest, sounds of talking drums as symbolic palace messages and invitation(s) to traditional rulers’ special nocturnal meetings. The paper concludes with the various advantages derived from ‘symbolism’ and posits for more in-depth study of symbolism in Yorùbá traditional music making.

Keywords: symbolism, instrumental, metrical framework.

Introduction

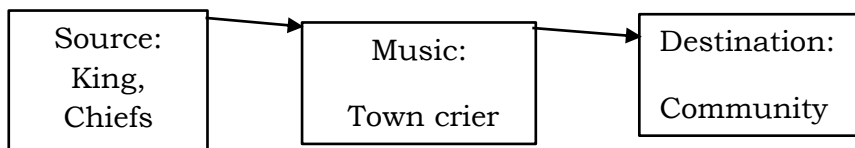
This study explores the communication ‘meanings’ in the instrumental metrical framework patterns of the Yorùbá people as a means of symbolic arts for cultural information dissemination. Communication is an indispensable tool for transmitting and exchanging ideas, and feelings and a source of mutual understanding in human communities. However, few scholarships have been devoted to symbolism in Yoruba musical instrumental metrical frameworks. Therefore, this study examines the embedded symbolism in Yorùbá instrumental metrical frameworks as information dissemination arts. For effective communication among the Yorùbá people, the instrumental medium serves as an art of symbolic communication patterns and a powerful medium of cultural information dissemination, such as news broadcasting, announcements, and instructions, which are naturally embedded in folk music culture. Nzewi (2017) asserts that folk music is the perpetrator of the people’s systems and beliefs, a repository of their folk philosophy, and the archive of folk instructions. Therefore, this paper focuses on the metrical framework patterns of the Yorùbá instrumental music as an aspect of cultural communication. The concept of cultural communication is a dynamic process of information dissemination among the Yorùbá people. The study critiques selected traditional musical instruments of the Yoruba people such as gong; *agogo*, rattle; *sèkèrè*, hunters flute: *apérí-ode*, drum; *gbèdu*, and talking drum; *ìyáìlù*.

Historically, sound stood at the center of anything called music, and to represent and immortalize the musical sounds are various devices called musical symbols. Symbolism is a representation that stands for an idea, object, feeling, and or a ‘thing’. Both written and oral communications in language art rely heavily on symbols. Language is a system of sounds and words used to express thoughts and feelings. However, a language becomes meaningful or significant according to Kristeva (2015) because of the dialectic between the semiotic and the symbolic. Semiology is the study of symbols, hence, the semiotic modality is also in the foreground in musical interplay and musical performances. In Kristeva’s (2015) theory, musical elements turn out to be the characteristics of the semiotic modality in language expression. Musical elements such as timbre, dynamics, rhythm, and melody articulate the semiotic. Furthermore, Kristeva (2015) opined that

symbolism is the modality of the signifying process that relates the signs to categories that organize and structure our perception of the word. The word is structured as we recognize and define an object as a representation of a category. Language is the articulation of such categories, which are semantic, logical, and possible to communicate. These categories are created through social and cultural practices and are as such stable but not historically unchangeable.

Music has the characteristic of communication. Sound spontaneously uttered by an individual serves as a contact sound, as a first step toward a call or a shout, or as a decoy, wooing, or warning call. Both speech and music develop symbols. Speech evolves ideas, which leads to thinking and logic. Music begins with emotional sounds, which are followed by signals and calls that serve different social purposes. Folk songs reveal their social purposes in multifarious varieties such as cradle songs, war songs, courtship, love songs, serenades, religious songs, incantation, curing songs, and work songs. In the present-day industry, music is employed as background music to speed up the work and to stimulate the human autonomic nervous system and willingness to work. Music is used by scientists, that is, soft background music, below the threshold of consciousness or aesthetic effect, as a stimulus to do their work.

Therefore, this paper points an inquisitive searchlight to the various metrical framework patterns of Yorùbá instrumental music as an aspect of cultural philosophical communication. The concept of cultural communication was viewed vis-à-vis the playing pattern of Yorùbá instruments. Cultural communication is a dynamic process of information dissemination in human society. On this note, a model of communication among the indigenous Yoruba people, which involves music is proposed thus:



In the context of this paper, the above model presented three key movements as the source of information, the channel of information, and the destination of cultural information. It is against the background of a cultural system of conventional signals used as a channel and medium of communication among the people, which this paper focused.

Literature Review

Akpabot (1998) states, that, ‘trying to define rhythm is an almost hopeless task because of its complexity’, hence, rhythm in the context of this paper is the organization of tone in respect of time with an integral part of formal, textural, harmonic and melodic consideration. The human mind seeks to interpret continuous time generally as a succession of duration; it assumes that a rhythmic principle operates in the whole of man’s environment. Hence, if rhythm indeed originates in man’s organic being in this way a parallel rhythmic–musical structure arises, in work and in dance directly from rhythmic formations imposed by physiological necessity.

African music scholars have commented upon the concept of rhythm in African music severally. In their various submissions, scholars agreed that rhythm is fundamental in African music especially the simultaneous use of two or more meters. The unity of consensus about the use of multiple meters is so strong as to remain unquestioned as the basis for African music. Merriam (1998) emphasized that multiple meters are by no means necessarily present at all times or in all songs. Ward in Olaleye (2012) submitted that the difference between African and European rhythms is that whereas any piece of European music has at any one moment one rhythm in command, a piece of African music has always two or three, sometimes as many as four. Against this background, therefore, it is because of the multipurpose use of African rhythms that this paper further presents Yoruba instrumental rhythms as an agent of information dissemination and interpretation.

Theoretical Framework

This paper is found within the framework of the symbolic reference theory of Idamoyibo (2013). The African music theory of symbolic reference deals with the concept of musical communication in codified symbols and terminologies that address various subjects in human societies. Akpabot

(1986) in Idamoyibo (2013) asserts that the African poet is a composer and performer, one who possesses high powers of imagination and expression, whose output can be seen as a commentary on lifestyles, either of praise or abuse designed to regulate the social order or philosophical, humorous and historical significance. For assertion, Idamoyibo (2013) states that Igoru composers undertake several processes of selecting and permutations of different elements from the language and linguistic phenomenon of the Okpe culture, as well as those of music. He further explained that these elements unify in the process and become a product that transmits several messages to the public in symbolic forms. Therefore, this paper, which interprets the various symbolic uses of Yorùbá instrumental rhythmic sounds as a channel of communication, among the Yorùbá people, hinged on the theory of symbolic reference. The theory of symbolic reference is suitable because Yorùbá instrumental musical sounds are symbolic and represent various traditional belief systems and communication systems.

Methods and Material Sources

This study adopted ethnographic methods that included participant observations, interviews, and musical textual analysis. The in-depth interview consists of 10 interviewees who are selected from traditional musical instruments drummers. Yoruba musical instruments such as gong (*agogo*), rattle (*sèkèrè*), hunters flute (*apérí-ode*), drum (*gbèdu*), and talking drum (*iyáilù*), located at Òyó, Ògùn, Òsun, and Òndó State in southwestern Nigeria. The interviewees are southwestern residents from birth and have in-depth knowledge of Yorùbá musical and extra-musical functions of the instrument. The interview oral discussion guides were used to obtain the information. The analysis of music, chants, and instrumental praise poetry is similar to Titus (2018) that music has the power to educate about current burning issues on national policies and that people's socio-political lives are embedded in their music. The researcher is a participants' observer and is also from a lineage of Yorùbá hunters. The archival sources include the analysis of Yorùbá traditional instrumental metrical frameworks as information dissemination arts and musical artifacts. Data were analyzed through ethnographic summaries, explanation-building techniques, and musical narrative analysis.

Data Analysis and Discussions

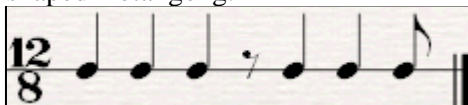
Music, as a living art, is often used in the daily activities of the Yorùbá people. According to the Aláàfin of Òyó, Oba Lámídì Adéyemí, (in a personal oral interview in 2012 at Oyo Alaafin), “the symbolic language of “solo talking drum” is at the center of Alafia’s activities: ranging from waking him in the early morning, where to go, how and when to stop an activity”. He further states, “whenever any danger is hovering around, his solo lead-drummer signal such a danger and instructs him to retreat through the symbolic rhythms of drums sounds”. As observed by Ekwueme (2008) music is known to play a vital part in the life of Africans from cradle to the grave. Therefore, this paper analyzes the following Yorùbá musical instruments’ patterns for the purpose of their symbolic meanings and interpretations.

Instruments	Family or Classification	Symbolic Area of Interest in Metres
Gong: <i>Agogo</i>	Idiophone	Community Meetings and <i>Ifá</i> Priest procession
Rattle: <i>Sèkèrè</i>	Idiophone	Invoke gods spirit in worship
Flute: <i>Apé-ri-Ode</i>	Aerophone	Location of a missing hunter.
Fraternity Drum: <i>Gbèdu</i>	Membranophone	Announcement of king's death and Elders's emergency meeting
Talking drum: <i>ìyáílù</i>	Membranophone	Announcement of guests in the kings’ palace and Praise poetry of individual

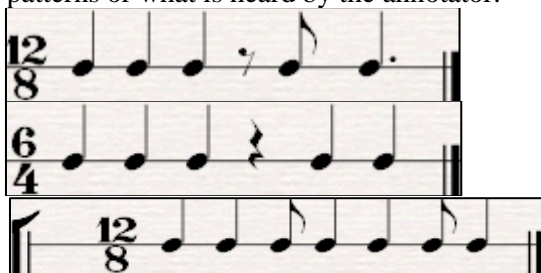
Symbolism in Yoruba Agogo Sound (Gong or Bell)

Agogo is an idiophone musical instrument constructed with metal and produces sound through beating or playing with an iron rod. The sound production mechanism is through the vibration of air. The major use of *agogo* is during deity worship and festivals. It can also be used during *Ifá* worship, deity rituals, at king palaces, and to pass information to the public through the town crier. *Agogo* is also used during the procession of *Ifá* priests from one locality to the other. These important instruments are of different sizes and shapes, some may be of three sets usually named *pegede*, *jabata* and *sagbeje* and their names are derived from the rhythmic patterns

played during the performance. One rhythm commonly used throughout Africa according to Akpabot (1998) is the bell rhythm named after the bell-shaped metal gong:



The variant of the bell rhythm is as follows, depending on the playing patterns or what is heard by the annotator.



Agogo Symbolic Extra-Musical Functions

One of the important symbolic extra-musical uses of gong among the Yoruba of western Nigeria is the symbolic function of information dissemination. In many villages and towns of the Yoruba people, the only means of passing information to the public is through the town crier. The symbolic playing or manipulations of the gong by the town crier are enough signals for the villagers to converge and listen to the information. At the symbolic sound of the gong, the citizens already know it is time to put aside any chores and pay attention to important messages from the rulers. The *agogo* symbolic rhythmic patterns for information dissemination are still very common in the Yoruba towns and villages in southwestern Nigeria. This culture of symbolism in using gong instrumental rhythms by the village chiefs, to get the attention of the villagers, is an old aged tradition among the people. The following musical symbolism or symbolic rhythmic signals are typical methods of information dissemination among the Yorùbá of western Nigeria. The rhythmic symbol is categorized into three sections A, B, and C as follows;



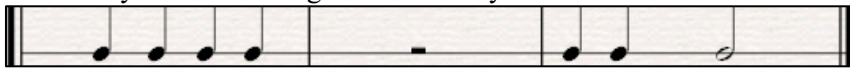
In the above *agogo* rhythmic patterns, section ‘A’ may be repeated, depending on the observed readiness of the audience by the town crier, after which the information will be delivered in section B. The audience is expected to respond to the delivery of the message in section ‘B’ by saying “*O wí ire*”: (‘you have delivered the message appropriately’) after which the town crier rounds up with section ‘C’ to symbolically conclude the information dissemination. However, the town crier is expected to move around the city, stopping intermittently to repeat the message and pass the information, using the same symbolic rhythmic patterns. However, the actual date for the meeting calls for another three levels of symbolic rhythmic patterns to prepare the people for the meeting and their physical attendance. The following are the three levels of rhythms of *agogo* symbolism as a signal of convergence to the village square for a meeting.

Part ‘A’ Symbolic Meeting Alert Rhythms



Town Crier: *ìpàdé naa yáoooo*: It is time for the meeting.

Part ‘B’ Symbolic Meeting Readiness Rhythms



Town Crier: Meeting time

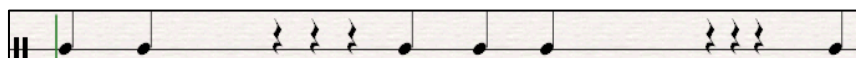
Part ‘C’ Symbolic Rhythms for the actual commencement of the meeting. The last warning goes thus



The intermittent sound of the gong is an indication of the last warning that the meeting has actually commenced, this is done without any voice accompaniment. The interval between the intermittent sounds is dependent on the size of the village and the housing arrangements.

Symbolism in Agogo Ifá Processional Rhythms

The *Ifá* Priest is an important person among the traditional Yorùbá people. *Ifá* Priest is believed to be endowed with extra sensory perception, deep intuition, wide life experience, knowledge and value of native herbs, sharp intelligence, perseverance, superb memory, discipline, and uprightness of character. These attributes made the Yorùbá society act according to his dictates as a social divine figure. The *Ifá* Priest, being a social divine figure and a consultant on knotty issues of life, usually moves about from village to village and town to town. The movement is designed in convoy processional format, in which the *Ifá* Priest is expected to be very clean and in consequence of his affinity to the divinity and for the sake of efficacy of his ritual performances. His appearance is usually announced with variant duple and triple gong siren rhythmic patterns thus:



agooo àgòoo àgòoo

Give way

Give way

The Yoruba natives, on hearing the above gong rhythmic patterns and the shout of the *Ifá* young devotees, the people would quickly branch and hide themselves for the divine being to have his passage. In her discussion of the *òrìsàoko* festival and the importance of *agogo* as a means of passing information, Omibiyi (2005) noted that

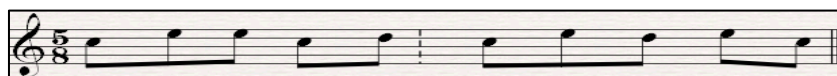
Eyelórìnsà is the ‘dramatist personae’ around whom the female chorus sings and dances... the beginning of the festival is announced by a woman who goes around the town beating a double *agogo* (bell) summoning participants to come out... during the procession, they sing the attributes of the *òrìsà* personified in the leader... woman also accompanies their own kind, playing bells and rattles.

Symbolism in Tòròmògbè or Kùtù (Hunters’ Whistle)

Tòròmògbè is a tiny whistle made from a tiny gourd, while *kùtù* is constructed of an animal horn. The whistles are used by hunters to locate their fellow hunters and their dogs during hunting games. A Yoruba proverb that explicates this fact is a popular saying: *ajátí ó bá sonù, kì í gbó fèrè olóde*; a missing dog never listens to hunter whistle. A type of whistle carved

from wood or made from bamboo stalk reed and metal is known as a flute. The flute has three to five stops, can be either end-blown or side-blown, and sometimes has a double reed. Ekwueme (2005) noted the signaling or symbolism of whistles in performance, the author pointed out that, women usually have one or two whistles (*wísùlù*) as instruments in their dance group ensembles. These however are used more for signaling information during dances, than purely as musical instruments’.

Yorùbá hunters find it so easy to locate one another in the forest because the hunter’s whistle can easily be used to sound the hunter’s name. The construction of Yorùbá hunter whistle is in penta-syllabic, therefore can pronounce Yoruba names such as Ògúntúàse, Ògúnfodúnrìn, Ògúnfowora, Ògúndokun, Àyángbemi, Odéwálé, etc.



Ò - gún - tú - à - se Ò - gún - fo - dún - rìn
 Ò - gún - fo - wo - ra



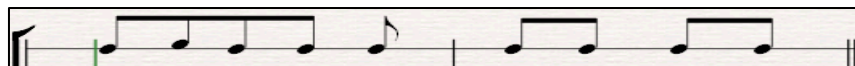
O - dé - jí - dé O - dé - jì - mí
 O - dé - kún - lé, O - dé - gbè - mì

Therefore, two main rhythmic movements are noted in hunters whistling signals thus

“A”

and

“B”



However, movements may be extended in real call situations thus:



ògúntú à se òòòò....

Therefore, a variant of the rhythmic patterns is also possible.

Symbolism in *Sèkèrè* Musical Sound

Sèkèrè popularly referred to as “rattle”, is a Yoruba musical instrument that produces sound when the body of the instrument is struck, shaken, scrapped, or stamped. *Sèkèrè* has been classified among the idiophone's musical instruments. The various types of *Sèkèrè* are *séérésàngó*, *apeereolokula*, *akèrègbè*, or any big gourd enmeshed in a net of cowries. The importance of rattle is seen in *sàngó* worship by *Mogbà*, according to Omibiyi (2005) thus:

during the worship, as the Priest (*Mogbà*) says his prayers, he rattles the *sééré* (a gourd container rattle filled with pebbles), played to invoke *sàngó*, also to accompany himself... he then offers *orógbó* and food items such as *àmàlà* (yam flour) and *gbègìrì* (beans soup) as sacrifice to appease *sàngó*.

The above captures the efficacy of rattle in worship, the materials of construction, and its accompaniment purposes. The following are the various ‘Rattles Rhythmic Patterns’ (RRP) as noted by the writer in real worship of various gods.

A. Rattle Rhythm Patterns (RRP) as Punctuation to Discussions



B. Rattle Rhythm Patterns (RRP) as an accompaniment to ritual songs



C. Rattle Rhythm Patterns (RRP) as Accompaniment to popular music



Symbolism in Yorùbá Drum Ensemble

The Yoruba are known to parade several membranophone musical instruments in their daily musical and social activities such drums as *ìyáílù*, *omeleako*, *omele abo*, *àtélé*, *kerikeri*, *gúdúgúdú*, *dùndún*, *bembe*, *àkùbà*, and *bàtá*. The drum is the generic name for an instrument consisting of skin stretched over a frame or vessel and struck with the hands or a stick or sticks. Yoruba drums are usually carved out of solid logs of wood known as *òmò*-wood, and are usually covered with animal skin like antelope or goatskin. The various categories are hourglass drums like *dùndún* family, upright wooden drums like *àkùbà*, conical-shape drums like *bàtá* snare drums like *bembe*. Our interest and focus in this study is the symbolism of drum language as a medium of communication. Put in another way, the interest is in various devices by which our drums ‘talk’ or send signals to members of the community.

The majority of the Yorùbá drums are often used for ritual worship. There are ritual drums usually kept in the shrine or Oba's palace and rarely brought out. However, whenever the *gbèdu* drum is brought out, it is meant to send signals to the inhabitants; whether beaten or not. Symbolically, when the *gbèdu* drum of the Yorùbás is carried to the marketplace and struck or beaten intermittently, it signifies the passing away of the king. The researcher witnessed and recorded the *gbèdu* drum symbolic announcement of the death of Oba (Dr) Saburee Babajide Bakre, the Jamolu II of Àgùrà of Gbágùrà at Òkè-Ìdó, Gbágùrà in Abeokuta, Ogun State, Nigeria. The *gbèdu* drum was brought to the entrance of the palace covered with white clothes, only the drum head or front was exposed while the initiates' drummers played the drums according to the traditional drum rhythmic patterns, to announce the death of the king who earlier passed away on Wednesday, 14th June 2023.

Another very important drum is the Yorùbá *iyáìlù*, the mother-talking drum that performs various functions ranging from musical, extra-musical, spiritual, and symbolic functions. The Yorùbá talking drum is manipulated by the use of hands, and sticks, to produce sound in the form of normal speech referring to the talking drum serving as a surrogate. This analysis of the Yoruba drums portrayed those instrumental rhythmic patterns as a symbolic representation that stands for an idea, objects, and feelings that are strongly attached to Yorùbá social functions. A rhythmic symbol is an indispensable tool for the survival, development, and proper preservation of Yorùbá music. This study X-rays the various symbols and conventions with how those signs relate and convey meanings in the Yorùbá society. The concept of musical symbolism is very wide and diverse such as family symbols, society symbols, cultural symbols, and community.

Theorizing Symbolism in Yorùbá Music

This study documents the various oral symbols in Yorùbá music. Symbolism; oral symbolism, object symbolism, and signal symbolism, exist severally in Yorùbá music, both in vocal music, sacred and secular as well as Yorùbá musical instruments possess various symbols. In Yorùbá musical instruments, decorations are in the various ornaments ranging from the attachment of multi-coloured fabrics to the carving of geometric designs and intricate anthropomorphic or zoomorphic figures. Omibiyi (1986) submitted that little research has been done on the significance of or motivation for this decoration.

In Yorùbá context, musical concepts and practices are largely based on the traditional beliefs and thought system of a community. In Yoruba cosmology, the world is perceived as belonging to a Supreme Being called *Olódùnmārè*, and the Supreme Being is represented through smaller gods, and appeasement is made through *Olódùnmārè* in rituals. Legends, myths, and symbols in Yoruba music, are expressed through musical sound, musical instruments, and number symbolism, all working under the umbrella of ritual beliefs. Akpabot (1998) opined that number symbolism is seen in different artifacts of deities such as; the number 'four' is common in many instrumental groups that have a female motif in their conception that representing father, mother, son, and daughter. On the other hand, the

number ‘three’ tends to be male-oriented, while numbers six, twelve, and multiples of six tend to point to royalty.

In signal drumming, a short rhythm pattern or a restricted number of such short sounds are beaten to pass messages to the initiated person or group of persons. For example, the *tambari* drum of Nigeria is struck twelve times when a new Emir of Katsina is elected. Also in Yorùbá-land ‘Gbèdu drum’, beating in a special rhythmic pattern represents the announcement of the passage or death of a king or for a special nocturnal program. Furthermore, elephant tusk horns not only symbolize royalty, but the sound they produce fulfills the same function. The xylophone is used in Ghana as a symbol of divination rites when someone dies. Pairs of flutes and two-tone wooden drums are labeled male and female.

Another significant observation is the use of images, masks, and costumes in Yorùbá colorful *Egúngún* festivals. These paraphernalia were works of art and symbolic, therefore, gave form to the supernatural and the invisible. Some masks were designed to amuse through drama but some serve as mysterious and often tarrying surface lines expressing the ultimate in supernatural force. Symbolically, Yorùbá exhibits their regard for the sacredness of music through the way they preserve their drums. Upright ritual drums exhibit the ancestral worship and belief of the Yorùbá people, while the etching and engraving done on ritual drums portray Yorùbá as people that symbolically attach high esteem to music, as a cultural phenomenon. In the palace of kings in Yorùbá land, there is usually a huge drum that is only struck on great ceremonial occasions. This drum represents the spirits of ancestral and non-ancestral gods, and in some communities, when a king dies, this drum is overturned. In addition, among the Yorùbá of Nigeria, a town crier strikes a gong to arrest the attention of members of the community before proclaiming a message from the king.

Conclusion

The social-cultural worldview of the Yorùbá people naturally determines their instrumental rhythmic patterns. This organization of rhythms is tailored after a Yorùbá philosophy that ‘*aso igbàlálá dá fún gbàà*’: meaning appropriateness. In another instance, the Yoruba also philosophized that, ‘*enikan kii bú sángó léèrù*’, this also alluded to the Yoruba theory of

appropriateness of the right rhythms in information dissemination. The Yorùbá instrumental rhythmic presentation is theatrical or dramatic in nature. This is overt from the dexterity that characterized the village setting, environment, and delivery techniques of cultural communication. In the analysis, the instrumental rhythmic performance is regarded to be theatrical in nature; such as in the spontaneous gathering of the people on hearing the symbolic manipulation of the gong by the town-crier; the uses of ‘Whistle’ (*wísùlù*) in signaling, conducting, and directing the various traditional dance steps is also dramatic. The rattle signaling process of worship of *sángó* and the efficacy of rattle as displayed by *Mogbà* in the analysis; Pentasyllabic hunters whistle in location; as well as the actions of the natives on hearing the *Ifá* priest gong rhythms.

The principles of the language of drums and music generally as a channel of symbolic communication tool is an essential academic discussion. Language is highly essential before communication can be achieved; Gimson (1980:4) defines language as a system of conventional signals used for communication by a whole community. He stated further that “this matter of convention covers a system of the significant sound unit, phonemes, morphology, syntax and the association of meaning with words (semantics). However, Idolor (2002) submitted that by identifying with a culture and representing a people with a common culture using a sound matrix, it is, possible to discern the nativity of a piece of music”. Oral symbolism objects symbolism, and signal symbolism exist severally in Yorùbá music. Number symbolism is seen in different artifacts of deities such as the number four; three, six, twelve, and multiple of six tend to point to royalty.

References

- Akpabot, S.E. (1986). *Form, Function, and Style in African Music*, Lagos: Macmillan Nig. Publishers Ltd.
- Akpabot, S.E (1998). *Foundation of Nigerian Traditional Music*. Ibadan: Spectrum Ltd.
- Blacking, J. (1976). *How Music is Man?* Seattle: University of Washington Press (2nd Ed.) London: Faber and Faber 1976.
- Bucker, K. (1877). Arbeit and rhythmus. In *NewGrove Dictionary of Music and Musicians* (1980) London: Macmillan Publishers Ltd,

- Ekwueme, L.E. N (2005). *Nigerian music since independence*, In M.O. Kayode and Y.B. Usman (Eds.), *The Economic and Social Development of Nigeria since Independence*. (320-331). Heinemann Publishers.
- Gimson, A. C. (1980). *An Introduction to the Pronunciation of English*, London: Edward Arnold Publisher.
- Hornbostel, E.M. (1928). *African Negro Music. African Music*.
- Idamoyibo, O. (2013). Theories of relationships and positions in African musical arts performance practice with Okpe culture. *JANIM: Journal of the Association of Nigerian Musicxologists*, No. 11, 109-130.
- Idolor, E. (2002). Music in contemporary Africa, in Emurobome Idolor (Ed.), *Music in Africa: Facts and Illusion*, Ibadan: Stirling-Horden Publishers (Nig.) Ltd.
- Jones, A.M. (1976). *African Hymnody in Christian Worship: A Contribution on the History of its Development*. Gwelo: Mambo Press.
- Marriam, A.P (1954). *The Anthropology of Music*, Evanston: Northwestern University Press.
- Nzewi, M. (1980). Folk music in Nigeria: A communion. *African Music: Journal of the International Library of African Music*, 6 (1), 6-21. <https://doi.org/21504/amj.v6i1.1091>.
- Omibiyi, M. A. (Ed.) (2005). *African Arts Music in Nigeria – Fela Sowande Memorial*, Ibadan: Stirling-Horden Publishers (Nig.) Ltd.
- Shannon, W. (2000). Modified shannon and weaver communication model of interaction. In S. O. Ojoye, M.B.A. Sannie, & O.A. Olatunbosun (Eds.), *Organizational Communication in Modern Office Management*.
- Waterman, R.A. (1952). African and new world Negro folklore. In M. Leach (Ed.), *Dictionary of Folklore, Mythology and Legend*. New York: Funk and Wagnalls.

EXPLORING THE INTEGRATION OF *Jùjú* MUSIC PERFORMANCE TECHNIQUES IN CONDUCTING YORÙBÁ CHORAL ART WORKS: A PRAGMATIC APPROACH



**Olúseun Sunday ÒDÚSÀNYÀ &
Atinúkè Adéníkè LÁYADÉ**

Abstract

The study explores the application of *Jùjú* music performance techniques to Yorùbá choral art works, focusing on public performances. Western-based choral compositions often need more of African interpretative nuances. The aim is to develop a system for integrating *Jùjú* music performance techniques into Yorùbá choral art music. The study uses Ossaiga's Theory of Conducting Dynamism and Hutcheon's Theory of Adaptation to analyze *Jùjú* music performance techniques in Yorùbá art choral concerts. It employs interpretive research and analytical research, analyzing ten selected works. The researcher compares traditional *Jùjú* performance techniques with the concert, evaluating audience reactions using a 4-point Likert scale and unstructured interview questions. The results provide insights into the effectiveness of *Jùjú* music in conducting concerts. The study reveals that conducting adapts to various musical cultures, contexts, conductors, and compositions. The master musician or lead singer performs conducting, with distinct voice arrangements and stylistic techniques. The study suggests extending the scope of conducting beyond Western nuances and adapting *Jùjú* music performance techniques for Yorùbá choral art music.

Key words: Yorùbá choral art music, Techniques, Adaptation, *Jùjú* performance.

Introduction

Juju music is a genre that emerged from the Yoruba people of Southwestern Nigeria. Rooted in centuries-old musical traditions, it blends indigenous rhythms and melodies with modern instruments, creating a distinctive sound that resonates with the past and the present. The term "*Juju*." is said to have originated from the Yoruba word "*Juju*" or "*Juju*", which means "something thrown" or "something hidden". This name reflects the magical and spiritual elements often associated with the music. During the early 20th century, Juju music evolved as a more modern Yoruba musical genre in response to changing social dynamics in Yoruba communities. It is characterized by its fusion of traditional Yoruba rhythms, highlife, and Afro-Cuban influences. Juju music is known for its energetic and danceable rhythms, making it famous for celebrations and entertainment. Pioneers like Tunde King and Ojoge Daniel experimented with combining traditional instruments like the talking drum and agidigbo with Western instruments like the guitar and accordion. This fusion marked the birth of a genre that could seamlessly bridge cultural divides.

The content of *Juju* music often varies widely, ranging from themes of love and romance to political commentary and cultural identity. Juju music is more secular than *Apala*, which has strong ties to Islamic culture. Musicians incorporate Yoruba language and sayings into their lyrics, creating a sense of cultural continuity. The genre's instrumentation includes the guitar, talking drum, keyboard, and other modern instruments, giving it a contemporary and dynamic sound. Deep within the heart of Yoruba culture in Nigeria, *Juju* music is a testament to the power of rhythm, melody, and tradition. Juju music has captivated audiences in Nigeria and worldwide with its infectious beats, rich instrumentation, and deep cultural roots.

The conducting mode of African art music can extend beyond Western and theoretical approaches. Africans care about musical performances that convey their emotional and spiritual meanings. Therefore, an African conductor of an ensemble carefully constructs a lyrical interpretation that profoundly delves into notes, rhythms, and sounds and rests on locating layers of meanings that underpin the effectiveness of the written music. The discoveries and musical developments in African music performances, types of ensembles, and style vis a vis the techniques of conducting had to change.

These can be done using African performance techniques such as body movements and cues by the lead vocalist in *Juju* music of the Yoruba people of South-west Nigeria. The aforementioned suggests that conducting/directing African choral music, especially Yoruba art choral works, requires adaptation of traditional performance idioms and compatibility explored in live performances.

According to Sadie (1984:58), "choral directing and conducting is "an art of directing musical performance through visible gestures designed to secure unanimity from ensembles, both of execution and interpretation." Similarly, Kennedy and Joyce (2007:23) define conducting as the "art of directing a musical performance through visible gestures." In agreement with Sadie, Kennedy, and Joyce, the researcher affirms the definitions and adds that the art involves training, administering, and leading a group in music performances. "Choral conducting is defined as a musical language or expression, a visual presentation of the conductor's musical ear and a means of communicating a musical idea visually to the ensemble via hand gestures and facial expression" (Adedeji, 2012, p. 11). The choral conductor's professional activities communicate musical elements such as dynamics, expressions, tempo, and articulation. The conductor's ability to communicate effectively through the choral group or ensemble goes beyond the precision of notes and rhythms, including verbal and nonverbal conducting gestures.

Concerning the nonverbal communication of the choral conductor, Adetutu (2016:1) notes, "conducting is also about how the choral conductor communicates interpretative nuances to the choir to increase the quality of the choir." Therefore, conducting involves a communicative system of verbal and vocal art, the charisma of conductors, non-verbal communication, and refraction in conducting the performance. Although the knowledge of music literacy is still low in Nigeria, especially with specialization in conducting, experience has shown that performing gestures on display are from ethnomusicologists, composers, vocal or instrumental graduates, music educationists, and people who did not read music. These scenarios also brought about series of conducting/directing styles in the name of contemporary conducting practices. These varied conducting techniques and styles are built on emotional, intellectual, and spiritual attachment to traditional approaches to songs and music, which necessitate the contextual

application of conducting designs and styles. The researchers believe that other similar features inherent in African traditional music can be adapted into African art choral versions to arouse the audience's interest and make the music meaningful.

Statement of the Problem

Efforts of choral conductors who utilize Western (conventional) conducting techniques have yielded some degree of effectiveness. It is one thing to compose works and another to interpret them appropriately to gain cultural relevance. Yoruba traditional music performance techniques that can be utilized in conducting are yet to be identified from relevant genres of Yoruba music, especially in *Juju*. Therefore, this paper focuses on adapting the selected genres of Yoruba music performance techniques to conducting collected Yoruba art choral works to change, appeal, and make the audience appreciate the performance in concerts and social gatherings.

Objectives of the Study

The general objective of this study is the Adaptation of *Juju* music performance techniques to the conducting of collected Yoruba art choral music works in a concert.

The specific objectives of this study are to

1. collect and analyze data on relevant performance techniques of *Juju* music of the Yoruba people;
2. examine the gestures, facial expressions, and body language in the performance of *Juju* music of the Yoruba people;
3. find out the system of adaptation of *Juju* music performance techniques be developed to conduct Yoruba art choral music; and
4. analyze the performance and audience reactions in the one-hour concert vis-a-vis the utilisation of traditional performance techniques in *Juju* in conducting selected Yoruba art choral music works.

Research Design

The research employed a descriptive survey method, which involved investigating the adaptability of *Juju* music performance techniques to a conducting Yoruba art choral music in a public performance to respond to the questions and concerns of the study. The survey research involved a fusion of *Juju* music performance techniques to conduct Yoruba art choral music in concert by collecting and analyzing data from a sample population of the total population group. This design facilitated an in-depth dissection of the adaptation of *Juju* music performance techniques by designing an instrument with two sections. Section A contains the General Knowledge of the respondents about the selected Yoruba Genre. Section B had items on measuring the level of the adaptation of *Juju* music performance practice to conducting of Select Yoruba Art choral music. The design justified the use of the qualitative method in this study, which relied on observations, interviews, and questionnaires

Method of Data Collection

The study employs two research methods. The first method is the interpretive research method, which will focus on the adaptation of *Juju* music performance techniques to a conducting concert of selected Yoruba art choral music works. The Second method is the analytical research method, which used for structural and textual analysis of Ten (10) selected Yoruba art choral music works for the performance. This method was adopted because, the versatility of survey designs allows for a wide range of methods of data collection – participant observation, Interviews, and questionnaires. There are two sections in the questionnaire. Section A primarily tests the general knowledge of the respondents about the selected Yoruba genre. Section B includes forty- seven (47) questions divided into five (5) tables. Table 1. To test the techniques used to direct *Juju* music performance. Table 2. To test the Adaptation of performance techniques in *Juju* music as a conductor. Table 3. To test the outcome of the concert after using the adapted techniques from *Juju* music performance techniques. The responses of the respondent were rated on variant scales which includes, a 4-point Likert scale – SA = Strongly Agreed, A= Agreed, D= Disagreed, SD= Strongly Disagreed and unstructured interview questions were adopted in the study. Analyses of the data collected from the questionnaire were calculated using the simple percentage scale of rating.

Data gathering tools for this study include writing materials, still cameras, and audio and video recording devices. To obtain primary data for this study, observation and interview techniques are used. Ten (10) choral conductors are observed during both rehearsal and performance sessions. Attention is given to the manner at which the selected conductors utilize African techniques in their conducting and their choirs' responses to the techniques. In furtherance to the aforementioned, the ten (10) select choral conductors were interviewed about concepts underpinning the application of African music performance techniques and styles to conducting African choral works, and on how they utilize conducting techniques, such as verbal and non-verbal gestures in conducting African music. The researcher examines how the cultural backgrounds of the conductors inform their conducting techniques. Data collected from the observation and interview were studied, collated, and analyzed.

Secondary data was obtained from books, and journals in individuals' collections, the internet, and libraries. The researcher visited the libraries of the Delta State University, Abraka; College of Education, Agbor; Obafemi Awolowo University, Ile-Ife, University of Nigeria, Nsukka; and Nnamdi Azikiwe University; Awka, Nigerian Baptist Theological Seminary, Ogbomosho; University of Port-Harcourt, Port-Harcourt; Alvan-Ikoku College of Education, Owerri; University of Lagos, Akoka Lagos; University of Ibadan; Ibadan and University of Benin City. These libraries have music sections and are owned by institutions that have music departments or units. Musical scores for this study will be selections of an African idiom piece of music. The recorded performances of renowned conductors were viewed and observed on the Internet.

Method of Data Analysis of the Conducting Concert Performance

The score for the data analysis was generated from the rating scale of different components of the instrument. Responses collected from the interview guide were analyzed and transcribed by the researchers with descriptive statistics of the administered instruments. The analysis of performance includes Title/Image, Object/Direction of Address, Theme, and Structural Analysis of the selected pieces within the scope of this study. Application of the African performance techniques as engaged by the

conductor in relation to each of the selected choral works within the scope of this study is also be presented.

Discussion of Finding

Interviews were conducted with practitioners of *Juju* music. Some of those selected for interviews were choral conductors, music composers, music ministers, music directors, and choir masters. Observation and questions raised focus on issues concerning the adaptation of *Juju* music performance techniques to conducting selected Yoruba Art music. The finding reveals that Three (3) significant forms of synchronization are present in the live performance of *Juju* music. There is the "verbal form, non-verbal form, and instrumental form". These three forms of directing are found to be in practice among *Juju* musicians. However, individual specificities and internal structures are arranged to suit an individual's taste in performance, either to enhance performance or to fascinate their audience. This is a further display of diversity in African musical practices.

Nketia (1974) pointed out the element of diversity in Africa. Thus, he wrote, "The essential characteristic of this family of musical traditions is the diversity of expression it accommodates, a diversity arising from different applications of a standard procedure and usages. This is to explain the fact that every style that may be adopted by any *Juju* artiste, as revealed by the fieldwork, does not revolve beyond the orbit of these three forms. Directing within the context of *Juju's* performance is as old as the music itself though it might have gone through little or more modifications.

Research Question 1.

Table 1 **Techniques used to direct *Juju* music performances**

Statements	SA	A	A	SD	D	D
	F (%)	F (%)	SUM SA/A	F (%)	F (%)	SUM SD/D
Use of facial expression is evident in <i>Juju</i> directing mode	66 52.4	60 47.6	126	-	-	-
Movement of the body as a dancing mode.	56 44.4	70 55.6	126	-	-	-

Feet stamping by the lead singer to indicate stop	30 23.8	90 71.4	120	3 2.4	3 2.4	6
Use a body gesture to alert the back-up singers for entrance.	46 36.5	80 63.5	126	-	-	-
Lead singer employs creative art of choreography in the performance	55 43.7	70 55.6	125	1 0.8	-	1
Vocal instructions are used in addressing the tempo and dynamics,	53 42.1	70 55.6	123	2 1.6	1 0.8	3
Lead vocalist creates an interactive and lively atmosphere in the music.	56 44.4	70 55.6	126	-	-	-
Energetic Instrumentation.	60 47.6	66 52.4	126	-	-	-
Performers employ improvisation to showcase their skills and engage the audience.	90 71.4	36 28.6	126	-	-	-
Blending multiple voices together to enhance the depth and richness of the sound.	80 63.5	46 36.5	126	-	-	-
Grand Total	592	658	1250	6	4	10

Table 1 above reveals the respondents' responses regarding the Techniques used to direct *Juju* music performances.

The statement 'Use of facial expression' is evident in *Juju* directing mode, Movement of the body as a dancing mode, Use a body gesture to alert the back-up singers for entrance, Lead vocalist creates an interactive and lively atmosphere in the music, Energetic Instrumentation: Performers employ improvisation to showcase their skills and engaging the audience; and

Blending multiple voices together to enhance the depth and richness of the sound records a collapse value agreement: one hundred and twenty-six (126) respondents representing 100 percent. Meanwhile, other statements are validated as lead singers employ the creative art of choreography in the performance records a collapse value agreement value of one hundred and twenty-six (125) respondents representing 97.6% and one (1) collapse value of disagreement.

Furthermore, the statements on Vocal instructions used in addressing the tempo and dynamics record one hundred and twenty-three (123) respondents respectively, which correspond to 97.6% of respondents and three (3) collapse values of disagreement, which represent 2.4%. Similarly, the statement on 'Feet stamping by the lead singer to indicate stop' records one hundred and twenty respondents (120), representing 95.2%, and a collapsed figure of six (6) respondents in disagreement with the statement, which represents 4.8%. Summarily, the respondent's frequency counts of the collapse of strongly agree (SA) and agree (A) is one thousand two fifty (1250), which corresponds to 99.2%, and the collapse of strongly disagree (SD) and disagree (D) of ten (10), which corresponds to 0.79%. The above response reveals the respondents' responses regarding the Techniques used to direct *Juju* music performances strongly affirm that the techniques or strategies to direct *Juju* music are unique in their own musical art. Therefore, conductors or practitioners are mindful of those techniques and who will adopt the techniques to any field of art, especially conducting, will be mindful of those techniques while fusing them into the conventional conducting patterns to direct Nigerian art choral works.

Table 2 Adaptation of Performance Techniques in *Juju* Music as Conductor

Statements	SA	A	A	SD	D	D
	F (%)	F (%)	SUM SA/A	F (%)	F (%)	SUM SD/D
Use of body movement as a dancing mode.	76 60.3	50 39.7	126	-	-	-
In addressing the tempo and dynamics,	52	71	123	1	2	3

the lead vocal employ verbalization	41.3	56.3				
Movement of the head by the conductor to demonstrate the mood and the rhythm.	80 63.5	40 31.8	120	4	2	6
Feet stamping and kinetics	68 54.0	50 39.7	118	3	3	6
Facial expression to communicate mood of the song	60 47.6	66 52.4	126	-	-	-
Conductor employ creative art of choreography in the performance	26 20.6	99 78.6	125	1	2	3
Involvement of the audience in dancing during live performances	52 41.3	66 52.4	118	4	4	8
Use a body gesture to alert the choir for entrance.	50 39.7	76 60.3	126	-	-	-
Grand Total	464	518	982	10	12	26

Table 2 above reveals the respondents' responses regarding the Adaptation of performance techniques in *Juju* music as a conductor. The statement " Use of body movement as a dancing mode, Facial expression to communicate the mood of the song and, Use a body gesture to alert the choir for entrance records a collapse value agreement value of one hundred and twenty-six (126) respondents representing 100 percent. Meanwhile, other statements are validated as the Conductor employs the creative art of choreography in the performance records a collapse value agreement value of one hundred and twenty-six (125) respondents representing 97.6% and one (3) collapse value of disagreement, which represents 2.4%. Furthermore, in the

statements on In addressing the tempo and dynamics, the lead vocal employed verbalization record one hundred and twenty-three (123) respondents respectively, which corresponds to 97.6% of respondents and three (3) collapse values of disagreement, which represent 2.4%. Similarly, the statement on Feet stamping and kinetics' records one hundred and twenty respondents (118), representing 95.2% and a collapsed figure of six (6) respondents in disagreement with the statement, which represents 4.8% and the statements on Involvement of the audience in dancing during live performances also records one hundred and twenty respondents (118), representing 95.2% and a collapsed figure of eight (8) respondents in disagreement with the statement, which represents 6.4%.

Summarily, the respondent's frequency counts of the collapse of strongly agree (SA) and agree (A) is nine hundred and eighty-two, which corresponds to 97.4%, and the collapse of strongly disagree (SD) and disagree (D) of twenty-six (26), which corresponds to 2.6%. The responses above reveal the respondents' responses regarding the Adaptation of performance techniques in *Juju* music, as the Conductor strongly affirms that the techniques or strategies to direct *Juju* music are unique in their own musical art.

Table 3 **Outcome of the Concert after Using the Adapted Techniques from *Juju* Music Performance**

Statements	SA	A	A	SD	D	D
	F (%)	F (%)	SUM SA/A	F (%)	F (%)	SUM SD/D
Audience appreciate, enjoy and participate fully in their local traditional form of music.	71 53.4	55 43.7	126	-	-	-
It expands the capacity of the conductors and the choral group.	80 63.5	40 31.8	120	2	4	6
It provides the opportunity for more conducting students to	90 71.4	30 28.6	120	4	2	6

embrace cross cultural music directing.						
It gives room for varieties and conducting dynamism.	86 68.3	40 31.8	126	-	-	-
Adaptation of performance techniques of Yoruba musical genres to conducting enhances conducting creativity	70 55.6	56 44.4	126	-	-	-
The techniques elicit positive musical response from the audience	40 31.8	80 63.5	120	2	4	6
It elicits some emotional effects by the listeners	85 67.5	40 31.8	125	1	-	1
The innovation will benefit music scholarship and performative art	56 44.4	70 55.6	126	-	-	-
Extending the frontiers of conducting	66	60 47.6	126	-	-	-
Preservation of <i>Juju</i> music performance techniques	71 56.3	50 39.7	121	1	4	5
Grand Total			1236	10	14	24

Table 3 above reveals the respondents' responses regarding the outcome of the concert after using the adapted techniques imported from *Juju* music performance techniques. The statement "Audience appreciate, enjoy and participate fully in their local traditional form of music, It gives room for variety and conducting dynamism. The innovation will benefit music scholarship and performative art, the Adaptation of performance techniques of Yoruba musical genres to conducting enhance conducting creativity, and

Extend the frontiers of conducting records of a collapse value agreement value of one hundred and twenty-six (126) respondents representing 100 percent. Meanwhile, other statements are validated by the Conductor eliciting some emotional effects by the listeners record a collapse value agreement value of one hundred and twenty-six (125) respondents representing 97.6%, and one (1) collapse value of disagreement, which represents 0.87%. Furthermore, the statements on 'Preservation of *Juju* music performance techniques record one hundred and twenty-one (121) respondents respectively, which corresponds to 96% of respondents and five (5) collapse values of disagreement, which represent 4%. Moreover, the statement 'It provides the opportunity for more conducting students to embrace cross-cultural music directing, The techniques elicit a positive musical response from the audience record one hundred and twenty (120) respondents respectively, which corresponds to 95.2% of respondents and six (6) collapse values of disagreement, representing 4.8%. Similarly, the statement that It expands the capacity of the conductors and the choral group records one hundred and twenty respondents (120), representing 95.2%, and a collapsed figure of six (6) respondents in disagreement with the statement, which represents 4.8%.

Summarily, the respondent's frequency counts of the collapse of strongly agree (SA) and agree (A) is one thousand two hundred and thirty-six (1236), which corresponds to 98.1%, and the collapse of strongly disagree (SD) and disagree (D) of twenty-four (24), which corresponds to 1.9%. The responses above reveal the respondents' responses above reveals the respondents' responses regarding the outcome of the concert after using the adapted techniques from *Juju* music performance techniques strongly affirm that the techniques or strategies to direct *Juju* music are unique in their musical art. It also of positive impact on the Audience. Therefore, more scholarly discussion should be engaged in the new development of the act of conducting, considering the aligned art as it affects the cultural context of the performance. The test is of positive effect on the Audience. Therefore, it is a welcome development in scholarship for further discussion.

Verbal Form of Conducting

Verbalisation is an integral part of choral conducting in Southern Nigeria. This same verbal means of conducting/directing is observable in the

performance of *Juju* music, *Apala* music, and *Senwele* form of music, to mention a few. The music performance in this scenario reflects various decisive words, utterances, or terms to give direction to the show in a gig. This forms part of the transported heritage s of African art that now forms the bedrock of performance in the new art. This is the standard practice in the senseless form of music, bringing to pause the drum accompaniment in any performance.

Voice-“*Ta aba l’oto onilu a si dake, aidake onilu a k’abuku*”.

Interpretation – if we say it is enough, the drummer pauses; if not, he will be disgraced.

Implication- This is to direct the accompaniment to a pause or an end in the musical performance of *a senseless* form of music (Oluniyi, 2014:28). Although some conductors are not favorably disposed to it, it is observed that most choral conductors manifested conscious and unconscious use of verbalization in their conducting. They use verbalization to communicate with their choirs, encourage good choral acts, discourage wrong choral behavior, reorder performance acts, and introduce ideas that are partly different from those rehearsed in performance. Although soft verbalization is observed during the performance of Western and African art songs, some conductors verbalized loudly to the hearing of both choirs and the audience when performing *Juju* music, among others in the Yoruba genres. According to Adeolu Ogunleye, deployed verbalization effectively directs modes in *Juju* music performances. Ogunleye (2023) noted verbalization as:

The use of verbal intervention by the vocalist to control the tempo. E.g. *eso pele elegbe mi o, e rora se. Ko ma le laleju ko ma di tara oko*. The lead vocalist adlibs at the cadential point. *They also use* the vowel "o e" at the cadential point to complete the song syllable. E.g. *b’okanjua ba dagba tan, die die ole nii bi o e*.

Using verbal instruction(s) to direct Juju music involves the engagement of spoken word(s) in communicating direction, choral attacks, and dynamics in complement to gesture and body language. To this development, Alan P. Waterman (1990) affirms that

Yoruba musical and heightened speech traditions make use of a variety of voice qualities, ranging from the tense, highly nasal sound associated with genres such as *Ijala* (poetry for *Ogun*, god of thunder, war, and iron) and *rara* (praise poetry) to a more relaxed, open quality often used in secular entertainment and dance music. The use of the upper male full voice range in early *juju* music practice represents continuity in traditional norms, placing a positive value on high-register voices (54).

The researcher (conductor) agrees with the position of Waterman (1990) that verbalisation is an integral part of conducting. However, some scholars are against its use, stating it can interfere with choral performance. While speaking on *Techniques Used in Choral Conducting /Directing Juju* musical performance, Olabisi (2023), observes that conducting techniques are verbal and non-verbal acts that conductors utilise to direct their musical performance. Juju music uses guitar interlude. Ogunleye (2023) also affirms that *Juju* musicians, through guitar, use a specific hook to alert the singers for entrance, e.g. *doh te doh*. This and many more parts of the techniques utilised by Juju musicians to elicit a positive response from their audience.

Amole (2018), as reported by Ossaiga (2020:66), also states that ". . . (Conductors) verbalise to communicate new concepts on stage, to aid understanding when and where the choir's response to gestures and facial expressions does not meet my expectation". This view reflects the use of verbalisation to reorder performance during the performance. In furtherance to verbalisation, Ogunleye (2023), "Unlike the Western music, most African music are impromptu, the involvement of the audience in dancing during live performances also determines what they sing and their point of entrance for the voices most especially during praise singing of totem and lineage eulogy". Though not encouraged in conducting literature, it is vital in practice. It is used to reassure the ensemble and to ensure the correct entries. Emeka Nwokedi, as reported by Ossaiga (2020: 65), states that

Choral conducting utilises mouthing to affect the proper pronunciation of words, mouth shaping, voice placement, and choral intonation. Verbalisation carefully compliments gestures to effect choral nuances. However, verbalisation

should synchronise with the music to avoid confusion. Words, such as "sh...", soft, and loud, are carefully whispered to choirs in a manner that they (verbalisation) do (does) not interfere with the choral sound. Verbalisation should be combined with gestures for greater effectiveness.

Notably, Nwokedi's submission implies that verbalisation should aid and not confuse choral singing. It is to build virtues of wellness, strength, authority, and confidence that are communicated through verbalisation to enhance choral singing. Oluniyi (2014:29), in the table below, presents the current terms used in directing with their relative intents and interpretive meanings.

Terms Intents

Shua Pause

Melow Soft, i.e. play soft

Sh! Soft, i.e. play soft

Abass *Slang (informal, temporary stop, pause)*

Die die Poco a poco

E wale (come down to normal)

Notably, directing is sometimes put into singing form as the captain gives instructions and the accompanist follows:

Captain: *Ko maa ro o were were* {Let it sound softly}

This direction demands the band to play in a quiet mode, the piano.

Captain: *Ko ma p'ariwo ju, olowo, o fariwo* {Let it be moderate, the rich dislike noise}

Verbal directing of playing moderately loud. This is a direction demanding the band to play.

Discussion of Findings

Research Question 1: What traditional techniques are used to direct *Juju* music performances?

Techniques Used to Direct *Juju* Music Performances

Juju music is a popular genre from Nigeria and incorporates various directing techniques to create its distinct sound. These directing techniques, along with cultural influences and individual interpretations, contribute to the vibrant and rhythmic nature of *juju* music. Adeyemi (2023), a *Juju*

practitioner in Ogbomosho highlighted some directing techniques commonly used in juju music:

- **Call and Response:** This technique involves a lead vocalist (the "caller") singing a phrase or line, followed by a group of singers or the audience (the "responders") echoing or responding. It creates an interactive and lively atmosphere in the music.
- **Energetic Instrumentation:** Juju music typically features an array of instruments like the talking drum, guitars, keyboard, shekere (a type of shaker), and various percussion instruments. These instruments work together to create a dynamic and upbeat sound that drives the music forward.
- **Improvisation:** Juju music often leaves room for musicians to improvise during instrumental sections. This allows performers to display their skills, engage the audience, and add spontaneity to the music.
- **Repetition:** Juju music frequently employs melodic and rhythmic patterns that are repeated throughout a song. These repetitive elements contribute to the hypnotic and danceable nature of the genre, creating a groove that listeners can easily connect with.

Research Question 2: How can a system of adaptation of *Juju* music performance techniques be developed to conduct Yoruba art choral music? Ojo (2023), while responding to the question about the adaptation of traditional performance techniques in *Juju* music to conducting Yoruba art choral music performances opined that.

One of the key elements of Juju music is its use of complex rhythms. Choral conductors can adapt this technique by incorporating syncopation and polyrhythms in their performances of Yoruba art music. This can be achieved by using percussion instruments or even by having the choir clap or stomp their feet in sync with the music (Oral Interview).

Adeyemi (2023) also buttresses Ojo that “choral conductors can incorporate this technique by having the lead vocalist sing a phrase, which is then echoed or repeated by the choir”. This art creates a sense of unity and interplay between the lead vocalist and the choir, which is characteristic of Yoruba music. He further noted, “Choral conductors can adapt this technique by

allowing for improvisation within the choir, particularly in the form of vocal embellishments or ornaments”. This can add a level of spontaneity and creativity to the performance, making it more engaging for the audience.

In a discussion on the use of facial expression and body language during Juju's musical performance, Olabisi (2023) opined that differences in the response of the choir during the performance are of greatly dependent on the leader's competence in art. He noted that the leader of the group is very sensitive to different ways of directing the band; the backup appreciates a connection with the leader's gestures, facial expressions, and body language. When the lead singer shows musical intentions with gestures, facial expressions, and body language, the backups feel the lead singer is helping them more than when there is an absence of this expressiveness. Adeyemi (2023) buttresses Olabisi that singers want information from the leader of the band in several ways: through musical details, interpretative proposals, etc. Ayantoyibo (2023) also elucidates that when the conducting lacks expression, the level of attention decreases, and they think that the conductor is unsure.

Ojo and Niyi-Ojo (2019) agree that once the choristers are used to the conductor's gestures, facial expressions, and body language of a particular conductor, it is capable of eliciting good response from the choir, but bringing in a new different gesture or an expression they are not use to during rehearsal may cause chaos during performance. Dada (2023) buttresses Ojo that, the manner in which the conductor expressed musicianship ability through gestures, facial expression, and body language to interpret and or establish the mood of the music is highly influential to the choir. According to OjoAde (2023), differences in gestures and facial expressions give the choir more confidence and cohesion to sing.

Ogunleye (2023) agrees with him that it inspired the chorister to sing with inspiration but the choir should be familiar with the conductor's gesture in order to elicit correct and intended musical responses from the choir during performance. Aremu (2023) explains that facial expression, body language, and appropriate musical gestures play vital roles in choral performance and it is a major determining factor of a successful musical performance. It also brings about beauty to every choral or orchestral performance as it aids

meaningful conducting performance. Ayantoyibo (2023) opined that when gesture is correct, facial expression is good and body language has a meaningful influence on the choir, the sound of the choir is better.

The researcher is of the opinion that it is important to have good gesture and conducting techniques, but gestures must be complemented by facial expressions and body language. Facial expression is essential to encourage singers and achieve a good interpretation of the piece; it is basic in the process of nonverbal communication in *Juju* music performance techniques. Body language must be involved as well, participating alongside gestures and facial expressions. The body language must suit the feeling of the piece to transmit the interpretative intentions. These elements influence the sound of the choir.

Research Question 3: what is the outcome of the concert after using the adapted techniques while Juju music performance techniques to conduct Yoruba art choral music?

The outcome of the concert after using the adapted techniques from *Juju* music performance techniques to conduct Yoruba art choral music. Ogunlade (2023) notes that great composers knew what they wanted; the interpreter must have the means at his disposal to grasp the composer's intentions; music must be read with knowledge and performed with imagination every note and word that is printed. The conductor must therefore develop the skill of capturing the mood of the music to be performed, shaping the dynamics, colour the tone, Mold the musical articulation, driving the rhythm, contouring the meter, and also expressing the form of the music by bringing out the high points of pieces, subdue moments, saving the conductor's boldest gestures for climate peaks.

Alayande (2023), further submits, the conductor should develop a good relationship with all the members of his/her choir. The conductor should prepare very well before the rehearsal, and he should be able to train group leaders among his/her choir members. The researcher's view is that the conductor should develop the needed conducting skills to aid good choral singing and good expression towards excellent performance and have a great-trained ear, good knowledge of harmony, and be a pleasant sight

reading knowledge. Ossaiga (2021) while discussing the subject of verbalization noted that

This involves the use of verbal minutiae in conducting. Various kinds of verbalisation were utilized by the conductors observed. Whispering refers to muted verbal utterances used by the conductors to conduct their choirs, during this; the instructions are softly communicated to the choirs in a manner that the choirs understand, without the communication being audible to the audience. Whispering is used by the conductors at any point in their performance to remind the choir of dynamics, correct errors, and communicate inspiration. Numeric counting is the counting of numbers utilized by the conductors to initiate and regulate tempo and meter and unify vocal attack (47).

Ossaiga's position on the subject of discus presented the uniqueness of Africans while performing the art of music. One cannot rule out those forms of identity in the African music performance. Ossaiga (2021), further observed that "Most often, it is observed at the beginning of their performance and during tempo change. Para-language means the use of exclamatory remarks such as 'ah' in conducting". It is used to remind choristers of the need to breathe before an attack and to be ready for an attack. Spoken instruction refers to the un-mistakable clear instructions used by the conductors in conducting. While a few of the spoken instructions are engaged while working with the choirs, others are used to prompt the participation of the audience in the performance. The audience participation that is spurred by verbalization is singing and dancing. The audience joins the choir in singing, at least, the refrain of the songs, if known, and in a sense converts it to joint choir-congregational singing. The passages sung by the audience are in "call and response," and "chorus" formats, with the choir and audience responding as the soloist calls. The goal of this aspect of the performance is participation; hence, the conducting *is* analyzed by its ability to expand the performing group beyond the "traditional ensemble" by involving the audience in the singing and thereby transforming the performance into a communion.

Besides singing, verbalization also prompts the audience to dance in response to the syncopated rhythm of gospel music and the percussive sound of its accompanying instruments. Apart from verbalization, the nature of gospel music and its accompanying instruments, textual factors such as the textual meaning of the songs, its theme, and expected subjective and emotional impression on the audience are also critical factors influencing the audience's dance. For example, in most of the gospel songs that dwell on the theme of praise, it is observed that the congregation dances in response to the conductor's verbalization; but not with the same intensity when performing gospel songs that dwell on sin and repentance. While the reason for this behavior is not farfetched, it is noteworthy that churches in the locale are more jubilant in worship during praise singing when their music is geared towards praising God; that the conductors deliberately utilize verbalization to prompt congregational dance in line with the nature of the music performed.

Non-Verbal Practices

Non-verbal nuances that are utilized by the conductors include the body language, kinetics, and "*palming-soling*."

Body Language: Body language refers to the use of body art, namely, bowing, and "*extended gestures*."

Bowing: This is the lowering of the head towards the choirs. In "extended conducting," bowing is used to indicate "*fine*."

Bowing in "Expressive Conducting": During bowing, the head is lowered gradually towards the choir thus signaling to the choirs that the performance is ending. At the end of the bowing, the choir stops vocal production, thus ending the performance. Concerning the study, table 4.2 presents data on bowing. Bowing was utilized in six (6) out of ten (10) performances observed, thereby recording a utilization percentage of 60 percent. Bowing is not widespread among the choirs, however, it is the technique used by some of the conductors to end their performance. It is important to note that it is the only "*fine*" indicating technique used by some of the conductors.

The "Gestures": Among the musicians observed, Art music in Yoruba tradition especially in *Juju* which is a genre in Yoruba musical performance

features the extension of gestures beyond the grasp of standard conducting texts, these gestures are referred to as "*extended-gestures*"; they are "*clorothands*", "*thumbing*", "*tipping-pulling*", and "*waiting-hands*". These are gestures that involve alternated rolling of folded right and left hands over each other. It is used by the conductors to indicate a repeat. Although the technique is not prominent among the conductors observed, its significance to a section of the conductors is noteworthy, as it is the major repeat signaling technique.

"Thumbing": This gesture refers to the folding of the right hand. It is used by the conductors to indicate a repeat when directed towards the choirs. However, when directed towards the accompanists, it indicates modulation. The technique in both functions are same, however, its direction indicates the required musical intention. When a repeat and modulation are required simultaneously, the gesture is directed towards the choir and instrumentalists, with each of the hands. Furthermore, the adherence of the ensembles to both functions neutralizes possible ambiguity in the ability of "*thumbing*" to prompt the two effects. Because none of the choirs observed confused a repeat for modulation. Although the technique is not widespread among the conductors observed, its effectiveness in signaling modulation and prompting repeat is acknowledged.

The "communicative conducting" technique is not without observable effects in their performances. The technique prompted repetition and modulation among the choirs. The responses of the choirs and instrumentalists to the gesture allude to the effectiveness of the gesture as "*thumbing*" was followed by the choirs' returning accurately to the hitherto performed passage of their song, thus underscoring their understanding of the gesture. When directed towards the instrumentalists, the "keyed" instrumentalists modulate to the next key as rehearsed.

"Tipping-Pulling": This gesture refers to pulling the right and left hands apart, by touching the thumb and index finger. From the meeting point of the conductor's left and right hands, each index finger, touching "tip-to-tip" with the thumb is pulled apart, gradually.

"Waiting-Hands": This gesture refers to the raising of hands, with the tips of the fingers pointing upward and with the palms open towards the choirs. The gesture is used to indicate vocal rest, during instrumental introduction, interlude, or silence. The gesture is sustained for the duration of the rest. Although the gesture is not widespread, its use by some of the conductors is significant. In performances where it is utilized, the choirs remain silent throughout the duration of the gesture. This underscores the effectiveness of the gesture in prompting silence among the choirs. The writer is of opinion that gestural practices by the conductors are primarily aimed at encouraging choral singing. This involves three basic stages, namely, the attack, sustain and release. The gestural practices prompt these three basic stages in singing. Other vocal areas where the gestural techniques have effects are in executing dynamics such as crescendo and decrescendo. Although the gestural practices prompt singing among the choirs, a combination of gestures with verbalization is also used to prompt diverse choral acts such as attack, sustain, and release.

The Kinetics: "Communicative conducting" features the movement of the body in tandem with music; this movement is here referred to as kinetics. Kinetics is of two types, namely: dancing and walking.

Dancing: Dancing is utilized by the conductors to maintain the ensembles' adherence to tempo and to enhance the conductors' grip on the music being performed. Apart from maintaining adherence to tempo and enhancing the conductor's grip on the music, dancing is also used to prompt the choristers to dance. The performance practice involves early sideways sway by the conductors, which establishes and regulates the choirs' movement at the beginning of the performance. The conductors then proceed to dance, while the choristers respond accordingly. In other occasions, a combination of dance with gestures is utilized to prompt the choirs' dance, intermittently. Dancing prompts body movement from the choirs as they swing in tandem with the music performed. The choirs' dance is either choreographed or free-styled. In the former, every member of the choir is assigned a dance step, thus their dancing in a sense is pre-arranged. The choreographed dance is a practical demonstration of the musical unity, cohesion, and adherence in the choirs as they respond to the conducting. In free-styled dancing, each chorister creatively generates his or her own dance step; this gives the

choristers the freedom to decide their dance steps and contribute the same to the group's performance. The free-styled dancing affords members the opportunity for temporal leave of group's arrangement for individual dance steps, thus highlighting each chorister's uniqueness weaved into the group's performance. Choirs' dance, sometimes progresses to jumping.

Tempo is the prime factor influencing jumping, as music performed in faster tempi register more jumping than others performed in slow tempi. Jumping as a stylistic device is executed in tandem with the tempo of the music. A group action unveils cohesion and unity among the choirs. It enables the choirs to partake in the aesthetic duty which music presents while utilizing their performance stage as many of the choirs use the podiums of their churches for performance. The choir dance is sometimes done in combination with clapping, deployed in an artistic union, which highlights the kinship of musical arts. This, beyond being a dual means of musical expression, entertains both the performers and the audience. Furthermore, dancing reflects a myriad of socio-cultural developments among the population. Some of the dance steps are forms of cultural expression among the people, while others reflect trends from the secular music arena, popular among the youth. For example, during the "free-style" form of dancing, the cultural dance steps of the choristers are reflected in the dance, thus highlighting the ethnic composition of the choirs. At other times, the dance steps are suggestive of trends in secular music.

Walking: This refers to alternately putting one foot, a comfortable distance in front of or sometimes behind the other, at a moderate pace, while conducting. It enables the conductors to move before their ensembles. It involves an occasional walk towards the performing ensemble in order to communicate specific musical intentions. The pace of walking is usually in tandem with the tempo of the music, while its rhythmic course is punctuated by the meter of the music being performed. In a musical performance featuring a fast tempo, the feet move faster and *vice versa*. Walking is different from foot stamping, as the feet do not register the hard contact with the ground, needed for stamping. Walking is utilized by the conductors to enhance sectional performance demands; the conductor's hold on the choirs, and as a substitute for leaning towards choirs when certain musical intentions

are communicated. Based on the data, walking is a significant technique among the conductors.

The *"palming-soling"*: Among the conductors observed, conducting involves the utilization of bodily instruments such as feet stamping and clapping; these are referred to as *"palming-soling"*.

Feet Stamping: This refers to the hitting of the feet on the ground while conducting. About the manner of execution, four variables of feet-stamping were observed among the conductors viz (a) positional, (b) regular, (c) occasional, and the (d) mobile. The positional form is always executed at a spot, either with the left foot slightly placed forward or with both feet squarely placed beside each other.

Clapping: Clapping is another form of *"palming-soling"* utilized by the conductors that were observed. There are two types of clapping in this regard, namely, the muted and the un-muted. Each is deployed as an introduction, interlude, and interjection. The introductory clapping is utilized to cue instrumental introductions and vocal or choral attacks at the beginning of their performance. The interlude clapping is used between vocal passages, thus serving as part of the interlude, while the interjectory clapping is utilized occasionally in choral passages as interjection. Clapping is a major technique used by most of the conductors. Clapping functions as a manual metronome that sets regulates and changes meter/tempo; it is also used to cue in and accompany choral singing. Although there are instruments that aid adherence to tempo and meter, such instruments are still under the jurisdiction of the conductors; hence, the conductors intermittently clap to ensure the ensembles adhere to the required tempo and meter.

Apart from the earlier-mentioned roles, the conductors clap to prompt choirs to clap. This is done in varied forms that align with the meter of the music while singing and/or dancing. While some of the clappings are observed at the strong beat, others are observed at the weak beat. For example, in a piece of music in a simple quadruple meter, the former is observed on beats one and three while the latter is observed on beats two and four, thereby creating a syncopated effect. Among the choirs, clapping is an extra-vocal dimension of choral performance. Although the groups are choral, the conductors

prompt choristers to add clapping to singing, intermittently. The ability of each chorister to manage vocal pressure and this extra-vocal activity contributes to the training of the choristers as they learn to combine diverse rhythmic lines and self-accompaniment in the course of singing.

The conductors' clapping also prompts congregational clapping in response. This response is not in the theatrical norm where it usually manifests as applause at the end of a performance. It is the contribution of the audience to the performance. This is similar to the aforementioned choirs' clapping in concept, form, execution, and utilization. The conducting is dramatic, lively, and musical. It also seeks to extend performing group beyond their choirs by including the audience as their audience are sometimes called upon to participate in the performance, be it in dancing, clapping, and chorus. Some aspects of their conducting are because of preparation in rehearsals with the performing ensembles; others are spontaneous acts based on the mood of the performance environment and other variables. Although this research does not rule out the possibility of a relationship between practices in "extended conducting" and the musical arts of other regions; however, it is observed that "extended conducting" is related to both African musical arts and gospel music performance practices. For example, Nketia (1975) observes that in African theatre, an audience is not a spectator but a participant in performance.

Furthermore, the union of gospel music and the allied arts justify the "extended conducting". The body movement, the hypnotic, driving, syncopated rhythm, and the expressive power of the vocal styles in gospel music readily prepare the atmosphere for flexible conducting through their body movement, clapping, and feet stamping in union with the music being conducted. Prescriptions in "restricted conducting" are at variance with gospel music performance practices. In line with the principle of imitative responses, the conductors engage the "extended conducting techniques" in anticipation of the required ensemble's musical responses. The deduction is that the conducting technique engaged is dependent on the music performed and the conductors' preferences.

Conclusion

The performance of extended conducting is a unique blend of gospel music and allied arts, utilizing body movement and conducting techniques to create a dynamic and engaging performance. The expressive power of vocal styles in gospel music is evident through body movement, clapping, and feet stamping, which create a conducive environment for flexible conducting. Adaptation prompts musical responses from the choirs and audience, thereby making the performance a communion. The responses of the audience to the conducting are unique because they are incorporated into the performance, thus making their audience participants in the performance. Their conducting, responses from the choirs and audience, testify to the fact that although conducting is gesture-based in literature, there is the utilization of gestures that are beyond the grasp of standard texts and extra-gestural nuances in the practice of conducting. This widens conducting techniques beyond the prescriptions in standard texts.

References

- Adedeji, 'F. (2006). Aesthetics and practices in indigenous choral style of the Yoruba of Africa. In Minette Mans (Ed.), *Centering on African Practice in Musical Arts Education*, (3-18), Cape Town: African Minds.
- _____. (2012). Principles of choral directing for the Nigerian contemporary Church, an unpublished paper presented at Overture Music Choral Directing Workshop at Lagos, February 11th.
- _____. (2015). *The Making of a Gospel Musician (Theological and Pragmatic Perspectives)*. Ile – Ife: Timade Publishing Ventures.
- Adetutu, J.O. (2016). Communicating the aesthetic and expressiveness in African Church choral music: The conductors' task. Unpublished Master's Thesis, Faculty of Church Music, Nigerian Baptist Theological Seminary Ogbomoso, Nigeria.
- Nketia, J. H. K. (2004). *African Art Music*. Accra: International institute of African Music and Dance.
- Kennedy, M. & Joyce, B. K. (2007). *Oxford Concise Dictionary of Music*. Oxford: Oxford Press.
- Oluniyi, M. O. (2014). Origin and development directing in juju music performance. *Journal of Music and Dance*. 4 (3), 25-33.

- Ossaiga, U. P. (2020). Conducting practices of selected formally trained choral conductors in southern Nigeria as demonstrated in a concert. A Ph.D. Thesis, Delta State University, Abraka. Delta State.
- Sadie, S. (Ed.) (1984). *The Grove Dictionary of Musical Instruments*, London: Macmillan Press Ltd.
- Waterman, C.A. (1990), *Juju: A Social History and Ethnography of an African Popular Music*. Chicago; The University of Chicago Press.

Oral Interview

- Rev. Paul Adeyemi (Faculty of Church Music, The Nigerian Baptist Theological Seminary, Ogbomoso), November 15, 2021.
- Rev. Dr. Damaris T. Aremu (Lecturer, Faculty of Church Music, The Nigerian Baptist Theological Seminary, Ogbomoso), February 25, 2023.
- Rev. Samson O. Ayantoyinbo (D.M.A. Student, Faculty of Church Music, The Nigerian Baptist Theological Seminary, Ogbomoso), November 08, 2021.
- Rev. Taiwo Alayande (Music Minister, Caretaker Baptist Church, Odo-koto, Ogbomoso), July 07, 2023
- Rev. Dr. Julius Dele Ogunlade (Lecturer, Faculty of Church Music, The Nigerian Baptist Theological Seminary, Ogbomoso), August 02, 2023.
- Rev. Adeolu Ogunleye (Music Minister, Surulere Baptist Church, Lagos), August 19, 2023.
- Rev. Emmanuel Olabisi (Music Minister, Faculty of Church Music, The Nigerian Baptist Theological Seminary, Ogbomoso), November 15, 2021.
- Rev. Bisi Dada (Music Minister, Music Minister, Odo-Oru B.C, Ogbomoso), January 14, 2023.
- Rev. Bankole Ojo (Music Minister, F.B.C Lokoja, Kogi State), January 20, 2023.
- Mr. Toyin Ige (Music Director, Oja Oba B.C., Ogbomoso), February 19, 2023.
- Mr. Ayoola Ojediran (Music Director, Caretaker B.C, Ogbomoso), February 19, 2023.
- Rev, Clara Okunola (Music Minister, New Spring B.C. Yaku, Ogbomoso), February 25. 2023.