

EWÀ ÈDÈ IN ÀYÌNLÁ OMOWÚRÀ'S ÀPÀLÀ MUSIC



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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 tẹ̀gànkọ́
Kàrímù ibú owó lẹ́rì yẹn
Ó dàràbà, ó fídí kalẹ́, ó tì
Bọ́ lẹ́wọ́ afẹ́fẹ́*

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 solódìiwon*' depict this scenario.

Òpònú ò mọ nńkan kan, wọn dalúru pọmọ sàpà

The fool the

ineptitude are

Wọn jíwá lórin, àwon dàdándindin.

Robbing us of our

music the fool

Ketó sọ màlúù dọmọ ewúré

presenting the

calf as a kid

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 lẹ́ rómì inú àgbọ́n 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 lẹ́ rómì 'nú àgbọ́n 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 lẹ rodò,</i>	mother may abandon you
	<i>Kí bàbá loko</i>	Likewise your father.
Chorus	<i>Rántí wí pé, á kù ọ pẹ̀lú ìwà rẹ</i>	Remember your life is in your hand.
	<i>Gbogbo ẹ̀kọ to bá kọ sílẹ</i>	Whatever lesson you refuse to lean
	<i>Ayọ tó bá dojọ alẹ</i>	will be evident in your later days

**Òṣùpá loba iràwọ̀,
òkùnkùn ò jẹ 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 nílẹ ayé</i>	Moon is the king of the world
Chorus	<i>Òkùnkùn ò jẹ n kankan</i>	Darkness is countless
	<i>Yusuf lògá àwọn akọrin</i>	Yusuf is the master of all musicians
	<i>ìmọlẹ tó ká rí ayé</i>	The light that illuminates the entire world

Omi ñ bọ Tears are dropping

Literally, '*omi ñ 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 ñ bọ*' further expatiate on this discourse.

Omi ñ 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 ñ 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 ọlẹ*' elucidate on this subject.

Solo *Pańsàgà rántí ojó ọlẹ* 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 wọlé 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 (Áwítuńwì)

A derivative of parallelism, anaphora is delineated by Balduck (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 kénimáni làwọn tó bí wọn.</i>	Their pedigree greedy nature is not concealed
<i>A ti mò pé kénimáni 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 kénimáni*) 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 wọn*' 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 wọn*), 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 wọn 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.

Fṣwṣrṣrṣkú

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, '*fṣwṣrṣrṣkú*' indicates a peaceful death at old age. Here is an excerpt

Solo	<i>Ó lṣ káalè, Àkànní jáde láyé</i>	Gone to the grave
	<i>Ó kú àbósùn ni</i>	Death or alive
	<i>Ó fṣwṣ rṣrṣ kú</i>	What a blissful death
	<i>Dide dide gbéra nílè</i>	Arise, arise

Légàlègà

The word '*légàlègà*' 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 *légàlègà* include *sùúrù*, *jèlénké*, *lèsòlèsò*, to mention few. The foregoing is further clarified below

Solo	<i>Àlào Adéwólé légàlègà</i>	Alao Adewole, play softly
	<i>káṣe sùúrù fún ra ẹnì</i>	we should be patient with each other
	<i>wéré wéré lááye n fè</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 ní pé 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 '*káráyé 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

Aşo rẹ á fāya

Iná ni aşo èjẹ 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 mọ pẹ kénimáni làwọn tó bíwọn

A ti mọ 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 fẹjò 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 fẹjò loko

it is dreadful to the snake

Chorus *Oró ńlá lóní*

its venom is great

Oró ńlá lóní

its venom is great

Kò ẹjẹ̀ tì ó fojú

No snake will dare

dásín o

the small rat

Oró ńlá lóní

Great is its venom

Bígá bá dorikodò ilá á kó

Bíkàn bá dorikodò ikàn á wẹ̀wù ẹ̀ẹ̀

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.

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