

# 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

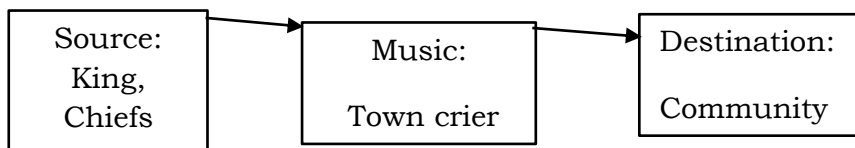
This study explores the communication ‘meanings’ in the instrumental metrical framework patterns of the Yorùbá people as a means of symbolic arts for cultural information dissemination. Communication is an indispensable tool for transmitting and exchanging ideas, and feelings and a source of mutual understanding 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

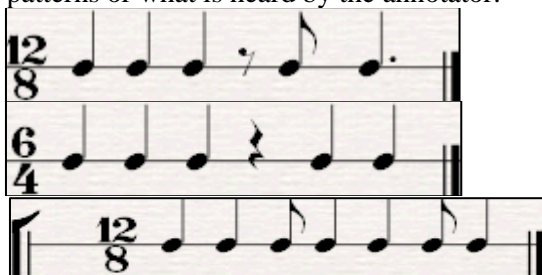
### Symbolism in Yoruba *Agogo* Sound (Gong or Bell)

*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

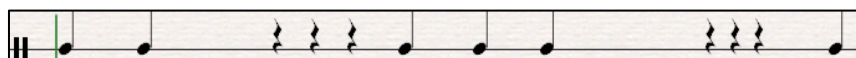


The intermittent sound of the gong is an indication of the last warning that the meeting has actually commenced, this is done without any voice accompaniment. The interval between the intermittent sounds is dependent on the size of the village and the housing arrangements.



### 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

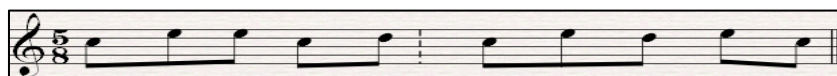
*Eyelórìnsà* is the ‘dramatist personae’ around whom the female chorus sings and dances... the beginning of the festival is announced by a woman who goes around the town beating a double *agogo* (bell) summoning participants to come out... during the procession, they sing the attributes of the *òrìsà* 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



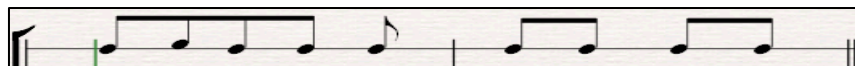
O - dé - jí - dé      O - dé - jì - mí  
 O - dé - kún - lé,      O - dé - gbè - mì

Therefore, two main rhythmic movements are noted in hunters whistling signals thus

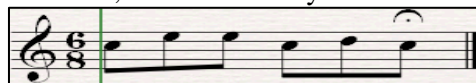
“A”

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 *ìyáìlù*, 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.