THE SOCIAL CONTEXTS OF SELECTED YORUBA TRADITIONAL MUSICAL FORMS

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CERTIFICATION

This is to certify that the Thesis:

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is a record of original research carried out
BY
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in the Department of Creative Arts

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DEDICATION

"Ad majorem dei-gloriam" – To the greater glory of God in whom I am what I am and whose grace is not without effect in my life.

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ABSTRACT

This study investigated the social contexts and their influences on the developments of Yoruba traditional musical forms. Historical research design was adopted for the systematic and intensive enquiry into social events and development of musical experiences of the Yoruba people. Fieldwork was conducted in Oyo Alaafin, Ijio, Ketu Republic of Benin, Tube, Abeokuta, Ibadan, Ijebu-Igbo, Kupalo Village in Ibadan and Ipaja Village. Data were collected through observations of musical performances, unstructured oral interviews and key informants. Four major Yoruba kings including chiefs, elders and traditional deity worshippers were interviewed. Relevant information was collected from the field with the recordings of musical performances, objects, films and photographs of festivals, libraries and the internet. Data were analyzed with both external and internal validity evidences used to ascertain the accuracy and originality of contents. Descriptive textual and structural analysis of data revealed the aims, significance and objectives of the study. Findings from the analysis revealed that the Yoruba traditional musical forms were usually determined by such factors like religion, cultural beliefs, functions of the music, the zeitgeist, resources of performance, and external influences like education, and adoption of foreign life style. Similarly, the structural analysis revealed the authentic musicological principles behind the Yoruba traditional musical forms. In addition, the classification of Yoruba music was determined by the social and historical facts of the Yoruba people. The implication of the findings for policy and practice were also discussed. The classification of the Yoruba musical trends should be adopted with modification to serve as periodization of Nigerian music. The school music curriculum should be re-designed to reflect the social contexts currently available in the study of Yoruba traditional musical forms. The result of the contextual and structural analysis should be adopted and form one of the theoretical basis in Nigerian art musical compositions and theoretical analysis.

CHAPTER ONE

INTRODUCTION

1.0 Background of Study

This study explores the social contexts which have contributed to the development of Yoruba traditional musical forms. Traditional music is the indigenous music which has been practiced from time immemorial. It is the oldest type of music, and, in spite of the new musical types which developed during the colonial period and in post-colonial times, traditional music remains the most widespread. Traditional music is usually realized within the contexts of social events. From this point of view, the structure which a given musical performance takes is determined by the structure of the social ceremony, and, therefore, the actual structure of music depends on the particular context from which it is derived. The conceptual background to this study is hinged on the notion that every art is an accurate representation of social realities such as objects, events, environment, and general human behavior Kennedy (1980:12) submitted that 'art must depict its subject truly'.

Music is an important art that is used in the daily activities of the Yoruba people. It plays significant roles in communal life, socio-religious activities and also in fostering social relationships. Through music, the Yoruba people express their empathies, philosophies, and show reverence to their various deities. Yoruba music is text-bound, flexible and musical practices are realized within the acceptable standards or norms in the society. Against this background, this study investigates the varieties of Yoruba traditional music and traces the socio-religious and cultural influences in the design and organization of their musical forms.

The origin of the Yoruba people and their rich cultural heritage have been variously discussed in the works of eminent scholars, historians and linguists such as

Adetugbo (1971), Johnson (1974), Atanda (1980), Akinjogbin (1980), Obayemi (1980). In the same vein, renowned musicologists such as Ekwueme (1972), Agu (1984), Omibiyi (1986), Adegbite (2000), Mereni (2004), Adedeji (2005), and Vidal (2007), writing within the framework of Yoruba culture had contributed various musicological discourse analysis leading to greater understanding of Yoruba traditional music. However, after several decades of research in Yoruba traditional music, the question of whether the study actually reflects the social contexts which birthed the musical forms, poses a challenge.

Form, in the context of this study, is the intelligible organization of sound in a way that gives meanings to music for communication to take place. However, the analysis of musical forms without reference to social contexts makes it impossible to fully realize the musical meanings. Hence, Schoenberg (1937:11) declared that 'form means that a piece of music is organized'. The present state of Yoruba traditional music focused on the musical elements such as rhythm, scale, interval, chord, melody, counterpoint and its subsequent analysis without reference to social contexts abound severally. It has been observed that while scholarly attention concentrated on analysis of recorded sound, the socio-cultural events of musical forms received far less scholarly attention .This, therefore provides the premise for this study. This problem was vividly noted by Akpabot (1998:13) who opined that:

> There have been, in many studies in 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' p.13.

The dilemma that arises in such a process tends to create a dichotomy between the development of Yoruba music and the processes of its forms which invariably resulted in a lopsided judgement. The research will attempt to bridge the gap earlier studies created.

Thus, justifying the truism that in Yoruba tradition, music is a symbolic art through which other cultural practices are expressed.

This study interprets Yoruba cultural practices as factors that shape the musical forms. Buttressing Tracey (1943:123); assertions that 'a study of song lyrics of Africans can lead to an understanding of African basic philosophical principles'. However, Woodbridge in Vidal (2008:2) submitted that 'we can never understand anything at all until we have discovered its origin in something which preceded it'. As such, the need to find an acceptable solution to the lopsidedness, confusions and wrong theories, created by the separation of the socio-cultural events, regarded as the foundation of Yoruba traditional music from its analysis, is the focus of this study.

The oral transmission methods of Yoruba cultural practices from generation to generation helped to preserve the music. These oral forms of Yoruba music are woven around the events of daily life and reflect or mirror social realities. This invariably helped to preserve Yoruba cultural music from generation to generation through the events of the past. Therefore, the forms and techniques of Yoruba traditional music are by and large, uncontaminated. This fact was confirmed by Ekwueme (1973:1) thus:

> Traditional music in its unadulterated state thrived most lusciously in the Nigerian society…it thrives in continuity as age-old traditions and practices handed down from generations past are today maintained and sustained in similar if not exact form and style as they have been from time immemorial

Most importantly, authentic traditional religion of Yoruba people still exists till the present time, which includes the worship of deities like: *Obatala, Sango, Soponna, Ogun, Oya, Ifa, Esu, Obalufon, Ori, Osun,* and *Egungun*, with their un-diluted music. Consequently, the present study covers the music of the ancient period of Yoruba people in order not to lose the musical forms to socio-historical phenomenon. The oral forms

preceded the written mode in any tradition, and modern script tradition is only a historical and technological development from the earlier and much older oral tradition hence the two were covered in the study.

Furthermore, the fertilization of Yoruba traditional musical elements by classical music principles has resulted in a type of musical synthesis called Yoruba art music. Yoruba art music is described as those musical compositions which trained musicians produced under the influence of their training in school music. No doubt, a lot of Yoruba art music have 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 sociological contexts and internalized value system of Yoruba culture into Yoruba music analysis. The aforementioned are the main focus of the study.

1.1 Statement of Problem

The research problem as it relate to the present study evolved through the separation of the social contexts in the Yoruba traditional music, and the forceful imposition of Western forms and styles in the composition and the analysis of Yoruba art music. Furtherance to the aforementioned, Adegbite (2001:77) opined that, 'art musicians must evolve a system of composition devoid of western musical forms and styles, because a total reliance on western elements will keep us perpetually in musical bondage of the west'.

Secondly, the neglect of the Yoruba socio-cultural philosophies and the application of foreign philosophies and belief system in the explanation of Yoruba traditional music is another problem, Vidal (2009:26) observed that; 'despite all efforts in developing an African approach to the study of music, the field theory continued to be influenced by paradigms developed by western scholars'.

Thirdly, the wrong application of norms and stylistic features behind the sounding substance of Yoruba traditional music such as harmony, polyphony, tone system or scale, interval application, counterpoint, rhythm and pitch specification also hinders the development of some of these forms. According to Ekwueme (2001:18) 'such rudimentary knowledge is taken for granted … a thorough grasp of harmony and counterpoint … beyond the elementary or dilettantish is very important'.

Due to lack of socio-cultural trends of traditional Yoruba musical forms, it is possible that a research into its forms will lack focus, buttressing Heinrich's (1945:48) submissions that; 'the aim of the cultural historian is to apprehend the cohesive elements within a given culture … 'the spirit of the age' that he can identify, its imprint in every expression of the culture in ideas and art forms'. Therefore, for the lack of awareness in 'the spirit of the age' (the zeitgeist) or social functions, most music study results in wrong judgment. Invariably, wrong judgment leads to confusion in gathering information on Yoruba traditional music.

Another problem is the quality of musical notation and mode of preserving Yoruba traditional music. In Yoruba and some other African music, language is not only a medium of communication but also a part of the sonic materials and a determinant of forms. As a result, there is always a conflict between the tonal inflection or speech curve (d r m) and musical tones. Conflicts often occur between phonemic tone and melodic tone direction in the course of a song. Ekwueme (2001:21) submitted that, 'problems of tonality and intonation have bogged down many contemporary African choirs'. However the accuracy of computer as a tool for notation will help in solving many inherent problems in Yoruba traditional music. Anyaegbu (2005:5) submitted that 'computer usage has gone a long way in enhancing the students' learning experiences. Therefore, in resolving the problems of the neglect of social structures and analysis based on the tradition of the

Yoruba people, the researcher will proffer solutions to the aforementioned problems in the course of the thesis.

1.2 Significance of Study

Sociological events are central to human existence and development. Such sociological events include all the cultural indices of a particular tribe, oral evidence, objects, and works of art. By the end of the 19th century, the fundamental concerns of musicology as a discipline of cultural history got well established. Adler, (1885) describes music history as 'the history of style and technique'. The significance of this study is the application of social contexts to interpretation of Yoruba traditional music. Music constitutes a central part of life in any nation, it also witnesses several changes and development due to its response to man's needs. Therefore, if music must serve the purpose of mankind particularly in an ever-changing situation, this research provides us with the insight into thoughts and structure of core Yoruba traditional music before the forces of change sweeps the music into oblivion.

Most importantly, an understanding and articulation of various forms of Yoruba traditional music are useful to musicologists and an emerging Nigerian School of Classical Music, invariably positioning Yoruba traditional music in the right perspective in the global world of academic study. Furthermore, the study also enhances an understanding of Yoruba traditional music from the social point of view and for proper documentation and preservation. The study also provides a resource material for the school system, for scientific and systematic teaching and learning, as well as for other research purposes.

1.3 Scope of Study

The study focuses on the social contexts of selected Yoruba traditional musical forms. The selected music is categorized into the three main branches of Yoruba traditional music, which are: Sacred, Secular and Instrumental types. The selection of the

musical forms was based on the importance and the centrality of traditional religion among the Yoruba people. In Yoruba land traditional religion permeates all the activities of the society. It is difficult to divorce any sphere of life from religion. In this sense, Yoruba people attached much importance to deity worship through traditional music. According to Idowu (1973:4) 'religion is concomitant of human activities from the time immemorial'. Besides, the devotees of deities serve as custodian of Yoruba music. Specifically, the research area covered Ogun, Oyo, Lagos, and part of the Republic of Benin, and comprises the analysis of selected Yoruba traditional musical forms in the following classifications:

Sacred Music: *Orin Obatala, Iyere Ifa, Esa Egungun, Iremoje/Ijala, Orin orisa alale, Orin Oro,Orin Igbala, Ayajo/ Ogede/Ofo.*

Secular Music: *Ekun iyawo*,*Orin Iremo*, *Orin ere osupa*, *Ori Owe*, *Orin itan*, *Oriki*, *Orin apagbe*. , *Ewi*, *Efe.*

Instrumental Music: *Bata* (*Ilu alawo*), *Ekutu* (*fere ode*) *Agogo* (*ilu onifa*), *Sekere* (*Ilu ogun*).

Yoruba Traditional Music as Used in Western Art music: *Polyphony, Organum in 5th, 4th, 8ve, Hocket, Counterpoint, Fugue, Ostinato, Canon, Circle Canon, and Air.*

The listed traditional music is analyzed to attest to the various forms and genres of Yoruba traditional music.

1.4 De-limitation of the Study

It is axiomatic that no matter how in-depth a research study is, it may not adequate the aspects that exist in a particular topic, such is the case in this study. The present study presents theoretical and sociological constructs of Yoruba traditional musical forms. However, no attempt has been made to cover the contemporary Yoruba music-let alone the high Yoruba arts and culture. Hence, much has been left out, such as the major composers both in the traditional and popular music. The study has admittedly been very

selective of Yoruba traditional musical forms and especially given the wealth of diverse materials presented in the rich and variegated Yoruba culture.

Most importantly, this thesis has concentrated on the 'Yoruba traditional musical sounds and social events against 'objects analysis' and the 'ritual paraphernalia discussion' of Yoruba worship doctrine. In other cases, this research has leaned heavily upon the work of others because of their wealth of knowledge and as a finished piece of research and their competence in the particular field. This is the case, with the many quotations from African music scholars and the Yoruba linguistic scholars.

In summary, the work does not cover the following aspects: (1) the heavy ritual aspects of Yoruba traditional music (2) the ritual objects not pointing to musical sound (3) spiritual inclinations beyond natural understanding (4) also mysticism and magical aspects of Yoruba traditional musical forms.

1.5 Objectives of Study

The objectives of the study are to:

(1) Investigate the social contexts embedded in the construction of Yoruba traditional musical forms.

(2) Explore the interconnections between Yoruba belief systems, philosophies and traditional music.

(3) Examine the various structures and stylistic features of Yoruba traditional music.

(4) Trace the trends of Yoruba traditional musical forms.

(5) Study the method of notation and documentation of Yoruba traditional music.

1.6 Research Questions

The following are the research questions for the study:

1. What are the socio-cultural phenomenons directly related to the construction of Yoruba traditional musical forms?
2. Is there any relationship between Yoruba beliefs, philosophies and Yoruba traditional music?
3. What are the likely structural modes and stylistic features of Yoruba traditional music?
4. What is the trend of Yoruba traditional music?
5. What method is employed in notation of Yoruba traditional music?

1.7 Operational Definition of Terms (Foreign and Yoruba)

Foreign Terms

Allegro moderato: Moderately fast movement in music.

Anecdotal: Musical piece generally in one continuous movement.

Andante con moto: At walking pace with movement.

Counterpoint: The combination of independent melodies.

Chord: The sounding together of two or more tones of the tone system/scale.

Elegy: A song of lamentation, especially for the dead.

Harmony: The sound generated by moving chords (chords as defined above).

Iambic: Short and long rhythmic movement.

Interval: Structure of the tone system.

Melodic Contour: The shape of a melody.

Polarity: Duplication of music in the octave.

Pitch: Signify position of sound.

Polyphony: Several combinations of sound.

Staff: Horizontal lines and spaces with musical notes.

Spondee: Long and long rhythmic movement.

Tone: The tone can signify two concepts (a) a musical sound and (b) a step (interval) of a tone system or a scale.

Tonal: This epithet should always be understood to mean based on the tones of a tone system/musical scale.

Tone material: The tone material consists of the different notes used for composing a piece.

Tone System: This expression serve as a synonym of mode and scale-African mode and African scale.

Trochaic: Long and short rhythmic movement.

Vivace: Lively.

Yoru-centric: Based on Yoruba philosophy.

Zeitgeist: The spirit of the age or social contexts.

Yoruba Terms:

Agbe: Denotes farmer or farming.

Bata: A type of drum used by *Sango* and *Egungun* worshipers.

Ebo: Sacrifice.

***Ife*:** *Ife* is accepted as the ancestral city of the *Yoruba* and the home of *Yoruba* dieties.

Ijala: Hunters song.

Obalufon: Name of a deity.

Obatala: Name of a deity.

Ogun: god of iron, god of war.

Ogun: War.

Orin:	Means song, music or chant.
Orunmila:	Is the supreme deity in Yoruba land.
Oyo:	The name of ancestral city of the Yoruba people.
Sango:	god of thunder.
Sekere:	Musical instruments made from calabash netted with strings of cowries.
Yoruba:	Denotes people who are in the western part of Nigeria.
Ooni:	Spiritual father of the *Yoruba*.
Oranmiyan:	The youngest of all the grand children of *Oduduwa*.
Eso:	Traditional soldiers (70 in number).
Alaafin:	Owner of the palace (King of Oyo).
Ona:	Eunuch.
Asoju or Ajele:	Watchdogs /officers in Oyo.
Are–Ona Kakanfo:	Empire – Commander of Oyo Military Class.
Orisa:	deity.
Olodunmare:	Almighty god.
Emi Airi:	Invisible Spirit.
***Ori*:**	Head.
***Ose Sango*:**	Wooden dance wands for *Sango*.
Esu:	deity.
Ilee gbona:	Hot earth/small pox.
***Ase*:**	Amen.
Oloye:	Chiefs.
Orin:	Songs.
Alasunta:	Professional crier

Abbreviation

CMS: Church Missionary Society

NEPA: National Electric Power Authority

1.8 Theoretical Framework

The theoretical framework for this study is hinged on Aristotle's theory of art as a reflection of life. Aristotle, (384-322 BC) the Greek Philosopher, was the first to introduce the theory that art reflect nature and he considered the origin of art as a basis for his argument. He attributed the origin of art to the human affinity for imitation of nature. According to the theory, imitation is the primary method of learning and that it is natural for humans to take delight in works of imitation. Aristotle in Poetics (1340a 17-21) states that 'musical times and tunes provide us with images (homoiomata, likenesses) of states of character'. In the words of Plato, as quoted by David (1999:12) 'all artistic creation is a form of imitation of life': that which really exists in the world of ideas, it is a type created by God'. According to this theory, art imitates physical things hence an artist, by skillfully selecting and presenting his materials, may purposefully seek to 'imitate' the action of life.

Therefore, Aristotle's theories which interpret art as an attempt to provide an accurate representation of the object, social reality, and experience of life are undoubtedly the core theoretical framework for this study. The sociological view of art as imitation of social reality is related to the research into the art of Yoruba traditional music seen as the social experience of Yoruba people.

Furthermore, the imitation theory of art as social reality, however important it may be, has other factors no less essential to the creation and appreciation of art. For instance, Clive (1914:55) wrote 'If art expresses anything, it expresses an emotion felt for pure form'. 'Form' should necessarily be our primary concern as it is the case in this study of

Yoruba traditional musical forms. Therefore, this study also conforms to the formalist theories of "organic unity" of art. The concepts of form and of unity applicable to works of art have been developed over the centuries from the theories first made by Plato and Aristotle. A work of art in music is characteristically a complex weaving of musical notes, rhythm, harmony, texture, counterpoint, instrument and aesthetic symbols whose musical elements do not impinge as isolated units, but are determined in their perceived qualities by the context of all the elements and their relationships. The character of the whole, as a function of the individual components and their interrelationship, in turn modifies, and controls the components as perceived.

According to the theory of organic unity, internally thematic materials of music must be consistent in its development, analogous to biological growth, in its recurrent form. The theory also argued that art is a window upon the world: it is on the artwork itself that appreciable attention must primarily be focused, particularly on its distinctive structure, its design, unity and form. 'Does the works hang together?' is always a relevant and vital question which shows the primacy of formal unity.

Therefore, this study hinged on the sociological views of art as imitation of life. Since Yoruba music gives rise to connotative meanings, (meaningful because it refers to things outside itself) the imitation theory of art, objects and realities of life was used to analyze the social contexts in musical forms, while the theory of organic unity used for the structural analysis of the musical forms which give rise to denotative meanings (refers to its internal structures or elements.

CHAPTER TWO

LITERATURE REVIEW

2.0 Definition of Musical Form

Marx (1837:47) defines musical form as 'the way in which the content of a work – the composers' conception, feeling, and idea – outwardly acquires shape'. A better term for it, according to him, could have been 'the externalization of content'. Marx disagreed that form is 'convention' and proposed for it an epistemological basis. He submits that 'forms are patterns abstracted from past practices, rather than conscious guidelines; they represent deep–seated principles of organization of music'. This idea is close to the ideas of Schlegel (1938:19) who posited that 'beneath the consciously molded work of art must lay an unconsciously molded work of nature'. The great theorist and inventor, Schoenberg, (1967:20) submitted that 'form is a piece of music that is organized': i.e. form consists of elements functioning like those of a living organism'. Thus, presentation, development and interconnection of music must be based on relationship.

In a similar vein, Langer (1953:12) submitted that form is a 'natural being, which has a character of organic unity, self – sufficiency and as well as individuality'. Concisely, in the words of Hanslick (1891:13) 'music is form animated by sound' (*Musik ist tonend bewegte form*). Examining form in Yoruba music, Akpabot (1998:11) explained that 'music, form, function and style are so interwoven, that it is more rewarding examining cultural tradition and culture, because the way a Yoruba musician thinks, feels and what he believes-in, shape the form of the music he performs'. Since the function constrains form, the form and style of a piece of music will depend on function and the use to which the Yoruba music is meant to 'perform' in the society.

In his pioneering effort to define form and build a complete structural analysis of African music, Ekwueme, (1975:35) submitted that; 'form is merely rhythm in the long

span and that the rhythm of African music is built on three distinguishable structural levels'. He observed further that;

> The background material is a skeleton of the structure which gives us the form of the music often reducible to the antiphonal 'call and response' or call and refrain pattern; the middle ground contains rhythm motifs such as the standard patterns and other delimiters on which the music is based, while decorative motifs such as are employed by the master drummer are merely foreground material which do not significantly affect the structure of the music p.35

While Ekwueme uses Schenkers theory (1868 – 1935), to give a complete analysis of an African musical form or its organization, this research focuses on the social and historical elements that give birth to Yoruba music, because 'form' means 'organization' in music. It is clear from what we have seen in Ekwueme's explanation above that the concept of form in western music is different from that of Yoruba music. In the western music, according to Westrup and Harrison (1959:25) 'repetition, variation and contrast are three basic elements of musical form operating in the fields of melody, harmony, rhythm and tone colour'. However, Akporobaro (2006:3) says that the 'identity of African oral literary form is shaped by a number of factors which represent the creative matrix of the forms'. Hence, Idolor (2002:4) remarked that 'structurally, the cultural elements can be identified in tonality of music… themes; repetitions … text, texture, rhythms are all representative of culture'. All these attributes of musical form are examined in the study of Yoruba traditional musical forms, because, sociology is the study of human society, often with the aim of identifying the causes of social changes.

2.1 Indispensability of Form in Music

Throughout the 18th and 19th centuries, formal theorists like Koch and Marx reiterated the need for wholeness, symmetry and proportion in their composition treatises, though without invariably imposing a limit to the number of acceptable compositional forms. That is why Marx (1841:2) stressed that 'there are as many forms as works of art'. The study of forms in terms of a musical language with particular properties and procedures (formenlehre) progresses from its origins in the teaching of musical composition to become a basic tool of musical organization and analysis. Riemann (1908:12) reinforced the concept of form as unity in diversity. He argued that 'unity resided in the consonant chord'.

Examining the indispensability of form in music, Schoenberg (1937:3) explained that 'without organization music would be an amorphous mass, as unintelligible form as an essay without punctuation, or disconnected as a conversation which leaps purposelessly from one subject to another'. Logically, the only truly formless work of art is a non – existent work of art, of course, a form of music may be held to be bad if the criteria of the observer and listener are not met. For Langer (1953:14), form is 'prime and pervasive… the essence of the commanding form is its wholeness'. Since music makes time audible and its form and continuity sensible, to conceive an idea therefore is to imagine a form.

The modern music composers have ensured a significant expansion in the materials and methods of composition. Boulez (1952:18) claims that the world of 'music today… is one where structural relationships are not defined … according to absolute criteria … but relative schemata'. However, both the old and modern musicologists, composers as well as music theorist recognizes the indispensability of form in music composition. Reiterating the importance of form in Yoruba music, Ekwueme (1974:21) observed that

> It is perhaps in the organization of what may be called FORM in African music that most theorists are in agreement. It is agreed that music in which singing plays a very dominant role, in general, has an antecedent section which is answered by a consequent of more or less equal length. This is being termed a call and responses form.

Corroborating the above, Akporobaro (2006:4) says that, in effect, 'forms have their existence and qualities in the act of performance'. Also recognizing the importance of form in Yoruba music, Jones (1971:49) submitted that 'repeats are an integral part of song and they result in many variations of the call and response form'. Commenting on form, Merriam (1977:246) writes, 'the broad picture of Africa… shows… a substantial number of stylistic…variant forms'. Akpabot (1998:1) in a similar dimension posits that 'musical structure derives so much from cultural practices… which in turn will prepare and educate the mind towards the appreciation of musical form, function and style in African music'. From the above discussion, the indispensability of form in music and its globalization is undisputable. Hence the central focus of this study is to use the analysis of form to answer the simple question, 'when a Yoruba man makes music, what exactly does he do?

2.2 Form and Historical Phenomenon

Guido Adler (1911) attempted to change the nature of historical writing about music by introducing the notion of 'form' as the central concern of the music historian. Adler (1875) had published a programme for the future of musicology, placing strong emphasis on analysis, arguing for its rightful place in historical inquiry. Music history was to Adler like a self – weaving textile whose threads, of different colors, thicknesses and strengths were features of style. Threads might change colour, change places or merge. Thus he spoke of 'stylistic direction (stilrichtung), stylistic change' (stilwndel), 'stylistic

transfer (stilibertragung) 'stylistic hybridization' (stilkreuzung), 'stylistic mixing (stilmischung), (Adler 1911:19-48).

To the historian, form may appear as a tool for historical inquiry to detect relationships between styles and thus to establish chains of causality which operate along the dimension of time and are anchored in time by verifiable factual information. History is the study of the origin and evolution of the present. It is the imaginative reconstruction of the past of a people. According to Adejumobi (1978:12), 'history is a systematic account of what has happened in the life and development of a people'.

Therefore, history of musical forms deal purely on stages of evolution and periods of developments. In the 19th century the naive belief in the perfectability of man and his arts was replaced by more sophisticated concepts of historical continuity derived from theory of evolution and the metaphysics of "Hegelian idealism". Historical phenomena came to be explained in terms of biological metaphors. Art forms and the cultures that sustained them were treated as living organisms subject to birth, growth, decline cyclic progression, or by a periodic fluctuation between phases such as the alternating Dionysian and Apollonian principles described by Curt Sachs in the Commonwealth of Art (1946). In adopting these dynamic but deterministic explanations of historical change, music took its cue from art history. According to Eric (1939:14)

> The art historians, having gained academic authority at least a generation in advance of their colleagues in music, were in a position to share their concepts of periodization, continuity and style…middle ages, renaissance, mannerism, baroque, classicism… were lifted from architecture p14.

The prime object for the historian is the individual work of art approached through those qualities it shares with other manifestations of the culture. Viewed in this light, Heinrich Wolfflin (1864 -1945) submitted that;

> The aim of the cultural historian is to apprehend the cohesive elements within a given culture. He seeks to become so thoroughly immersed in "the spirit of the age" (the zeitgeist) that he can identify its imprint in every expression of the culture in costume and decoration, in institutions, ideas and art forms.

Systematic musicology, as above, in the eyes of scholars such as Wiora, (1961) is not a mere extension of the musicologist's view but a complete reorientation of his outlook towards the discipline. It calls for the reopening of some of the basic questions that have occupied men's minds from antiquity, and still calls for resolution in modern terms: what is music? What function does it perform in society? What is the role of value in the musical experience or of tradition?

There are two fundamentally different approaches to all musical study one which seeks to trace its development in the course of time (sometimes called the 'diachronic' view), and one which examines it as a phenomenon among comparable phenomena, seeking to place it within a classification scheme irrespective of the passage of time (the 'synchronic' view). Neither can be sustained exclusive of the other, but each has its value, and the two aspects exist in a constant tension. Ultimately the synchronic view is more empirical (i.e. it deals with things as they are) while the diachronic view is more interpretative since the past itself exists as a collection of images frozen' in time, between which the historian constructs lines of cause and effect (Arnold, 1877).

Bukofzer (1957:15) wrote that,' the description of the origin and development of styles, their interrelations, and their transfer from one medium to another constitute the central task of musicology'. This part of the task of musicology is the charting of the evolution of music itself. Looking at African/Yoruba music from historical – musicological perspectives, Schaeffner (1946:18) says that:

> Much of the music of Africa remains unknown, not only to outsiders but also to Africans themselves. One of the difficulties in assessing the phenomena of African music… arise from the impossibility of developing any depth of historical perspective.

This is however a wrong opinion as music plays an important role in the Yoruba societies. In fact, important stages of life are often marked with music. There are lullabies, children's game songs, funerals, and ceremonies for the ancestors. In Yoruba land, drummers play a crucial role in possession–trance ceremonies, in which the gods enter or 'ride' the bodies of devotees. Regrettably, most of these functions of music are not documented either historically or theoretically, hence the main thrust of our present engagement. The research, which is evolutionary in nature is concerned with Vidal's (2007:18) submission that;

> a holistic approach to the study of … music with its multiplicity of elements and multifaceted depth meaning, in order to arrive at a full and coherent understanding of interworking and creative forces that are involved… emphasis therefore shifted…to stylistic features… historical reconstruction.

A holistic approach to the study of music is the type that would give an in-depth explanation of the form of the music. Form is the organization of music, and an in-depth study of form is central to a complete understanding of such music. Form encompasses all the detailed explanation of music, hence its adoption in the study of Yoruba music.

2.3 Form and Stylistic Change

In different periods, characteristics of forms have depended on different elements of musical materials from different perspectives. Stylistic change is inherent in meaningful creation of music and the musical forms of any nation are never static. The

amount of change over a lifetime varies according to personality, intellectual development, cultural and economic circumstances, political climate, and resources of performance, sociological, acoustical, physiological and psychological phenomenon. In fact, there is perplexity and confusion in today's society that one wonders whether some order cannot be discerned in this tangle of tendencies. The history of civilization has, for the past five hundred years or more, been characterized by almost continual, cumulative change. In recognition of this, Meyer (1967:16) opined that:

> … led in the eighteenth and nineteenth centuries to the tacit assumption that change – often formulated as a kind of cultural Darwinism (spencer), as a theory of progress (Heget), or as a pattern of cyclic movement (Vico and Spengler) – was an essential condition of life and, by extension, of history in general and history of style in particular.

Change is, of course, a fact of existence. We are born to mature, grow old and finally die. In this case, the potential inherent in a limiting set of preconditions is realized as an essentially invariable pattern which is finite and sequential, law-like and conjunct. Change is successive and gradual, but not necessarily sequential; and its rate and extent are variable, depending more upon external circumstances than upon internal preconditions. Though all the major theories of form have, in Arkerman's (1962: 227) words, 'been preordained pattern of evolution'. Yet probably the most prevalent theory of style change is that which explicitly asserts or tacitly assumes that changes in style are a direct and necessary result… of culture: social, political or economic changes, scientific and technological discoveries, environment are either singly or combination to explain or account for changes in style. Thus, Schapiro (1962:14) says that 'common traits in the art of a culture or nation can be matched with some features of social life, ideas, customs, and general disposition'.

Furthermore, most theories of 'direct causation', and in fact most theories of style/form development, make a number of important assumptions the first of these is that styles are successive. The reason for this assumption seems to be that if economic, political, and social events, which on any particular hierarchic level are necessarily successive, are assumed to direct causes, then their effects (on style/form) must also be successive. According to Ackerman (1962:37) 'since the extinction of style is neither the prerequisites for, nor, necessarily, the result of the initiation of another, old and new styles may exist side by side and mutually influence one another'.

Cultures, particularly complex ones, are not monolithic. They are made up of a number of interacting and interdependent subcultures each of which may have its own style of music. In his lucid article, some problems of theory and method in musical change, Blacking (1977:1-26) has provided a theoretical foundation for determining or approving musical change in a society. He has postulated an interaction of social change which may result in variations in musical styles, or innovative variations and significant innovations in musical sound. Blacking (1977:1-26) defines musical change as 'significant innovation of music sound' is more valid and relevant in our present musicological study.

In discussing tradition and change in the context of contemporary Yoruba music, it must be borne in mind that according to Blacking, (1977:17) 'music–making is not simply an exercise in the organization of sound, it is a symbolic expression of societal and cultural organization which reflects the values and the past and present ways of life of the human beings who created it'. A change in the societal attitude towards a musical context or a change in the world view and social values which determine receptivity to remarkable musical innovation precede a change in the meaning of music. However, according to Omotola (1995:16) 'musical performances are generally community–based, but they can be tied to political, religious, social events and extra musical events'. Such interaction of

change is seen in Ekwueme (2008:98) that 'these changes occurred as a result of our interactions with … Western education, civilization, urbanization, technology, mass communication and new life styles among others'.

Similarly, Adegbite (2006:9) observed that, 'changes are necessary in Yoruba music in order to reflect the mood of our changing world'. He further postulated that 'change means flexibility and flexibility in socio – religious in which music provides for creativity'. Hence, as long as there is room for change in musical performance, new ideas will continue to emerge while, at the same time, old style and techniques of performance may linger on. While giving a critical analysis of change in Nigerian churches, Olusoji (2006:6) submitted that, 'the pastiche of styles that have hitherto been associated with popular genre and termed "worldly" are now found in its unrestrained form in contemporary churches'. The development of musical form naturally obeyed the law of evolution and changes thus: evolution is a process by which living things change and diversify over time to produce new forms of life – the process of natural selection in which the environment change, or as new individual variations arose, so new characteristics would become desirable and the species would change. Eventually, entirely new species would emerge.

2.4 Form and Classification

History is hierarchic. The length of time an event remains in some historical presence depends upon the duration of the highest hierarchic level of which it forms a part – upon what might be called its historical "reverberation time". Besides, for a hierarchy to exist, some events or processes must be viewed as "closed out" on a given level, so that as events they can combine with one another to form a composite higher- level structure. Such 'closed out' events make it clear that history is a construct. According to Stabbing (1963:17) the 'past and the future are constructs… we must be careful to notice that being

a construction does not entail being unreal… or arbitrary'. The chronological evolution of Yoruba music in this exercise is real and it deals with concrete and verifiable evidences. The evolution of Yoruba musical form is derived from an order existing in the real world of historical fact about Yoruba people.

Periodization follows the hierarchic character of history. Periodization is a necessity, being more than series of events strung like beads upon the slender threads of sequence. Were it not hierarchically articulated into reigns, epochs, styles, periods, movements, and the like, the past would lose immeasurably both in comprehension and in richness. As Herbert (1962:14) pointed out, 'the fact that many complex systems have a … hierarchic structure is a major facilitating factor enabling us to understand, to describe, and even to 'see' such systems and their pasts'

Periodization is also important because it makes possible the identification of historical movements. According to Willima Dray (1962:44),'such identification is an important and often neglected aspect of historical explanation, explaining what a thing is, i.e., how it should be regarded, is just not the same enterprise at all as explaining why it… happened". Hence, our conceptual classification of an event influences the way in which we perceive and understand it. This observation is akin to Michael Polanyi's (1958:8) idea that "the study of an organ must begin with an attempt to guess what it is for and how it works'. Thus, to extend Dray's interesting idea, what perhaps really is happening is that such periodization are a way of describing the 'functions' of large – scale, high – level historical events.

In the area of cultural evolution, Adams (1966:19) further laid emphasis on the importance of periodization process that 'new principles – qualitatively new causal factors and processes – account for each stage is very fundamental'. To put the matter positively: hierarchic structures are necessarily discontinuous, and non – uniform. It is only because

the forces, laws or principles that structure processes and organization – whether in the worlds of physical biological or social events are non – uniform that hierarchic structures can develop at all.

Yoruba musical forms and their periodization are very necessary because what constitutes the present will depend on the past. However the concept of hierarchic discontinuity and rather, the past is distinguished from the present: an event is considered to be past when, on a given hierarchic level of events, its implications appear to have been realized and its consequences on that level are known. It is through the realization of implications, through the completion of process, that patterns appear to have become closed. The closeness is what Ekwueme (1975:19) called the forces of change;

> … to find out the original theories behind African traditional musical organization, before those theories are completely swept away form contemporary practice by forces of change… to discover and explain what the Africans does musically… in keeping with our new found cultural awareness and pride in the good qualities of our past and present tradition p.19

From this point of view, the distinction between the past and the present lies primarily in the areas of knowledge, understanding, clarity or vividness in chronological periodization of musical forms, hence our present study. While viewing the lopsidedness of Yoruba music, Vidal (2007:22) posits that

> The development of musical styles and genre has posed a challenge to researchers for a coherent history of music in Nigeria. The oral nature of music in Nigeria and the dearth of documented writings seem to constitute an obstacle to writing such a history book p.22.

Taken up the challenge of a coherent history of the development of musical styles in Nigeria, this study divides the evolution of Yoruba music forms into five major historical epochs, from the standpoint of events and changes in musical forms fall within dates thus; 1100 – 1700 (Ife Kingdom Golden Age), 1700-1840 (Oyo Dominant Age), 1840 – 1914 (Missionary Era), 1914 – 1960 (Colonial Era).

2.5 Form and Aesthetics

Aesthetic questions are present in almost all types of musicological writings. They arise when music historians discuss the role of music in a social milieu or the impact of personal environment of individual musical development, or liken music to other arts, or define the terms of a specific style. Musical aesthetic seeks to answer the questions 'what does music mean?', 'what is the place of music in human life, and in the system of reality?', and what is excellence in music? However, Akpabot (1998:87) submitted that;

> You cannot know about the overall form, function and style in African music without getting acquainted with the legends, myths and symbols associated with different communities... legends, myths and symbols... are expressed through musical working under the umbrella of ritual beliefs.

Aesthetic in Yoruba music embraces the examination of the fundamental materials such as, number symbolism, organization of specific musical sound, societal consideration of musical symbols, costume and other paraphernalia of music making. For example, aesthetically, drum symbolizes power which is why it is a very important musical instrument in announcing the coronation or death of a king in Africa. According to Akpabot (1998:16) in Yoruba culture, the Alaafin (king) of Oyo is a powerful ruler with great tradition behind him. His right – hand man is called Asipa; and when the Alaafin wants to show his displeasure with his subordinate, he withdraws Asipa's drum as a symbol of suspension and when the erring chief makes amends his drum is returned to

him. Music making among the Yoruba is informed by concept which are socio religious in ideation at the same time they are artistic – aesthetic in principle. According to Nzewi (1991:89);

> investigation of the presentational symbols and signs would provide further data for probing the conceptual and ideational frameworks of specific traditional festivals, especially those rationales that are neither verbalized in context nor explained by the observable features of a festival scenario.

In the Yoruba musical forms, aesthetic ideation analysis was set out to distil the conceptual, philosophical and social ramifications of music organization. While giving his submissions on the Igbo art as an expression of nature, Ekwueme, (204:24) says that;

> nature, the perfect artist, has set order in every piece of creation. It is only natural for any good artist to strive to imitate nature, and the success of the artist is in… aesthetic judgment measure by the proximity in semblance of his creation to that of nature. Balance and symmetry tend to be... nature's form of creative construction.

The situation of 'nature' – as perfect artist, described above, is also the same in Yoruba music. Bebey (1980:18) captured it all regarding the natural music – making in Africa as 'a music that demand total attentions, total absorption and receptivity to the supernatural'. He posited further that 'African music opens the doors to a strange world of the unreal and invisible spirits of every kind, and marks a belief in the passage of man from his life to another beyond'. In the light of the foregoing, Yoruba exhibits their regard for the sacredness of music through the way they exhibit their vocal and instrumental music, Merrian (1979:23) submitted that

> music itself, of course, falls within the aesthetic aspect of culture, and its relationship to other aesthetic aspects, such as folklore, dance, and drama,

> is too clear… it is only by dealing with music as an aspect of culture that truly penetrating studies can be made.

Yoruba aesthetic in general rests on the ancient theory of beauty as that which gives immediate pleasure when perceived, rather than on any theory of art. Allegorical explanations are introduced when the literal level is exhausted. Schwein (1975:16) views that it 'was among the … Africans that the artistic instinct remained most unspoilt'. In traditional aesthetics aspect of Yoruba music, it was assumed that works of art are useful as well as beautiful and a direct imitation of nature. Prall (1976:20) submitted that 'nature… without men's efforts, assumes lovely aspects, unintelligibly composed and unreasonably fine'. In fact, art materials such as images, masks, costumes and paraphernalia, gave form to the supernatural and the invisible. The fearful 'Oro' mask, for example, was carved to instill fear in the minds of men and should not be seen by feminine gender.

Abstract ideas were made concrete to show the significance of expression and evocation. In the words of White (1949:16), 'the meaning of sculpture can be found in both social and religious contexts, philosophies, and ideology'. Some masks were designed to amuse through drama, thereby providing pleasant diversion from everyday problems and useful lessons by which morals and religious standards were improved,. They highlighted cultural conflicts and acted as propaganda for social reforms as well as serve as documents for faith in the traditional ideas. There were on those religious carvings, accessories such as horns and snails shells, which serve as the artists' expression of regenerative force. Wachsmann (1963:8) submitted that, 'trumpets are either symbols of virility and announcers of death or associated with the cult of cattle', while Carrington (1956:14) submitted that, 'individual names are given to talking gongs… low gongs are male… high gongs are female'. According to McClellan (1988:15), 'the different forms of

music developed by various cultures of the world have legends, which ascribed a supernatural origin to music'. While classifying the aesthetic functions of African music, Akpabot (1975:65) submits that;

> ritual songs are used… for ancestral gods; song texts for regulating social conduct; philosophical song for moral and spiritual well being; protest song; educational songs for historical and cultural posts; entertainment songs are for children, women, work, cradle, proverbial and nonsense songs' p.65

2.6 Form and Elements of Music

The continuity of musical ideas also implicates changes brought in by culture contact as well as an expanded world view, which easily reflected in Yoruba musical anatomy. Reflecting on the anatomy of form or organization of African music, Mereni (2000:14) submitted that.

> Polyphony is… one of the most prominent characteristics of the traditional music of African… it will become clear that an understanding of the theory and principles of African polyphony is synonymous with the understanding of virtually all African music.

The interplay between the community life, music and individuals becomes re – enacted in characteristic chord form which involves, leader – chorus form. African (Yoruba) music is known to be strictly text-bound, in the three following ways, Mereni (2004:3)

> Each piece is based on a single centre… the structure of a tone system, determines the structure of the interval combined as chords... the tones of the tone system/scale are used both in forming the linear horizontal melodies and the chordal vertical sonorities p.3.

The assumption that harmony plays no part in African/Yoruba music has been strongly contested by Waterman, Nketia, Ekwueme, Hornbostel and Mereni. Waterman (1949:21) considered harmony along with the diatonic scale as definite characteristics of African music. Hornbostel (1928:31, 32) sees African harmony as a form of polyphony that arises from the antiphonal structure of African song. Generally, the concept of western harmony might be different in application of African harmony, hence writing from an indigenous scholar's perspective; Mereni (2004:76) submitted that:

> Harmonization in African music is not organized in that way it is known to classical music, that is, soprano, alto, tenor and bass. Rather, in the African music culture, harmonization is a spontaneous aesthetic response in – group music making proceeds in the manner of rule – guided improvisation.

Parts of harmonization in Yoruba music are melody, rhythm and texture. In the words of England (1970:14) the interchanging of melodic phrases, rhythm and texture are common methods of music making… contributing vitally to the community life (the musical complex). The study of melody is beset by the question of whether a generalization can be made which will serve to identify African melody. The most direct statement of the character of melody is seen in Jones (1954:26) that 'the tendency is for the tune to start high and gradually to work downwards in saw – like manner... hovering over and around a central note or notes', Hornsbostel (1928:8) indicates a structure consisting of two halves' in which the first resting on 5th and 2nd build around tonic. However, Waterman (1949:213) introduced the concept of offbeat phrasing of melodic accents, which functions in close association with the metronome sense'. Two types of melody are classified in African music on the basis of rhythm by Mereni (2004:74) thus, 'melody in free rhythm and melody in strict time based on regular pulse'. On the whole, melody is seen as a worldwide phenomenon in musical form or organization.

Rhythm is the very life – blood of music: it is the term for ordered change, however complex. It is an integral part of formal, textural, harmonic and melodic considerations. Besides, as a whole, 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, then according to Bucher (1897:63), 'the rhythm of work results from the interaction of object and breathing'. In this way a parallel rhythmic – musical structure arises, in work and in dance directly from rhythmic formations imposed by physiological necessity. Music Scholars have commented upon the concept of rhythm in African music severally. In their various submissions, scholars agreed that rhythm is fundamental to African/Yoruba music and that rhythm basis is frequently expressed by the simultaneous use of two or more meters. However, the organizing principles upon which multiple meters are based varied. Ward (1927:27) 'notes one drum playing a basically unvarying beat'; Hornbostel (1928:3, 32) sees the 'organization in terms of motor behavior, which is the opposite of the western concept', Waterman (1952:212) postulates 'the concept of metronome sense' and Jones (1949:11) makes 'the point of lack of coincidence of the main beats in African rhythm'. The unity and consensus about the use of multiple meters is so strong as to remain unquestioned as the basis for African music. It was Merriam (1954:40) that emphasized the 'multiple meters is by no means necessarily present at all times, or in all songs'. Ward (1927:211) submitted that broadly speaking;

> the difference between African and European rhythms is that whereas any piece of European music has at any one moment is one rhythm in command, a piece of African music has always two or three, sometimes as many as four.

2.7 Yoruba Traditional Music and Forms

The development of Yoruba traditional music, the birth, growth, as well as the meaningful understanding is embedded in its form or its organization. Generally, music is an integral part of any given society, but different cultures interpret its uses in different ways, Okafor (2005:17) says that, 'different cultural definitions … use it to express their identities, their historical evolution, the continuity and the horizon'. Any Yoruba festival or ceremony is essentially a continuity of culture, usually hallowed by tradition and traceable for its origin down to the community's twilight of fable. In the words of Wisler (1992:14), 'music is a stable cultural trait that provides useful basis for determining the diffusion of other cultural traits'. These cultural phenomena are, according to Gerould (1932:11) and Leach (1961:11): 'creations blending individual experience and traditional form'. The scholars posited further that:

> Traditional song … is oriented more strongly toward the continuity of a tradition and is created by those who are much less conscious of the aesthetic principles under which the folk performer or creator is working. P. 12

However, urbanization syndrome and social and musical trends have in contemporary times brought decline into Yoruba music. Foster (1953:18) had warned about this when he opined that; 'urban influences upon rural cultures is much stronger than rural influence upon urban cultures'. While stressing the importance of traditional music in the society, Lawal (2003:6) observed that:

> In indigenous society, their thoughts are usually reflected in the kind of poems … songs, myths, folklores and legends they use to describe a variety of issues and problems in the society.

In the word of Merriam (1964:136):

> Life in a village without musicians is not to be considered … people want to sing and dance and a number of important village activities cannot be carried out without musicians.

The above assertions are true in Yoruba villages, but as noted by Ekwueme Lucy (2008:09).

> With the incursion of Christian/Muslim religions … some of our traditional music became acculturated … these bodies brought education, civilization, mass communication, urbanization, technology and armed forces band … over time we have a mixed grill of music around us.

Against this background, Yoruba music is yet to be properly researched into and documented, hence the main focus of the present study. The present problems as noted by Foster (1953), Ekwueme (1975,2008),Mereni (2005), and Vidal, T (2007), has created a state of uncertainty about development, and a general lack of adequate knowledge and understanding of Yoruba traditional music. These gaps are filled by the present study that relates the roles of sociological events in development of Yoruba traditional music and its structural devices. The conceptual background to this study is found in the word of Lendvia, (1971:1) that 'every art has the right to strike its roots in the art of the age; it not only has the right to, but it must stem from it'. There has been a need, in the light of new information available in Yoruba traditional music, to review its contents and clarify some of the earlier findings.

2.8 The Origin of Yoruba People

The origin of the Yoruba people and their rich culture have been variously commented upon in the extant works of such scholars as Adetugbo (1971), Johnson (1974) Akinjogbin (1980), Atanda (1980), Obayemi (1980),. The scholars had severally appraised

the traditions and origin of the Yoruba people and reached the conclusion that the hitherto popular theories linking the origin of the Yoruba people to Arabia, Egypt and Nubia or Meroe have no valid bases. Instead, on strong linguistic evidence, it is now being strongly suggested that the Niger-Benue confluence area may well be the place from where the Yoruba people or their immediate ancestors have moved to the place that has become their homeland. The bulk of the Yoruba people are today found in the south – western part of Nigeria. Specifically, they effectively occupy such places like Ogun, Oyo, Ondo, Lagos, part of Kwara and South – Eastern part of the Republic of Benin. Many writers have relied solely on oral traditions until recently, for reconstruction of early Yoruba history; fortunately, new and more scientific sources like archaeology and linguistics facts are now available.

Linguistically, the argument leading to this suggestion can be discussed immediately. It rests largely on the classification of African languages as made by Greenberg (1970) who classified the Yoruba language among others like Igbo, Edo, Nupe, Idoma, etc as belonging to the Kwa group in the larger Niger – Congo family of languages. The Niger – Benue confluence is established as the home of Kwa group of languages. If that is the case, and there is a strong evidence to believe that it is, then the speakers of any of the languages belonging to that Kwa group cannot originate from anywhere else other than the home base of the language they speak.

Therefore, the linguistic evidence has implications beyond locating the place of origin of the Yoruba people. It also has implication for the origin of the people in time perspective that is, regarding when the people emerged as a distinct language group. Through the use of glutto – chronology, Armstrong (1962) has established that Yoruba language separated as a distinct one from the Kwa group at least about three or four thousand years ago, that is from 2,000 or 1,000 B.C. This suggestion from linguistic

evidence regarding the antiquity of the Yoruba people as a group is reinforced by the Ikedu tradition which is hitherto unpublicized but certainly is the oldest Ife tradition of origin of Yoruba people. The tradition, as revealed by Akinjogbin (1980:17) states that, 'before Oduduwa, between 93 and 97 kings had reigned at *Ile–Ife'*. This invariably means that organized society must have begun in or around Ile-Ife within the last millennium B.C. or even earlier.

Archaeological evidence also supports the antiquity of human settlement and organized society in and around *Ile-Ife*. Radio – carbon dates of eroded pottery fragments and utilized quartz-flakes unearthed at the site of Obafemi Awolowo University gives a date of about 410 B.C., Ekpo (1960:40). Hence, it is reasonable to suggest that there may have been Yoruba settlements in *Ife* area before 410 B.C. date of the artifacts. The antiquity of Yoruba settlements in their homeland is also attested to in some other areas outside *Ile-Ife*. According to Beier (1975:16) '*Oba-Ile* near *Akure* lays claim to such antiquity in its oral traditions'. Also, Thurstan (1980:26) excavated human skeleton at *Iwo Eleru*, near *Akure*, and which is radio-carbon – dated to about 10th millennium B.C. This also supported the evidence of antiquity of human settlement in Akure area.

Furthermore, there is enough evidence to suggest that *Ile-Ife* was the first Yoruba settlement to become prominent soon after the people acquired distinctiveness and self – awareness as a separate language group. Hence, those aspects of Yoruba oral traditions, talking of the people as being 'created' in *Ile–Ife*, should be construed to mean the emergence of, or the acquisition of self-awareness by the Yoruba people as a distinct language group. Indeed, all indications from all the sources point to *Ile–Ife* as the premier place in the development of Yoruba culture and civilization. Such evidence was seen in the work of Falola (1981:17) that 'earliest settlers in Ife must have practiced an economy based on food collection (i.e. fruit gathering) hunting and fishing'. According to the study,

the development of agriculture must have made considerable impact on the historical development of the Yoruba people as it did on those of other people. In particular, it must have transformed the Yoruba people from a society of wandering fruit gatherers and hunters to that of agricultural, sedentary and settled communities with reference to Obayemi, (1980:17) 'Yorubaland was littered with small settlements (mini-states) and after which the great states developed. It is interesting, according to Atanda, (1983) that independent investigation of this phenomenon carried out by Akinjogbin (1981) through a critical examination of oral traditions has lent weight to Obayemi's theory derived from ethnographic studies. The theory revealed the existence of a number of ancient villages – communities all over Yorubaland in Pre-Oduduwa period. Such settlement includes: *Ife*, *Ijesha*, *Akure*, *Ekiti Ondo*, *Ijebu*, *Abeokuta*, *Ilesha*, *Owo* and *Ekiti*.

Besides, in an excellent and exhaustive article Horton, (1979) has shown the great achievements of the *Ife*-kingdom in the period c. 900 – 1650 A.D. he regards the period as Ife's classical period, judging from the excellent works of art produced during this period, a period which art scholar like Frank (1964) has also described as 'comparing favourably with the works of art produced in Greece and Rome during their classical age'. Oduduwa's reign did more than founding an enduring dynasty, providing dynamic leadership and revitalizing the Ife kingdom. But it is also evidenced that centralized states developed, following Ife model, in many parts of Yorubaland after the rise of Oduduwa. Prominent among these states were *Owu* kingdom, *Ketu* kingdom, *Ijesha* kingdom, *Ekiti* kingdom, *Owo* kingdom, *Ondo* and the *Oyo* Empire, which became the largest and the most militarily powerful in the 17th and 18th centuries. Others of note were the *Egba* and *Egbado* kingdoms, Atanda (1983:25) submitted that 'the kingdoms flourished till the close of the 18th century.

Indeed, the Yoruba maintained stable society in spite of occasional stresses, and promoting developments in the political economics, social, religious and intellectual aspects. The political crisis which plagued Yorubaland in the 17th to 18th century, following the fall of the Old *Oyo* Empire, affected the fortunes of many of these kingdoms. While some prominent states fell in the ensuing turbulence, some new ones were founded while some others had to be structurally re –adjusted. What is pertinent is that the century – long turbulence did not destroy the basic culture and civilization which the Yoruba have built up over the centuries and which, in spite of colonial rule interlude, have survived to the present day.

The ancient kingdom of *Ife* was regarded in Yoruba traditions as the origin of life on earth and also as the head kingdom of the Yoruba people. Nonetheless, we upheld the scientific fact of migration for the purpose of this study. Though *Ife* exhibited the attributes of a centralized polity, it had no arm and exercised no control of a political nature over its neighbors. Its relationship with neighbors was essentially of a spiritual nature which was derived from the Ife image as a father and national headquarters of the state. Thus, *Ife* socio-political institutions were not developed to cater for any sophisticated military, commercial and administrative demands of an extensive empire. The ruler at the core of government in Ife was called the *Ooni* (perceived as the spiritual father of the Yoruba nation). The political decline of the kingdom of *Ile-Ife* coincides with the rise of *Oyo* as powerful kingdom. The founding of old *Oyo* kingdom is ascribed by tradition to *Oranmiyan*, the youngest of all the grand children of Oduduwa. The rise and growth of the old *Oyo* into an empire of great political and economic significance was due to conditions rooted in old *Oyo's* internal circumstances rather than to any foreign influence.

The period of the political greatness of Old *Oyo* spanned two hundred years, from the early 16th century to the death of Alaafin Abiodun in 1789. *Oyo* kings, from the very first, were reputed war leaders: Ajaka, the immediate successor to *Oranmiyan* was remarkable for his martial skills and for his important wars of conquest; so too were *Sango* and *Orompoto*, among others. *Oyo* conquered such places like *Nupe*, *Borgu*, *Sabe* and *Ketu* (subsumed to Republic of Benin). The hallmark of *Oyo's* conquest was the victory over Dahomey (now Republic of Benin, in 1748) early 18th century and its reduction to a tributary state, in the mid 18th century, of *Egba* and *Egbado*, *Ajase* and *Seme* kingdoms, part of *Igbomina*, *Tapa* and *Ibariba* including the seacoast from about *Whydah* to the east of *Badagry*.

The political organization of Old *Oyo* centered on the *Alaafin* of *Oyo* who was the head of the imperil administration. He combined spiritual and temporal powers, because the *Alaafin* was seen as the companion of the gods: *Ekeji orisa*. The *Alaafin* was circumscribed by a system of check and balances which greatly limited his influence and power. The *Alaafin's* first check was the *Oyo Mesi*, the Council of Ministers, a body made up of councilors of the seven wards of metropolitan *Oyo*. This council was headed by *Basorun*, the Prime Minister, whose part it was to tell an earring *Alaafin* his doings or don'ts. The *Alaafin* was also assisted by *Osi Efa*, the eunuch of the left, *Ona Efa*, the eunuch of the middle and *Otun Efa* the eunuch of the right, however the *Osi efa* for political affairs, *Ona Efa* for judicial matters and *Otun Efa* for advice on religious matters. Besides, the *Alaafin* oversaw all government affairs in the provinces. The *Ajele* or *Asoju Oba*, these officials were the *Alaafin's* eyes and ears in the vassal states, the watchdogs of the imperial government, to maintain law and order.

The military (local hunters and the youths) played a vital role in the establishment and subsequent control of the empire; they naturally constituted a vital element in the

administration of state. The military class was about seventy. These standing officers, called the *Eso*, operated under the command of the *Are-Ona Kakanfo*, who was himself directly accountable to the *Alaafin* for his appointment, promotion and discipline. Hence, *Oyo* dominated the other *Yoruba* settlement with powerful autocratic monarchs. The arrival of European missionaries with the Church Missionary Society in 1842, Methodist and Baptist in 1846 and Catholic establishment in 1860 to Yorubaland brought a new civilization. The Europeans came to Nigeria in their ships. The Portuguese first reached Lagos in 1472, the name Lagos itself is Portuguese and means a lake. Pepper was the chief thing they bought; and they paid for it with guns, cloth and metal; copper brass, iron and lead. All this seemed very good, but the slave trade spoilt it all. Slavery existed in Europe in those days; and the Portuguese bought slaves, just as the Arab did, to take to Portugal and use in their homes. The kings and captains who spent their time in catching slaves became hard and cruel. Yorubaland and other coast lands became lands of terror and blood, and their old civilization died.

The highlighted aspects of musical language are united in blends and binded by unique expressive purposes in music. They are general features of music (whether in Europe or Africa) that any additional factor does not explain their relationship and the feature only assume new significance in new relationships and contexts. Musical form is one of the commonest units for discussion in modern music criticism. As a differentiating factor in style it is of verbal importance, partly because of the contrary in form or organizational process in music, stylistic changes with elaborative techniques, which are hardly ever static. The amount of creative works and adopted technique are determined according to the socio-political, philosophy and literary current in Yoruba music. By and large, the largest part of the Yoruba musical repertory is text – based with poetic (song) structures lying at the core of musical forms: this also applies even to much apparently

purely instrumental music. Therefore, some understanding of theory of Yoruba music is indispensable because, there is, of course, no philosophical or psychological reason why new technique and form should not be developed or invented.

CHAPTER THREE

RESEARCH METHODOLOGY

3.0 Method of Data Collection

This study relied on an amalgam of different ethnographic techniques to collect information. The adopted methods of data collection were unstructured oral interview, observation and recording of Yoruba musical performances and key informant method. The unstructured oral interview method provided first hand information and enabled the respondents, most of whom were illiterates, to clearly explain their views. The direct observation of Yoruba musical performances exposes the researcher to various methods of performances and features of musical instruments. The 'key Informants' enabled the researcher to have access to important places and personalities in Yoruba community, and also to have access to sacred information that would have been kept away from the researcher.

3.1 Sources of Data

The sources of data in this study were multi-dimensional. The primary data were collected through the unstructured oral interview and direct observation of Yoruba traditional musical performances. The secondary data on the other hand were sourced through books, journals, thesis, internet browsing, recorded music, libraries and archival records-films, tapes, diaries, drawings and sculptures.

3.2 Area of Study

This study targeted the traditional *Yoruba* people of Western Nigeria, hence the area of focus in data collection. For the purpose of originality, the investigation focused on six major *Yoruba* ancestral cities which were selected on the basis of historical antecedents. These cities which are located far away from each other are: *Oyo Alaafin* in *Oyo* State of

Nigeria, *Ketu (Ketou*- the *Yoruba* people that were cut-off to Republic of Benin), *Ijioland* – a *Yoruba* border town situated between Nigeria and Benin Republic, Tube – an '*Egun'* community of *Egun* tribe, Ibadan in *Oyo* State – a Yoruba town with special peculiarities of mixed-tribes and events, as well as the ancient city of Abeokuta, Ogun State. Besides, in each of the cities, the researcher focused on the *Oba's* palaces for authentic information, priests and priestesses, oral historians, musical group performers, elders, and any other relevant data.

3.3 Data Collection Gadgets

The wide scope of this research called for multiple data collection gadgets. In the study, an audio tape was used to record the verbal responses of the respondents and video camera was used to record traditional musical performances and instruments of the *Yoruba* people. Besides, the researcher further ascertained the various sources of data through the use of still pictures scanned on the appendix pages.

3.4 Research Design

Historical research design was adopted for a proper synthesis and interpretation of data in this study. Historical research design is a systematized and intensive enquiry into social events, development and experiences of the past. Hence, the format is discussed under three sub-sections thus; preliminary investigation, actual investigation and data presentation design.

3.4.1 Preliminary Investigation Design

In the preliminary investigation, the researcher engaged in a critical broad based study of books, magazines, thesis, journals and articles, which helped to illuminate the broad perspective of the *Yoruba* traditional musical arts. Invariably, the ethnographic and historical study about *Yoruba* people provided the background and advanced information,

which assisted the researcher in the formulation of research objectives. The researcher also found out specific period, date and time which the festival and musical performances are held. However, where none was feasible the researcher solicited for special performances to be organized.

3.4.2 Major Investigation Design

The researcher, having fulfilled all the required conditions by the respondents set to field. The actual recordings of performances, film and photographs were made during the festivals and scheduled performances. The researcher watched and made notes of the events and joined the enactment of songs and dances for the purpose of establishing rapport with the performers and identifies with the significant elements in Yoruba aesthetics. However, it should be noted that the researcher's participatory role was not allowed to distract him from the significant investigation and observation. In this regard, jotting of notes, songs recording and photographs of the dance patterns, costume, mask and other paraphernalia used in the performances were documented. All these materials were used for structural and content analysis.

Informal interview sessions were conducted with some individuals regarded as the key informants. In the oral interview, the variables taken into considerations were the respondents' age, experiences, competence, special knowledge, chieftaincy title, identity of narrator, and general environmental conditions. The oral interview was arranged in such a way that aspects of special interest within the context of Yoruba musical performance were elaborately discussed. The special area of interest in this study included: musical preparations for festival, the nature and history of traditional songs, masks, costumes, dance steps, and performers hierarchical status.

3.5 Methods of Data Presentation and Analysis

The researcher adopted a qualitative descriptive method in the presentation and analysis of data. Critical evaluation of data helped to marshal the evidences and data reduced to manageable dimensions. The researcher read each set of notes, jottings, and music transcripts thoroughly until intimately familiar with the contents. The interpretation and record-playing of the recorded songs were used to determine its nature for proper notation. The pitches and accuracy of the notation were edited through the use of the piano and the computer soft-ware known as 'finale'. Besides, a general chronological arrangement of the forms followed epochal events and socio-cultural circumstances of each period of development.

The analysis of data is in two sections: the contextual analysis and structural analysis. The contextual analysis of data clarified the sociological events as factors that determine the Yoruba traditional musical forms. The theory that art imitates nature, social events and environmental conditions was used for textual analysis. The second part is the 'theory of organic unity of art', introduced by Plato that music is a complex woven together of elements like harmony, interval, texture, rhythm and scale. The question, 'Does the work go together?' was answered through the structural analysis of data.

On the other hand, external validity was used to ascertain whether the report (data) or relic actually belongs to Yoruba people. In this regard, already existing submissions of scholars' works related to the new findings were cited, including published, unpublished, old and recent findings used to authenticate the data. Besides, reference to public documents such as: constitution, law, judicial opinion, government order, reports of panels and conferences, University handbooks and official document was also cited to validate the data.

Internal validity is concerned with the accuracy of the content of the source. In this regard, the status of the respondents in the society, age, experience and the post or traditional title was considered, because it is expected that a man of integrity and honour may not falsify data. Some historical facts found in one type of legend are recurred in another; this also helped to validate data. Similarly, the overlapping of names, events, and legend was another source of data cross-checking, and professional traditional historians assisted in data validation. Besides, the researcher was very alert to detect whether the respondents have any motives, biases or limitations which could have led to misrepresentation of sociological facts of the Yoruba people. Also cited are the personal documents such as writings of historians, scholars, e.g. memoirs, biographies and autobiographies.

Furthermore, both the primary and secondary data were cross – examined in this study. However, apart from the validation of socio-historical data, descriptive analysis was adopted for the structural analysis of the musical forms. The descriptive and structural analysis of the forms focused on the nature of scale, harmony, rhythm, polyphony, interval, counterpoint and instrumentations. The data was subjected to both external and internal criticisms and the result of this exercise brought to bear on the interpretation of the data.

3.6 Organizational Framework

Research, generally, is meant to generate data for analysis and this resulted in a large volume of information which is mostly in its raw stage. In order to use the data for the objectives of this research, it was reduced to manageable dimensions hence the organizational framework. The qualitative data in this study was processed and edited in the following basic steps: Reading, grouping, Interpretation, Editing and Structural Analysis of data.

Step 1: Reading- The researcher read thoroughly each set of notes and also study the music transcript generated from the field until the researcher is intimately familiar with the contents.

Step II: Grouping – The researcher grouped the generated musical data according to the period of evolution and existence and the sociological events that gave birth to it were highlighted.

Step III: Interpretation- The interpretation involved playing of the generated songs several times to determine the musical elements for paper notation. Besides, to guarantee the correct notation of the sound, the piano musical instrument was used to facilitate the pitch accuracy-lowness and highness of the sound.

Step IV: Editing- The notated songs were edited through the use of computer. A computer soft ware, 'finale' was used for the printing of the musical score. 'Finale' software is capable of aligning musical scores according to time value of the musical song imputed into the system.

Step V: Structural Analysis- The musicological structural analysis of the processed computer notated musical score is meant to bring out the features of the various elements of Yoruba musical forms. A step-by-step critical analysis of the score elements which are texture, scale structure, melodic organization, tone system and harmony, Rhythmic characteristics, pitch contour, aesthetic usage, as well as the critical study of oral art theory.

Step VI: Chronology of Forms- A general chronological arrangement of Yoruba musical forms was done. The chronological arrangement of forms followed the date of Yoruba sociological events thus; Ife Kingdom Golden Age, Oyo Dominant Age, Missionary Era and Colonial Period. Through the chronological arrangement of Yoruba musical, the periodization of form was developed, with the following sub-headings; name and date of

the period, alignment of musical forms, and presentation of contributory sociological events and arrangement of most important music contributors.

CHAPTER FOUR

DATA PRESENTATION ON THE SOCIAL CONTEXTS OF YORUBA TRADITIONAL MUSICAL FORMS

4.0 Yoruba Traditional Music in the Early Period

The early period of Yoruba people is designated as 'Ife Kingdom Golden Age' . According to the *Alaafin* of *Oyo, Oba Lamidi Adeyemi,* '*Ife* was created by *Oduduwa* around 11th century'. This early period in Yoruba land was a period of *Orisa* liturgy. The Yoruba worldview as well as their concept of life influenced the development of their religious observances and behaviour. The Yoruba recognized and believed in the existence of a supreme being whom they called *Olodunmare* or *Olorun*. Hence, they believed that *Olodumare* created them and other things like spirits (*emi airi*) and many invisible creatures. Apart from the above, they also believed that *Olodumare* is powerful and ordinary human mortal should not approach him directly. The only agent whom *Olodunmare* used for the immediate control of these forces were the *Orisa* . For this reason, the Yoruba believed that these spirits served as mediators between man and *Olorun*, and in order to be in the right relationship with *Olorun-Olodumare*, the *Orisa* must be appeased .

In this mediatory role, the spirits were known as the *Orisa*, or divine being and through them, the Yoruba people sought divine blessings from *Olodunmare*. The *Orisa* as personification of the spirits were the agents conveying good or evil, depending on man's relationship with *Olodumare* or *Orisa* themselves as spirits. Indeed, the Yoruba people believed that *orisa* gave life, and could kill. He was regarded as a divine being as such the Yoruba devised various systematized methods of worship, propitiation and sacrifices in their religion. Hence, every individual, each lineage, village, town and city made adequate arrangements for religious obligations to *Orisa* especially through traditional music.

4.1 Yoruba Traditional Sacred Music

The major form of the early Yoruba music was monophony: a single line which uses invocation to the deities as music form. The various types of the monophonic musical forms employed were generally tagged '*Orisa* pipe'. According to the oral evidence given by the *Alaafin* of *Oyo*, *Oba Lamidi Adeyemi* , on the indigenous belief system of Yoruba people and their music, *Orisa nla* known as *Obatala* was the supreme divinity called *Olodumare (*The Almighty God) . Various studies by Johnson (1921), Ayandele (1965), Wande (1968), Biobaku (1973) Afolabi (1979), Awolalu (1979), Akinjogbon (1980), Atanda (1983), Olatunji (1984), as well as Yoruba adages, songs and *ifa* literary corpus revealed Yoruba worldview of the supreme being, whom they called *Olodumare*. Indeed, religion played a vital role in the people's lives. Bolaji (1979:29) corroborates further that 'the keynote of their life is their religion … affairs of life belongs to the deity; their own part of the matter is to do as they are ordered by the deity'.

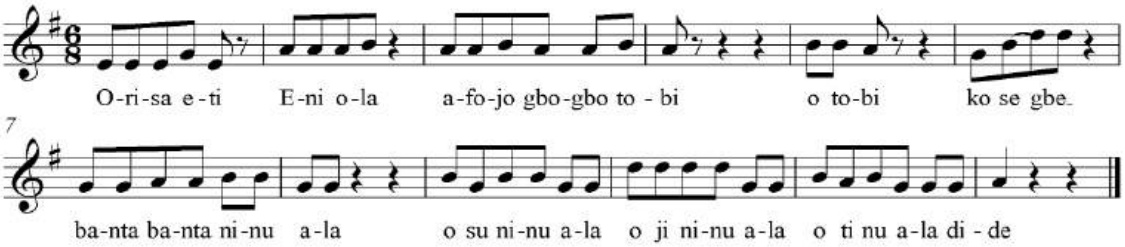
Sacred/ritual music of Yoruba focuses on religious phenomenon of life and such music assists in spiritual matters. They are songs that are performed annually at festivals to appease such deities as: *obatala*, *sango*, *esu*, *sopanna*, *ogun*, *ere-orisa*, *egungun*, *osun*, *obalufon* and *oro*. Festivals among the traditional Yoruba people are centered on the worship of ancestral and non– ancestral gods. However various gods have different mode of worship which invariably determine the forms of the music.

Besides, at the early stage of the Yoruba people, *Obatala* dominated the ancient Yoruba landscape and mind and this resultted in *Orisa* liturgy. In the liturgy, *Orisa Obatala* represented ethnical purity, holiness and immaculate whiteness was associated with him. The paraphernalia of his worship were also bedecked with white ornaments. The Yoruba sociological worldview on the superiority of *Orisa Obatala* as the

creator of heaven and earth were variously enshrined in incantation monophonic forms as seen in the following musical examples.

OBATALA MUSICAL FORM

Performance clue: Text in speech tone system of Yoruba dialect.
Musical example 1

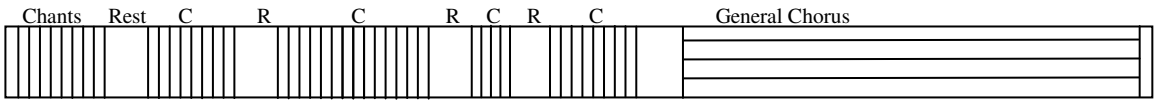


Interpretation of Yoruba Text in the above song

Supreme diety, noble one,
Mighty all day long,
Mighty, uneasy to lift,
Massive, massive in whiteness
He sleeps in whiteness
He wakes in whiteness
He rises in white clothes.

The above chant musical forms shows that in Yoruba theology, *Obatala* has always been place first as an immovable god. In the worship, the chief priest usually leads the worship with other devotees in attendance. *Obatala* requires the service of a chief priest because of his revered position among the Yoruba people. During worship, therefore, the chief priest leads the song while the followers responsed. This type of arrangement always resulted in call and response or responsorial musical forms. The revered position of Obatala among the Yoruba people led to the musical form of emphatic irregular chant punctuated with musical rest.

Graphic Representation of Obatala Music

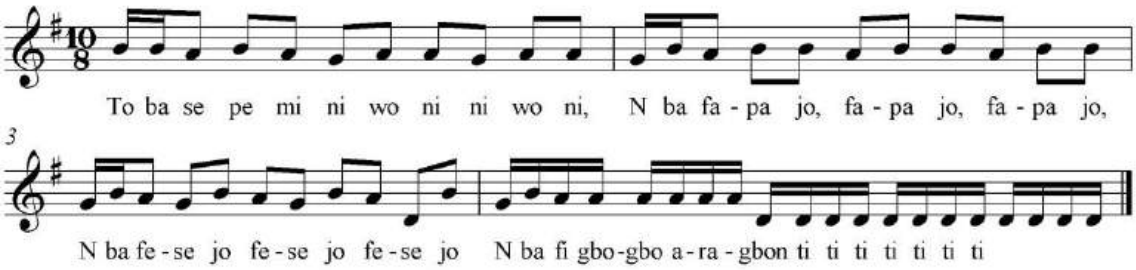


Obatala is believed to have ministers amongst which are *Sango, Esu, Soponna* and Ogun.These ministers have peculiar musical forms. According to the oral evidence given

by the *Alaafin* of Oyo, *Oba Lamidi Adeyemi; Sango* was the fourth *Alaafin* of Oyo and was the youngest son of *Orunmila. Sango* was a powerful, domineering king and ruled with a rod of iron. *Sango* is often referred to as god of thunder (*onile ina adani niji).* Hence, the influence of *sango* worship in Yorubaland made the Federal Government of Nigeria to use *sango* priest wooden dance wands (*ose sango) as* a 'symbol of light', which is conspicuously displayed in front of NEPA headquarters office in Lagos. The fierce nature of *Sango* reflected in long variant musical statements interpolated with brief rest.

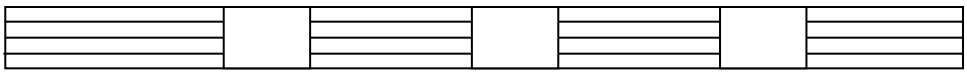
SANGO MUSIC

Musical Example 2



Interpretation of Yoruba Text in the above song

If I were to be you
I would have danced with forearms
If I were to be you
I would have danced with forelegs
I would have danced vibrating
From head to toe

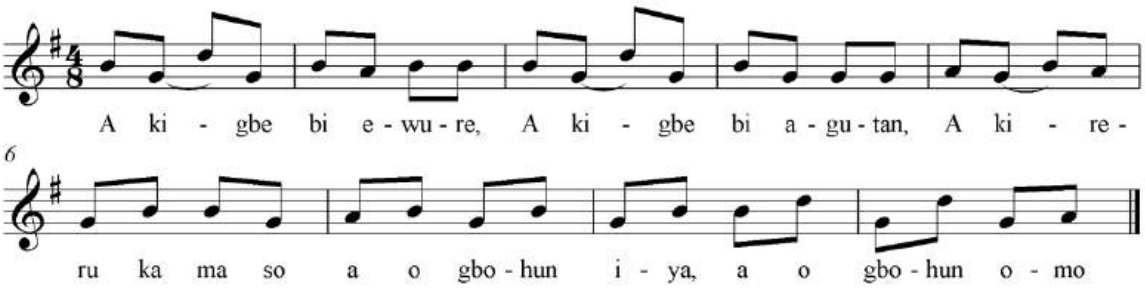


Generally, *Orisa* monophonic musical forms fall within the classification of oral poetry of the incantation forms. Incantation involves the use of metaphors and special words that are spoken or sung to effect magical power of deities. Olatunji(1984:24) submitted that 'in the traditional theory of the primordial secret name, incantatory objects have several names and it is the enchanter's intended objective which determines the names by which they are called'. However, some incantations are identified by the

following names: *Ofo, Ogede, Adua* and *Iwure*. A musical example of *Ogede* as presented in Oyo *Alaafin* is as follow:

OGEDE CHANT

Musical Example 3



Performance clue: Handclap, swayed movements, solo and chorus

Interpretation of Yoruba Text in the above song

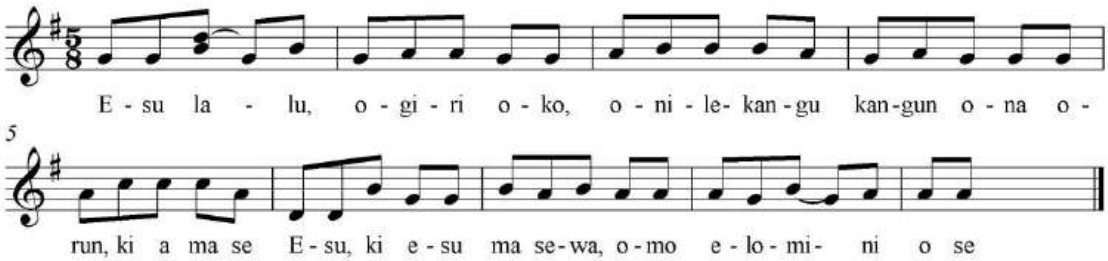
No one takes delivery of she goat
No one takes delivery of the sheep
No one carries a load without dropping it,
The pregnant woman shall deliver safely,
The baby too shall voice out.

Furthermore, *Esu* as one of the earlier ministers occupied the post of an inspector general who reports regularly to *Obatala* on the deeds of other gods and mortal men. *Esu* symbolizes deity and Yoruba appease him through the prayer of propitiation as follows:

ESU MUSIC

Performance Clue: state tempo, movement and form

Musical Example 4



Interpretation of Yoruba Text in the above song

Deity, the citywide god of literate,
Owner of the multifaceted building
Along heaven's route,
May we not offend deity

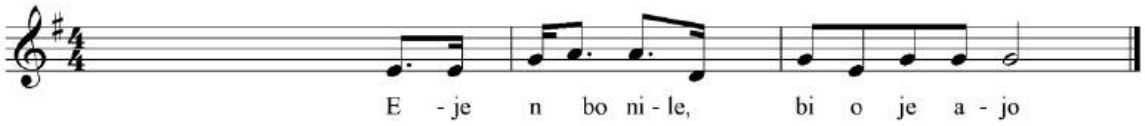
Deity, do not implicate us,
Rather, implicate someone else.

ESU

Soponna on the other hand is a dreadful minister nick – named '*Oluaye* – lord of the earth' or *Olode. Soponna* is a type of god of destruction with smallpox or chickenpox: *Ilee gbona* (hot earth). Whenever a Yoruba throws water out of his house, it is accompanied with the utterance: 'Ago o *Olode'*, (excuse me lord of the earth). This is to acknowledged the presence and power of soponna. The monophonic musical form paying special homage to *Soponna* or *Olode* is presented below:

SOPONA MUSIC

Musical Example 5



Interpretation of Yoruba Text in the Staff above

Let's inquire from god of the land,

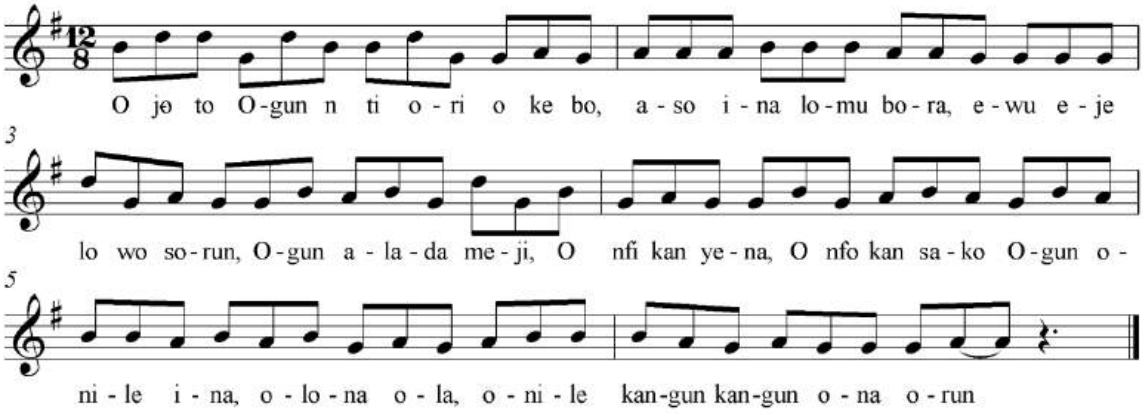
Whether we'll be permitted to dance.

OGUN MUSIC

Ogun is regarded as the god of iron among the Yoruba people. He is an indispensable divinity and ranks high in status among the earliest idols of Yoruba land. Being a ferocious god who was addicted to the savage sports of hunting, carnage and also lives in solitude and because of the fierce appearance of *Ogun* and his fearful objects, the Yoruba often appease him through the following praise names.

Performance Clue: *Half sung half spoken*

Musical Example 6



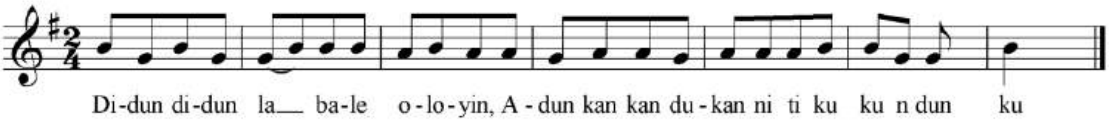
Interpretation of Yoruba Text in the above song

The day of Ogun's return from the mount
He was wrapped in fiery linen
Adorned with a blood-soaked gown
Ogun, owner of two cutlasses
He clears the path with one
He weeds the farm with the other one,
Ogun, a fiery house owner,
Possessor of path to wealth,
Owner of the multi-facetted building,
Along heaven's route.

Half Song
Half Spoken

The traditional Yoruba people believe that an object can transmit some aspects of its nature to other bodies. An iron rod for example, because of its hardness can make a child's limb stronger if included in the child's concoction. Also, honey can be its sweetness and makes life sweet and more abundant as seen below.

Musical Example 7

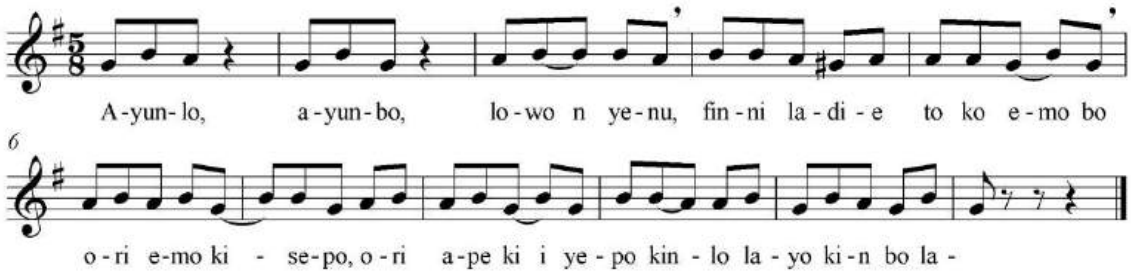


Interpretation of Yoruba Text in the above song

Sweetness resides in the honeycomb
Sweetness and its varieties
Characterize sweet potato.

As submitted by Ogunsola (oral evidence, 2009) 'incantation are words used by those who know how and their use can lead to mysterious powers'. The use of chant range from affecting fortune, warding off misfortune, directing actions, protection and sometimes observance of certain taboos, rites or rituals. The sequence prayer form involves chanting of special incantation in a long shaped melody and later attached with short prayer or enchanters wishes.

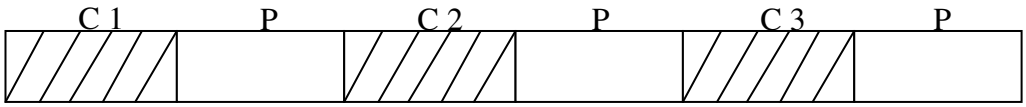
Musical Example 8



Interpretation of Yoruba Text in the above song

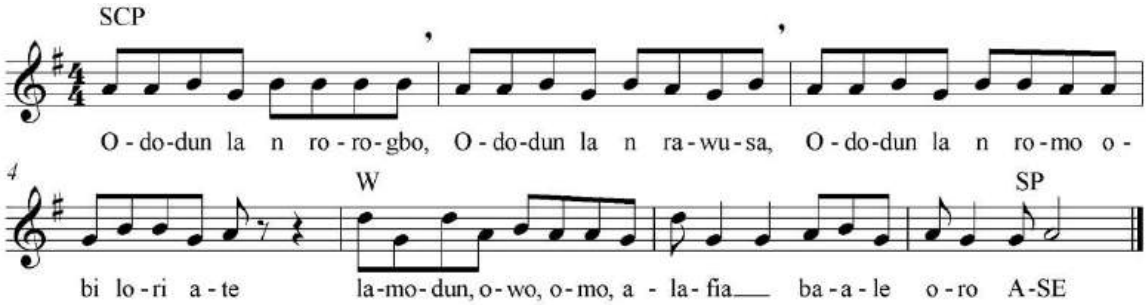
The hand shuttles to and fro the mouth
The chicken returns neat from cohesive farm
A rat moves freely in his rote
May I go in safety and return with joy.

Belief In The Power of Word (Rondo Form, Chant and Prayer)



The tropes chant form is the interpolation of wishes in – between special pronouncements – *Ase* – which is believed to sanction or bring their wishes to pass as seen below:

Musical Example 9



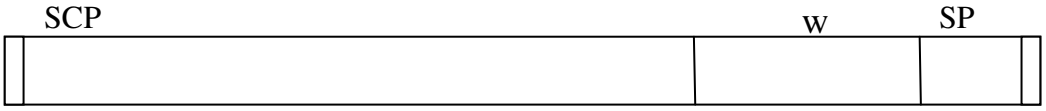
Performance Clue: SCP – Special chant pronouncement

W – Wishes (Prayer Request)

SP – Special Pronouncement (Command)

Interpretation of Yoruba Text in the above song

Bitter cola is accessed annually
We access walnut annually
We behold the kolanut annually in the market
By next year, money, children, sound health,
Shall be ours, Amen.



According to Awolalu (1979:34) 'chant often goes with medical preparation, which could be carried in form of a ring (*Oruka)*, animal horn (*iwo*), girdle (*igbadi*), small gourd (*ado*), needle (*abere*)'and incantations are synonymous with magic medicine; they are twin sisters'.

4.1.2 Yoruba Traditional Secular Music

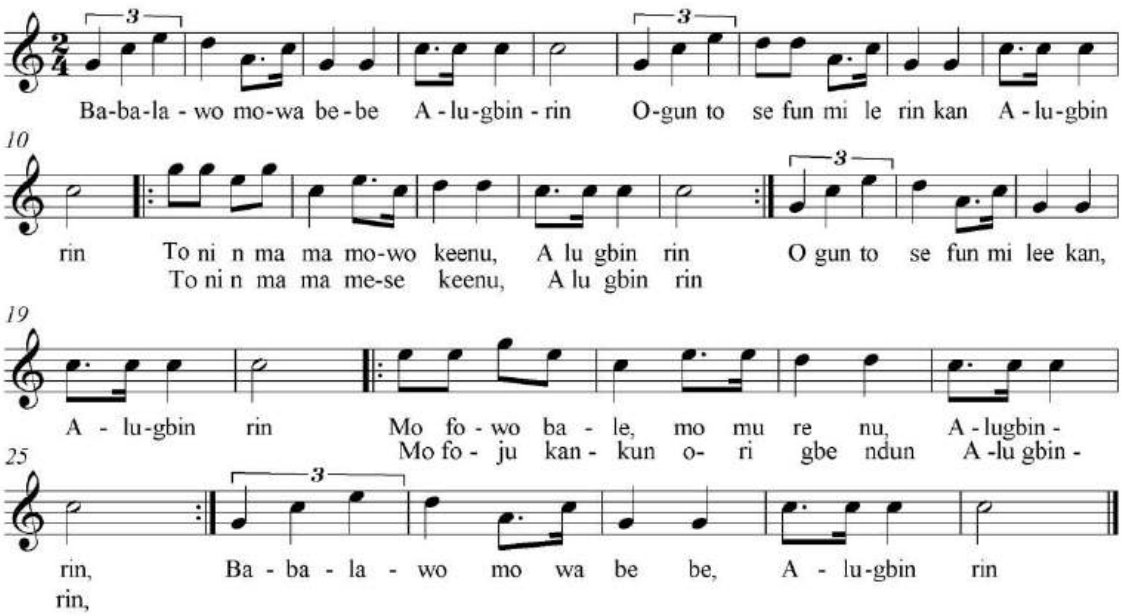
Music is an important aspect of both sacred and secular lives of Yoruba people. The earlier secular musical forms include folktale/folksong, proverbial song, work song, and traditional song forms. Folksong can simply be defined as grassroots songs of any given local community that grew by process of inheritance.Folklore, according to Herskovits (1948:36);

> performs varied functions. Math's explain the universe … provide a basis for ritual and belief. Tales… recording of tribal history… education device… maintaining sense of unity. Proverbs … garnish conversation with pointed allusion. Riddles divert by serving as a test of wits.p36

They constitute powerful intellectual messages used as instruments of developing children's reasoning skills and mental alertness. The story or information may have a

basis in real life but generally, the story is an imaginative recreation of past experiences to instruct the children as seen in the following musical form.

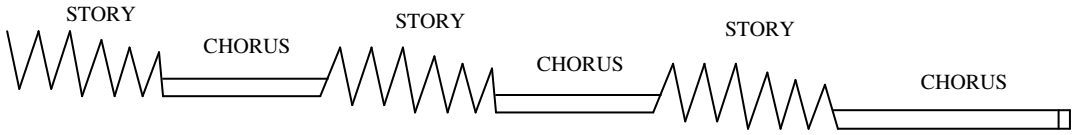
Musical Example 10



Interpretation of Yoruba Text in the above song

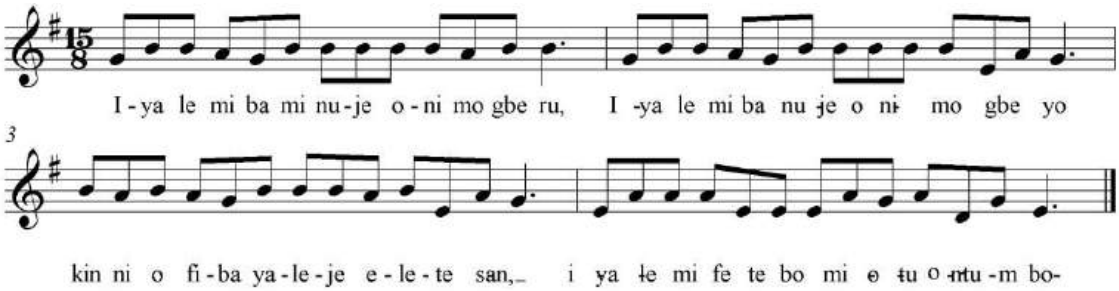
Oh, herbalist I have come to plead … Alugberin
The concoction prepared for me the last time … Alugberin
That I must not taste (the concoction) with the hand … Alugberin
I touched the concoction in my mouth … Alugberin
When I touched my stomach, it protruded … Alugberin
Oh, herbalist, I have come to plead … Alugberin
Oh, herbalist, I have come to plead … Alugberin

The story in the song is about the tortoise that consulted a native doctor to make his barren wife fertile. He was given a pot of charmed soup which was to make his wife pregnant. He was warned strongly not to taste the stuff or he would be pregnant. The aroma of the soup was so tempting for the tortoise that he tasted it under a shady tree near his house. He became pregnant instantly. The lesson in this song is implicit obedience to rules and regulations. It is also a didactic lesson on consequences of stealing.



Proverb is a short popular saying of an unknown authorship that is used to express some general truth or superstition. In Yorubaland, proverbial songs are songs of indirect or direct abuse between two parties. The following is a proverbial song between two rival wives.

Musical Example 11

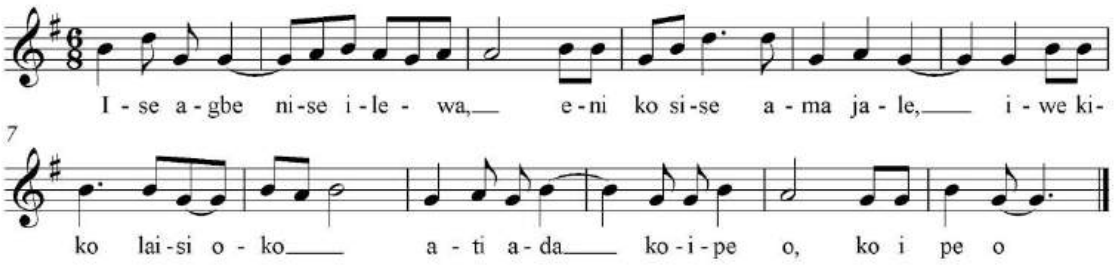


Interpretation of Yoruba Text in the above song

My co-wife lied against me that I stole locus beans
My co-wife lied against me that I stole salt
What derogation do I pass on the woman with flaccid lips?
My mum, wrap me with lips, the weather is cold.

Traditional Yoruba people are noted for peasant farm - work. The peasant farm occupations are usually accompanied with various songs. Some earlier researchers in Yoruba music have noted in economic life songs as an aid to co-operative labour such as in hunting, farming, fishing, weaving and blacksmith.

Musical Example 12



Interpretation of Yoruba Text in the above song

Farming is our traditional vocation

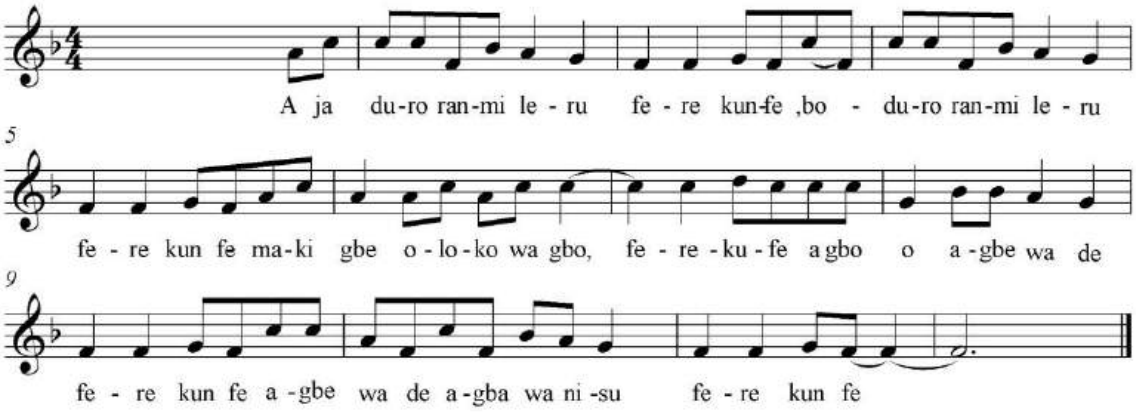
Whoever does not work will steal

Western education without the hoe

And cutlass, is incomplete.

Moonlight story song constitutes lyrics used to beautify or add colour to moonlight story. They provide a context for the revelation of information and serve as interludes in the folktale, musical example thus;

Musical Example 13



Interpretation of Yoruba Text in the Staff above

Do kindly assist me with some luggage … Ferekunfe

If you refuse to assist me with some luggage … Ferekunfe

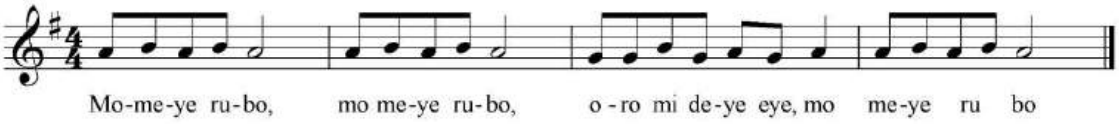
I'll shout to the hearing of the farm owner … Ferekunfe

He'll hear and tie us up … Ferekunfe

He'll tie us up and seize the yam … Ferekunfe

Songs occur often in communal worship of deity. In the liturgy, it may be an invocatory song, call to worship, prayer or parting song The following is a parting song after a sacrifice.

Musical Example 14



Interpretation of Yoruba Text in the above song

I sacrifice with a bird,
I sacrifice with a bird
My situation turns to decency
Because I sacrifice with a bird.

Toward the close of this epoch, there was a dispersal of Yoruba people from *Ife* to other settlements like Oyo, *Ketu*, Benin, *Ila, Sabe*, and *Awori* all controlled by the *Oloye's* and *Obas*. The Yoruba musical celebration of life in peaceful co-existence was suddenly brought to a halt with the intrusions of marauders from the Mediterranean north and the fortune seekers from the Atlantic south.

4.2 Yoruba Traditional Music in Oyo Dominant Age

Oyo dominant age refers to the period when Yoruba Oyo dominated other Yoruba settlements. During this period ,'tributes' were demanded by *Oyo* kings from such settlements like *Owu, Ila, Sabe, Popo*, *Abeokuta*, *Benin* and *Ketu* (source: H.R.H. *Oba Alao Alade Ife, Ketu*, Republic of Benin).This led to inter tribal wars among the Yoruba towns and villages. Some notable Yoruba wars are *Owu* war 1821-1825, *Ijaye* war, 1860 to 1863 and *Ekiti parapo* war from 1877 to 1893. In their various settlements, the Yoruba continued the worship of *Obatala, Sango, Soponna, Ogun* and *Esu*, however, more gods were added to the above early gods such as *Oya (*wind god), *ifa (*divination god), *eleda (*destiny god), *Osanyin (*medicines and healing god), *osun (*goddess of fertility), *ori (*head god of creator), *Egungun (*god of ancestors), *gbarada* now *gelede* (god for the appeasement of mothers), (source: H.R.H *Oba Arijeteleoye, Onijio* of *Ijio*, Oyo state).The dispersal to other lands brought an expansion in *Orisa* liturgy. The development and expansion of *orisa* was seen in Atanda, (1996:44) as follows:

> If their propitiating of one orisa did not lead to the achievement of the good, they often kicked. Hence, the saying 'orisa bi o le gbe mi, se mi bi o

ti bami' (idol, if you cannot improve my lot, do not worsen it)…it meant turning to another orisa, another agent; to seek the good p.44

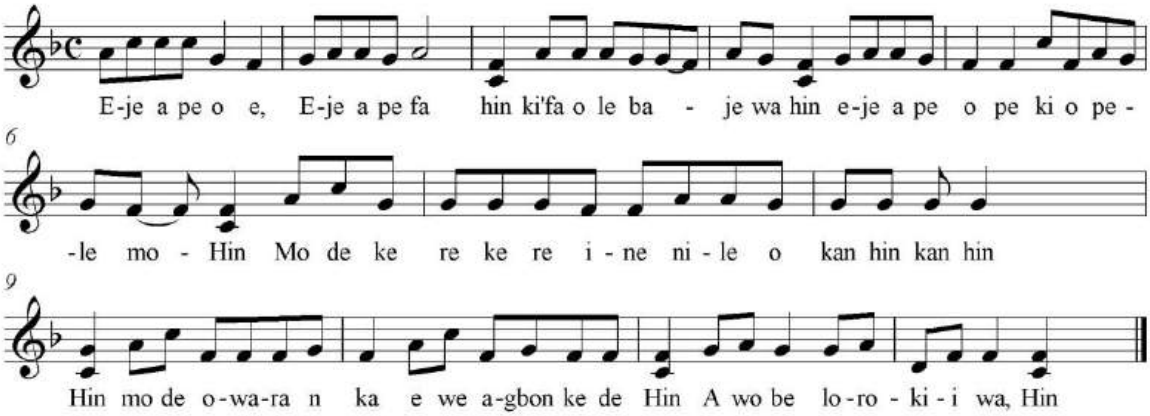
Given the above atmosphere, the various gods mentioned also have their specific musical forms. Apart from ritual songs for powers, there was an immergence of secular songs such as war song, proverbial song, and charm song strongly attached to charm production like *magun, aale, owo, awure, epe,* and *orin-awo* (cultism). The musical forms of Oyo dominant age or age of intertribal wars fall into two main classifications thus: sacred musical forms; *iyere ifa* chant, *ijala* chant for *ogun, esa* chant for *egungun* and the secular forms which consist of *oriki, ewi, efe, rara, ekun iyawo,*and *orin aro*.

Iyere ifa is a typology of Yoruba chant which has been described as Yoruba divinatory poetry with emphasis on the linguistic features and socio-religious functions, Olatunji (1972), Olukoju (1979), and Elebuibon (1999). The importance of iyere ifa is seen in *ifa* dirge from *ofun meji* which says:

awo kii sun ekun oku la luja;
iyere ni awo nsu
Ifa priest must not cry across the city,
he can only chant iyere

Iyere ifa is a Yoruba religious chant performed by worshippers of *ifa* and *Orunmila*. It is composed and performed by a group of artistes called '*Asunyere'*. The generic purpose for the musical performance of *Iyere* is religious as well as to convey mystical instructions from *Ifa* priests to their clients and to recite '*Odu-Ifa'* in liturgical contexts. The form or organization of *iyere-ifa* is in five categories: solo or monodic chant of signature tune, praise singing and *iwure*, verses from *Ifa* corpus, choral recitative and Ifa native air, most of which are either in free rhythm or irregular rhythm. A musical example by Adeleke(2009) of movement one in *iyere* is presented below.

Musical Example 15

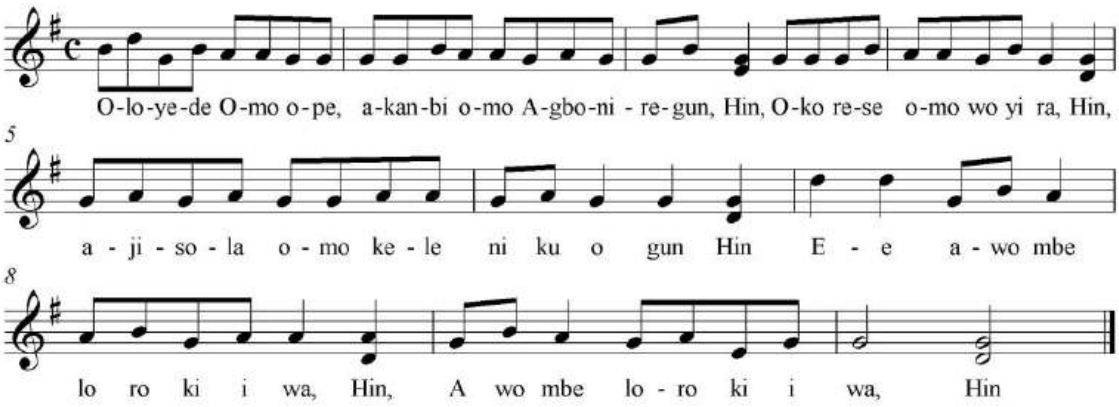


Interpretation of Yoruba Text in the above song

Call	**Responses**
Let us call him, let us call *Ifa*, so that *Ifa* may answer	hin
Let us call '*ope'* so he, *ope* is aware, yes, I	hin
Travelled far to find the domain of the ants, yes,	hin
I also visited '*owara nkaka'*, where the leaves	hin
Make no sound, yes, good priest is at	hin
'*Oroki'*, our domain, yes.	hin

Musical Example 16

Movement II – Oration in form of praise singing – *Oko Rese*

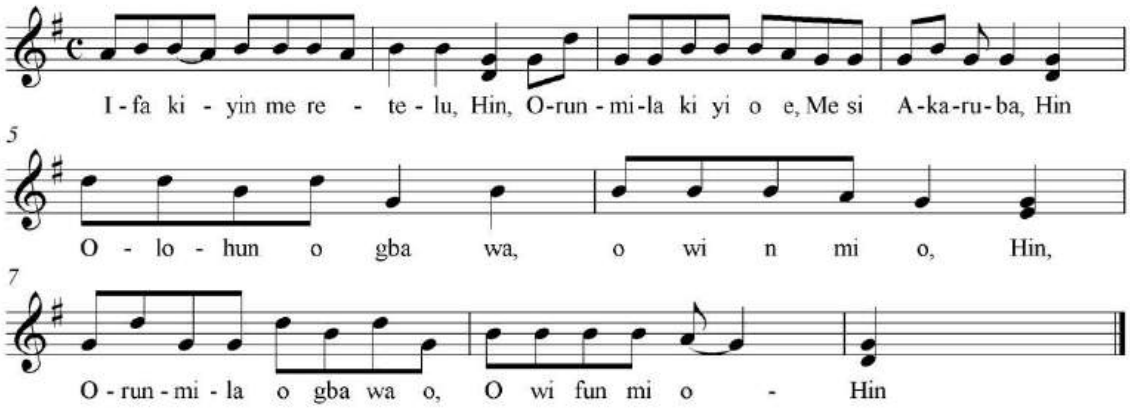


Interpretation of Yoruba Text in the above song

Oloyede son of Orunmila, Akanbi offspring of Agboniregun,
Iresi native, always careful about his purchases Ajisola,
son of the brave warrior,
Yes there is a good Priest at oroki our domain.
Yes.

Musical Example 17

Movement III: A song of reassurance in *Iyere – Merentelu –*

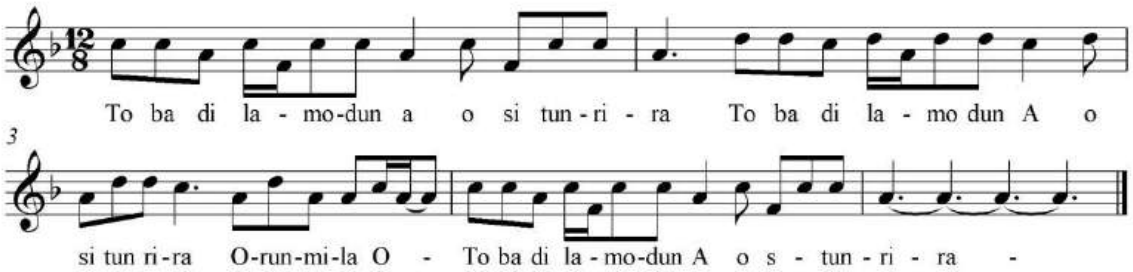


Interpretation of Yoruba Text in the above song

Ifa greets you mereetelu, orunmila greets you mesi akaruba, yes,
he assures he will safe us, yes,
orunmila assures me that he will bless you, yes.

Musical Example 18

Movement: IV: choral recitative – *Amodun –*



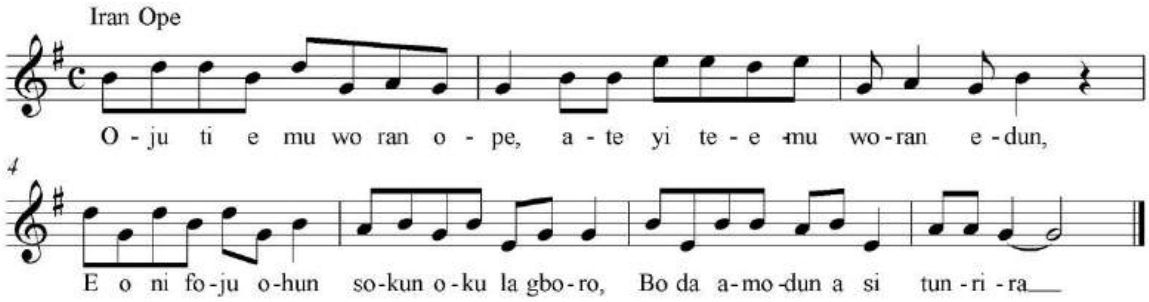
Interpretation of Yoruba Text in the above song

This time next year we will definitely meet again/2ce

Orumila O O, this time next year we will definitely meet again.

Musical Example 19

Movement V: Final stage is the *Ifa* native air and songs with drums accompaniment.



Interpretation of Yoruba Text in the above song

The eyes that you used to watch us perform the Ifa rite
and Orunmila rite, may the eyes never know sorrow,
this time next year we will definitely meet again.

Solo or Monodic Chant	Praise Song	Corpus	Chorus	Native Air

Ifa literary corpus contain several verses and music serves as punctuations or interlude in its recitations. The punctuations of *iyere ifa* literary corpus with song accompaniments naturally give birth to anecdotal/rapsodic forms. This fact made Fela Sowande to compose a Yoruba folk symphony with an *ifa* musical theme, according to Sowande (1960:55) 'the contrapuntal polyphony arrangement of the main theme of the Yoruba music *oyigiyigi* arosed out of one of many stories about *orunmila* or *ifa*.

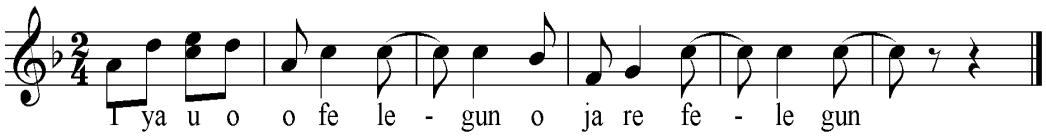
Esa chant is associated with masquerade (*Egungun). Egungun* according to Yoruba oral evidence designates the spirit of dead person (*Ara Orun*: Visitor from heaven). The *Ara – Orun* materializes in a robed figure (*Aso eegun*), in a temporary reappearance on earth. *Egungun* is usually celebrated periodically, once in a year in a typical Yoruba community. *Egungun* festival symbolizes one of the Yoruba traditional

beliefs in life after death, as well as in ancestral worship. In fact, Ajala (1995:23) opines that, 'all Yoruba communities believe that masquerade is true reflections of ancestral spirits'. There are o*ya* masquerade, s*ango* masquerade, e*su* masquerade, g*elede* masquerade each representing the spirit of the ancestor being symbolized.

Music serves as a means of entertainment as well as to invoke the spirits of the ancestors. Euba (1987:53) submitted that 'music is used in e*gungun* performance not only to accompany the dance of the masks but also to make their presence felt by the community at large and to inspire the masks'. The following songs are the most popular egungun lyrics in Yorubaland.

Musical Example 20

FE LEEGUN

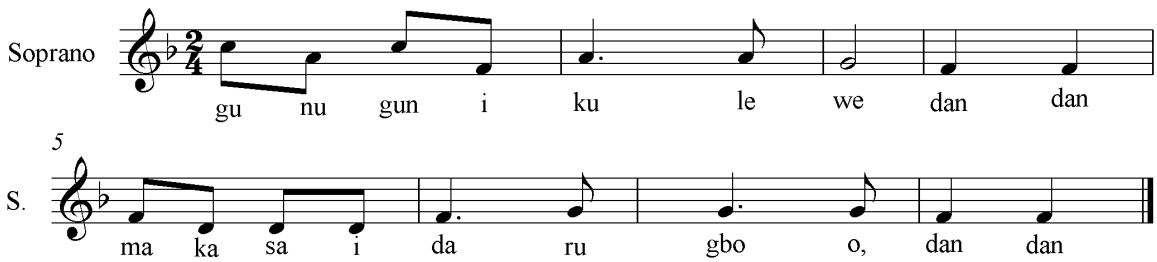


Interpretation of Yoruba Text in the above song

My mother, I will marry a masquerader	…marry masquerader
During festival, I will hold the cane	…marry masquerader
At masquerade season, I'll gather a train	… marry masquerader
This case will be scandalized	…marry masquerader
If you denied me of my request	…marry masquerader

Musical Example 21

GUNGUN



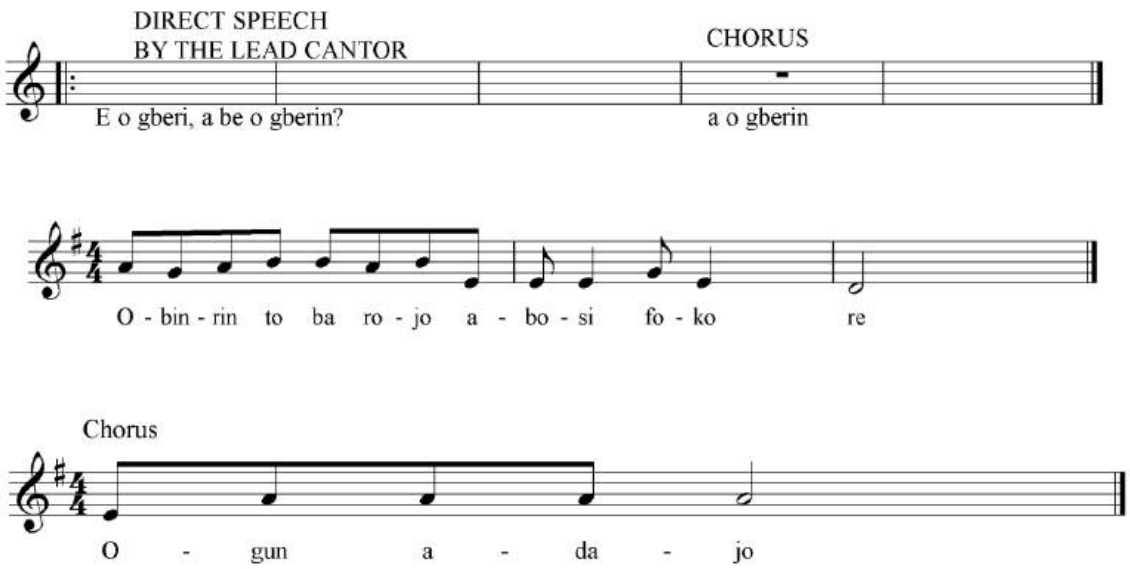
Interpretation of Yoruba Text in the above song

Vulture never dies young, therefore,
I must compulsorily grow old.

Ijala is a Yoruba musical genre usually performed by Yoruba hunters (hunter's poetry) at different occasions like burial, house warming, naming, and during the worship of *ogun*. *Ijala* music is strongly associated with o*risa ogun*. The Yoruba legend has it that during the life time of o*gun, ijala* music was his trade mark, hence his followers or worshippers also usually perform the music.

Performance Clue: To be chanted in Yoruba dialect – half sung, half spoken

Musical Example 22



Interpretation of Yoruba Text in the Staff above

The woman that frames a lie
For her husband, Ogun will judge.

Traditional hunters are important members of the Yoruba society.The hunters, apart from providing bush meat for the people, also performed the function of providing internal security and warding away external aggressions. Therefore, a hunter's burial

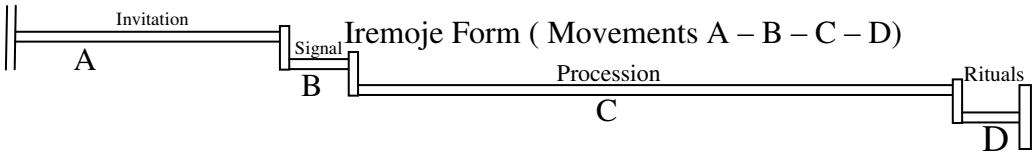
always attracts many special events that call for music making among the Yoruba people. I*sipa ode* or *iremoje (effigy)* is the music performed for a deceased hunter to separate him from among the living. The following are the four basic musical movements or forms in *iremoje (hunters burial of Ijago village)* : First Movement: is a short musical composition inviting an individual to carry the basket that contained the charms and samples of food crops taken from the dead hunters farm. Second Movement: a warning signal music to the innocent man that carried the basket. Third Movement: is a processional songs to eulogize, praise and to extol the virtures, braveness and ability of the dead hunter. Fourth Movement: is the ritual music performed in the forest. Especialy, a music composed to expose the danger of taking the charm basket. The mode of performance of hunter's burial gives birth to the four movement song forms. The importance of *iremoje* reflects in the following hunter's musical song:

Musical Example 23

Call:	mo ti e le, mo ti ele	It is our custom,
Res:	moti e le, mo tie le	It is our custom,
Call:	bode ku o a sipa ode	To peform a dirge
Res:	moti e le, mo ti ele	It is our practice
Call:	o peran peran titi	To perform a dirge
Res:	moti e le, mo tie le	for dead hunter,
Call:	ipa lode n si, ipa lode n si	It is a final burial
Res:	bode ba doku o, ipa lo de nsi. Ceremony of a hunter	

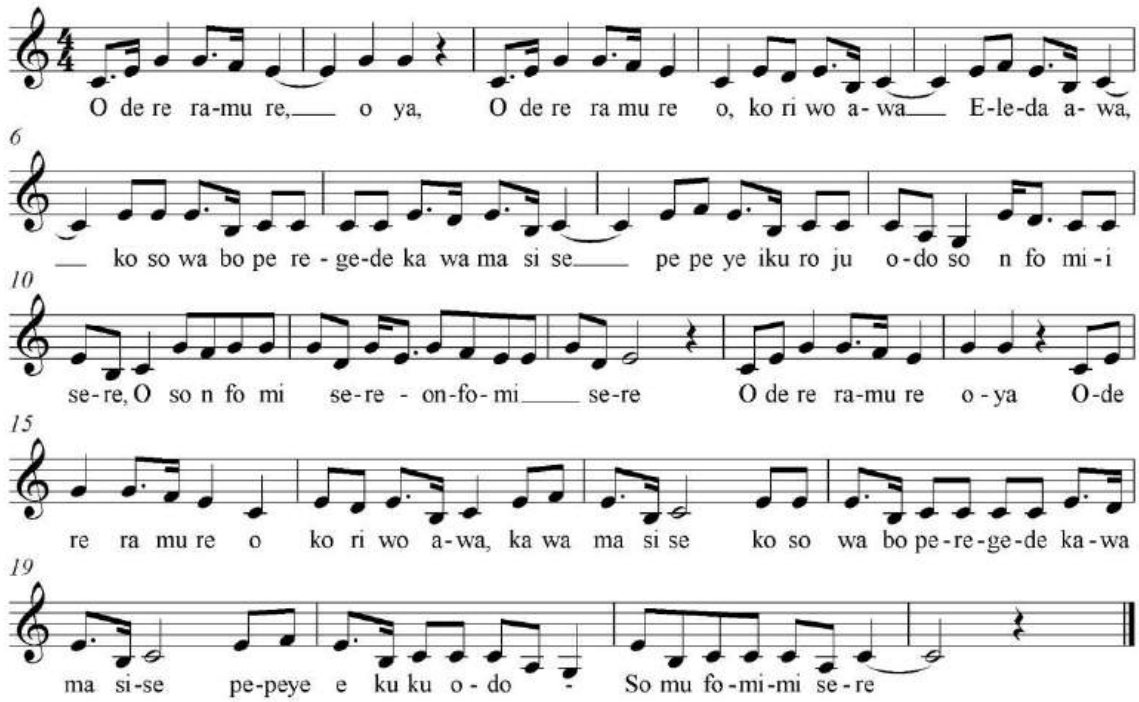
Iremoje is a dirge usually performed in the night as part of the burial rite of a departed member of Yoruba hunter. It is a very powerful musical dirge used to accompany

all the ‘charms’ (known as *isipa-ode*) of the dead hunters for onward transmission to him in the world beyond.



Ori means head in Yoruba language. The Yoruba regard *Ori* (Head) as one of the gods in their pantheon. Indeed, in a sense, *ori* may be regarded as the greatest god of all. Every man’s ‘head’ is regarded as the greatest god who is expected to be more interested in his personal affairs than the other gods.With this strong believe in ‘*Ori*’ as a god’, head is worshipped and propitiated by the Yoruba. Predestination is known by different names such as *Ayanmo* (choice*), Ipin* (share), *Kadara* (divine share*), Ipori (*inner head). It is believed that the symbol of free choice is ‘*Ori’* (head choosing) which everyone received in heaven, Abimbola(1999). The following song is to enable the ‘worshipped head’ to have successful celebrations in their outing.

Musical Example 24



Interpretation of Yoruba Text in the above song

It's a social gathering we are going to

It's a social gathering we are going to

May our inner head, preserve us in return

Gallantly that we do not misbehave

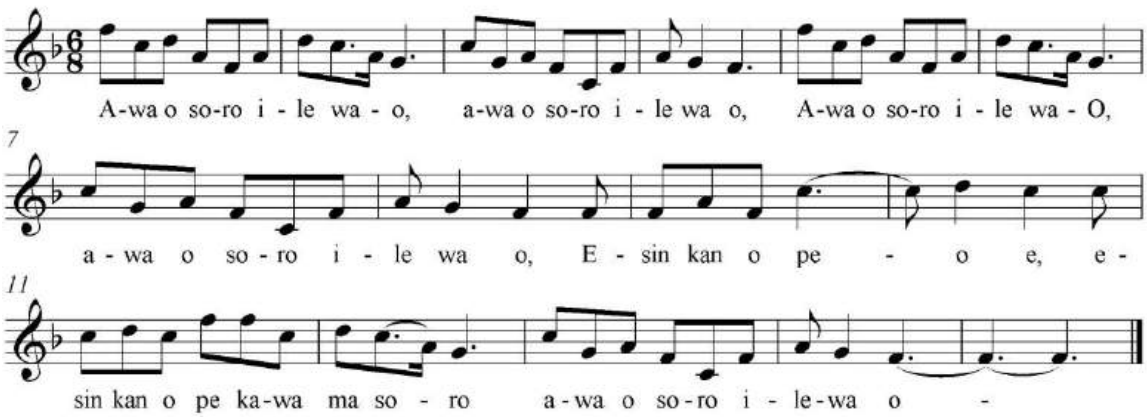
The duck does not drown in water

It will only paddles with water.

4.2.1 Songs of Initiation

This is a category of songs which are associated with the rite of initiation of individuals from the position of non – membership to that of the membership of a group. Young men may be initiated into adulthood through circumcision ceremonies, also adult into various cults. In each case songs of varying musical and poetic elaborations are sung.

Musical Example 25



Interpretation of Yoruba Text in the above song

We shall perform our lineage rituals /4 times

No religion says … oh yes

No religion forbids the performance of our rituals,

We shall perform our lineage rituals.

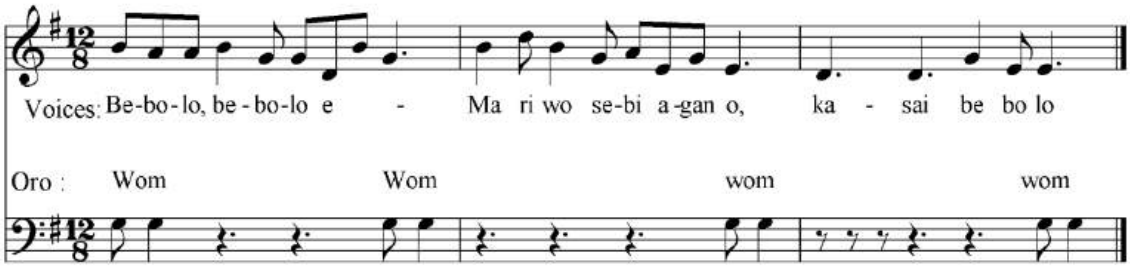
CF	CF	CF	CF	CF	CF	CF	
	CF	CF	CF	CF	CF	CF	CF

4.2.2 Festival Music

Traditional festivals are series of performances, at recurring periods with or without musical accompaniment. However, in Yoruba context, festivals and music are interwoven. The festivals, which are scheduled on the traditional lunar calendar, purvey a lot of information about the celebrating community. They not only mark the rhythm of life, worship, play, contest, work, harvest or reflection but also express the continuity of culture, sometimes going as far back as to mythical times. However, Vidal (1989: 34) noted that 'the length of the celebration is not set and sometimes festivals of varied duration may be in the same time'. The following are some of the various songs which accompany the festivals in Yoruba land.

'O*ro'* is celebrated to ward off evil occurrences in Yoruba land. It is also to pray for bountiful harvest in the farm as well as to pray for rain and general peace of mind in the society. *Oro* songs are meant to invoke *oro* 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 the society. Music is 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 *oro* and '*majowu'(oro's* wife*)* with all devotees usually alter their voices during rendition in the responses. This act of keeping their identity through voice gag usually leads to call and response hush tone musical form. The following musical example was recorded at Ipaja village,Yewa in Ogun State.

Musical Example 26



Interpretation of Yoruba Text in the above song

Evil depart with the sacrifice, evil depart with the sacrifice.

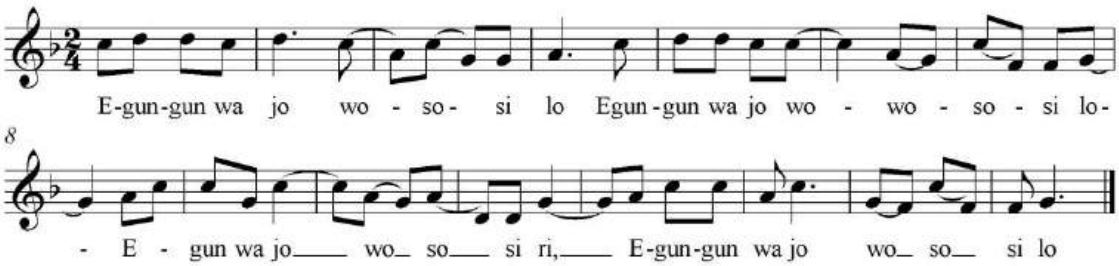
Music is an important aspect of *Oro* cultural festival in which the young oro cult members engaged in chanting and dancing across the village. The songs convey moral messages and at the same time entertaining.

Oro Worship (Interpolation Form)

MYSTIC CHORAL		MC MC		MC MC		MC MC
SPOKEN WORD			SW SW		SW SW	
PERCUSSION						

Egungun festival symbolizes one of the Yoruba traditional beliefs in life after death and ancestral worship. It is believed that those who depart from this world are living elsewhere and are actively in touch with those left behind. The presence of *Egungun* during festival is regarded as the physical representation of ancestors who are paying visits once again to the community.

Musical Example 27.



Interpretation of Yoruba Text in the above song

Egungun should not dance and enter the church,

It has never happened that egungun enter a church, egungun, do not dance and enter the church.

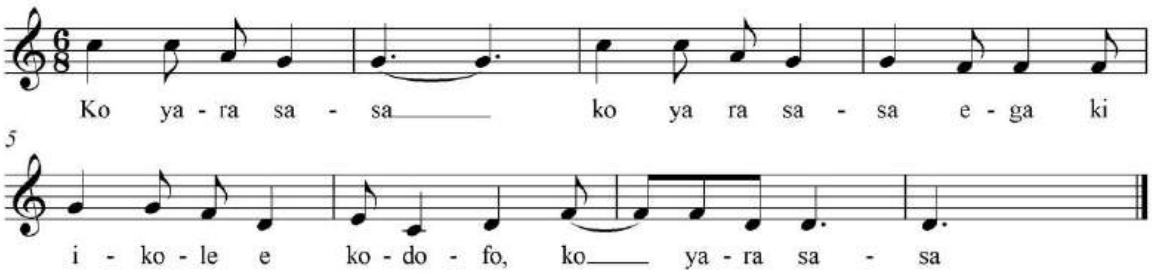
The masquerades are representatives of the spirit of the ancestors being symbolized. Hence, their identity must be kept secret and must not be known by the un-iniated (*ogberi*). In order to keep the identity of the masquerade therefore, the wearer of the costume must change or gag his voice during musical performance, which always results in call and response 'muffled tone' musical form, Akpabot (1998:12) having noted that 'African religion is conducted in the form of secret societies… factors which influenced the forms'.

EGUNGUN SONG (Muffle Tone Call / Song answer)

MTC	SA			

Gelede is one of the festivals typical of Yoruba community in *Yewa* land of Ogun state. This was part of the old Yoruba kingdom of the 18th century under the sovereignty of *Alaafin of Oyo.* Activities at the shrine include offering prayers to the ancestors after which the people return to the village in a singing galore.

Musical Example 28



Interpretation of Yoruba Text in the above song

Respond on time, a bird does not build in vain,
respond on time. We are waiting in expectation,
watching our forefather hasten, heed us,
we are expecting.

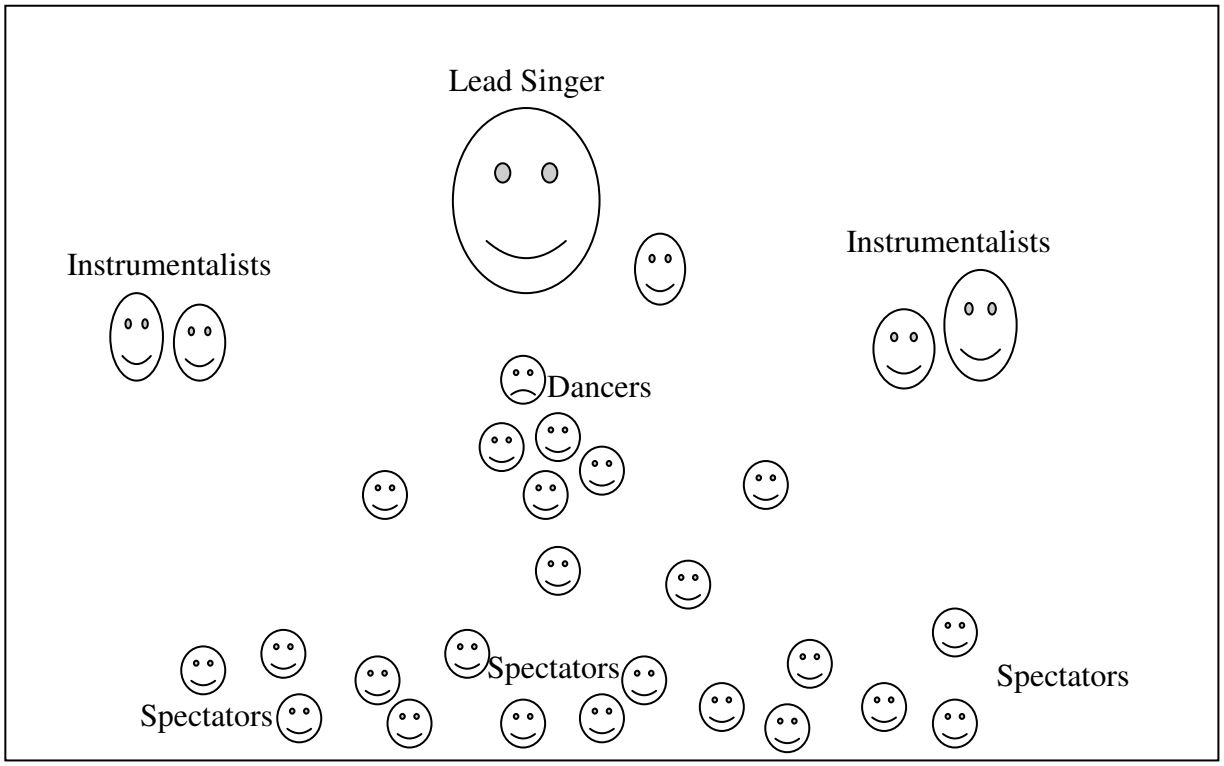
Gelede dance performance is known as *Ajahu or Gangbe* among the *'Egun'* people of *Ipokia* Local Government of Ogun State. The classification of the performance types are noted as follows.

Ajahun – dance for burial of old people
Gangbe – marriage ceremony on '*Igbale'* day (sweeping of floor on the seventh day).
Gonzen – sacrifices and appeasement purposes.

Ajahun Drums: *Agume, Ase, Puru, Gangbo, Kenkele and Aya*

Gangbe Drums*:* *Agume, Kenkenle, Jijinnin, Puru*

Diagram 1 Sitting Arrangement



(The researcher visited Tube, in *Egun kingdom* to source primary data i.e: the traditional music).

4.2.3 Recitative Chants Music

The various recitative songs of Yoruba people include *Oriki*, *Ewi*, *Efe*, *Ekun Iyawo*, *Orin Aro*, and *Orin Ogun*. *Oriki* is praise poetry to trace the genealogy or family lineage as well as to praise a god or clan. The praise may be sung or played on musical instruments; this art is pronounced at the entrance gate to the palace of Yoruba kings, in which the drummer announces the arrival of visitors to the king, by playing or singing the *oriki*. A good example of *oriki* is that of the researcher as follows:

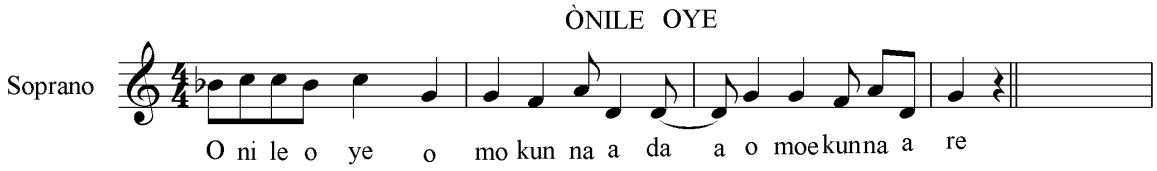
Omo oloye iji leje, iji alogbo omo ekun ni ba
Omo ekun ti n gbeba siro, omo onile oye,
Ti a ran lobi loja, omo fowo gbogbo feleme,
Eleme n kawo, olobi n so, olobi ma so mo,
Lailai na ni baba nla wa ti n fowo kewe je
Iji re lerindinlogun, yoyo re lefa,
Bi eni pawo ifa gbogbo,
omo olodo merindinlogun,
Eru debe o bumu,iwofa de be obu we,
Omo ekun to ngbebaa siro,
Iran baba elomii, ti won ba kekun lona
Won a maa sa kinnijo kinijo,
Iran baba elomii, ti won ba kekun lona
Won a maa sa kinnijo kinijo,
Igbati baba mi kekun lona,
Ejika osi lo fi gbekun wale
Won wa nwi pe

Chorus : Onile oye omo ekun naa da
Omo ekun naa ree

Indigen of Ijileje, a harmatthan city,
Long lasting harmattan, son of a steady tiger
A steady tiger that portends dangers
A family man in harmattan city
Sent to purchase kolanut from the market
But freely released the money to palm-wine seller
Palmwine-seller was counting money,
The kolanut seller murmurs
Please kolanut seller stop murmuring,
It is from inception, our fore – fathers have been eating cowpea
Iji at sixteen, Yoyo at six
As one who profits by the Ifa oracle
Son of a man with sixteen courtyards
Slave gets there, he drinks,
Collateral – child gets there, he fetches for a wash
Son of a steady tiger that portends danger
Other person's father's lineage
If they meet a tiger along the road
They'll be running helter-skelter
When my father encountered a tiger on the way
He brought the tiger home on his shoulder
Then they say:

Chorus: Son of Ijileje, a harmattan city
Where is the tiger?
Here is the tiger.

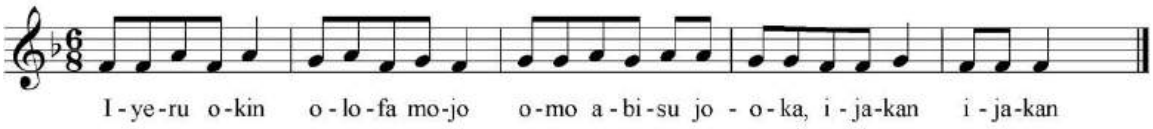
Musical Example 29



Generally, Yoruba deity music utilizes monophonic forms and falls within the classification of oral poetry known as chant or incantation musical forms. The Yoruba believes in the power of words. Chant is a musical rendition that is used in between spoken word and song to effect magical power of deities. While incantations involve the use of metaphors and special spoken words accompanied with charms. According to Olatunji (1984:13) 'in the traditional theory of the primodia secret names it is the enchanter's intended objectives which determines the name by which they are called'. Some of the traditional names are: *ofo*, *ogede*, *adua* and *iwure*. The use of chant range from affecting fortune, directing actions, protection, and sometimes involve observance of certain taboos, rites, and rituals. In order to distinguished between normal spoken words and margical words, the Yoruba usually mixed the words with songs. The following are the various chants forms, pure chant form, sequence chant form, tropes chants form and incantation forms. **Pure chant form:** this involves a complete chant of words without any song or instrumental accompaniments. **Sequence chant form:** the sequence chant form involves enchanting of special words in a long shape melody and later attached with short direct spoken prayer or enchanter's wishes. **Tropes chant form:** the tropes chant form is the interpolation of wishes in – between the chant. That is chant-prayer-chant form. **Incantation musical form:** incantation apart from the spoken word and song accompaniment, also involves physical objects like charm ; ring, special belt, and horn charms.

Recitation of praise name is also an art which is very common in Yoruba celebration, especially when eulogizing the virtues of rich men.

Musical Example 30



Interpretation of Yoruba Text in the above song

Peacock, elegant bird

A beautiful bird with

blue and green tail feathers.

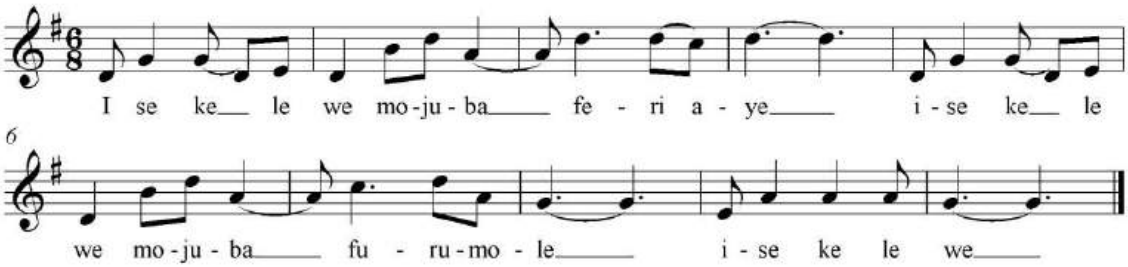
Ewi is the recitation of poetry in a delightful and beautiful manner. The subject of '*Ewi'* is philosophical and a direct expression of life experience. The mode of performance of *'ewi'* involves different tone patterns and changing voice pitches. E*wi* is deliberately composed to extol the heroic qualities of people, deal with bad behaviour in the society and also serves as the watchdog in the society. The following is to eulogize the beauty of 'Eagle'as a beautiful bird among equals.

Okin oloja eye
Ari maleelo
Awo pa da se hin
Eye tii f'ade ori sola
Okin alaran eye

Eagle, a large strong bird
With beautiful feathers
A beauty to behold
Bird with a sharp curved beak
and very good sight.

Efe is a type of humorous musical form associated with *gelede* deity in Yoruba land. *Efe* means 'humour' and usually performed to correct the ills in the society, and to make people laugh. It is a type of music that serves as "therapy" to relieve people of tension and set them back at the rightful frame of mind.

Musical Example 31



Interpretation of Yoruba Text in the above song

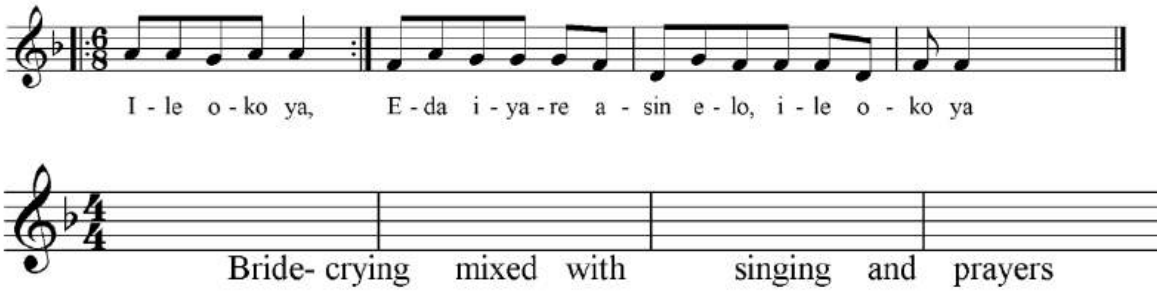
I paid homage to the elders

I paid homage to the gods

I paid homage to the deity

Marriage is an important aspect of Yoruba life and music serves as spices in the ceremony. Bridal cry is a musical form used by the bride to express the joy and love of marriage. The cry is usually accompanied with elders prayers and praises to the new wife.

Musical Example 32



Interpretation of Yoruba Text in the above song

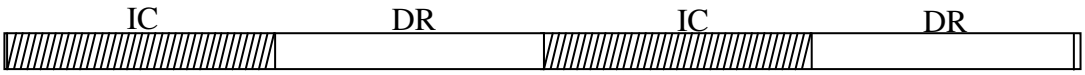
It is time for you to get married

God of your lineage shall go with you

It is time to go to your husband's house

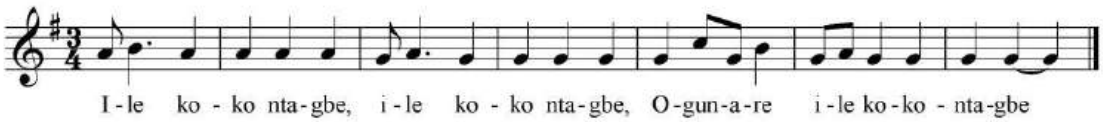
Burial ceremony among the Yoruba people is an important occasion that calls for music making. The funeral dirge is a lamentation in poetic form by mourners for the departed loved one. In Yoruba land, the dirge is a highly stylistic form of expression that is governed by the specific poetic recitative conventions and performance procedure.The call and response between the lead cantor (usually the village *babalawo*) and 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 , the function of the music naturally determines the forms of the music.

Burial (Incantation Call / Dirge Response)



This type of form uses recitation, 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 Yoruba burial song.

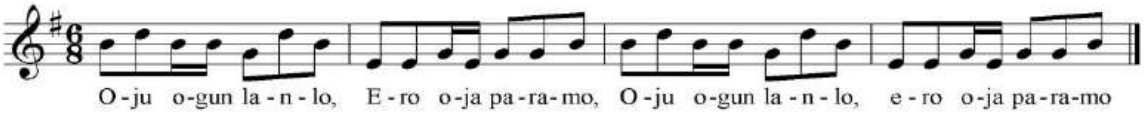
Musical Example 33



Interpretation of Yoruba Text in the above song

Ogunare, you will safely get home.

There are external factors that cause wars in Yoruba land, of note is the external attack by the *Hausa* Muslims and the subsequent setting up of an emirate in Ilorin. Ilorin was a Yoruba state, and had been part of the great *Yoruba* Kingdom with its capital at *Oyo*, (Ward 1969: 89). The following is a war songs



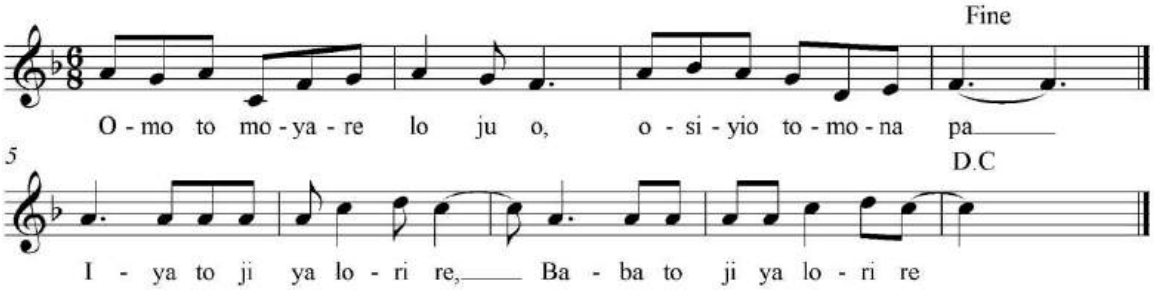
Interpretation of Yoruba Text in the above song

We are on our way to war,

The lazy ones should go back.

Moral values are cherished by the Yoruba people; hence morals could be taught and retained in the memory through moral songs. Children are reminded of their roles through these songs.

Musical Example 34



Interpretation of Yoruba Text in the above song

A child who eyes his mother disrespectfully would die in poverty .

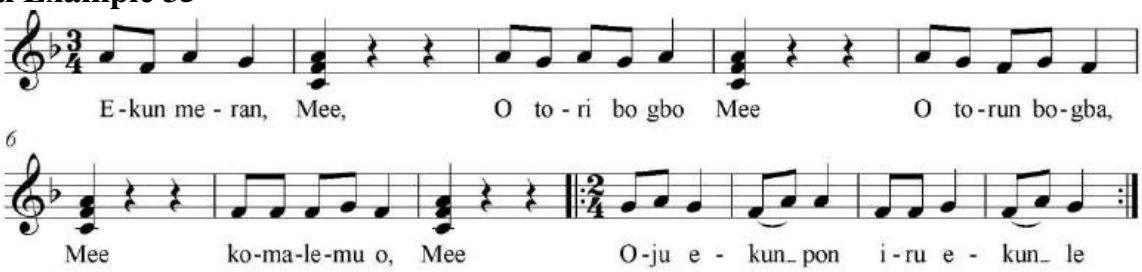
The mother who suffers for you, the father who suffers for you.

A child who eyes his mother disrespectfully

Failure will be his or hers.

Yoruba children love to turn any physical movement, object, or environmental circumstances into play song. The children usually make references to circumstances like birth, animals, weather and even their parents. The following musical examples are a Yoruba children play song.

Musical Example 35



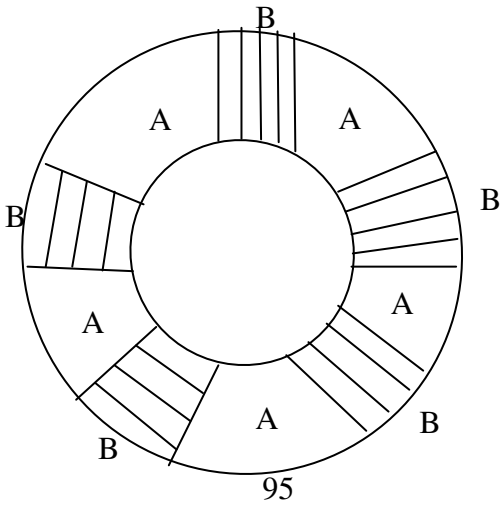
Interpretation of Yoruba Text in the above song

Call	Responses
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; two children represent a tiger and a goat. They run to chase each other in and out of the circle. The circle gives way at interval 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 tiger and goat 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 chasing a goat (another child), the play must as well go–round.

Children's Game Song (Round / Circle Form)



The several repetitions give ‘round’ form while the responses ‘mee’ (goat) give the nonsense syllable form. Round Musical Form/Nonsense Syllable musical forms are also found in the moonlight story song.

The moonlight story or folktale is usually led by an elderly man with little children forming his congregation. Usually, in order to spice the moonlight story songs are added. This leisure among the Yoruba people usually results in ‘song call’ and ‘nonsense syllable response’ musical forms.

In Yoruba belief system, an average Yoruba man has a strong inclination to marry many wives and have children. Having many wives and children are considered as a sign of richness and of good living. Most importantly, these wives and children are needed to help in the farm work and this usually resulted in bumper harvest of crops. However, domestic brawl and quarrel usually occur among the wives over major and minor issues. Hence, as part of the weapons to rain abuses on the opponent are musical compositions of abusive, direct and indirect proverbial song form.

Historical songs are those that teach the community about Yoruba historical and cultural past and link them with legends, myths and symbols associated with the ancestors. Historical songs are like built–in teaching devices where those listening to these songs can learn about the chronology of chieftains, the mighty deeds of famous men of the past, famous battles, victories and disasters. The above societal activities among the Yoruba people often lead to free song forms on any subject of life. In fact, superstition, ethics, taboos, norms and historical events that govern the whole community and which every member must strictly adhere to, are often disseminated and taught through traditional songs and folklores.

One of the major ways of imparting informal education in the traditional Yoruba societies is through the folklore. Other means of equal importance are proverbs, adages, chants, jokes, and riddle. Folklore constitutes powerful intellectual exercise used as instruments of developing children's reasoning skill, decision making, amusement,linguistic proficiency of listening and speaking, observation, mental alertness and value judgment. They are didactic and they enrich the children's vision of the world. The songs which usually come at the tail end of the story are good examples of verbal art which like any good music, could be enjoyed without necessarily understanding meanings of the content. Apart from semantic relations, uses were often made of tones since Yoruba language is inflectional. In those songs are play upon words, onomatopoeia, rhymes, elisions, and contractions. Some good musical examples could be seen as follows:

The leopard and the squirrel:

Musical Example 36

Cantor:	*Ekun, ekun omo olojampata*	Lion, the great animal
Refrain:	*Arekenja*	*Arekenja*
Cantor:	*Oba lo dajo are*	The king makes a decree
Refrain:	*Arekenja*	*Arekenja*
Cantor:	*Oba lo dajo ayo*	A joyful decree
Refrain:	*Arekenja*	*Arekenja*
Cantor:	*Oni a selu kookan*	A drum is to be produced
Refrain:	*Arekenja, e.t.c.*	*Arekenja*

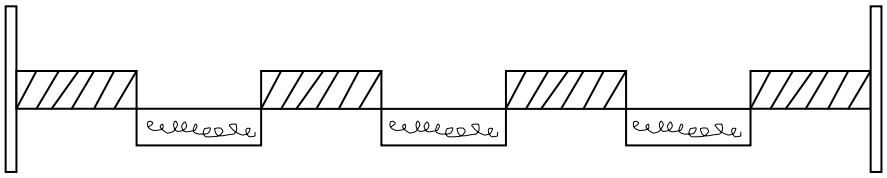
Musical Example 37

The Crab and the Partridge

Cantor:	*Olomi i toro ree*	This is a peacemaker
Refrain:	*Toro*	*Toro*
Cantor:	*Bi 'suko l'owu o*	You that is stronger
Refrain:	*Toro*	*Toro*

Cantor:	*Behura lo wu o*	Always causing problem
Refrain:	*Toro*	*Toro*
Cantor:	*Olomi i toro re*	This is a peacemaker
Refrain:	*Toro*	*Toro*

Folk Tale (Song Call / Nonense Syllable Answer)



In the above music examples, the refrains are nonsense syllables used for the composition of the music: *Kengbe durum, arekenja, alugbinrin*, and *toro*. The Yoruba people love singing and in their songs are: lyrics, ballads, and minstrelsy about stories of their past, present and hopes for the future. Bolaji (1962:88) submitted that 'if all that a Yoruba clan has ever sung could be collected … accurate history of that clan could be built up'.

Oriki or praise poetry is rendered to trace the genealogy or family lineage and to praise a god or clan.The praise may be sung or played on musical instruments . Besides, *Ewi* is the recitation of poetry in a delightful and beautiful manner.The subjects of *Ewi* are always philosophical and a direct expression of life experiences. The mode of performance of *oriki* and *ewi* involves different tone patterns and changing voice pitches over a background music. Such a musical technique always results in juxtaposition of song and speech comments form.

4.3 Development of Yoruba Musical Instruments

The beauty of Yoruba music lies in the categories or varieties of instruments that are available. The essence of instrumental music cannot be over emphasized both in sacred and secular music. In Yoruba context, musical instruments are any object that produces

sound made from the local materials. These local materials include: wood, metal calabash, clay, animal skin, seeds, cowries, shells, reeds (grass), animal horns, pallets, stones and special trees.

There are so many factors that are responsible for the development of Yoruba musical instruments. Such factors are the spiritual factors, environmental factors, delight in nature as well as foreign factors. Geographical location of Yoruba states greatly influenced the development of their musical instruments. Yoruba are mostly located in south – western Nigeria, and lies within the tropics and few cut-off to parts of Republic of Benin with tropical pattern with rainy season starting about March and ending in November and followed by dry season.

The mean annual rainfall varies from 128cm in the southern parts to 105cm in the northern areas (source: Yoruba climatic profile 2009). Extensive fertile soil suitable for agriculture, with savannah belt in north-western part suitable for animals, vast forest reserves, rivers, a lagoon, rocks, minerals deposits and oceanfront. These conditions described above produce more of animals which skins are available for membranophone instruments.

Analytically, this section focuses on four Yoruba musical instruments which include: *bata,* a membranophone, *ekutu* an earophone, *sekere* an idiophone and gong. It is worth mentioning that most traditional indigenous musical instruments are associated with one particular deity, legend, one event or the other. For instance, *sekere aje* was acclaimed to be the most favoured ensemble of the *Alaafin* of Oyo particularly *Alaafin Ajaka* (source: Oyo *Alaafin*). Bata originated as the relevant ensemble for *sango* festival through another *Alaafin* called *sango oko oya* (god of thunder the husband of *oya). Ekutu* is a local flute often used in hunter's dance. Hence, its origin could be traced to the god of iron himself, i.e. Ogun. *Agogo* (gong) is a multipurpose instrument among the Yoruba people. The table

below gives comprehensive methodological cultural norms and the scientific/acoustic principles underlying the making and use of the four instruments selected on the basis of classifications of Yoruba musical instruments.

Table 1

Name	Class	Materials of Construction	Playing Techniques	Sound production mechanism	Cultural Norms	Underlying Scientific Principles	Festival / Deity Attachment
Ekutu	Aerophone	(a) Antelope tusk (b) Ato (gourd) (c) Bamboo	Mouth is used to blow in air requires fingering	Through vibration of air across the air column	(a) Ekutu is sacredly treated as other weapons (b) Offered sacrifice (c) Not to be indiscriminately played	There is bound to be sound when air is blown across the pipe. The lighter the materials, the sharper the sound.	Used by Hunters for Ogun festival.
Agogo	Idiophone	Metal stick	Beaten with rod iron	Through vibration of air	To be preserved because of its importance kept in a dry place	When beaten it produces sound automatically	1. Ifa 2. King palaces 3. For rituals 4. To pass information (town crier)
Sekere	Idiophone	(a) Gourd (b) Thread (c) Cowries (d) Beads seeds (e) Polish (f) Matches	Tapped beaten with fingers OR shaken	By resonance of the gourd when splashed with the cowries beads	(a) Never to be toyed with or broken (b) Hanged rather than placed on bare floor (c) Treasured as money	When two objects come in contact there would be sound. Hence, the resonance of the gourd.	For royal dance and some particular masquerades (Egun Alarinjo, Alare
Bata	Membranophone	(a) Goat membrane (b) Antelope membrane (c) EKUTU membrane (Idiophone) tree (d) Iro Ida paste	Played with bare hand (palm) and a leader beater	Through vibration of the membrane when beaten	(a) Offered sacrifice (b) Never to be placed facedown because of ants (c) Bata should not be handled by the careless handler. (d)Never to be played when rain becomes heavier with thunder (e) Never to be exposed to rain	For a percussive instrument like Bata, the vibration evolved from the beating of the membranes read to sound production. The tones and pitches are regulated by 2 devices pressing and release of tension thongs (dundun) a volume of pasts as in bata. and through muting for both	Strictly attached to Sango. Though entertainer masqurrades (Egun, Alarinjo, Alare) patronize them too.

Other Technologies Involved

EKUTU	Antelope tusk is most favoured because it is lighter and thinner than other animal horns. Also prone to further treatment such as: etchings, engravings, and fabrications. It is more elastically vibrant than the Iro bran i.e. the one made of gourd neck which can easily break. The bamboo specie is as strong as the antelope type but the quality of the sound is less.
AGOGO	*Agogo Ifa* is the most prominent of the entire musical instruments listed above. It is used during procession of *Ifa* priest from one locality to the other. It is a set of three musical instruments, namely, *pegede, jabata,* and *sagbeje*.
SEKERE	The gourd must be well treated. Dry and moderately thick. The knitting i.e. spacing of the cowries heads seeds must be evenly done to attract beauty and uniformity of sounding.

BATA	*Igi Emu* (sheer-butter tree) is most favoured than the legendary *omo* tree. Because it is considered weightier and more durable. The paste is prepared from solutions of a juice tapped from *Iro* tree and palm oil. This solution is later boiled to produce the black colour. To make the product more marshy elastic, it is further mixed using a local grinder. *Ekutu* leather is used as brace for the goat skin head because of its strength turcity. And the antelope skin used as stands in tensioning thongs because it is equally strong and shapeable into long traps. The resonator must be properly and evenly drilled.

Instrumentation in Yoruba music is strongly attached to social functions that the music is meant to perform. Some of the social ideations that dictate the instrumental forms include: linguistic factor, as a reflection of power, symbolic object and the environmental/geographical factors. The *Yoruba* are located in the forestry vegetation which produces different species of trees and wild animals. Hence, the availability of animal skin and timbers were the factors that determine the commonest of drums of various sizes such as: *Iya ilu, omele ako, omele abo, kerikeri, gudugudu, bata, kete, igbin, akuba, benbe,* and *gbedu*. Skin drum in *Yorubaland* is made out of a hollowed piece of log wood covered at one end or both ends with animal skin. It is produced in different shapes and sizes but the large drums "talk" more frequently than the small ones. Those Yoruba skin drums are played with the palms of both hands, with two sticks or with a stick and the palm of the hands.

Lyrics of Yoruba music are also of historical and liturgical importance. The Yoruba express their feelings, beliefs and life experiences in their songs. However, musical instruments are constructed as speech surrogates. The instruments are made to imitate human speech in their manipulations. In fact, in the ritual perspective, Yoruba also communicate to the dead ancestors and gods with their favorite drums. *Sango* is associated with *bata* ensemble, while *Ifa* oracle uses '*agogo'* ensemble. Drum, according to Yusuf

(1987:13) 'is the generic name for instruments consisting of skin stretched over a frame or vessel and struck with hands or sticks'. Yoruba drums are manipulated by varied devices to produce three graded tone: high, middle and low tones. The lead-drummer often judiciously alternates these tones to conform to normal speech, in saying some thing, and, reciting genealogy. When this is achieved, the Yoruba says the drum is 'talking'.

The Yoruba drums are constructed and manipulated in accordance with Yoruba speech. Hour-glass drums; particularly *dundun* drums are most distinct surrogate drums capable of giving speech–poetry. Yoruba traditional musical instruments also serve as symbolic objects and are used to represent power in the shrine of deities or cults, in the kings' palaces, and to cure pestilence. Yoruba exhibit their regard for the sacredness of drums through the way they preserve them. The etching and engravings done on the ritual drums are representation of Yoruba beliefs, according to Omibiyi (1986:4): 'these instruments are variously ornamented …attachments may consist of floral or multicoloured materials on drum shells'. The scholar further cited some Yoruba drums usually decorated in accordance with the above description thus; Omibiyi (1998:6); 'among the Yoruba, *gbedu* is a state drum … lavishly decorated with symbolic motifs … '*agba ogboni'* a drum used by the *ogboni* cult among the Yoruba'.

Ritual beliefs, legends, myths and symbols invariably determine their form in an ensemble. Musical concepts and practices are largely based on the Yoruba traditional beliefs and thought systems of Yoruba community. The following, according to Akpabot (1998:88-89); are Yoruba musical instruments and how their belief systems determine their uses in ensemble, 'four drums used for the worship of the god Obatala are named after his four wives: the reason for this is steeped in legend'. The drums: gbedu, agba-ogboni, are constructed and manipulated as representatives of the four wives Akpabot (1998:90) posits further that 'the four wives, iya nla, iya agan, afere, keke… the sounds of these

drums vary with the ages of the wives; the loudest and biggest drum named after his eldest wife'.

The Yoruba belief systems are variously represented in the musical instruments. In the above, as part of the greatness of *Obatala* and his wives in and the tones' being produced by the instruments, Akpabot (1998:50) submits that, 'at the entrance to the court of a Yoruba king, stands a hourglass drummer whose duty it is to talk to the king with his hourglass drum'. For ease of identification in respect of technicalities, Yoruba instruments are classified into 6 major categories thus:

1. **Membranophone**: This refers to instruments that produce sounds through membranes (animals' skin), such as *gangan, dundun, bata, igbin, benbe, gudugudu, agidigbo, samba, ipese,* and *gbedu.*
2. **Idiophone**: Sekere*, agogo, agidigbo, saworo, aro-oje all* produces sound when their bodies comes in contact with another object.
3. **Aerophones**: Produce sound through blowing of air into the instruments, e.g *tioko, ekutu, kakaki, oja, teremogbe, ayede ode*.
4. **Chordophones**: Instruments with leather strings that are either plucked or bowed to cause vibration, e.g *goge, molo, garaya*.
5. **Anatophone**: Instruments that imply beating of chest, tapping of finger, clapping of hands and stamping of legs.
6. **Linguophone**: Using of mouth to beat sound for the purpose of accompanied singing.

In almost every discussion of Yoruba musical instruments, the rhythms of the drum and gong always take the central stage. The rhythms of all other instruments in an ensemble will, on closer examination are found to be either founded on the rhythms of these two instruments or adapted from them. The changes which a master-drummer or a

gong player can ring or beat from his instrument are many and varied but there are certain rhythmic patterns that recur again and again and tend to provide standard rhythms.

The forceful demand of tribute by Oyo kings, slave trade and fight for land boundaries are the main factors that brought about internal wars into Yoruba land. Generally, Oyo dominant age in Yoruba land was a difficult times because Yoruba land was full of slave raiding, and the European slave dealers were not interested in bringing European civilization to Africa. Hence, Europe was going ahead using Africans as slaves while the whole of Africa, including Yoruba land was going backward. However, the arrival of missionaries into Yoruba land was a big relief from agony, which also rekindled their hope in the Almighty God. Their musical forms also reflect their new found hope and the music changes from orisa liturgy to Christian liturgy.

4.4 Yoruba Traditional Music as used in the Missionary Era

The Church Missionary Society came to Yorubaland in 1842, and established several mission stations in Yoruba-land; the Methodists and the Baptists began about the same time (Ward 1969:90). The missionaries also brought schools, hospitals and printing press. The Yoruba people of southern Nigeria were idol worshippers and *Orisa* devotees, however they welcomed the missionaries and some became Christians. Vidal (2002:14) submitted that 'this formed the embryo of transplantation of Western European musical traditions with consequent revolution influences on the concept and practice of music in Nigeria'. With this incursion, Christian Missionary Society introduced new forms of musical expression in both the religious and secular aspects of life. In Vidal (2002:17) '1861 signified the taking over of Lagos by the British, marked with 300 boys of the mission schools singing the British National Anthem'. The churches in Yorubaland started to imbibe music tradition from the mother church in England. There were the use of chants, hymns, choruses, anthems, vesicles, vespers, canticles, psalms, motet, cantata,

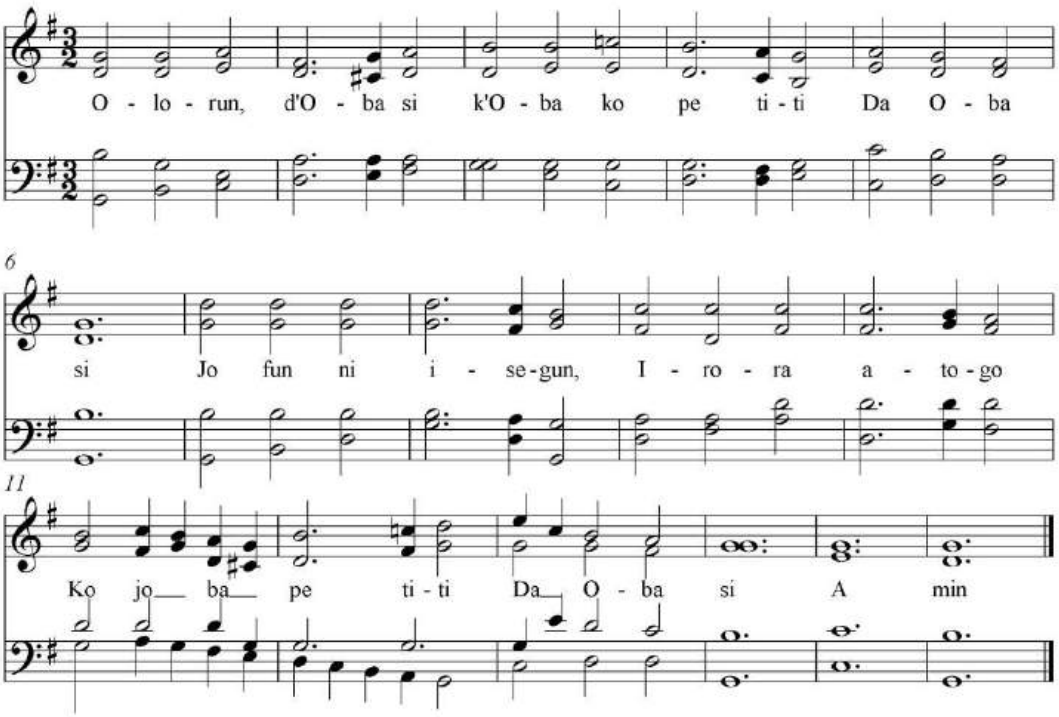
oratorios, spirituals and theatrical musical works. Many of the English folksongs and game songs were equally translated into the local language.

Furthermore, Islamic religion came to Nigeria in 1400 AD and was introduced to Yoruba–land through the forceful invasion of *Oyo*. As rightly observed by Ward (1969:86), the *Fulani* set up an emirate in *Ilorin* which was a Yoruba state with its capital at *Oyo*. The influence of Islamic faith was also noticed in Yoruba music during the missionary era. Islamic religion introduced musical forms such as *quranic* chant, *were, asalatu, awurebe, waka, apala* as well as *fuji* musical forms.

Missionary era witnessed several mixtures of musical forms as a result of Yoruba native's conversion to Christianity or Islamic religion, as well as their interaction with the British rulers and officers. The early musical forms in Yoruba churches are, chant, hymns, choruses, carol and the native air. The following is the musical form with the British National Anthem translated into Yoruba language during this period.

Musical Example 38

Orin Ogo (CMS 600) 6646664



Interpretation of Yoruba Text in the above song

God save the king
May the king live for ever
Give him victory, peace and glory
May the king live for ever, Amen.

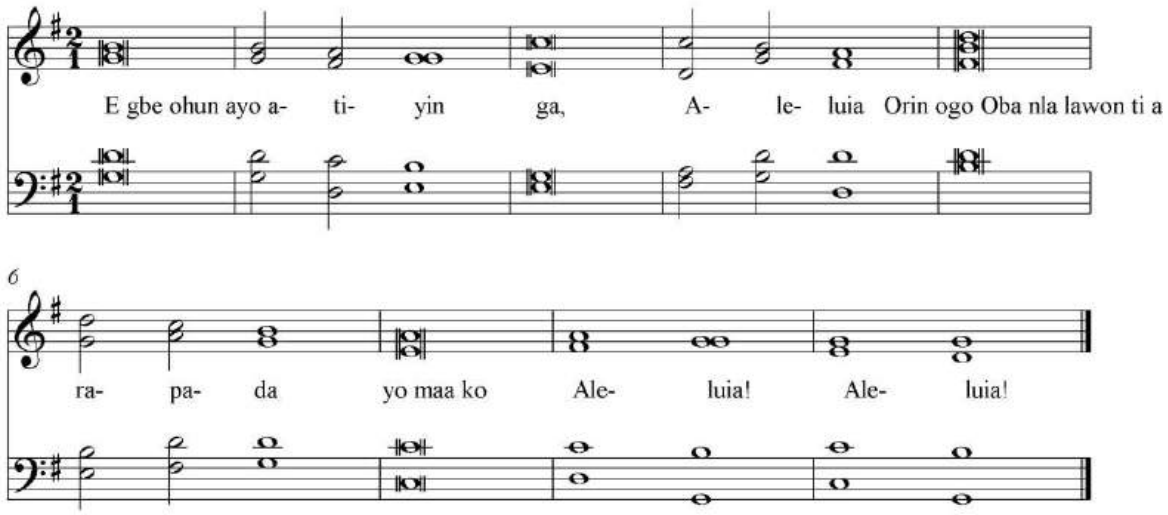
It is clear from the above musical form that the spirit of the era greatly influenced the form. The *Yoruba* were taught to sing the above song which is purely the prayer for the Queen of England and it was titled 'Glorious Song'. Hence, the social events that pervaded the era were the spirit of missionaries cum foreigners. Christian chant was the early musical form that was introduced into Yoruba native churches, (Source: Primate Olaleye Thomas). Chant is a musical genre that involves the intonation of the text in a florid half sung and half spoken style. Apart from the chants inherited from the mother church in England, some early art musicians composed chants in Yoruba language such as T.K.E. Philip with '*Oluwa iwo si wa lete*' and the responses, '*enu wa yio si maafi iyin Re han*", J. K. Ajisafe, wrote '*Jehovah mi si wa lojo oni baba*".The quotation serves as introduction to C.M.S.Hymn book, 1955 (Ed):

> The need for a book of tunes to use with the Yoruba hymn book has long been felt. It was the great, and indeed the last wish expressed by the late Mr. F. D. Coleman, of the C.M.S. Yoruba Mission, that appropriate tunes should be chosen, not simply correct in metre, but expressing the meaning of the words. That there may be "worship… in spirit and in truth" depends very much… the manner in which it is rendered (culled from C.M.S. Hymnbook, Preface, 1955).

Several art composers and Church Musicians and Clergies composed Yoruba chants. They include Reverend Oshin, Grillo, Olayinka, Paul of Olowogbowo, Osotuke Johnson, Adebiyi, Papa Craig, Kuye in Lagos; Reverend J. J. Kuti Ransome in Abeokuta;

the Reverend J. Okuseinde in Ibadan and the Reverend R. A. Coker, then representing the Ijebu churches. The most popular of the early Yoruba Christian chant is '*Baba Wa Ti mbe Li orun*".

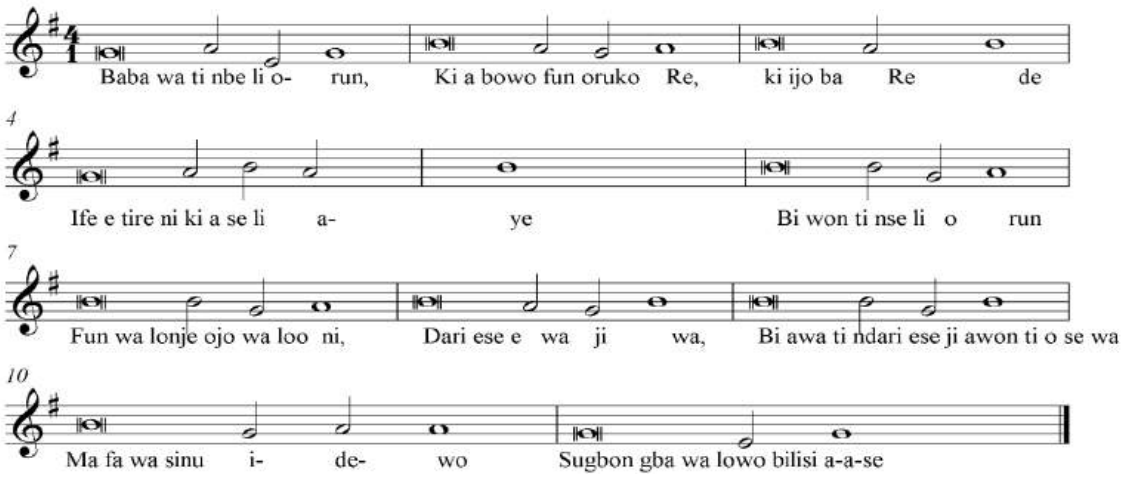
IYIN
(CMS 559)
TROYTE'S CHANT (NO. 2) (P.M.) A.H.D. TROYTE



(1) f E gbe ohun ayo at'iyin ga, Alle/Luia!
Orin Ogo Oba nla l'awon ti a rapadal/yo ma ko:
Alle/luia! Alle/Luia!

Translation: *Raise thy praise of joy, halleluyah*
The song of great king is what the
Redeemed shall sing halleluyah

Baba wa ti Mbe li Orun



And lead us not into temptation, but
Deliver us from evil.

At the initial stage, Yoruba converts were not allowed to sing folk songs or play any indigenous musical instruments. Instead, they were taught to sing western hymns. The school teachers and catechists were taught to play the harmonium, so that they could accompany hymn singing in the church. English hymns gained entrance into Yoruba churches. English hymn was translated into Yoruba language for Christian worship in local churches.The role of the church in promoting art music was quite significant. The church provided the enabling environment for organizing concerts of European church music through their schools. The schools organized seasonal musical concerts and religious plays to mark the seasons: Christmas, Easter, Pentecost, and other church feasts. In the singing of hymns, the same tunes used for the English texts were used for the Yoruba texts. This resulted into the art of juxtaposed Yoruba text to forcefully fit into English tunes like the following example:

Musical Example 40

MOZART (L.M) SECOND TUNE

Rev. Isaac Watts

Ni - wa - ju i - te Je - ho - fa, E fa - yo

6

sin o - ri - le - de, Mo PO - lu - wa on

11

kan so ni O le da O si le pa - run

Interpretation of Yoruba Text in the above song

In the presence of the thrown of mercy
Worship the Lord, with joy
Know that the Lord is the only one
That saves or destroyed.

Choruses originated from the local churches among the faithfuls as a style of religious music used for evangelization, praises, revivals and the so called deliverance services. Choruses are derived from the bible passages and mixed with prayer requests of the faithfuls. The following musical example is common chorus music among the '*aladura* faithful'.

Musical Example 41

Paa - te-wo re o, ko-ro-re le daa yo, A-te-wo re-pe - te, i-bu-kun re-pe-te

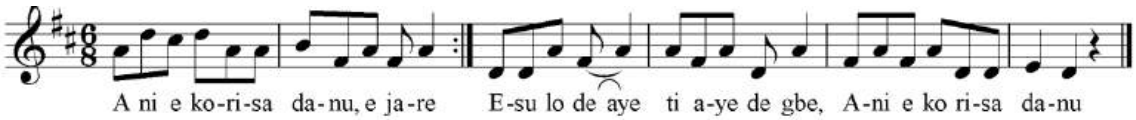
Interpretation of Yoruba Text in the above song

Clap your hands so that your problem can be solved.

Much claps, will result into plenty joy and blessings.

The cited chorus is usually done with an interesting action. The singers face each other with rigorous clapping, singing and dancing. This usually results in loud singing. Another very important chorus during this era was found in C.M.S. hymn book reflecting the social events during the missionary period.

Musical Example 42



Interpretation of Yoruba Text in the above song

Please, stop the worship of idol

It is idol that came to the earth

The earth became vanity

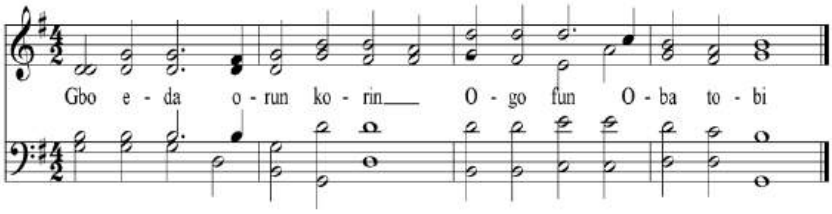
Please, stop the worship of idol.

The importation of foreign religion also brought with it the importation of foreign festivals such as Christmas and Easter celebrations and especially in the Roman Catholic Church with its several religious services developed as a result of missionary incursion into Yorubaland. The birth of Jesus Christ was the foundation of Christian faith and the Yorubas were taught several imported carol musical forms. However, as time progresses, foreign Christmas carol were adapted to suit Yoruba texts and musical structures. The missionary schools often organized seasonal musical concerts and religious activities to mark the seasons – Christmas, Easter, Pentecost and Lent (Christian fasting). Several of the songs used for the seasonal celebrations were known as "*orin ajodun*". The following Yoruba carol is for the celebration of the birth of Jesus Christ.

Musical Example 43

No. 1

Gbo Eda Orun Nkorin (CMS 81)



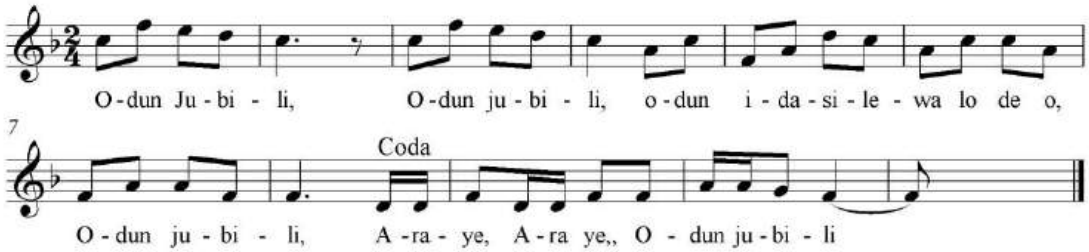
Interpretation of Yoruba Text in the above song

Heard the herald Angel sings

Glory to the new born king e.t.c.

Musical Example 44

ODUN JUBILI



Interpretation of Yoruba Text in the above song

The feast of Jubilee has come,

The year of our deliverance has come,

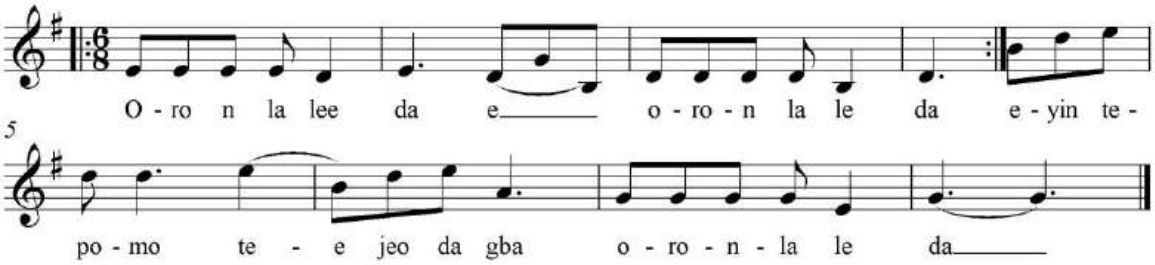
The feast of jubilee.

Coda: *Arayen* (is a nonsense word used to show the jubilant mood).

Negro spiritual form is a type of musical genre that was born out of agony, frustration, hunger, pestilence and under a difficult condition of hard labour. Negro spiritual musical forms were the expression of suffering and tension among the *Yorubas* that were captured as slaves and shipped to European nations as labourers in the sugarcane plantations.

Musical Example 45

Orin Aro: Song of Wailing



Interpretation of Yoruba Text in the above song

You have committed a great crime

You have committed a great crime

You killed small children

You did not allow them to grow

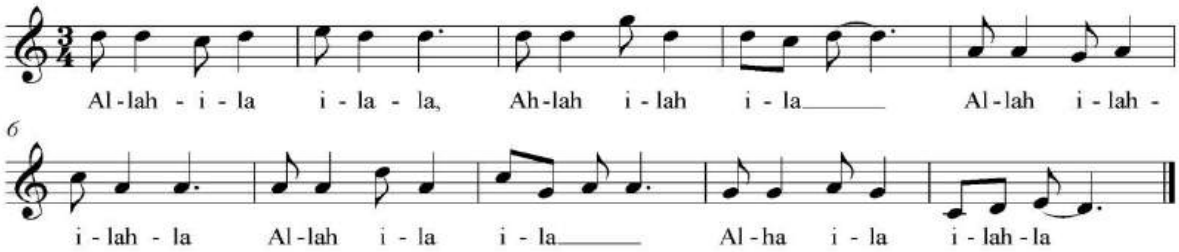
You have committed a great crime.

4.5 Traditional Yoruba Music as used in the Islamic Faith Period

The influence of Islamic religion in the Yoruba musical forms is very obvious. The Fulani leader, *Mallam Alimi*, was given a flag by the *Emir* of *Gwandu*, and between 1817 and 1823 he and his men conquered the province of Ilorin and set up a Fulani emirate there, (Ward 1969:86).In effect, the Yoruba converts were introduced to some Islamic traditions and values for consolidation of faith, (Gbadamosi 1978). Oral tradition has it that one of the processes that led to the use of music in Islam among the Yoruba Muslims was the use of music in Islamic schools. The chanting or recitation of the Quranic and Arabic texts was paramount to the acceptance of the faith and the use of songs and ditties during '*waasi*' (preaching) by the Islamic preachers (Daramola, Y: 2008). The change and the influence of Islam in Yoruba music which started with the *Quranic* chants – *were* – *Asalatu* – *Awurebe* and *fuj* was gradual. The following constitutes the developmental processes of the interrelationship of styles, forms and general aesthetic between *Quranic* chants to *fuji* musical forms.

Islamic chant is a monophonic musical form used in the Islamic ritualistic service usually intoned and sung in Arabic language with texts from the Koran. The following is an example of Islamic chant form.

Musical Example 46

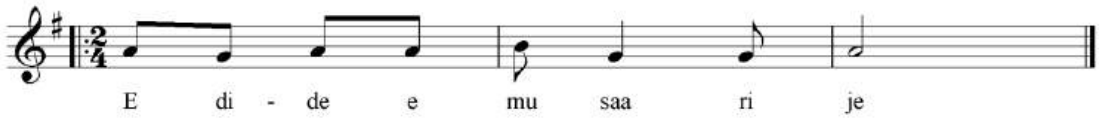


Interpretation of Yoruba Text in the above song

Allah is the name of God in Arabic language

'*Were'* in Yoruba mythology means quick, fast or early. *Were* is a type of musical genre that originated from the action of using Islamic chant to wake up fasting Muslim during the month of Ramadan. Its practitioners popularly called '*ajisari' or 'ajiwere'*, move from one house to the other singing with instrumental accompaniments like *agidigbo, agogo, sekere*, and local flute. An example of *Were* musical form, is presented below.

Musical Example 47

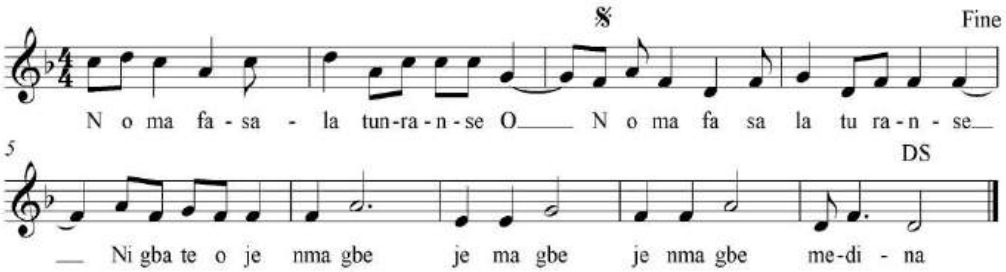


Interpretation of Yoruba Text in the above song

Wake up and eat the fasting food

Asalatu music is a kind of Muslim congregational prayer song usually performed in the mosque, special outdoor prayer, naming, burial and during the r*amadan festival*. *Asalatu* musical form is the mixture of *Arabic* language, *Yoruba* folklores and stories in form of preaching.

Musical Example 48



Interpretation of Yoruba Text in the above song

I will continue to pray in my home town

I do not have the opportunity to leave in Mecca,

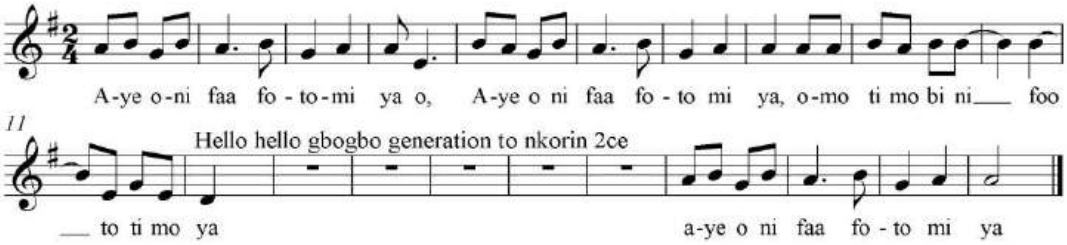
I will continue to pray in my home town.

Awurebe is a type of musical genre that originated from '*were'*. An Ibadan based bricklayer and a successful '*were'* songster, *Dauda Epo Akara* modified the contents of '*were'* from purely sacred music to real contemporary topical issues and dubbed his own kind of *were* as *awurebe*. Therefore, *Awurebe* is the secular version of the sacred version and was incorporated with worldly philosophy.

Fuji music is a form of musical genre woven around *quranic chant, were, asalatu, awurebe* and Yoruba folklores and songs. The name '*fuji'* originated from the enjoyment (*faaji*) social event which *fuji* is used for among the Yoruba people. According to Adegbite, (2002:26) '*Fuji's* popularity among the Yoruba is due primarily to its lyrics, which are usually embedded in a hybrid of multifarious genres such as *oriki, ogede*, and

itan'. It was Monsuru Akande, a veteran 'were' singer that first waxed record in the 70s. Later, both Sikiru Ayinde (A.K.A.Barrister) and Kolawole Ilori Ayinla (A.K.A.Kollington) waxed their own *fuji* record in 1976 and radicalized the composition and rendition of the elsewhile conservative music. Barrister's compositions are rooted in rosy philosophical sayings, pristine folklores and a mixture of Koranic injunctions while Kollington on his own part predicates his music on current social trends embracing political and economic happenings and developments.

Musical Example 49



Interpretation of Yoruba Text in the above song

The enemy will not destroy my children
My children are my replicate
The enemy will not destroy my children.

The current trends in *fuji* music is the emmergence of the so–called gospel *fuji or fuji* gospel. Gospel *fuji* is a type of *fuji* music that is deep-rooted in Christian type of prayer, but accompanied with all the features of original *fuji* music. The emergence of gospel *fuji* was occasioned by the pervading spirit of church establishment in Nigeria.Presently, the reigning slang in Nigeria is being born again, including fraud star, armed robbers, liars, and the likes, hence, everything is attached to church or religious beliefs. The above was also extended to the popular music hence emergence of gospel *fuji*.

Many of the music of the missionary era were more of church or Islamic music. This was a period of diversion in *Yorubaland*, from '*orisa*' liturgy to Christian worship or

Islamic method of worship. In 1885, all the European countries that were sending traders or missionaries or explorers to Africa met in Berlin and resolved to a treaty. (A treaty is an agreement between two Governments). Ward, (1969:92). As part of the treaty, Britain was able to show that she had more interest than any other country in the coast from Lagos to Calabar, and the other European countries accepted this.To carry out the Berlin Act, Britain set up three protectorates, with one protectorate in 1888 covering all Yoruba-land except Ilorin. For proper monitoring and to stop slave trade, human sacrifice and robbery, the British merged the three protectorates under the name Niger-area: Nigeria in 1914.

4.6 Yoruba Traditional Music during the Colonial Era

The spirits of colonization was sold to Yoruba people about 1840 to about 1880 when the British Government made agreement with many chiefs to abolish slavery, human sacrifice and to allow British traders to visit them. (Ward1969:90). This was in order to carry out the British parliament act made in 1807, about the eradication of slave – trade in British lands and overseas. The British set up a protectorate covering all Yoruba land in 1888 and sent soldiers between 1891 and 1902. Consequently in Ward (1969:92) 'Lagos became British Colony in 1861 and this was the beginning of British rule in south -west Nigeria'.

During these periods, of note was the amalgamation of the existing North and South regions into one country called Nigeria in 1914. Greater Yorubaland subsumed into the Federal Republic of Nigeria and some Yoruba land and people were cut off to the Republic of Benin. The new lease of life during this period such as importation of foreign cultures in the mode of dressing, eating habit, modern musical instruments and European music greatly influenced the traditional music. Establishments of railway, banks and broadcasting stations were also noted during this period.

The Nigeria broadcasting corporation from its inception took music seriously and ran a well funded choir in the headquarters and periodic musical concerts at the out stations. (Source: NBC Old Diary, Abeokuta station). The emergence of Art musical forms that may be considered modern music began in the early 1930s with T.K.E. Phillips. Other musical forms that also emerged are native airs, opera, and folk music arrangements.

4.7 Yoruba Traditional Music in Art Music Forms

Generally, art music thrived in Lagos in the 1880s among private bodies who organized European musical activities. Such organizations are the mission schools, churches, government colleges, British council as well as national council of arts and culture, Ekwueme Lucy (2008: 120). The promotion of Yoruba traditional music into a written form was pioneered by Western – trained musicologists such as: Reverend. A.T. Olude, T.K. Ekundayo Phillips, Fela Sowande, Reverend Canon T.O. Ransome Kuti, Dayo Dedeke, Ayo Bankole, Akin Euba and Olaolu Omideyi. The schools of composers listed were all trained abroad and their musical works reflect their training.The musicologists exploited the features of Yoruba music in their creative works for international understanding. Hence, they provided the platform through which Yoruba traditional music could be assessed theoretically. Their various contributions and their musical forms were listed as follows,

Table 1

Early Yoruba Art Musicologists and their Contributions.

Names And Dates	Major contributions	Compositions in Yoruba language	Musical forms	Echoed musical style
Rev. Robert Coker	Pioneer of Yoruba art music	n, a	n, a	Piano, Organ Music
Rev. A.T Olude	Mayokun (Textbook)	Compiled In Book Form	Choral	Church Music,Folk Music arrangement
T.K Ekundayo Philips (1884 – 1969)	Composer of church music	Emi O Gbe Oju Mi Soke Woni, etc.	Choral	Parallel Harmony and counterpoint

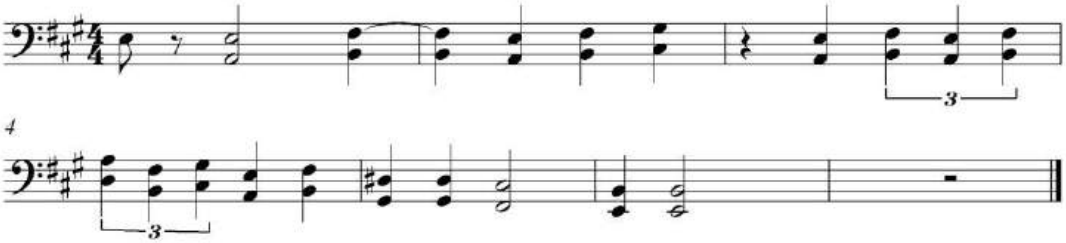
Fela Sowande (1905 – 1987)	Professor of music, composer and pianist	Oyigiyigi, Obangiji, Kamura,Akinla	Orchestra Choral Suite for Orchestra	Fugue Organum Counterpoint
Ayo Bankole (1935 – 1975)	10 Yoruba songs for voices and piano	Orisa Bi Ofun, Ore Ofe, Adura Fun Alafia, Jona, Baba Se Wa, Iya, Ja Itana, Kiniun.	Choral Choral Monophony – Unison Monophony	Antiphony Dorian mode ostinato Passacaglia ABACADA
Akin Euba (1935-)	6 Yoruba Folk Songs	Igi Nla So Oluronbi O See Gbena Abiku Agbe Eye Meta Nigbati mo gboroyin	Piano Sonata Orchestra Choral Instrumentation Voice Piano and Iyalu Drum	Experimental Music, Multicultural Music, Solo Recital
Dayo Dedeke (1923 – 1994)	Ma Gbagbe Ile	Compilation of Yoruba Folksongs	Choral	Monophony and Polyphony
Ola Olu Omideyi (1918 – 2003)	Arrangement of Yoruba Folksongs	Folksongs in Yoruba	Monophony	ABA, ABACA, ABACADA

Several Yoruba musicologists participated in the struggle for the emancipation of Yoruba art music. The various compositions reflect the styles and forms of Yoruba music. It is generally acknowledged that Yoruba music is largely antiphonal in call and response forms. The following are the various art music forms in Yoruba music.

Polyphony is a texture composed of two or more voice parts with each part singing individual and different melodic materials simultaneously. However, organum polyphonic form is a style of the earliest polyphonic music. The various styles of the earliest kind of polyphony known as organum exist in Yoruba art music (organum in 5th, 4th and florid). Fela Sowande's *Oyigiyigi*, exhibits an interesting organum.

Musical Example 50

Variation 1 (choir) organum in 5$^{th.}$

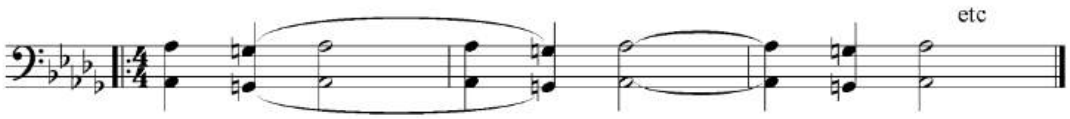

4

Musical Example 51

Akin Euba – "Nigbati Mo Gbo Rohin Egan" Bars 106 – 112 Organum in 4th

Musical Example 52

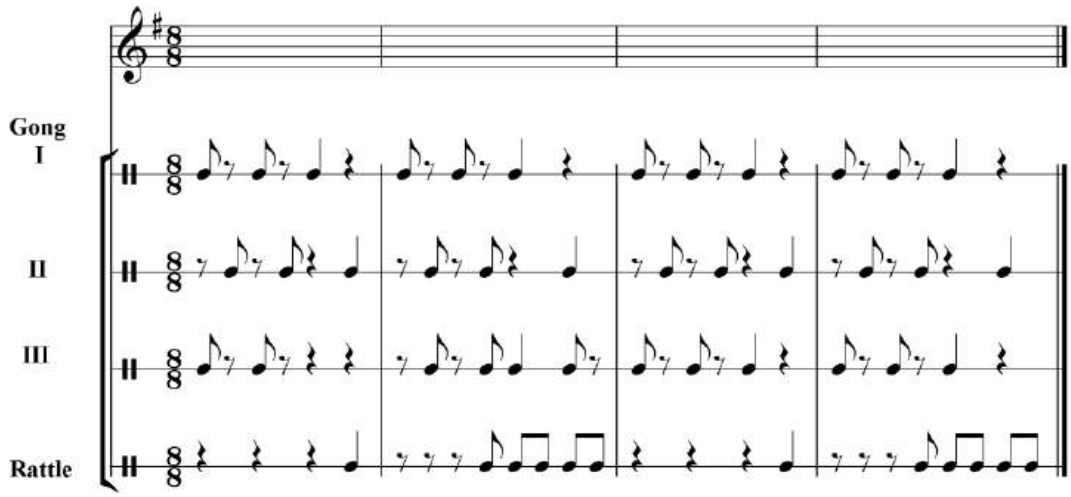
Variation VI Organum in 8ve



Oyigiyigi' was borrowed from the Yoruba *Ifa* worshippers' tune. *Ifa* has been defined as words of wisdom and instruction in Yoruba theology, (Wande). Hence, arising out of one of many stories about *Ifa* is the song *Oyigiyigi*.

Hocket musical form is a technique of composition in which the flow of melody is interrupted by the insertion of rests; the missing notes are supplied by another voice so that the melody is divided between the voices. Hocket technique in Yoruba art music was noted in the following *Ifa* instrumental ensemble.

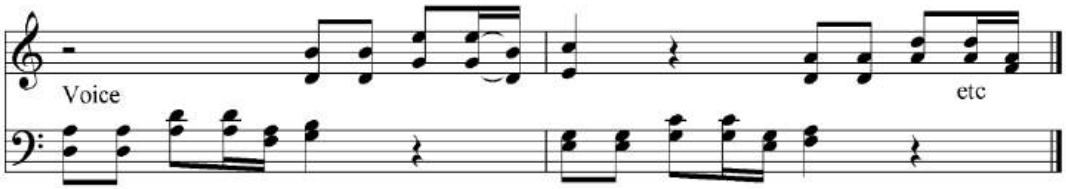
Musical Example 53



The above is a gong ensemble movement in *Iyere Ifa* musical accompaniment. *Iyere Ifa* is a Yoruba religious chant performed among the worshippers of *Ifa and Orummila*.Primarily, Yoruba harmonic form is in parallel progression. This was displayed by Yoruba art music composers in such works like *Emi O Gbe Oju Mi* by T.K.E. Philips, and Ayo Bankole's *Ore Ofe and Orisa bi ofun ko si*. An example of parallel harmony in bars 9 and 10.

Musical Example 54

Bars 9 to 10

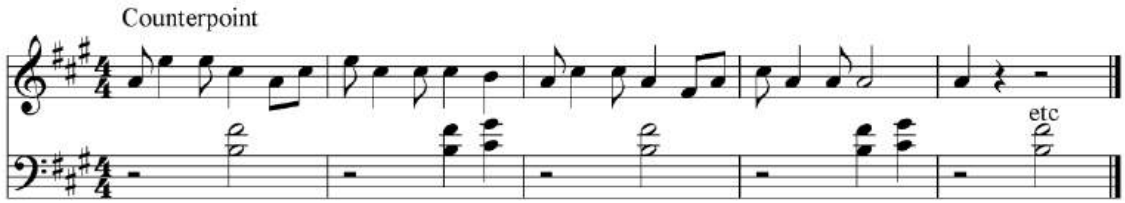


Other forms of harmony apart from the above are triadic harmony, pedal notes harmony, harmony by imitation and harmony by overlapping. Counterpoint is a style of musical composition in which the notes are set against one and another. (Note against note). For effective choral composition in a tonal language like Yoruba, counterpoint rather than strict harmony is the main guiding principle, as noted by Ekwueme, (2000:3)

> Composers of African choral music have found that a good success of the experiment of composing contemporary African choral music may be achieved through a firm knowledge of modal counterpoint.

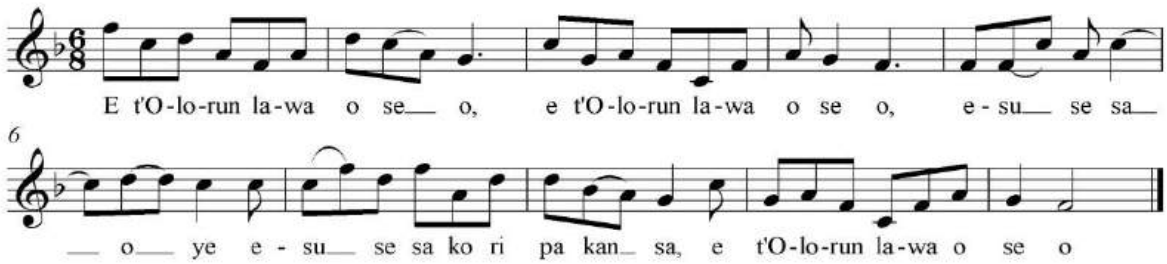
The following are Yoruba musical compositions that employed the various principles of counterpoint; *O seegbe, Kori O* by Akin Euba, *Emi O Gbe Oju Mi* by T.K.E. Philips and Ayo Bankole's festac cantata, *Orisa bi ofun Kosi* and *Ore ofe*. An interesting counterpoint exists in *Oyigiygi* by Fela Sowande as accompaniment to the main theme at bars 50 to 57.

Musical Example 55



Yoruba native airs developed as contemporary art music for Christian worship also as a result of self awareness and a new sense of identity. English hymns were translated into Yoruba language for Christian worship and the same tune were used for both English and Yoruba text. The spirit of the era was 'Christianity' away from the old way of idol worshipping. Most of the tunes of *Orisa* liturgy were also used for Christian liturgy. A good example of this is seen in, "*E tolorun lawa o se and lau erebe*.Lau Erebe (Sung by Ifa Oracle Devotes).

Musical Example 56

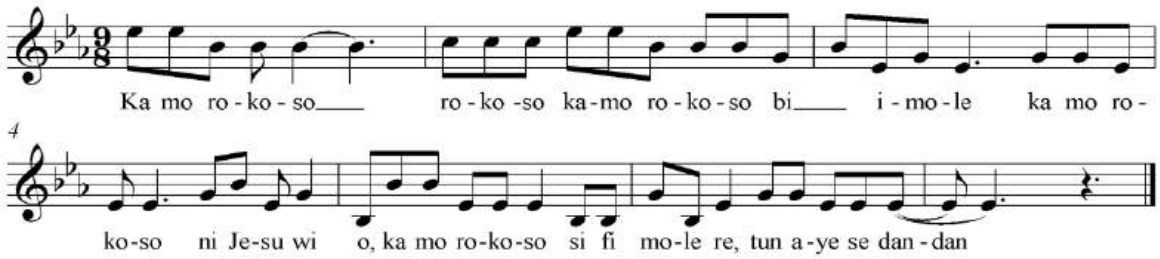


Interpretation of Yoruba Text in the above song

It is the Lord's command, we shall obey
Satan is only trying to torment us
It is the Lord's command we shall obey.

Musical Example 57

Ka mo Rokoso



Interpretation of Yoruba Text in the above song

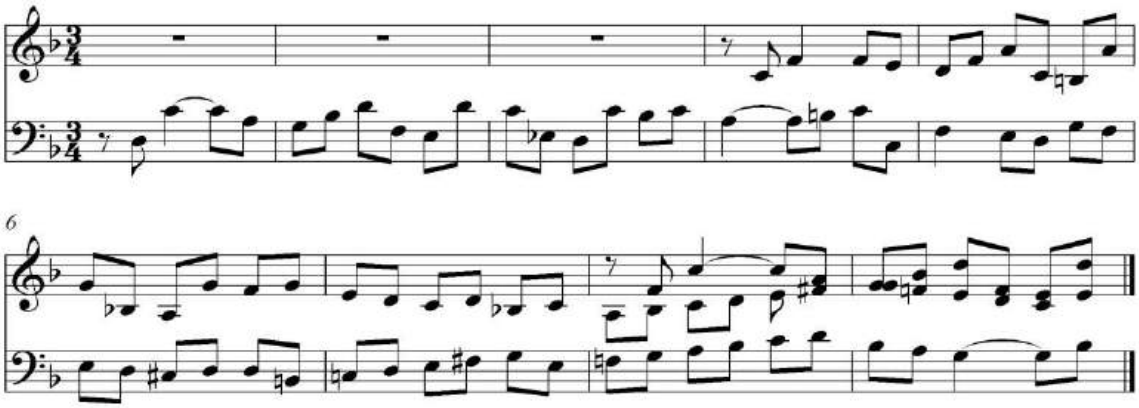
Honesty should be our watchword
That is Jesus' instruction to us,
Honesty should be our watchword
And the world will be a beautiful place.

The song '*Ka mo 'rokoso'* is based on a Yoruba indigenous tune '*lau erebe'* sung by *Ifa* oracle devotees. The song '*E t'olorun l'awa o se'* is the tune of an indigenous folk song for twin babies, both songs adapted to Christian texts. It should be noted that Yoruba drums were also introduced. Native airs replaced the English Airs of the orthodox churches. These new song forms were derived from (i) ritual and ceremonial melodies, folksongs, and new musical compositions by an emerging group of Yoruba composers.

A Fugue (Latin 'flight') is based on a short melodic idea, called the subject, which is first stated by a single voice unaccompanied and then imitated by a second voice in the key of the dominant, at which time it is called the answer. All the while, the first voice continues with new materials called the counter – subject. When each of the voices has stated the subject or answer, we have reached the end of the fugue exposition.The following example forms the opening section of '*Oyigiyigi* in variation II by Fela Sowande.

Musical Example 58

Allegro con moto

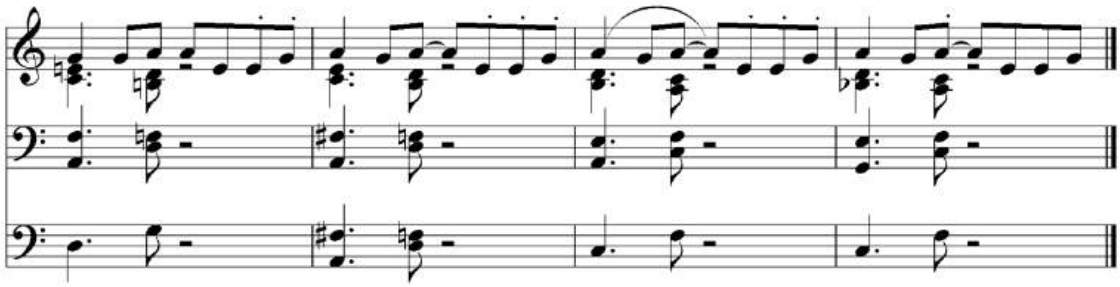


The subject is stated in the bass and imitated by the alto in bar 4 while the counter – subject continues in the bass.

Ostinato is a fugal device in which a musical phrase is repeated in the same voice at the same pitch level. *Ostinato* has been effectively utilized in such Yoruba compositions like *Orisa bi Ofun Kosi and Adura Fun Alaafia*.An interesting *ostinato* composition in Yoruba music is found in Sowande's *Ifa* melody arrangement.

Musical Example 59

***Oyigiyigi*. (Bars 37 to 40)**



Interpretation of Yoruba Text in the above song

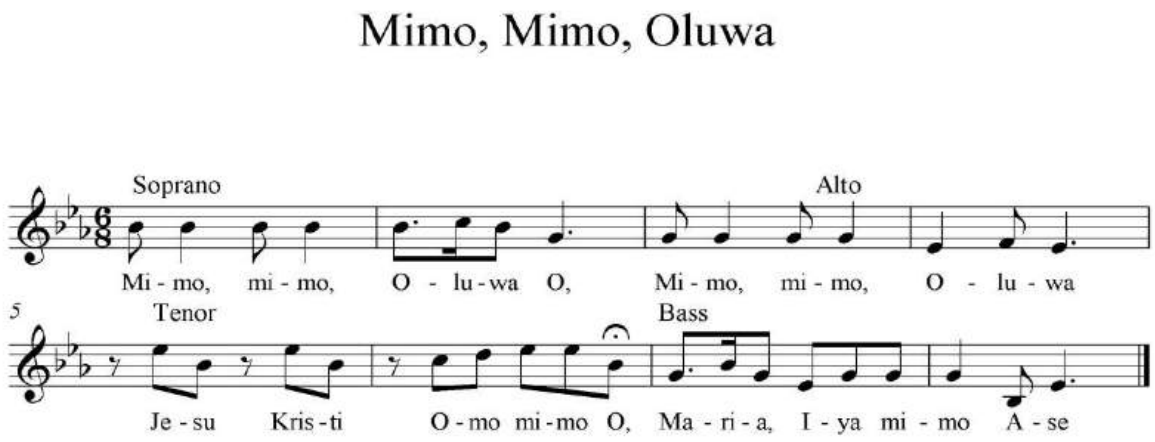
Holy, holy, Almighty God,

Jesus Christ, holy son,

Mary, holy mother, Amen.

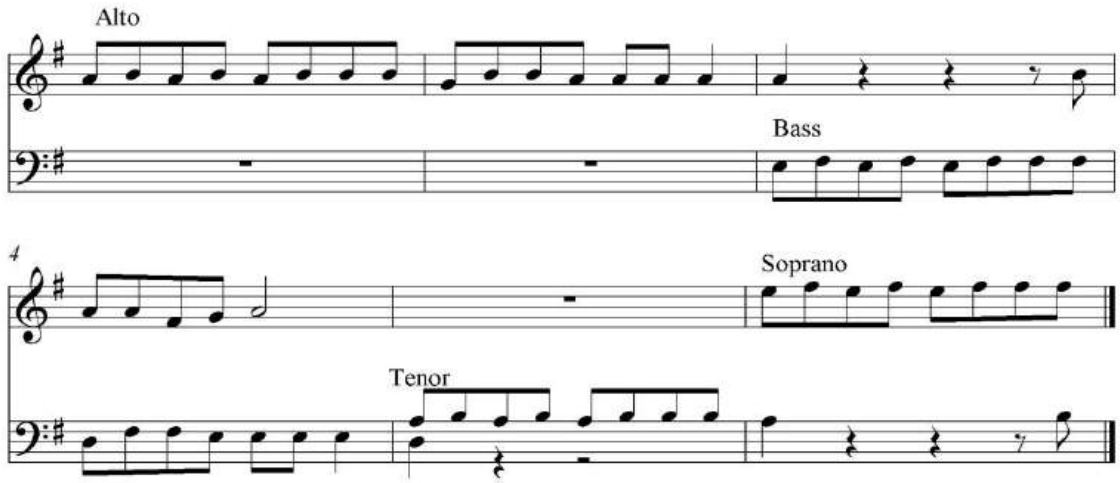
Canon (Greek ‘rule’) is the name given to the form which illustrates imitation of the strictest kind. One voice begins a melody, and the imitation voice follows it exactly, rhythmically and melodically, at a given time and pitch distance. The following is a canon in Yoruba sacred music for four voices, composed by Laz Ekwueme.

Musical Example 60



A circle canon which is at the unison and which may be repeated as many times as desired is called a round. ‘Round’ has been written for three, four, and even more voices, with each voice following the other after a specific period of time. The following is an interesting ‘round’ in Yoruba art music by T.K.E. Philips, titled *Emi o gbe*.

Musical Example 61



The cited round in Yoruba art music resulting in a chart showing with the various entries as follows:

Voice I	a	b	c	d
Voice II		a	b	c
Voice III			a	b
Voice IV				a

When the round is to be concluded, the voices leave off one by one in the other in which they began the last voice to enter being the last one to finish. The voices later proceed to '*tutti*' (all voices).

The Colonial Period witnessed lots of musical activities patterned after European culture in *Yorubaland*. During this period, *Yorubaland* and other regions made such tremendous progress that the people began to look forward to self-government. With the little primary education brought by the missionaries, there was a great demand, by the natives, for white collar jobs, freedom, new life style and their persistency for freedom and demand for self-government, led to the independence given to Nigeria by the British government in 1960. Traditional Yoruba music is usually realized within the context of social events. Although there are many occasions when music is performed purely for its own sake, the greater proportion of musical activity is that which takes place as part of social ceremonies. From this point of view, the form which a given musical performance takes is determined by the structure of the social ceremony. According to the study, the various social events with which music is most usually associated include religious worship, war, magic, work, children game, festivals and ceremonies pertaining to the life cycle (such as birth rites, infants rites, marriage and funeral rites). Moreover, day-to- day news and other items of information are often transmitted through music. Indeed, music is indispensable in Yoruba traditional society in acquisition of general education pertaining to customs, life style, philosophy and aspects of culture.

4.8 Conclusion

The trend of Yoruba music apparently followed the hierarchical character of concrete Yoruba history. The social contexts across the period in Yoruba land was the determinant of music classification thus: 1100 – 1700 creation of Ife by Oduduwa and ardent Yoruba beliefs in Orisa; 1700 to 1840 is the age of dispersion, war and expansion of orisa liturgy; 1840 to 1914 denotes the arrival of missionaries (CMS 1842, Methodist 1842 Anglican and Catholic in 1846); 1914 to 1960 is regarded as colonial era while independent period spanned 1960 to 1980.

The researcher consulted with Yoruba kings regarded as custodians of Yoruba culture. In their various oral evidences, the kings narrated the origin of Yoruba as a race. However, it should be noted that before the coronation of a king among the Yoruba people, such appointee, as a matter of compulsion performs '*Ipebi* Ritual'. '*Ipebi'* is a special and secluded place, usually within the palace, where the king learns all the socio-cultural, history and spiritual dimensions of Yoruba nation. Therefore, the king becomes an 'Authority' over 'All' issues (*Alase ikeji orisa*), the owner of authority and power, second to idol. On the basis of '*Ipebi* tradition', oral evidences given by Yoruba kings, becomes 'authority' since the cultural norms are handed over from generation to generation as oral tradition. Moreover, all the oral evidences given by the kings were validated and cross–exarmined through scientific, linguistic and archaeological evidences of the reports of scholars.

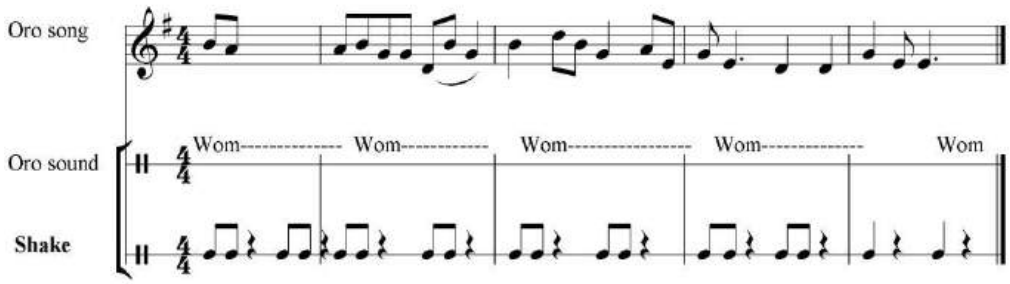
CHAPTER FIVE

CONTEXTUAL AND STRUCTURAL ANALYSIS OF YORUBA TRADITIONAL MUSICAL FORMS

5.0 Yoruba Music Harmony and Polyphony

The concept of harmony in Yoruba music is the total sound image and unsound actions in a piece of music. Pure traditional Yoruba music is always monophonic (a single part music or song which may be rendered by more than twenty people). The performance in unison however may be accompanied with 'extemporaneous extra-tonal' sounds such as shakers, hand claps, gun-shorts, purposeful shout, speech comments, trills ornamentsations, ululation, yodeling, and unsound body movements. This kind of harmonic organization of Yoruba music usually leads to any type of harmonization thus; song/gun-shot, song/speech comments, song/bridal cry, polarity, overlapping, song/nonsense word and hocket technique harmony. The following musical examples are noted in the recorded songs.

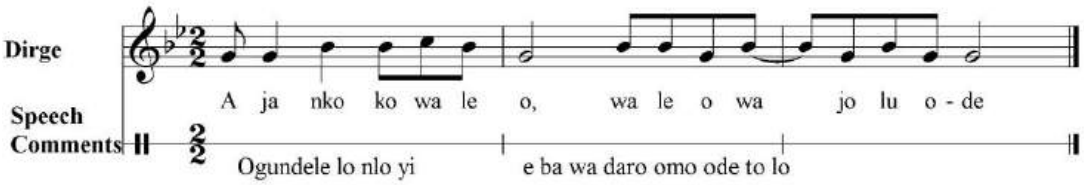
Musical Example 24 (Recited)



In the above musical example, harmonization is achieved through the addition of *Oro* sound with the chorus of the devotees. In this regard, the concept of harmony which denotes the chordal or vertical structure of a musical composition is not applicable in Yoruba traditional music. Speech comments accompanied with chorus harmony is common in Yoruba song-dirge. The lead cantor in Yoruba-dirge is usually the village

'*Babalawo*,' who recites the praise name of the family lineage of the dead person. The following is a speech comments harmony used during the burial ceremony of *Ogundele*.

Musical Example 61 (Recited)



Interpretation of Yoruba Text in the above song

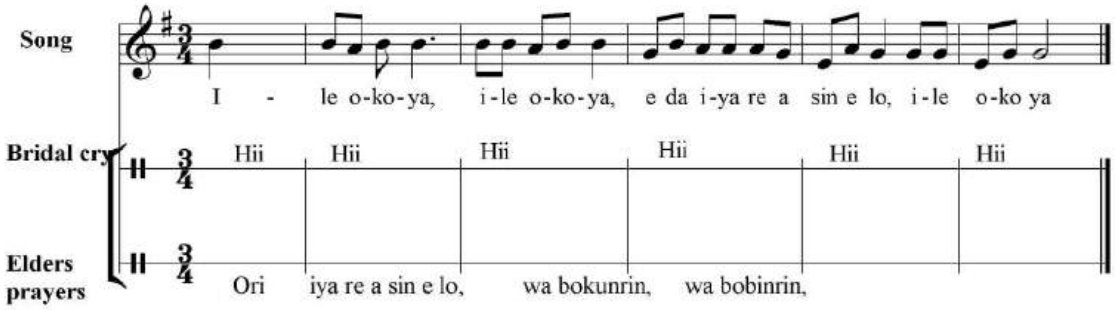
Dead hunter's spirit

We invoke you,

Come back and answer us.

Apart from the Yoruba traditional burial, speech/song or half sung/half spoken of harmonization are also very common in *Eyo* song. The *Eyo* recites his genealogy or family lineage to the chorus of his followers. In a typical traditional Yoruba marriage ceremony, bridal cry (*Ekun iyawo*) is an important aspect of the marriage. It is compulsory for every bride to perform the bridal cry a day prior to her departure to the bridegroom house. The main purpose of the cry is as follows; request for prayer, to thank her parents, to bid her parents and well wishers farewell, to express the fear of unknown and to assure her parents of keeping her virginity.

Musical Example 31 (Recited)



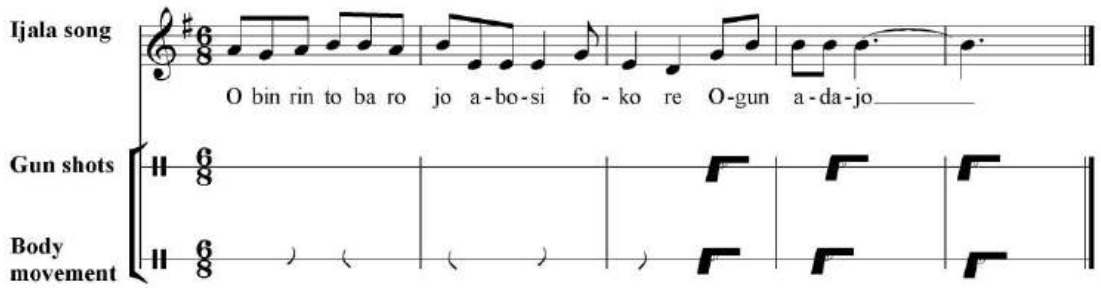
Interpretation of Yoruba Text in the Staff above

It is time for marriage

Your ancestors will follow you

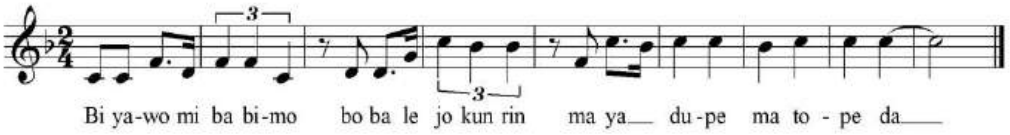
Moreover, during the bride cry, some professional mourners (*Alasunta* or *Asunkunta*) may also join her in the cry. The cry is beautifully done to the song accompaniments that the audience is usually moved to spray them money. Harmony is also achieved through several gun-shots in Yoruba music performance. The following musical example of *Ijala* hunters music is several gun-shots used to confirm the power of "*Ogun'* to pass judgment on the offender.

Musical Example 22 (Recited)



Part of the technique of artistic development within the limits of a simple antiphonal form is the employment of overlapping between solo and chorus in a song. An example of an overlapping harmony is shown in, '*Bolojo* music of the *Egbado, Yewa* in Ogun State.

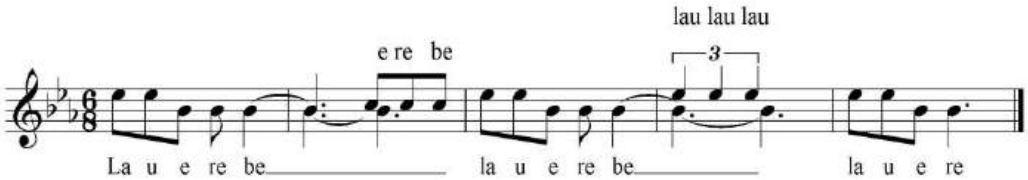
Musical Example 62 (Recited)



Harmonization is achieved through the addition of extra tones to an assumed or internalized main tone. Such harmonic system is shown in the following Yoruba songs. This type of harmony is described by Akpabot (1998:53) as 'very important aspect of

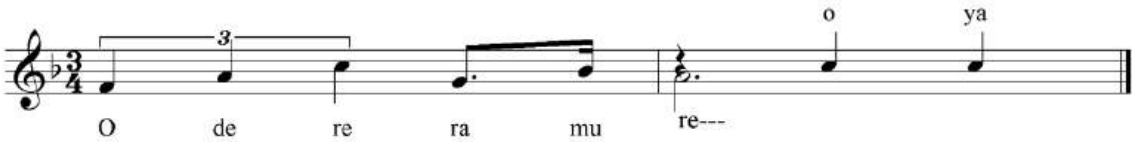
harmony and polyphony in the music of Africa not usually acknowledged is the role of the inner voices'.

Musical Example 63



Musical Example 64

Also in Ijebu Song



'*Lau erebe'* is sung by '*Ifa'* oracle devotees and harmonization is achieved in 2nd and 4th. While '*o de re ramu re'* of the *Ijebu* dialect achieved harmonization in 3rd as shown above.

Structurally, harmony/polyphony in Yoruba music has several parts, with each part having the same equal footing and importance (counterpoint). The concentration on polyphony is on the individual melodies as they proceed side by side and not on chords progression. Horizontal harmonic progression is the norm in Yoruba music. In choral singing, usually in the responsorial form, harmony/polyphony is achieved through the following techniques: parallelism, imitation, overlapping and contributive mechanism. Hence, from the technical viewpoint, two fairly distinct principles are identifiable in the Yoruba polyphonic music: overlapping mechanism and contributive mechanism. Overlapping polyphonies are created by the overlapping mechanism – a technique whereby the response (i.e. the consequence) is made to start before the end of the antecedent musical phrase.

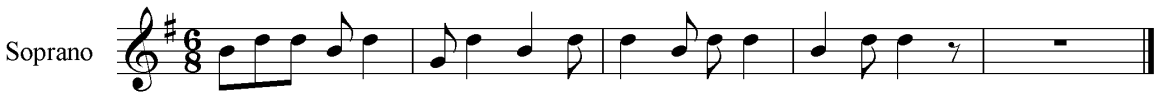
Musical Example 65

The sort of polyphony obtained through this mechanism, is, owing to the operative modes, the mechanism itself, which foresees the contrast in temporal level between the overlapping parts. Contributive polyphonies are created by contributive techniques. It is true that all polyphonic music result from the contribution of two or more parts (voice or instrument): but in the category of polyphonies created by the contributive mechanism.

The function of the contributing voices, often go beyond that of supply of 'counter – melodies that are distinguishable and/or isolated from a principle melody. In contributive polyphonies, the contributing voices sometimes do not contribute any counter melodies. Their role consists mainly of reworking the single melodic line on which the polyphonic piece revolves, with various artistic and contrapuntal means as seen in Yoruba music titled Olurounbi.

Musical Example 66

OLUROUNBI

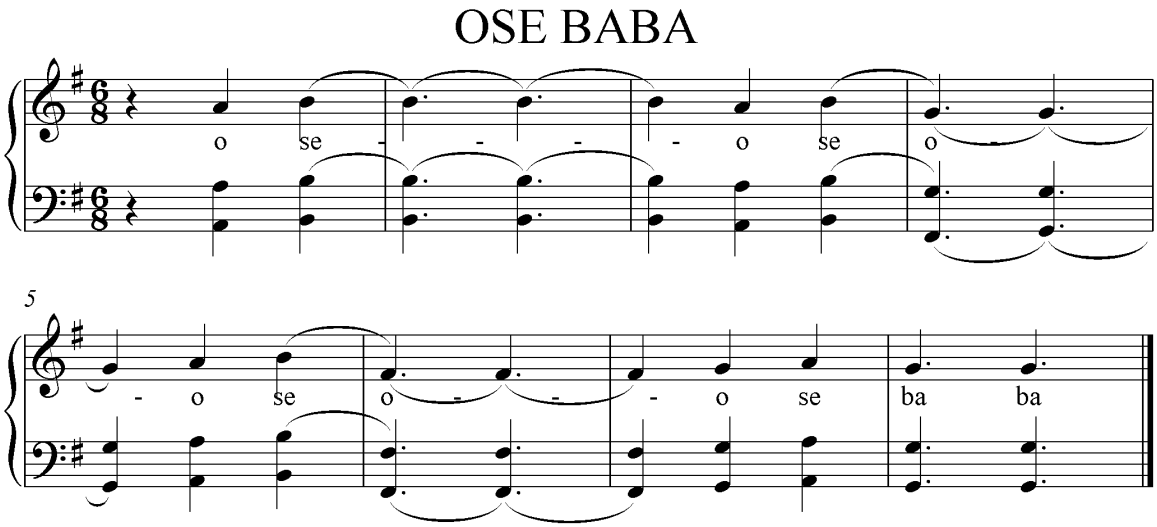


The harmony resulting from this procedure which can be termed a collective melodic elaboration process is not due to a vertical alignment of chordal notes by the contributing voice – parts as happens in the syllabic harmony process of the homophonic polyphonies. Other stylistic work tools employed by the contributive polyphonic organization in Yoruba music include, particularly in idiophone (*Ifa* gong hocket technique in the notation) music are the hocket, canonic imitation and various contrapuntal

devices and polychoral organization.The following musical example is a unison song with duplication of the same melodies in octave known as polarity:

Contrapuntal polyphonies in the Yoruba sense are not necessarily those polyphonies which make use of counterpoint in the classical musical sense of the word, but rather often, they are those which are created through a contributive principle of organization in the participating voices. This however, should not be taken to mean that the contributive technique always gives rise to a contrapuntal polyphony, or even to a systematic harmonic polyphony.

Musical Example 67



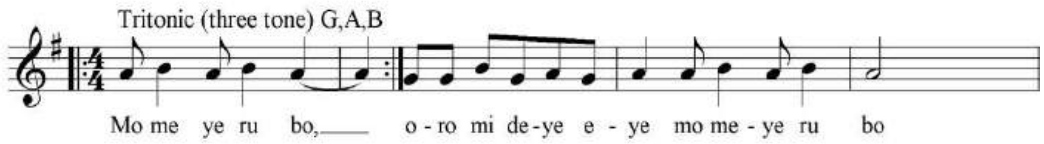
5.1 Yoruba Musical Scales and Tone System

Scale patterns in Yoruba music is determined by the tone materials. The materials of tone then determine the scale or tone system. In Yoruba music, the word tone material signifies the different notes used in a piece of tonal music. When the tone materials are arranged in scalic order it is known as tone system. The tone system reveals in addition, the structure of this scalic form' which in turn accounts for the character of the melody. In general, all Yoruba tone system/scale are modal. Hence, five distinct types of these modal tone systems/scales have been classified in the Yoruba music culture. They are: tritonic (three-tone), tetratonic (four-tone), pentatonic (five-tone), hexatonic (six-tone), heptatonic

(seven-tone). The musical examples below are based on the number of tone materials in each song.

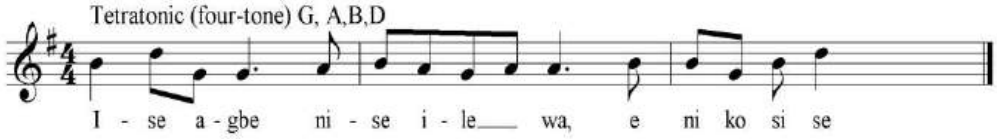
Musical Example 14 (Recited)

1 Tritonic (three-tone) G,A,B



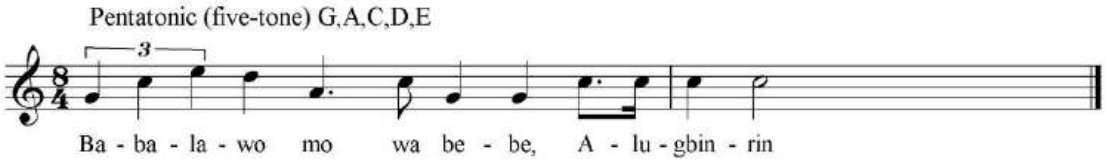
Musical Example 12 (Recited)

2 Tetratonic (four-tone) G, A, B, D



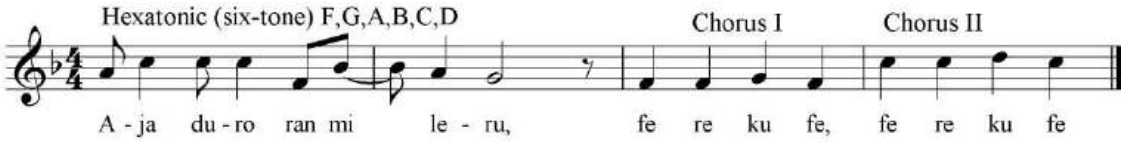
Musical Example 10 (Recited)

3 Pentatonic (five-tone) G,A,C,D,E



Musical Example 13 (Recited)

4 Hexatonic (six-tone) F,G,A,B,C,D

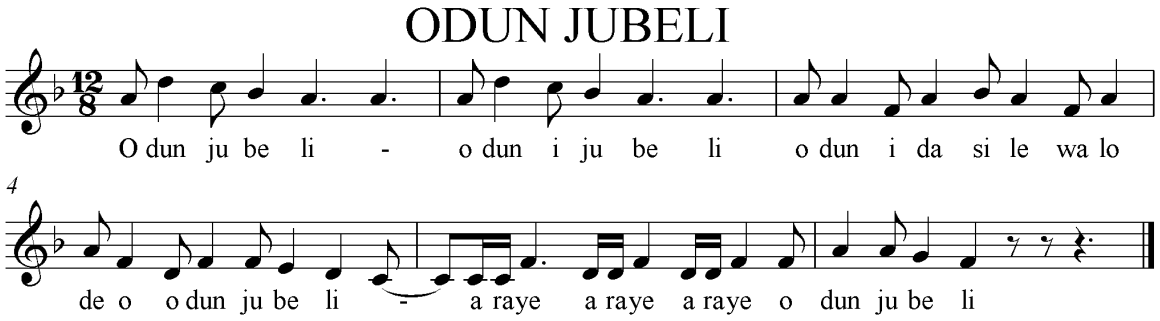


Several phenomena have to be considered in the structural analysis of Yoruba scale. To determine the right scale in Yoruba songs, the nature of interval, harmony and pitch, the tone materials must be considered. In this regard, to attest to the right structure of Yoruba musical scale, we shall follow the practical approach steps as follows: write out the tone materials; determine the most frequently used tone; determine the nature of arrangement of tones; identify the scalic order; re-arrange the scalic order; determine the scale used. However, in the system functionally in Yoruba music, the tonic can occur

anywhere on the scale as a 'movable doh' and not necessarily on the first note as in western music.

Musical Example 43 (Recited)

Tone System Analysis of *Odun Jubeli*



The song above titled, '*odun jubeli'* is a Yoruba song based on heptatonic tone system. It possesses the following tone materials D, F, G, A, B, C, E of the seven tone materials employed in the song

D occurs originally 3 times with sound 'l' (6 times only in the coda)

F occurs 5 times with sound 'd'

G occurs 2 times with sound 'r'

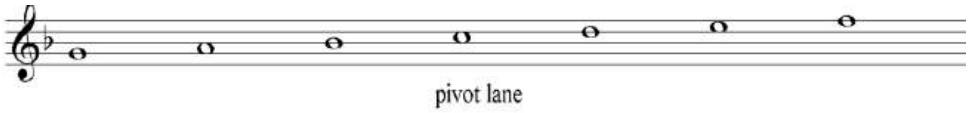
A occurs 5 times with sound 'm'

B^b occurs 1 time with sound 'f'

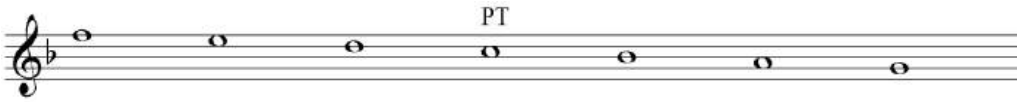
C occurs 8 times with sound 's'

E occurs 2 times with sound 't'

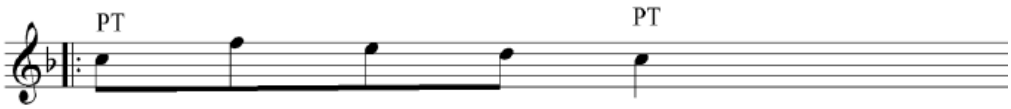
The frequency of occurrence of C, F and A suggests that they are important tones in the song. However, C is the highest tone that occurs in the song, hence it can safely be said that 'C' is serving as the pivotal tone of the tone system. However, it should be noted that there is no single pattern of any given scale, but several patterns. The tones of any tone system occur in as many forms as the number of notes constituting that scale.



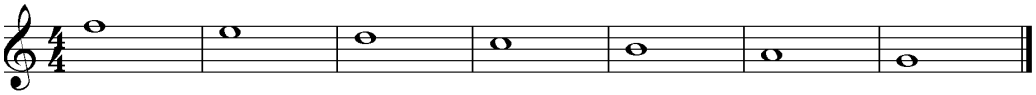
In the above tone system, 'C' is placed at the centre of the scale being the pivotal tone. However, a further scrutiny of the song melody (song no 5) reveals that descending intervals occur 19 times while ascending interval occurs 10 times. Because of the frequency of occurrence of descending intervals, the tone system naturally followed from top to bottom (descending interval) like the ancient Greek modes, thus:

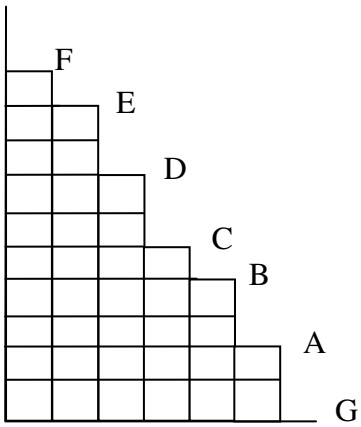


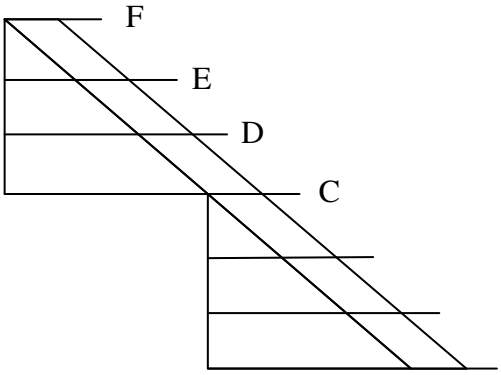
The location of the tonal centre (pivot note) in the above (song no 5 titled 'Odun Jubili) song is very clear. There are four phrases in the main melody. Each of the phrases is dominated by the pivot note's' with three descending intervals and only one ascending interval.



Yoruba melodies are logogenic in nature, they involve rises and falls of the voice in speech. Based on the foregoing analysis, it can safely be said that the Yoruba music under consideration uses heptatonic (seven tones) tone system. The graphic illustration and representation of the song titled 'Odun Jubeli' a Yoruba song on heptatonic tone







B

A

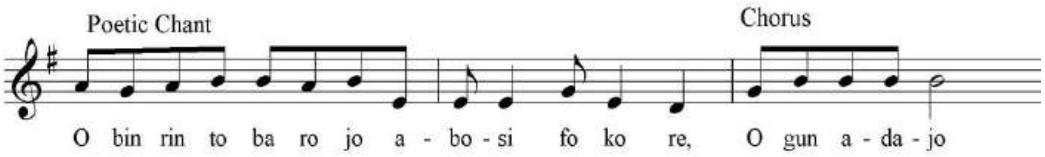
G

The above graphic system analysis, currently discovered, will help to hasten Yoruba computer music analysis, especially its immediate introduction into academic institutions of learning. The first graph describes the descending arrangement of tone series in accordance with the heptatonic tone system. The grading followed the pattern of tone and semitone arrangement of a normal scale with the pivot tone at the center. The intervals from the lowest tone are ; G to A with two steps, A to B with two steps, B to C with half step, C to D with two steps, D to E with two two steps, E to F with one step, that is ; Tone-Tone-Semitone-Tone-Tone-Semitone. The second graph is the descending interval tone series with the alphabets of tones. The graph provides a basis for accurate computer analysis such as; accurate sound measurement, sound processing, scientific notation, and proper preservation of traditional Yoruba music.

5.2 Yoruba Musical Texture

Texture is one of basic units that influence the form of Yoruba music. The most far-reaching influence is exerted by the verbal texts to which songs are set. The Yoruba deliberately treat songs as though they were speech utterances in Yoruba chants: *rara, ijala*, *iyere ifa* and *esa*. This is made clear in the following *ijala* chant form.

Musical Example 22 (Recited)



In the musical example, speech and song technique are integrated. The song begins with a spoken call and the response followed in a singing form. To further probe deeply,

Yoruba language is a tonal language in which the inflection of words determines their meaning, producing high, medium and low tones. There are three main tones in Yoruba language. They are represented graphically as follows:

Low tone	╲	'do'	musically
Mid tone	no mark	're'	musically
High tone	╱	'mi'	musically

Hence, a disyllabic morpheme like /*oko*/ gives completely different words, each with its own meaning, depending on the relative pitch (or tone) at which each of the syllables is sounded.

Word	**Pitch sound**	**Musical sound**	**Resultant meaning**
Oko	Mid-mid tone	Re re	Husband
Oko	Mid-low tone	Re do	Motor car
Oko	Low-low tone	Do do	Spear
Oko	Mid-high tone	Re mi	Hoe
Oko	Low-mid tone	Do re	Writer

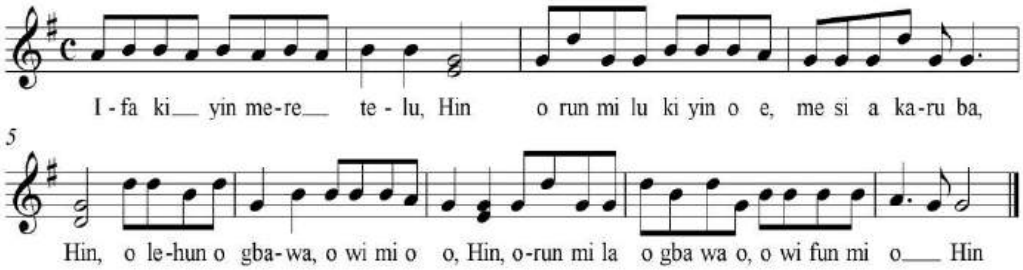
The analysis simply means that one cannot compose a melodic line arbitrarily merely as a tone, if it is intended to be sung to Yoruba words. Any melodic line must be controlled, to some extent determined, by the contour, tonal rise and fall of the words.

5.4 Yoruba Song Rhythms

Broadly, rhythm can be defined as the organization of music in respect of time. It is the regular or irregular recurrence of groups and motion in relation to each other; these relations being in respect of pulse, metre, stress, duration, accent, pitch, contour and design; function within the architectural structure of the artistic whole. Akpabot, S. (1998). Specifically, three types of rhythms are identified in Yoruba song movement, such as: free rhythm, regular rhythm, and mixture of free and regular rhythms.

Free rhythm is the movement of tone in song melody without any regular beat or pulse. This is used mainly in incantation, chant, solo laments or dirge. The Yoruba hunters' dirge (*iremoje* in the notation below) is a good example of irregular free rhythm.

Musical Example 17 (Recited)

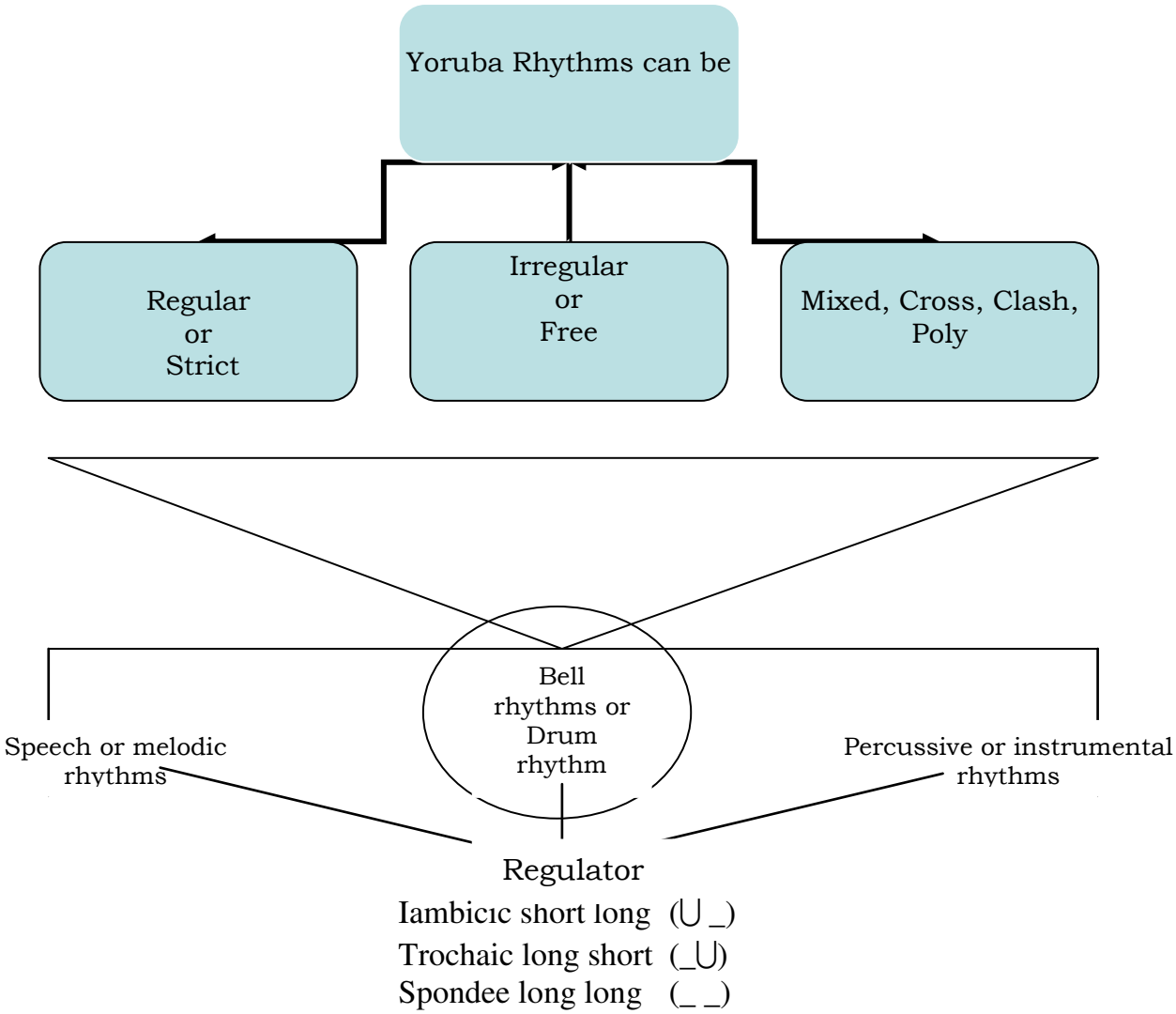


5.3. 1 Regular Rhythm

Regular rhythm is a song based on regular pulse. The following children game song possesed regular rhythm thus:

However, apart from the three main types of rhythms identified in Yoruba music, there are other inherent rhythms operating within the mixture of the three rhythms. A diagrammatic representation of rhythm types in Yoruba music will give a concise and straightforward explanation on the subject.

Diagram

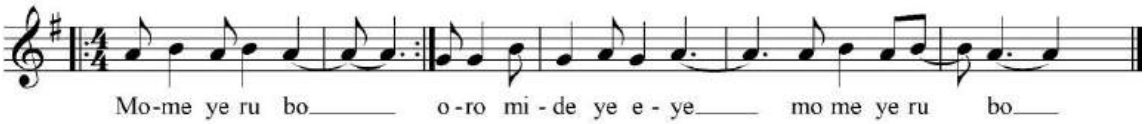


Bell rhythms or big drum rhythms (not in all cases) serve as the regulator to all other rhythms in performance. Yoruba bell rhythm or '*konkolo'* rhythms are made up of three rhythmic modes: the iambic, trochaic and the spondee. However, the iambic mode is more common in speech or melodic rhythm; this was in consonant to the speech tone of Yoruba language.

♪ ♩	♪ ♩	♪ ♩	♪ ♩
A – gba	O mo	ko yo	mo wa
Ni – bo	O-hun	I-wo	E-mi
Je – wo	Mo-yo	Mo-yo	I-wo

However, the instrument uses iambic (since they imitate human tones) and other variant rhythms. This explains how accompanying musicians without any rehearsal whatever, are able to pick up the rhythms from the built in speech rhythms. The following is a traditional Yoruba hymn mostly in iambic movement.

Musical Example 14 (Recited)



Some general rules arising out of speech rhythm maybe outlined as guiding factors in rhythm of Yoruba song as follows:

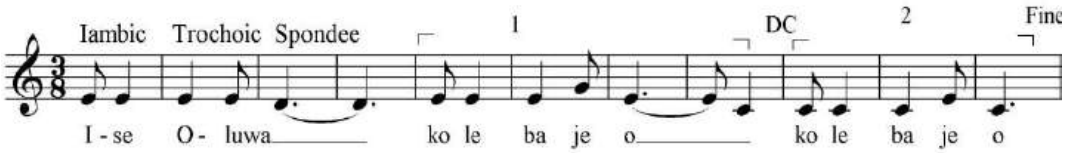
a. When two successive syllables are sung to the same pitch (or pitch not above a 'second'), the second syllable generally has the longer duration.

b. When two syllables are on the same pitch, the elision generally occurs on the second.

c. Disyllabic spondee words share equal duration per syllable.

The above general rules are clearly seen in the following song by Akpabot;

Musical Example 31 (Recited)



(Akpabot 1998)

5.4 Yoruba Musical Melody

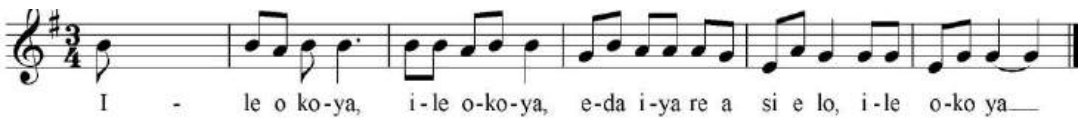
Yoruba melodies are either ritual or non-ritual in conception and are produced by singers or instrumentalists. These melodies are either word-born (logogenic) resulting in what is known as speech melody or emotion-born (pathogenic) where the musicians

compose their own melodies. Instrumental melodies many at times is borrowed from vocal melodies. Analytically, Yoruba melodies can be examined in three ways i.e : movement (upward or downward), conjunctly and or disjunctly, and range of the melody. In fact, the following rules guide the Yoruba traditional songs possess the following characteristics.

1. Melodies are always very short
2. They are repetitive (call and response)
3. Usually non-modulatory
4. Downward movement are common
5. Hovering around a tonal centre
6. Intervals or 'voice gap' of 2nds and 3rds are common larger interval are less frequent (within a 10th)
7. One note per syllable.

The analysis of a Yoruba traditional marriage song (*ekun iyawo*) will bring out the above observations.

Musical Example 22 (Recited)



Structurally, the above melody is short and repetitive. It contains no identifiable modulation and downward movement dominates the entire song. (Downward 21 times upward 5 times).

Tonal centre

B	occurs 9 times	-	m
A	occurs 6 times	-	r
G	occurs 7 times	-	d
E	occurs 2 times	-	l

The analysis is a clear indication that the song is hovering around B (m) with the melody on tetratonic tone system (4 tone) scale. The commonest intervals are 2nds and 3rds however; the largest interval is 4th and only occurs once. In the song, one tone is sung per syllable.

5.5 Yoruba Musical Interval

Yoruba musical interval can only be discussed by rearranging the intervals of the individual tone in any given tonal system. In other words, the structure of the tonal system determines, to a large extent, structure of the melodic interval. Strict chordal harmony does not exist in Yoruba music. Traditional Yoruba melodies are usually restricted in range, such that very few traditional songs span more than an octave or a 10th at the maximum. This perhaps is naturally so because the tune of Yoruba song is addressing one vital issue at any point in time. An average Yoruba music must communicate meaningfully to the audience whether directly or indirectly. So the music interval must be within the range of spoken words. The human voice is, at least at the moment, the only instrument which can transmit intelligible language unequivocally to an audience. The Yoruba music is always connected with words (voice or instruments), only in few cases, are absolute music. In general, many musical properties of the Yoruba are determined by linguistic necessities. The analysis of '*iyere ifa'* music III *Merentelu* will be used to buttress the above assertion (Musical example 17).

The nature of Melodic Interval

Unisons	-	15 times
2nds	-	11 times
3rds	-	10 times
4ths	-	___
5ths	-	6 times

The nature of Harmonic Intervals

3rd - 2 times

4th - 2 times

From the above analysis, the following observation occurs.

1. Yoruba song naturally contained melodic intervals
2. Harmonic interval rarely occurs except at the cadence or when the part overlaps.
3. Small intervals of 2nds, 3rds predominate in Yoruba songs.
4. Large intervals above 5th are not common
5. Downward movements predominate
6. Larger intervals (5ths) only occur at the cadence.

5.6 Yoruba Musical Pitch

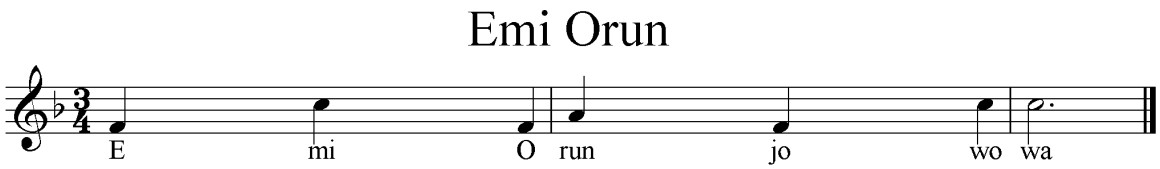
The important point that must be made in the consideration of this topic is that tunes of Yoruba music are affected by the language and dialect of the people.In other words Yoruba language is tonal.The words consist not only of syllables but are musical in themselves, having high, middle,and low voice pitches in their pronounciation. The following phrases are analysed to buttress this point;

E mi Orun jowo wa

L H L H L H H

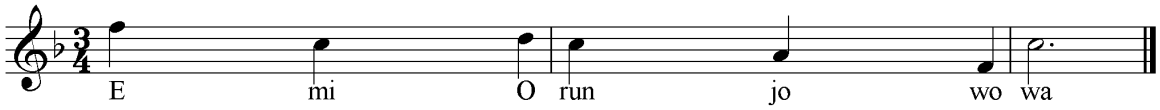
The most appropriate musical pitches in the composition are as follows;

Musical Example 68



The arrangement fits the words with the tonal pitches. On the other hand the following is a proof that runs contrary to the pitch of the words and therefore renders the words meaningless.

Musical Example 68b



The second tune and its pitch arrangement runs contrary to the pitch of the words in Yoruba language, therefore it renders the words meaningless to the Yoruba language speakers. Therefore, pitch specification is also a very important aspect of form in the arrangements of Yoruba music.

5.7 Aesthetics in Yoruba Music

Aesthetics questions are present in almost all types of musicological writing. They arise when musicologists discuss the role of music in a social milieu or the impact of personal environment of individual musical development, or liken music to other arts. Traditional music is usually realized within the context of social events. Yoruba traditional performing arts tend to exist as a multiple arts complex, with music forming the core of their complex. With music are dance, poetry, wrestling, acrobatic, story-telling and puppetry, drama, and visual arts.

Apart from having strong links with other performing arts, music is also closely associated with the visual arts. For example, in Yoruba music performance, one is likely to see a display of the most splendid costume on those important occasions when music is performed. Special masks are always on display in most of Yoruba music performances for deities. Legend has it that *Obatala*, the Yoruba god of creation had four wives who serenaded him every night singing and clapping their hands in rhythm. The god decided that it would be good idea to teach them how to reproduce these rhythms on a drum so he

had four drums made and named them after his wives – *Iya Nla, Iya Agan, Afere* and *Keke*. These have remained till this day; and in any music for the worship of *Obatala* only these four drums are used.

In Yoruba settlement, '*Gbedu'* drum when sounded indicates the passing on of a chief or the king. It may also be used to invite the elders for a special meeting. Gong musical instruments are used to pass messages to the people. *Iya Ilu* (Taking Drum) is used to eulogize the virtues of an important person in Yoruba community.

When a town crier puts a gong on his head across the village in *Yorubaland*, it is an indication of a bad occurrence. Also, *gudugudu* musical instrument is placed in the shrine of drummers. The drummers appease the drum before embarking on their itinerant journey. Art materials such as: images, masks, costumes and other paraphernalia give form to the supernatural and the invisible. The fearful '*Oro* mask, for example, was carved to instill fear in the minds of men and should not be seen by feminine gender.

In Yoruba music, ritual songs are used for ancestral gods, secular songs texts for regulating social conduct, philosophical song for moral and spiritual well-being, protest songs for expression of displeasure, history are also preserved in songs, and various songs are used to accompany daily activities, play, work and game songs.

Philosophical songs are used in *Ifa* divination to achieve some spiritual purposes. *Ifa* is the Yoruba word of wisdom. Besides, proverbial songs are used to pass an indirect message to the listener.

5.8 Yoruba Melodies used in Western art Music

The connectivity and interrelationship of styles, forms and general aesthetic vision between the Western and Yoruba music is not farfetched. The following Western harmonic techniques were used by Yoruba art musicians in their various compositions. Some of the Western harmonic techniques that were found heightened echoed in Yoruba

art musical forms are: polyphonic organum in 4th, 5th and 8ve, polarity, hocket, contrapuntal polyphony, homophonic parallelism, fugue, ostinato, canon, and round forms. Some of their works later reflect pure European idioms such as: 2 parts harmony, 3 parts harmony, 4 parts harmony, fugal techniques, counterpoint, sonata and concertos. An elaborate discussion on the listed European harmonic techniques is beyond the purview of this paper.

However, it is expedient to state that several attempts were made by Yoruba art composers to make their work relevant culturally. The use of Yoruba folk melodies adapted to suit the Yoruba situation and Yoruba musical elements within largely European forms, with the historical progression from *Ekundayo* Philips and *Fela Sowande*, who conceived their works within a predominantly western tradition. The second category are *Akin Euba* in the works like Dirges and *Abiku*, who sought a more '*Yoru*-centric' approach in their bid to evolve an original tradition of modern Yoruba art music.

This analysis embraces a large number of diverse activities. Some of these are mutually exclusive: they represent fundamentally different views of the nature of music, music's role in human life, and role of the human intellect with regard to music. The section on the structure however, centers on the musical structures (harmony, interval, rhythm, aesthetic and scales) and seeks to define its constituent elements and how they operate. The primary impulse of analysis is an empirical one: to get to grips with something on its own terms. However, music is not measurable in terms of liquid or a solid substance for scientific analysis .Therefore, the subject of a musical analysis has to be determined. Hence, the determinant subject in this analysis includes the sound-image as recorded by the researcher at the time of performance, as well as the interpretative performance based on life performance and recorded with actions .The itemized analytical elements serve as operational tools that illuminate the anatomy of Yoruba musical forms.

CHAPTER SIX

SUMMARY AND CONCLUSION

6.0 Introduction

This study has discussed the major aspects of Yoruba traditional musical forms from: the highlights of social contexts that are responsible for the development of Yoruba traditional musical forms, the classification of Yoruba music according to the hierarchical order in Yoruba history, and the contextual and structural analysis of Yoruba musical forms. Meanwhile, some of the facts that have emerged during the study are summarized below.

6.1 Summary

This study established the concept of 'form' as an important revelation of musical structure and a pointer to the 'meanings' of Yoruba traditional music. The study has also affirmed that Yoruba 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 makes it possible to have a deeper understanding of Yoruba music.

6.2 Findings

In different Yoruba historical periods, characteristic forms have depended on the various spirits (zeitgeist) of the era. Thus, in the early period of Yoruba people, the general spirit and Yoruba world–view was the ancient belief in the existence of supreme – being called *Obatala*. Therefore, the forms of music were in honour of divinities and deities, and the songs assisted in spiritual matters, as well as to eulogize the virtues, greatness and power of gods. To this effect, the various musical forms of *Orisa* liturgy centered on the various gods: *Obatala* and his early four ministers – *Esu, Soponna, Ogun* and *Sango*

Furthermore, the inquiry reflected radical changes in the subsequent periods which invariably follow the epochal events and sociological phenomenon. Naturally, the musical forms obey the law of evolution and changes thus: the Oyo Dominant Age otherwise regarded as age of intertribal wars possess musical forms such as war songs forms and the expansion in *Orisa* worship which also reflected in the expansion of musical forms. The arrival of European Missionaries in 1840s brought radical changes to traditional *Orisa* worship forms of the previous age. The new lease of life during this period is the conversion of natives to Christianity and Islamic faith which also transported the *Orisa* liturgy to Christian liturgy. In the Colonial Period, the Colonial Masters: Portuguese, Dutch and English men brought along with them their music and its practice naturally robbed on the fabric of the Yoruba people and their society,

Second, the excursion into the world of Yoruba music is the structural and technical analysis of the musical forms. The realization of the structure focuses on the following musical elements: harmony, scale, texture, rhythm, melody, interval/pitch and aesthetic.

6.2.1 Yoruba Musical Elements

Harmony: Harmony was discovered to be an essential part of Yoruba music. Harmonization was regarded as the total sound image in Yoruba music and a spontaneous aesthetic response in group music making and proceeds in the manner of rule guided improvisation. Concisely, the following harmonic techniques were discovered; song + speech comments harmony, song + bridal cry harmony, song + gun–shots harmony, overlapping harmony, harmony by assumption / internalized tone and the variant Western–type harmony in Yoruba arts music.

Scale: Scale patterns in Yoruba music are determined by the tone materials and the materials of the tone determine the scale or tone system. In this wise, five distinct types of

scales were discovered in Yoruba music. They are tritonic, tetratonic, pentatonic, hexatonic and heptatonic.

Texture: Texture is one of the basic units that influenced the form of Yoruba music. The most far – reaching influence is exerted by the verbal texts to which songs are set. A wide variety of tonal qualities is employed in Yoruba music. These varieties of timbre sometimes lead to a rather persistent use of a burred tone, ornamental devices such as bend, dip, glissando tones, rising and falling tones.

Rhythm: Rhythm which is the organization of music in respect of time is the very life – blood of Yoruba music. Specifically, three types of rhythms are identified in the analysis of Yoruba music, which are free rhythm, irregular and mixed rhythms.

Melody: Yoruba melodies are ritual or non – ritual in conception and are produced by singers or instrumentalists. These melodies are either word – born (logogenic) resulting in what is known as speech melody or emotion – born (pathogenic) where singers compose their own melodies. Instrumental melodies are often times borrowed from vocal melodies.

Interval: The study affirmed that Yoruba musical interval can only be seen through the interval ordering of the individual tone steps in any given tone system. In other words, the structure of the tone system determines to a large extent, structure of the melodic interval. The analysis supported the following characteristic features of Yoruba traditional music.

1. Yoruba song naturally contains melodic intervals.
2. Harmonic interval really occurs except at the cadence or when the parts overlap.
3. Small intervals of 2nds, 3rds predominate.
4. Large intervals above 5th are not common.
5. Downward movements predominate.
6. Larger intervals (5ths) only occur at the cadence.

Aesthetics: The resources of performance are regarded as an important formative influence of form in Yoruba music. Yoruba traditional performance arts tend to exist as a multiple arts complex, with songs forming the core of their complex. Apparently, this implies that aesthetic or beauty exists in the following aspects of Yoruba music: in costume, number of musical instruments, sound, musical symbol, songs texts and philosophical ideas in songs.

Traditional Musical Instruments: The following classifications of Yoruba musical instruments were noted in the study: *membranophone*, *idiophone*, *aerophone*, *chordophone*, *anatophone* and *linguophone*. However, certain musical instruments are identified with specific social contexts or personalities, and since such instruments are in some cases never used outside these contexts, this partly accounts for the large number of musical instruments among the Yoruba people.

Foreign Musical Forms: The study affirmed the forceful imposition of foreign musical forms in Yoruba music. This happened after the foreigners had prohibited the native people's cultural heritage including music. The forms by the Christian missionary include: English Carol, hymns, chants, airs, and choruses. Islamic song forms are: Islamic chants, *were, asalatu,* and quranic verses. The Western art forms are: Fugue, ostinato, canon, harmony, hocket, counterpoint, rondo and polyphony.

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

Table III

Traditional Sacred Musical Forms:

	Social Contexts	Poetic Genres	Newly Researched Musical Forms
1.	Ritual Worships of	Recitative Poetry	Call and responses forms Incantation Monophonic form
	(i) Obatala	Recitative Poetry	Emphatic irregular chant call and chant response punctuated with musical rest.
	(ii) Sango	Recitative Poetry	Long musical call and response
	(iii) Soponna	Recitative Poetry	Short solo call and short chant response.
	(iv) Ogun	Recitative Poetry	Horizontal chant call and horizontal spoken response.
	(v) Esu	Recitative Poetry	Direct speech call and response, or incantation call and response.
2.	*Oro* Worship	Recitative Poetry	A mystic-weird choral singing interpolated with spoken words
3.	Masquerade Worship	Recitative Poetry	Muffle tone call/song answer forms (Call and Answer)
4.	Hunters Burial	Recitative Poetry	Movements A-B-C-D Forms
5.	Ifa verses Divination	Epic/Effigy Poetry	Anecdotal/Rhapsodic Form
6.	Worship of central god	Chant, Recitation, Air, Prayer	Chorus Form
7.	Burial Procession	Song lyrics	Dirge/Incantation Forms
8.	Belief in the power of words	Funeral dirge Chant	Rondo form with variants C-P, C-P-C, P-C-P (note: C-Chant, P-Prayer)

Table IV

Traditional Secular Musical Forms:

	Social Contexts	Poetic Genres	Newly Researched Musical Forms
9.	Traditional Marriage	Recitative Poetry	Recitation/Bridal Cry Forms
10.	Children Game Song	Rhyme/Prose	A-B forms, Round/Circle Forms
11.	Moonlight Tale	Myth, Riddles, Folktale	Song Call/Nonsense Syllable Response (Call and answer)
12.	Polygamous Marriage	Satirical Poem	Anecdotal/Rhapsodic Form
13.	Preservation of History	Legend	Recitative Form
14.	Informal Education	Prose/Myth	Folklore/Folksong Forms
15.	Praise of god or clan (Oriki)	Praise Poetry	Recitative Form
16.	Expression of life experiences	Panegyric Poetry	Recitative Form
17.	Humorous Song (Therapy)	Oral Poetry	Recitative Form
18.	War Song	Lyrics	Call and Response

One of the major contributions of this study is the detail research into the nitty – gritty of the intricacies of Yoruba 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 art music composition culturally relevant and also meet the international standard. According to Agu (2010:16).

> Pragmatics is very essential in African music practice and performance. Its knowledge enables one to be at home with the various sonic musical sounds, symbols and vocal expressions … with this knowledge , music is fully laid bare before the listener with the appropriate cultural and socio-environmental background p.16

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 new available traditional Yoruba musical forms which may be useful for the Nigeria 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.

6.3 Contributions to Knowledge

As a result of the investigation and analysis of data in this study, the research has contributed to knowledge in the following key areas;

1. With the emergence of Nigerian school of classical music that sought for musical forms based on traditional social contexts in art music composition, this study provides additional variety of forms that could be incorporated into their works and make their compositions culturally relevant.

2. The study has demonstrated an analytical approach that could be useful in an in-depth understanding of Yoruba traditional musical philosophies and belief systems. It has revealed a system of analysis that shed light on the theoretical basis of the traditional Yoruba music elements.

3. This study also revealled the appropriate structural modes and stylistic features of Yoruba traditional musical elements. The articulation and classification of forms have helped in packaging stylistic features and principles behind the sounding substance of Yoruba traditional music into compartments.

4. This study has been able to specifically sketched the classification and trace the trends of Yoruba traditional music. This would enable art composers to be aware of the specific social influences in Yoruba music and composed Yoruba folk symphonies that can match up with international standards. This is a major contribution to the study of composition and choral rendition of traditional Yoruba music.

5. A graphic model design in this study provides a basis for accurate computer analysis of sound such as; accurate sound measument , sound processing, scientific notation, and proper preservation of Yoruba traditional music. Such a computer model would also be useful in academic music institutions for a critical and schorlarly study of traditional music .

6.4 Conclusion

In order to make art music culturally relevant, the itemized traditional musical forms should constitute the forms of musical compositions. Because one of the most potent issues raised by the Nigerian music scholars over the years is the non relevance choral compositions. More so, the results of the research should be incorporated into the Nigerian music curriculum. Adedeji (2008:23) 'observed with dismay the imbalance in the current music curriculum of Nigerian tertiary institutions … these imbalances are responsible for the unemployment and redundancy of many of our music graduates'. Therefore, the indigenization of art compositions and school music curriculum, based on the research findings, could help to solve the identified problems. Adegbite (2001:44) 'noted that perhaps what is being said … is that 'a total reliance on western music elements will keep us perpetually in musical bondage of the west'.

Therefore, this study has established a system by which the complete structure of a piece of Yoruba music may be determined. A formal analysis of traditional Yoruba music

has established those features which are constant-elements recurring without significant changes throughout the music-and those which are variables-those elements which appear in altered forms at various points in the piece. More so, this study has integrated both Yoruba musical sound and its contexts as the subject of its investigation, because music is both sound and context simultaneously-one does not exist without the other. Therefore, the study enables musicologists to understand Yoruba traditional musical forms in the way that culturally experienced performers perceived and interpreted the music. Therefore, it provides a basis for the school music system, scientific and systematic teaching and learning, research purposes, and positioned Yoruba traditional music in the right perspective in the global world of scholarly music.

6.5 Recommendations

The present research, which is in-depth, has x-rayed many vital academic postulations which are necessary for recommendation. Because of the clear procedural study of Yoruba traditional music, a radical revision of the curriculum is recommended. Yoruba-cum–Nigerian music curriculum developers in all educational institutions should adopt the current classification of trend of the music to have a clear and procedural systematic study of traditional music. This new approach should be adopted in grading the curriculum contents from year one, first semester to the final semester in the university. Nigerian academic music scholars should base their book writing in accordance to the authentic and clear social contexts available in this study. Socio-historical experiences highlighted in the study should form the buck of the Nigerian oriented music books so as to redirect the music curriculum towards producing musicians who will function effectively in the society.

Historical study of Yoruba music should be at par with the history of Western music. The research has positioned Yoruba music in a clear periodisation formats just like its

western counterpart .The periodisation in this study is being recommended to serve as periodisation of Nigerian music with a little adjustment with the history of other tribes in Nigeria. Besides the social contexts as it occurred in the study should form the basis to art music analysis. Abstract musicological analysis should be discouraged because of the current availability of the information on its social contexts. Furthermore, the highlighted form of analysis has brought to the fore the structural explanations of Yoruba traditional music which may also be adopted as the basic theories of Nigeria music.

Music in Africa serves the same functional and social roles it has served from time immemorial. The Nigerian experience is very unique; it is symbolic of the general trend throughout Africa. It has retained many of the vibrant qualities of its unique characteristics with reference to form, melody, harmony, rhythm, instrumentation, performance techniques, and general aesthetics. Indigenous music without any traceable signs of external influence abounds in large quantity over Nigeria. Although it is extremely difficult to make an accurate assessment, yet one may safely say that traditional music is still the larger part of the total musical output of Nigeria taken as a whole, both rural and urban. Some outstanding traditional musicians have become known internationally on account of their being featured frequently and prominently on international shows and festivals. Therefore, art music composers should endeavour to document this interesting phenomenon of traditional music through research and give it a new strength and academic dynamism.

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APPENDIX I

List of Art Music Compositions Consulted For Analysis.

(1) Abiku, Dirge - by Akin Euba

(2) Akinla – Fela Sowande

(3) Emi O Gbe Oju mi – T. K.E. Philips

(4) Adura fun Alafia – Ayo Bankole

(5) Oyigiyigi – Fela Sowande

(6) Ore – Ofe – Ayo Bankole

(7) Orisa bi Ofun – Ayo Bankole

(8) Festac Cantata – Ayo Bankole

(9) O Seegbe na – Akin Euba

(10) Kori o – Akin Euba

(11) Yoruba Lament For Organ – Fela Sowande

(12) Yoruba Folk Symphony – Fela Sowande (Analysed by Bateye, 0.0)

(13) Agbe – Akin Euba

(14) Eye Meta – Akin Euba

(15) Nigbati mo gbo rohin egan – Akin Euba

APPENDIX II

LIST OF KEY INFORMANTS

Ijala Song at Ijago Village, Ibadan (5-8-2010)

1. Mogaji Oloye Olatunji
2. Oloye Dauda
3. Prince Afolagbade
4. Mr Kabiru Badmus
5. Prince Gbade Oladimeji (Leader)

History of Yoruba People

1. H.R.R, The Alaafin of Oyo, Oba Lamidi Adeyemi (24-4-2009)
2. H.R.H, The Alaketu of Ketuland , Oba Alao Aladeife (9-9-2009)
3. H.R.H The Oba Thesi Hodeu Adagunja, Onitube of Tube (16-1-2010)
4. H.R.H Oba Gabriel Okunade Adegoke, The Arijeteleoye, Amunijio of Ijio (9-7-2009)

Ekutu Musical Instruments

Chief Bayo Akinbowale , BCOS, Ile Akede Oyo State (12-2-2010)

Orisa Dancers at Ijebu-Igbo

1. Yetunde Ajalaye
2. Dauda Ajalaye

APPENDIX III

SOURCES OF PRIMARY DATA (RESPONDENTS SCANNED PICTURES)

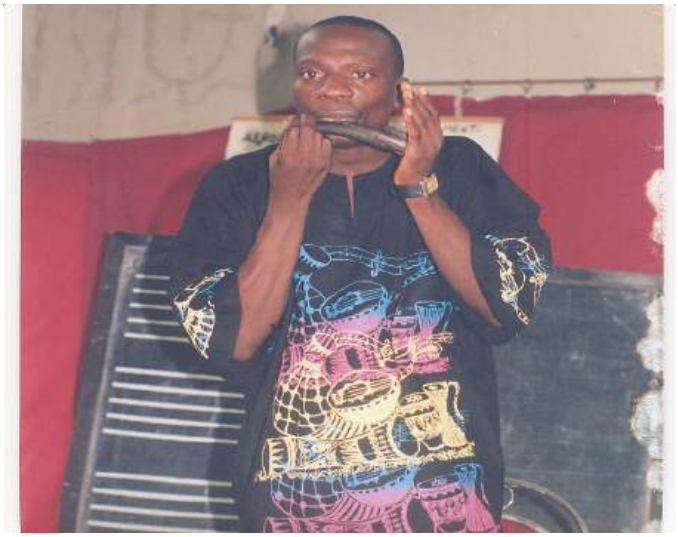
H.R.H. THE ALAAFIN OF OYO, OBA 'LAMIDI ADEYEMI WHILE LISTENING TO THE RESEARCHER'S QUESTIONS
Date: 24/09/2009

OBA LAMIDI ADEYEMI SHOWING A PATTERN OF DANCE STEPS OF YORUBA MUSIC
Date: 24/04/2009

OBA 'LAMIDI ADEYEMI NARRATING THE EVOLUTION OF YORUBA PEOPLE IN RELATIONS TO YORUBA MUSIC
Date: 24/04/2009

OBA LAMIDI ADEYEMI, GIVEN HISTORICAL EVIDENCE ON THE COVERAGE OF LAND MASS OF OYO EMPIRE DURING THE OYO DOMINANT AGE 1700 TO 1840
Date: 24/04/2009

A RESEARCH ON EKUTU YORUBA SACRED FLUTE AT BCOS OYO, WITH AN INSTRUCTOR CHIEF BAYO AKINBOWALE
Date: 12/02/2010



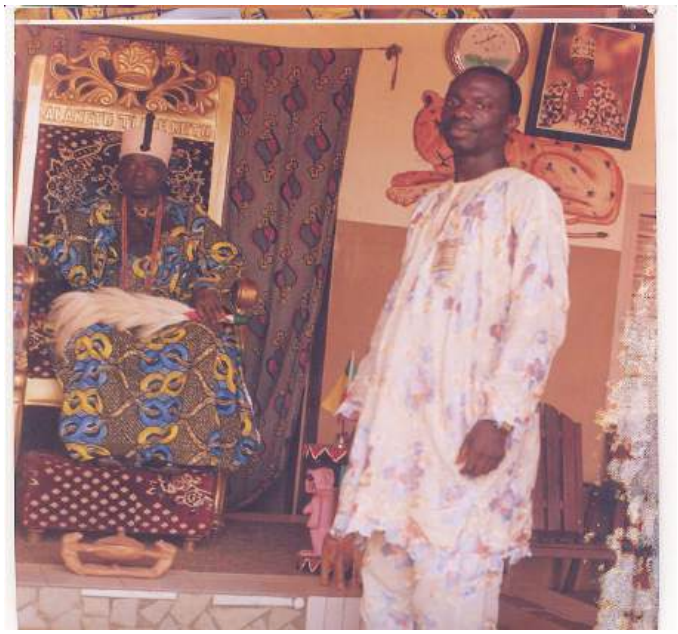
THE RESEARCHER WHILE DISPLAYING THE NEWLY ACQUIRED SKILL ON EKUTU: YORUBA SACRED FLUTE
Date: 12/02/2010

OBSERVATION OF YORUBA MUSICAL INSTRUMENTAL PERFORMANCE AT TUBE: AN EGUN COMMUNITY IN OGUN STATE
Date: 15/01/2010

A SET OF YORUBA DRUMS BEING OBSERVED
Date: 04/03/2010

THE RESEARCHER IN FRONT OF THE PALACE OF H.R.H. THE ALAKETU OF KETU LAND OBA ALAO ALADE IFE, KETU REPUBLIC OF BENIN
Date: 09/09/2009

H.R.H. OBA ALAO ALADE IFE GIVEN ORAL EVIDENCE ON THE DISPOSAL OF THE YORUBAS DURING THE OYO DOMINANT AGE, AND THE KETU WAS A YORUBALAND CUT OFF TO THE REPUBLIC OF BENIN
Date: 09/09/2009



THE RESEARCHER WITH THE ALAKETU OF KETU LAND, OBA ALAO ALADE IFE AFTER THE ORAL INTERVIEW
Date: 09/09/2009

THE RESEARCHER AT TUBE, AN EGUN LAND WITH H.R.H. OBA THESI HODEU ADAGUNJA, AFTER A MUSICAL PERFORMANCE OF EGUN THEATRICAL DANCE
DATE: 16/01/2010

OBSERVATION OF MUSICAL PERFORMANCE AT YEWA SOUTH, TUBE, OGUN STATE

DATE: 16/01/2010

A SET OF MUSICAL INSTRUMENTS OBSERVATION (IN ORDER (1) AGOME (2) ASE (3) PURU (4) GANGBO)

DATE: 16/01/2010

THE SITTING ARRANGEMENT OBSERVATION

DATE: 17/01/2010

H.R.H. THESI HODEUN ADAGUNJA DISPLAYING THE DANCE STEPS OF EGUN MUSICAL PERFORMANCE

DATE: 17/01/2010

THE RESEARCHER DURING AN ALL NIGHT MUSICAL PERFORMANCE OF GELEDE "IGI ORU", WITH THE MASQUWRADE "TETEDE".
DATE: 08/07/2009

GELEDE MASQUERADE OF IJIOLAND AND THE RESEARCHER DURING "VIGIL MUSICAL PERFORMANCE" (AESTHETIC DATA WAS COLLECTED AND DOCUMENTED)
DATE: 08/07/2009

THE RESEARCHER WITH H.R.H. OBA GABRIEL OKUNADE ADEGOKE ARIJETELEOYE THE AMUNIJIO OF IJIOLAND, DURING THE VIGIL GELEDE PERFORMANCE
DATE: 09/07/2009

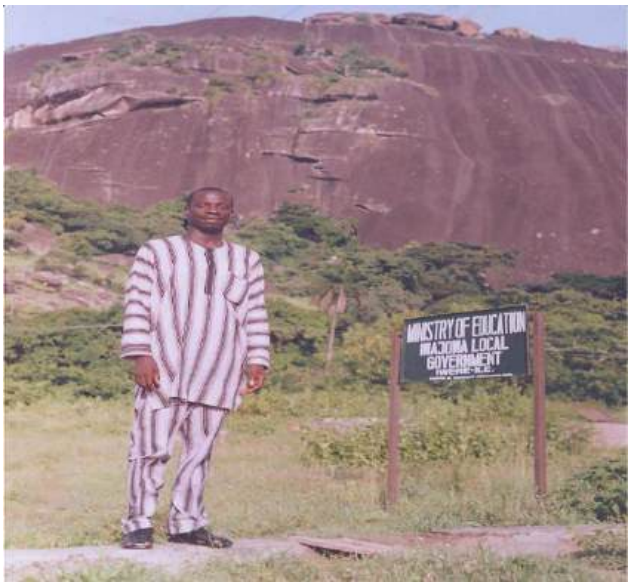
WOMEN GROUP PARTICIPANTS

(THE MOTHERS: AWON IYA)

DATE: 09/07/2009

TRADITIONAL INSTRUMENTAL ENSEMBLE (IN ORDER: (1) Omele Ako (2) Omele Abo(3) Atele (4) Iya Ilu
DATE: 07/04/2009

AN ENSEMBLE PERFORMANCE AT OLUMO ROCK ABEOKUTA, OGUN STATE
DATE: 05/11/2009



THE RESEARCHER AT IWERE – ILE DURING THE TOUR
DATE: 06/04/2009

BENBE ENSEMBLE PERFORMANCE OBSERVATION
DATE: 07/04/2009

H.R.H. OBA HODEUN ON
'SANGBETO' MUSIC PERFORMANCE
(ORAL INTERVIEW)
DATE: 17/01/2010

FULL GELEDE MASQUERADE REGALIA
BEING OBSERVED BY THE
RESEARCHER FOR AESTHETIC DATA
DATE: 08/07/2009

HUNTER'S COSTUME ANALYSIS BY
GBADE OLADIMEJI
DATE: 05/08/2010

"IREMOJE" ISIPA ERE ODE (HUNTER'S BURIAL DIRGE) (KUPALO VILLAGE)
DATE: 05/08/2010

THE RESEARCHER WITH COMPLETE HUNTER'S ENSEMBLE (DRUMMERS)
DATE: 05/08/2010

ISIPA ODE THEATRICAL DANCE
DATE: 05/08/2010

THE MOGAJI OF IJAGO VILLAGE CHIEF OLATUNJI WHILE PRAYING FOR THE RESEARCHER.
DATE: 05/08/2010

THE RESEARCHER WITH OGUN WORSHIPERS, IJAGO VILLAGE
DATE: 05/08/2010

OLOYE DAUDA DURING THE WORSHIP OF OGUN AT KUPALO VILLAGE
DATE: 05/08/2010

IGI ORU GELEDE DANCE WITH THE RESEARCHER (IJIO TOWN)

IJALA ERE ODE IN PROGRESS WITH THE RESEARCHER DANCING