

THE ROLE OF TRADITIONAL MUSICAL INSTRUMENTS AND COMMUNICATION IN EGUNGUN FESTIVAL: THE CASE OF DUNDUN ENSEMBLE

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Abstract

The study investigated the influence of Dùndún Ensemble on the behavioral performance of African masquerade and the masqueraders during the festival; examined the roles of Dùndún Ensemble in Egúngún festival. It also examined the influence of Dùndún Ensemble on Egúngún and his followers; and recommended the essential music instruments to be used for different occasions. These were with a view to providing information on the use of African musical instruments in churches and academic environment. Ethnographic approach was adopted as the theoretical framework for this study and oral interview was carried out at Ìtokò area of Abeokuta south local government of Ogun state, Nigeria where Egúngún festival is being practiced. The study observed that the drum surrogacy is a form of communication which conveys messages that intimate the masquerade to misbehave. African drums also are said to be attached to deities in whom the drummers invoke the spirit that intoxicate the masquerade into another realms of performance. It is therefore recommended in the study that the avoidance of some African musical instruments in churches and academic environment as their uses can intoxicate and metamorphosis their performers into another realm.

Keywords: Ancestral, communication, deity, dùndún ensemble, egúngún, drum surrogacy.

Introduction

Africans believe that there is a supreme being: a creator, sustainer, provider and controller of all creation, who dwells in heaven above. Serving with this creator are varieties of lesser and intermediary gods and guardian spirit (Lugira, 2009). The lesser gods are constantly involved in the affairs of men. People communicate with these gods through sacrifices and prayers. They also believe that when a man dies, he changes his abode to another spirit world. They strongly believe that his spirit still lives in underworld and can be summoned to inquire for important information. 164 “Egúngún” is believed to be the ancestral spirit. It is regarded as the embodiment of the spirit of a deceased person believed to have returned from the spirit world to visit his children, “Ará-Òrun”. So, “Egúngún” festival is celebrated at an appointed day of the remembrance of the dead (Daramola, 1967).

The appearance of some “Egúngúns” normally brings about fear to people especially the children, but the love to watch their performances still makes the children follow them about. Women do give them money, kola-nut or any valuable things. The presence of “Egúngún” in Yoruba land signifies that there is a relationship between the living and the dead. Each family normally has their “Egúngún” which they give a specific name, and each “Egúngún” from each family is the spirit of the supreme person in that family (Daramola, 1967). Each “Egúngún” do have their guide called “Atókùn”, and all “Egúngún” do

come from a dressing room called “ìgbàlè”. They came as males in masks, raffia-designed garments, palm leaves or decorated with calabash furniture.

The mask could be in form of net that would permit the masquerades to see the people and the environment. All their bodies would be covered in such that the people would not regard them as the living. In some towns, the masquerades do gather at a point in the town, and they would dance, perform magical acts and offer sacrifices. The great masquerade would sit down and the young masquerades would bow down before giving any speech. They do these to show that as the living has leaders so likewise the dead. It is also the habit of some masquerades to visit from house to house after dancing at a point, praying for the people and collecting money or goat for sacrifice from the people. Some masquerades do dance about in the streets, begging for money and they are called “Alàrinjò”. They move about with drummers which carry about “Bata” and “Dùndún” drums.

Music is an essential part by which Africans communicate. It serves as a medium of entertainment and accompaniment to dance for religious and ritual purposes. Music is used to bring color to the naming ceremony, initiation, marriage, burial ceremony, harvest, cultural festivals, advertising, resolving conflicts and promoting justice. It has great influence on the culture and tradition of the Africans. It serves as storytelling medium in preserving history, myths, and legends. It defines communities, tribes and ethnic groups. Music connects the livings with the ancestors, deities, and supreme Entity called God. *Dùndún* drum is commonly found in the king’s palace in the olden days and it is employed in social occasions as naming, funeral, chieftaincies, feasting, and festivals. But today, it can be found with the common man in the streets and market places. It is also used to gear up the warrior by communicating essential tunes to 165 them, to remind them what to do so as not to lose the battle. In the olden days in Yoruba land, *Dundun* drummers play the role of press men in the community. They are referred to as the special people who are not to be touched or harmed especially by the warriors during war (Daramola, 1967). They must have prepared for any danger at the battle field. They also carry the drums under their garment known as “*Agbada*” in Yoruba language in search of a place of ceremony, and they play the right music at different occasions. The set of drums known as *Dùndún* is normally made up of five instruments; *ìyá -ìlù*, *Àgùdà*, *Kàràngó*, *Ìsàjà*, and *Gúdúgúdú*. All these instruments apart from “*Gúdúgúdú*” can be used individually as talking drum. This is in addition to their normal function as part of an ensemble. When these instruments accompany dancing or singing, they might be used in a number of different combinations, including duplications of the various instruments. When these drums are used for merry-making or for the more recent genres of music (*Apala*, *Fuji*, *Juju*, Highlife and so on) they are often combined with other rhythmic musical instruments. The most common of such addition to the *Dùndún* group are one or two “*Sẹ̀kẹ̀rẹ̀*”, these are rattles made from gourds strung with cowries. *ìyá-ìlù*; the mother drum is the largest in the family and when playing, is the most important member of the *Dùndún* sets. It has two main functions in any set of drumming: to ensure that the song is performed correctly both in rhythm and time, and that it is moving correctly in relation to the supporting drums which also come under *Iya-Ilu* surveillance. When satisfied with the performance of both the song and the supporting drumming, to supply a more complex rhythm, with variations and topical comments, against which the dancers will move.

Most African drums are attached to deities, the “gods” that Africans worship. Bata drum is associated to Sàngó the god of lightning and thunder, *ìpèsè* to a deity called *Òrúnmìlà*, *ìgbín* associated to “*Obàtálá*” and *dùndún* to Àyángalú who was referred to as the deity of drum (Durojaiye, 2019; Daramola et al. 1967). The drums are used in worshipping the gods. After some sacrifices had been made by the worshippers, they are employed in accompanying dancing or singing which transform the dancers to perform beyond their own control. It is believed that the unseen spirit inspires the worshippers (dancers) to perform beyond man’s understanding.

Music is known to be a medium of expression, jubilation and communication in African traditional environment. But this research is taking a look at the environmental problems at the period of “*Egúngún*” festival. Where people fight themselves during *Egúngún* festival to the extent of injury or death? Why is it that *Egúngún* that is believed to be ancestral spirit, who came to the world to visit and pray for his children, turns around and fight people? What are the roles of *Dùndún* drums in *Egúngún* festival? Does *Dùndún* Ensemble have any influences on *Egúngún* and his followers to perform beyond human expectation? Can some musical instruments suspected to have been initiated with sacrifice be recommended for places like Church, Muslim gathering and academic environment?

Review of Related Literature

Reading through some literatures on traditional arts music and Drama in African societies within the reach of the researcher, it was discovered that some researches had indeed been conducted into *Dùndún* ensemble in relation to gods and worshippers. More interest is developed to know the roles of *Dùndún* ensemble to the people and their environment. This research, therefore discusses other people’s view on African music in general with the roles of music in African traditional festival and worship during the oral interview conducted into *Egúngún* festival. For more meaningful discussion, this section will be treated under the following sub-headings: The Roles of Music in Africa, Classification of African Musical instruments, Music and festival in Yoruba land and Drumming technique of *Dùndún* drum.

The Role of Music in Africa

African music is described as the music that has its root from Africa, and typically African. To the Africans, music is an essential part of life from cradle to the grave, from early in the morning till late night. They practice music not just for entertainment but to express their ways of life (Bebey, 1969). The musical tradition surrounding the birth of a child begins ever before the baby is born through the activities of the parents to be. Immediately the child is born, music continues to play a remarkable role in the life cycle of the child, during naming ceremony, rearing of the child, educating him, playing together with pear in the garden, telling of folk tales under moon light (Bebey, 1969; Daramola, 1967). African music is organized and performed as part of the process of living together. It provides entertainment and is employed as a means of social interaction. Every conceivable sound has its place in traditional music.

African daily activities are supported with music, whether he is rejoicing or mourning, he has the song to match the occasion during domestic activities at home. He could be heard whistling his traditional songs

in which he abounds. If he is out 167 in the farm working, you could see him tilling the soil to the rhythm of his music. It is common to hear the hunter in the forest singing and shouting as he directs his reliable dog during hunting. The fisherman peddles his canoe, singing and rowing to the gentle flow of the rhythm. The steady pounding of the pestle in the mortar provides the rhythmic accompaniment to the songs of the women pounding (Bebey, 1969). African music functions as accompaniment to all sorts of activities and entertainment. It can be used as play songs, work songs, social control, spread of education, historical records as instrument of curing/healing people. By the moonlight when the children are playing games, music is used to accompany the folklore as folksongs. It has served as agent of retention to African culture and history.

Classification of African Musical Instruments

African musical instruments have been classified into; Idiophones, *Membranophones*, *Aerophones*, Chordophones and Anatophones, (Odunuga, 2011; Ogunye, 2011). **Idiophones** are said to be instruments which produce sound by vibration resulting from frictional action of another object. This action can be by shaking, rubbing against one another, scrapping, rattling or plucking. For examples: Rattles (Ishaka, Şè kè rè), Clappers, *Agogo*, *Ogene*, Slit drums, *Molo*, *Ubo-aka*, Gourd, Xylophone and so on. Some idiophones are classified as *Lamellaphones*, for examples, *Mbira* (Zimbabwe, *Mozambique*) thumb piano with metal keys, Kisanji and Kikongo (Congo, Angola) mostly used for melodic accompaniment. **Aerophones** are Instruments that produce sound by means of the vibration of air column e.g. *Opi* (wooden flute by the Igbo), cane host, stalk of millet, horns of animal, elephant tusk, *kakaki* and so on. Chordophones: Instruments whose tone productions are through the vibration of stretched strings or chords are called chordophones e.g. Banjo, Zither, *Goje*, and so on. **Membranophones** are Instruments that produce sound by means of the vibration of membranes or skin resonator, all types of drums with parchment or skinned heads come under a broad name called membranophone. Drums are usually carved of solid logs of wood. They may also be made with strips of wood bound together with iron hoops. Also, the large gourds or calabash, earthen ware vessels, tins oil drums, are also used. Membranophones appeared in various shapes, conical, cylindrical, or semi cylindrical with a bulge in the middle. An hourglass shape, the frame may be round or square. There are small or big drums, some are held under armpit and play, some are held under the two thigh, while some are hung on the neck when playing. We have drums that are single-headed, open at one end or closed at the other end by means of a board or a non-sonorous skin at both ends. We tune drums by putting them in the sun, by hanging it above the fire e.g. *Dùndún*, *Bàtá*, *Ìgbín*, *Gáangan* etc.

Anatophones: Africans generally accompany the songs sometimes with clapping of hands, beating of chest, clacking of tongues, stamping the legs on ground and beating the thigh. The use of human body as musical *instrument* is referred to as Anatophone (Odunuga, 2011).

Music and Festival in Yoruba Land

According to Longman dictionary of contemporary English, Festival is referred to as “public gaiety and feasting, a time regularly marked out for feast” e.g. Christmas is one of the festivals of the Christian religion. Every religion has their time of feasting. According to Daramola et al. (1967) “religion embraces

any system of communally experienced beliefs and practices geared towards some supernatural transcendent realm. This may be an orthodox, traditional, or confessional, provided they point towards a transcendent reality. This broad-based view of religion in the content of Yoruba beliefs and practices necessitates the inclusion of those features that western culture associate with religion. This includes a belief in an anthropomorphized divinity, a set of ethnical precession, a disjunction between the natural and the supernatural, or eschatology, relating earthly behavior to an after-life, as well as other marginal cases such as superstition, astrology and ancestral cult”.

What is therefore constructed as religion will include such major religion that is widely practiced among the Yoruba which notably include Christianity, Islam, and Indigenous traditional religions. Music in Yoruba land includes all processes of singing (Vocal Music) such as short poems in rhymed stanzas and all forms of chanting especially when it is done to the style required by musical laws and customs , (Anthony, 1961). In the times past as he said, “Yoruba soldiers went to the battle held in a company of drummers and musicians who sing to excite and ignite their bravery as they chant the praise of their great warriors of old”.

There are various kinds of Festivals in Yoruba land, we have Sango festival, Ogun festival, *Ọṣun* Ọshogbo festival, *Igunnuko* festival, *Ako-ogun* festival, *Egúngún* festival and some others. But the music at the occasion of each festival varies from one place to the other, depending on the native of the gods of that particular festival. *Egúngún* is believed to be the ancestral spirit. It is regarded as the embodiment of the spirit of the deceased person believed to have returned from the spirit world to visit his children. According to Oludare (1972) “we cannot definitely state the origin of *Egúngún*. If you get to “Oyo” they would say it originated from “Oyo” and when you get to “*Iseyin*” they will say the same”. “*Oje*” people from Shaki even said that it originated from their land, while another elder in Masquerading said it originated from Ede. But the concrete discovery is that masquerade is a dead person dressed with garment. It was said that “*Ologbojo or Ologbin* is the originator of the masquerade cult in the olden days, with his brethren *Alàràán Ọlópòndà* and *Ọlọjẹ́ẹ́ or Olojowon*”. After this, Yoruba also believes that the dead do come to the world, and this is the reason why masquerade are referred to as (*Ará-Ọrun*) heavenly brethren.

The elder masqueraders and the chief priest want the worshippers to believe that it is their fore-fathers in the past that came to visit them. All the people will worship the masquerade while the masquerade prays for them. The childless or the unlucky people will come for prayer with covenant. According to Oludare (1972), “*Egúngún*” is of two types, the first type is called “*Onídán*” or “*Agbégijo*” (Magicians or Stick dancers). They engage in dancing, poetry, acrobatic display and somersaulting, some people call them “*Alàrinjo*” (street dancers) because they move from town to town to perform. There is no season they cannot dance in the year. The second group is named “*Paaraka*” They come out during *Egúngún* festival alone, after the festival they keep away until next year. During *Egúngún* festival especially the second type, the masquerade leads the songs while the followers respond, the women will be reciting the poems, calling upon their fathers.

Egúngún festival normally starts on the month of April when majority has finished planting their crops in the rural areas. It is more or less like recreational activities to give room for relaxation from the stress of

the farming work done. These are the exercises carried out in the olden days that prevent them from depression, excess fat in the body and some other illnesses. Some masquerade displays acrobatic dances jumping from one roof to the other while some perform with magical skill to prove superiority. A masquerade can be made to enter a water tanker in the present of the audience and then make the tanker roll on the floor before opening it to discover that he had disappeared from the container. The next thing is to see him jumping down from the roof of a bungalow. Climbing the palm or Coconut tree with bear hands without belt is another skill usually demonstrated by the masquerades. But don't be deceived, most of these masquerades are farmers that always engage themselves in climbing their cash crops for harvest right from their teenage to the period of adulthood.

This is not the case in urban area; they start as early as the month of February. They are not observing the climatic condition in favor of Agricultural plantation, so, they could start earlier than the people in rural area. Some families had made covenant with spirit world and thereby accepting *Egúngún* as a deity. It becomes a mandate for them to gather every year to celebrate the festival. It is believed that any member of the family that fails to worship the ancestor may experience bad luck or financial instability. Their skills may not be compared to the people in the rural area. There is possibility of a masquerade jumping from the roof of a bungalow and secure fracture. There are many factors contributing to this, types of diet taken daily, numbers of exercises got engaged with and type of foods that serves as medications in the body. The use of traditional magic power is another factor. In order to capture more audience some masquerade demonstrate magical power by transforming to an animal which is very dangerous as another powerful magical person may want to make it difficult for him to reverse the transformation. I have witnessed a masquerade in *Ìbẹ̀rẹ̀kòdó* Abeokuta area called "*Eríngintọ́lá*" transforming to swarm of Bees several times he wants to climb the reservoir mountain, not too far from Ebenezer Grammar School *Ìbẹ̀rẹ̀kòdó* Abeokuta, Ogun state of Nigeria. He demonstrates his magical power to get to the top of the mountain and some followers stubbornly make attempt and climb till they fell and passed away. Yoruba believes that where magical power is being practiced blood sacrifice must be conducted either directly or indirectly (personal interview).

Drumming Techniques of Dùndún Drum

Yoruba speech tone is categorized into three Phonetic accent, namely lower tone "do" (\\), middle tone "re" (-) and high tone "mi" (/). Every syllable must have at least one tone. A syllable containing a long vowel can have two tones. The three tones are derived by pulling and releasing the rope of the drum. The high tone is derived when the rope is tightly pulled, and the low tone when the rope is loosed while the mid tone is obtained when the rope is pulled slightly. The three tones sound "do, re, mi".

To perform with Dùndún drum, one must learn and be conversant with the use of these three sounds. Practice must be done to acquire the communication techniques of some Yoruba proverbs and poetic language. For examples:

1. Egúngún (masquerade) sounds "re, mi, mi"
2. Àdàbà (Dove) sounds "do, do, do"

3. Ògèdè (plantain) also sounds “do,do,do”

4. Ológèdè (plantain seller) sounds “re, mi, do, do”

The sound of Àdàbà (dove) and Ògèdè (plantain) are the same. It is the learning of Yoruba proverb that will make you understand what the drummer is communicating. Some of the proverbs are:

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|-----------------------|--------------------------------|
| 1. Iwo la fi je/2ce , | do, re, re:- re, mi:-/2ce |
| Iwo la fi j`agbalagba | do, re, re: re, do: do, re: do |
| Iwo la fi je | do, re, re:- re, mi: |

Means, you have been ordained /2ce, you have been ordained as the elder, you have been ordained.

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|-------------------------|---------------------------------|
| 2. Aja l`apa /2ce , | mi: mi, mi:-mi:/2ce |
| Konko to ba f`oju d`odo | do: do: mi, mi: re, mi: re, do: |
| Aja l`apa | mi: mi, mi:- mi: |

Means, It`s arms will be broken /2ce, the frog that under-estimate the river, it`s arms will be broken.

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|----------------------------------|-------------------------------------|
| 3. Olowo s`ohun gbogbo tan /2ce, | re, mi, mi, re, re, re, re, mi:/2ce |
| Iya ni o j`omo talaka | do, do, mi, mi, re, re: re, mi: do: |
| Olowo s`ohun gbogbo tan | re, mi, mi, re, re, re, re, mi |

Means, the rich have hilariously done everything /2ce, the poor man will suffer, the rich have hilariously done everything.

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| 4. Eni ti a be, | re, re, mi, re, do |
| ti o dari ji ni, | mi, do, mi, mi, re, re: |
| T`oba funni lobi ka ma gba je | mi, mi, mi, re, mi, do, mi, mi, do, re:” |

Means, the person you offended, and refused to forgive you, if he gives you kola nut, you must not eat it.

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|-----------------------------|--|
| 5. Eye Orofo t`ob`omo meji, | re, re, do: re, mi: mi, mi, re, mi, do |
| T`on`ile oun kun j`oj`o | mi, mi, mi, do, re, mi, re, re:” |

Means, the parrot that has two kids, and said his house is full of children.

Objective of the Study

The specific objectives of the study are to:

a) Investigate the influence of *Dùndún* Ensemble on the behavioral performance of African masquerade and the masqueraders during the festival;

- b) Examine the roles of *Dùndún* Ensemble in *Egúngún* festival;
- c) Examine the influence of *Dùndún* Ensemble on *Egúngún* and his followers; and
- d) Recommend the essential music instruments to be used for different occasions.

Research Questions

The following research questions are provided answers to in the study.

1. What is the influence of *Dùndún* Ensemble on the behavioral performance of African masquerade and the masqueraders during the festival?
2. What are the roles of *Dùndún* Ensemble in *Egúngún* festival?
3. What is the influence of *Dùndún* Ensemble on *Egúngún* and his followers?
4. What are the essential music instruments to be used for different occasions?

Methodology

Field research was carried out at *Ìtokò* area of Abeokuta south local government, a place popularly known as the home of masquerade in Abeokuta. Random interviews were made with observation to gather the fact about the activities involve before the masquerade can be on the street. Some drummers were visited and interviewed to know the techniques involve in communicating with their drums and to know exactly what transpires between them and the masquerade to the extent that the masquerade get intoxicated and misbehaved.

Results

Ìtokò is known for *Egúngún* festival in Abeokuta community. It's fame has spread throughout Abeokuta town and it's suburb. The area is known for feasting, celebrating, and festivity. Complemented with rioting and periodical death of individuals yearly, open air ceremony of *Egúngún* festival was banned in Abeokuta town between 1995- 2000 by government and Oba Alake of Egba land. This was due to rioting, looting, and vandalizing of people's properties at *Sapon - Itoku* market.

Yoruba believes that the ancestral spirit of their fathers do react when they are not appeased yearly. Which may result into infertility, serious sickness, joblessness or instability of business, wayward children, et cetera, certain rituals must be done and the masquerade be dressed and paraded all over the street to appease the gods. A sacrifice to: Satan (*Ebo Esu*), *Ògún* (god of iron), and the empowerment of the entire family for protection and safety during and after the festival. Items use for sacrifice includes palm oil, roasted yam, intestine and liver of cock, kola nut, bitter kola, for the sacrifice to Satan. Roasted maize, alcohol, roasted yam, palm oil, dog, kola nut, cold water, bitter kola, and palm wine for the sacrifice to *Ògún*. All these are done at the shrine called "Odò-Okò".

Drummers, communicates with their drums to arouse the spirit of the ancestors, using praise words and songs to motivate the masquerade and masqueraders to excitement. Communications are made

through the pulling and releasing the tension thongs which determine the pitches of drum. During an interview, Mr. *Ayobíojó* said “whenever the drummers speak to us, it gears us up to react either positively or negatively, depending on what they communicate”. The drums also are attached to deity. It was discovered that **cocks** are used to make sacrifice for drum, which rendered the drum to become extra-ordinary. Through the extra-ordinary power of drum, communications can be made to call somebody, who is a family of drummers from another town or country far back home. This spiritual power has influence on the masquerade to react whenever they are being communicated.

A lot of things do cause strife during *Egúngún* festival. The masquerade might have offended some people, who may want to revenge. In *Ìbẹ̀rẹ̀kòdó* side of Abeokuta, *Abduldeen Eringitola* normally be on mask as the masquerade when his father was alive. And there is other masquerades that always bow down to honor of his father superiority. After his father demise, another person was masked and *Abuldeen* was the guide. When the other elder masquerade that normally bow down in respect to Eringintola met with *Abduldeen* on the street, *Abduldeen* demanded that he should pay his normally respect as done yearly. But he made him to understand that the respect was meant for his father and not for him. He should be the one to pay his respect to an elder. Instead of *Abduldeen* to pay him respect, he slashed his head with poisonous sword in his hand which led to the death of that other masquerade.

It actually became a court case after the festival. Some may want to revenge the evil done against their brother or relative the previous year. Religion bias was observed in the case of *Abduldeen* because the case end by inclusion that the living was not killed, he only sends a heavenly visitor back home. You don't expect the other family to accept such inclusion, there will be problem. Sometime, people may want to seize the opportunity of the crowd to test the efficacy of their charms (Juju Power). Most of the magical rings, magical belts, and canes are tested amidst the crowd. To carry out this operation, a deliberate trouble will be caused to give place to the intention. The families carrying out *Egungun* festival are aware of such activities and this is reason they first fortify all members of the family at the shrine called *Odo-oko*. There some other magical elements that work with the breeze, once the container is open it flies to the space and got carried by the wind. Another hidden fact is about some hoodlums that like to invade market places to steal under the guise of *Egúngún* festival. This was not the case in the olden days the African deities were much at hands and were used to wash over products and market. People know the danger of tampering with what does not belong to them, but today, they are aware that all those deities and their power had been thrown away for merciful Jesus to take control.

Summary, Conclusion and Recommendations

The study has created awareness of the role of *Dundun* drums in the behavioral attitude of the masquerade and masqueraders in our society during *Egungun* festival. It delves into the extra-ordinary power of drum in communications especially the drums that had been initiated to deities. It explains the surrogacy tendency of Talking-drum in Yoruba communication tradition. *Egúngún* is one of the idols in Yoruba land. The cult is made compulsory for whosoever find himself/herself in it. An attempt to transgress the rule and regulation may cause disaster in life for whosoever is concerned. Yearly festivities must be done and sacrifice made to prevent and cure sickness and some evils on anyone that

disregard the worship. The ingredients for sacrifice must be completed or else the sacrifice is not accepted by the gods.

Drums play essential roles in *Egúngún* festival. According to Mr. Ayọbíọjó, who said “drums are masquerade, without drums the masquerade cannot function”. No matter how somebody hails the masquerade with mouth, using the praise songs (*Oriki*), the masquerade may not react except the drums communicate. This is the reality that there is power behind the sound of the drums. Also, the fast and hot rhythm of *Gúdúgúdú* influences the step of dance and reactions of the masquerade. According to a drummer, “*Gúdúgúdú* is the most powerful among *Dùndún* ensemble, when *Gúdúgúdú* is used to cause a drummer, that drummer will never make it in life”. This is to show that there is spiritual power behind each drum.

Furthermore, the tension thongs of the drum make it possible to pitch the lower, middle and high tones, which are the three-speech tone of Yoruba language. This makes it possible to communicate with talking drums

Based on the findings of the study, it is recommended that whenever people find themselves in a party and the musician is praising them with the accompaniment of Dundun ensemble, they should not forget themselves and their pockets (finances). Also, that people are now born-again Christians does not permit them to make use of any drum that they don't know its root in the church or give invitation to drummers that are strangers to the aliens of the Christian brethren. Church is the gathering of saints and sinners, men and women, boys and girls. Drums can make the shake-able to shake, and what you see goes to your mind, which may pollute the mind and soul. Not all lecturers have the capacity to control some situations that are spiritually inclined. It is better to invite experts in drum construction to produce drums for academic purposes than to buy just any drum from outside.

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