

**Yoruba Opera: A practice-based research enquiry
into the idea of vocal composition in a non-
European cultural framework**

PhD in Music Composition

**By
Reverend OYEWALE, Ayoade Olusegun**

UNIVERSITY OF SALFORD

2021

Table of Content

Abstract

Chapter 1

Chapter Summary

1.1 Introduction

1.1.1 My background

1.1.2 Why this project

1.1.3 The target audience

1.2 Opera: *Western and Yòrùbá*

1.3 Eurocentrism

1.4 Operatic models and styles

1.4.1 Structure

1.4.2 Instruments, instrumentation and equipment

1.4.2.1 Dundun drums: drawings and descriptions (how the instrument is played

And functions within the *Yòrùbá* cultural setting)

1.4.3 Descriptions of Dùndún drums:

1.4.4 Themes

1.4.5 Documentation

1.4.6 Mobility

Chapter 2

Literature review and research context

Chapter Summary

2.1 Introduction

- 2.2 An introduction and categorisation of Yòrùbá traditional indigenous music, families and Yòrùbá socio-religious musicians.**
- 2.3 Descriptive features of Yòrùbá traditional music**
 - 2.3.1 Yòrùbá traditional context, function and patrons**
 - 2.3.2 Yòrùbá traditional text and lyrics**
 - 2.3.3 Yòrùbá traditional Instruments**
- 2.4 Yòrùbá traditional source materials**
- 2.5 Yòrùbá traditional (socio-religious) musicians' pedagogical methods and theories**
- 2.6 Theoretical and contextual concepts and terminologies of Yòrùbá traditional music**
- 2.7 European music context**

Chapter 3

Methodology

Chapter Summary

- 3.1 Introduction**
- 3.2 Musically, how Yòrùbá 'full' music composition and performance is put together or created:**
 - 3.2.1 Sketch (Solid/Authoritative)**
- 3.3 Covid and the change to a recorded format**
- 3.4 Compositional and Recording methods**
- 3.5 Web Ethnography**
 - 3.5.1 Ethnography for Yòrùbá traditional materials created online**
 - 3.5.2 Criteria for selected materials**
 - 3.5.2 Identification and Categorization of Yoruba traditional materials created online by source**
 - 3.5.2.1 Primary source materials**

4.6 Lack of comparative curricular, pedagogical study and cataloguing of percussion ostinato

4.7 Lack of aesthetics studies

4.8 Factors that militate against a true to life notation and transcription system for Yoruba rhythmic section

4.8.1 Cultural, attitudinal and natural elements

4.8.1.1 Oral tradition

4.8.1.2 Yoruba philosophy of performance

4.8.1.3 Methodology for transmission of intelligence and knowledge

4.8.1.4 Yoruba natural setting

4.8.1.5 Yòrùbá language as a full notation system

4.9 Problem with notating African drums

4.9.1 The problem of method

4.9.2 The problem of a lack of supplementary knowledge

4.10 The organography of Dùndún percussion family

4.11 The incongruence of ‘heavy use of’ Western notation as ‘the’ standard for Yòrùbá percussion

4.11.1 Evidence of incongruence: Those by Yòrùbá

4.11.2 Evidence of incongruence: Those by Westerners

4.12. Segnotation

4.12.1 Tonality in Segnotation

4.12.2 Percussion with Segnotation

4.12.3 Justification for hybrid features of Segnotation

Chapter 5

Performance Note: Commentary and Analysis (*the source, background story, relevance and context*)

Chapter summary

5.1 Introduction: The source, context and background story

5.2 Transcribed and non-transcribed

5.3 Harmony and Counterpoint

5.4 Structure and Forms

5.5 Yòrùbá Popular music

5.6 Choral function

5.7 Recitative

5.8 Narrative

5.9 Functions and roles of Yoruba Percussion

5.9.1 Metronomic

5.9.2 Doubling and Imitation

5.9.3 Harmonic

5.9.4 Improvisatory and Cue

5.9.5 Schematic

5.9.6 Tutti

5.9.7 Surrogacy

5.9.8 Rhythmic

5.9.9 Punctuation

5.9.10 Divination

5.9.11 Symbolic

5.10 Scheme and Ostinato

5.11 Rhythmic syncopation and repetition

5.12 Percussive Instrumental arrangement

5.13 Narrative

5.14 Commentary and Analysis

5.15 Conclusion

Bibliography

Appendix: Catalogue of ostinato:

Plot; Evidence of the process; More evidence of the process (Question and answer form); Script (with English translations). Evidence of incongruence pictures; Segnotation diagram; Some Yoruba percussion diagrams and labels; Pictures of actual drummers and singers.

Table of Figures

Figure 1. Iyalu 'Dundun.

Figure 2. Gangan/Adamo/Apala.

Figure 3. From left to right are òyá ilù (or òyá'lù) onisaworo (with bells), Omele Ìsáájú and Keríkerì also called Aguda.

Figure 4. From left to right are òyá ilù (or òyá'lù) onisaworo (with bells), Omele Ìsáájú and Keríkerì also called Aguda.

Figure 5. Gudugudu.

Figure 6. Example 4. *"Igi nla so"* by Akin Euba.

Figure 7. Example 5. *"Abiku [no. 1]"* by Akin Euba.

Figure 8. Example 6. *"Abiku [no. 2]"* by Akin Euba.

Figure 9. Example 7. *Abiku no 2"* by Akin Euba.

Figure 10. Example 3: *Basic rhythm of Ijala ensemble* by Atinuke A. Idamoyibo.

Figure 11. Example 4: *Basic rhythm of Ijala ensemble* by Atinuke A. Idamoyibo.

Figure 12. Example 5: *Dundun Ensemble* by Atinuke A. Idamoyibo.

Figure 13. Example 1. *Olojo Festival: Drum verse for the king's procession [Dùndún drums]* by Tunji Vidal

Figure 14. Example 2: *Egungun Festival: Drum verse for the mask's procession [Dùndún drums]* by Tunji Vidal

Figure 15. *Aye-ekun drum music*. Tape transcription by Tunji Vidal.

Figure 16. *Song No. 6. "Yio bayalaya won"* by Kayode O. Olusola

Figure 17. *Song No. 8. "Gboti oloti 'le'".* by Kayode O. Olusola

Figure 18. Example 2a *Duple pulse section of "Olorun mbe l'eyin mi"* by Saka Olayigbade.

Figure 19. Example 2b *Duple pulse section of "Oba wa ti d'ade"* by Olayiwola Ishola.

Figure 20. Example 3a *Triple pulse section of "Olorun mbe l'eyin mi"* by Saka Olayigbade.

Figure 21. Example 3b *Triple pulse section of "Oba wa ti d'ade"* by Olayiwola Ishola.

Figure 22. *"Ki n to ja'de ni'le"*. Adekola O. Emmanuel.

Figure 23. *"Rhythm for Osun"*. Co-authored By Patricia Shehan Campbell and C

Figure 24. *“Excerpt from ‘Ja fun mi’”*. Co-authored By Patricia Shehan Campbell and Christopher Waterman.

Figure 25. Drawing of Segnotation, with Yoruba phoneme and Western rhythms.

Figure 26. Drawn examples of Segnotation.

Figure 27. Rap and Reggae: Bar 324-326.

Figure 28. Funk: Bar 1195-1197.

Figure 29. Fusion: Bar 1598-1600.

Figure 30. Metronomic: Bar 10-11.

Figure 31. Bar 63-64 (Metronomic example).

Figure 32. Bar 173-174 (Metronomic example).

Figure 33. Doubling and imitation: Bar 169-171.

Figure 34. Bar 269-273 (Doubling and imitation example).

Figure 35. Bar 273-277 (Doubling and imitation example).

Figure 36. Bar 1195-1196 (Doubling and imitation example).

Figure 37. Harmonic: Bar 169-171.

Figure 38. Bar 291-293 (Harmonic examples).

Figure 39. Improvisatory and Cue: Bar 91-95.

Figure 40. Schematic: Bar 1023.

Figure 41. Bar 1107 (Schematic example).

Figure 42. Bar 1183-1184 (Schematic example).

Figure 43. Tutti: Bar 91-95.

Figure 44. Bar 169-171 (Tutti example).

Figure 45. Bar 621-623 (Tutti example).

Figure 46. Bar 553-554 (Tutti and Surrogacy example).

Figure 47. Surrogacy (talking and singing): Bar 172-176.

Figure 48. Bar 180-182 (Surrogacy example).

Figure 49. Bar 239 (Surrogacy example).

Figure 50. Bar 241ff (Surrogacy example).

Figure 51. Rhythmic: Bar 324-325.

Figure 52. Bar 400-401ff (Rhythmic example).

Figure 53. Punctuation: Bar 1242ff.

Figure 54-64. List and profile of some of my collaborators

Index of audio Recordings (The Solid sketches sent to my collaborators).

Scene 1. Won ni kin nwa sun l'eni.

Scene 1. Agbaja's overtures.

Scene 1. Choral background, warning to Joyin

Scene 1. Forzando, Sextant, solo male voice incursion.

Scene 1. Herald the birth of Alaba.

Scene 2. Egungun scene, Alaba wiped.

Scene 2. Joyin and Alarena dragging Alaba to the Church.

Scene 2. Alaba refused to be dragged to the Church.

Scene 3. Organ music Joyin and Alarena, father Gbajue, choral.

Scene 3. Police station, Ole omo ole.

Scene 3. Family prayer, Bababeji accuses Joyin, Alaba fantacises

Scene 4. Eletan brags, Alaba receives new materials.

Scene 4. Oju Oluwa, psalm, Caesar is back

Scene 5. Eletan shot, Emeka dies, vultures.

Scene 6. Boko Haram, father Gbajue disappeared, Alaba for sale.

Scene 6.

Scene 6. Continuation.

Scene 7.

Scene 8.

Scene 8. Continuation.

Alaba in London; Alaba in London and narration.

Abstract

Yòrùbá professional traditional musicians and performers have been making music persistently for centuries. Therefore, in this project, I will investigate and explore their context, process and methods of compositions and put it to practise in performance, recording, notation and transcription and by way of analysis. Yòrùbá music was destined to travel in the streams of Oral tradition in an unending yet spontaneous circle. But now, I want to begin to create a notation system that will not stop Yòrùbá music (particularly, Yòrùbá rhythmic section) from its desired and destined journeys, but this (my notation system in the name of ‘Segnotation’), will now allow both indigenous and foreign stakeholders to have an avenue and an opportunity to take a closer glimpse (by way of interactive analysis and performance) into Yòrùbá rhythm’s *true to life* structural elements, as it has never been done before. Yòrùbá traditional music usually may have many collaborating performers, all making music by contributing and playing unique roles to adorn what I call a given ‘solid or authoritative sketch’. The sketch itself (usually literary) will only be authentic because it carries literal textual signatures which are taken from primary literary sources and because it reflects the socio-religious and cultural ethos in a persisting Yòrùbá communal context. And, like water, Yòrùbá rhythm has got structure and form but it will certainly not be exact at different times it is performed, it will always behave like liquid. Yet, the producers (musicians and percussionists) and the consumers (the community at large) can intuitively recognize and appreciate Yòrùbá rhythm in whichever way it is being served in a musical-rhythmic menu, because both the indigenous producers and consumers are enculturated or have got supplementary knowledge. Supplementary knowledge itself is attained by familiarity and assimilation of the intricacies of Yoruba music. A Yòrùbá percussive ensemble, the Dùndún drums not only act as surrogates (surrogates because it can handle non syllabic and syllabic materials in the Yòrùbá language) and rhythmic tools, but as

exemplified in this project are also richly harmonical, improvisatory, metronomic and much more. This Opera will serve as my pastoral homily to young Yòrùbá/Nigerian youths who are desperate to immigrate to Europe or Overseas; also, as a display of Yòrùbá cultural heritage and as my candid invitation to prospective researchers who may be interested in doing similar non-European projects to come to Salford University. But this project is also an opportunity, in one hand, to start to resolve the rhythmic section of Yòrùbá music and, in another hand, to put forward (albeit from diaspora) the Yòrùbá process and methods of making and analysing musical projects, as an academic method and theory for practice, for a Westernised academic audience.

Chapter One

Chapter summary

The main purpose of this work is to write a Yòrùbá Opera that would be performed, but before I do that and as a necessary basis for the entire work, I will give an account of Yòrùbá professional traditional musicians within a general socio-religious setting in Yòrùbá lands and talk about my background (personal history as musician, pastor and Yòrùbá cultural figure). I will also briefly discuss the relevance of this project to research and how it fills the gap in the knowledge base. I will then consider what Opera might connote in different settings and give a short history on Yòrùbá Opera and the influence of eurocentrism and later analyse Yòrùbá traditional operatic models and styles within the Yòrùbá context.

Introduction

The Yòrùbá people of Nigeria, West Africa, are musically inclined. Music among the Yòrùbá permeates every aspect of life and culture, from cradle to death. Ritual festivals, religious and non-religious ceremonies and performances accompanied with either vocal or instrumental music are part of the regular yearly activities among the different Yòrùbá age groups, strata and kingdoms at large. Yòrùbá celebrates and participates in different occasions like the colourful Ọdún Egúngún and Ọdún Ọ̀rìsà festivals, Eré ìtágé and Orin ìbílè, Egbéjodá, Ekún ìyàwó, Arò, Ìwúyè and other musical performances. And, although some of these festivals and performances are secretive, traditional and ritualistic; yet the community people are partly or mostly involved in these frequent communal shows. Professional traditional or socio-religious musicians (singers-drummers-instrumentalist-dancers and others) are the ones that perform in all these musical festivals and performances. These musicians do not discriminate between religions, gods and patrons. And these

professional traditional musicians are custodians of musical motifs, movements, genres, dances, lyrics, panegyrics and eulogy.¹

My background (personal history as musician, pastor and Yòrùbá cultural figure)

I am a Baptist minister and have served in Nigeria, Australia and now in the United Kingdom. My early training as a minister was at the Baptist Theological Seminary Ogbomosho, where I graduated with BCM (Bachelor of Church Music, 1999) and I also trained to be a music educator at the University of Ado-Ekiti (BA/Ed in music, 2004). I took on Theology proper at Malyon College in Brisbane (M.Div., 2009) and at Luther King House College (in affiliations with the University of Manchester, MA Contextual Theology, 2017). But before my formal music education in a Seminary and University, I was a choir boy both at schools and in Churches.

I was a choir member and drummer at Abati Primary School, Akowonjo and I was the lead vocalist at Alimosho Grammar School (where I graduated 1992). It was in the different local Church choirs that I first learnt how to play basic piano, basic guitar, conga drums and other percussion, sing basic harmony and try out my own compositions. Before I went to the Seminary: I was a choir member, lead vocalist and drummer at First Baptist Church Shasha (@1984-1992). I was keyboardist at the former Ojo'Badan Baptist Church now Christ Tabernacle Baptist Church, Ibadan (1993-1994). And during my Seminary days: I was the student music minister at the First Church Oke Elerin, English Section (1996-1997) and later at Olodanban Baptist Church, Ayegun, Ogbomosho (1997-1999). I also served briefly in different Baptist Churches; Fellowship Baptist Church Jos, Plateau State; Ebenezer Baptist Church Sapele, Delta State; Amazing Grace Baptist Church PalmGrove-Onipanu, Lagos state. After graduation, I served as a resident Music minister and director at First Baptist Church Abule Egba (1999-2007) before I travelled to Australia. In Brisbane, I served in the pastoral team at the former Southbank Baptist Church (now the Church at the

¹ C.f. Rotimi Fasan (2015). He investigated the function of Yoruba poetry and literature, specifically in the woman-child rites of birth and puberty and the function of songs as a general cultural reference.

Gabba) and I was also employed as the Church Pianist (2007-2009), before I relocated to Manchester to convert the United Kingdom to Christ.

In Manchester, England, I have organised free music theory and sight reading, piano and violin classes on Great Clowes Street in Salford. A few times we had the local councillor and ceremonial mayor and representatives of the local Anglican churches as our guest of honour during our mini concerts. I have also taught piano in a few places in Manchester and Liverpool and accompanied choirs as a pianist in the Northwest. And at Home in Salford, every Monday and Thursday are usually our music days. Every child in the house will present an item or piece on either voice, piano, drums and violin. We have had a few in-house concerts where we invited close family friends to a free concert and light food and drinks with pieces from Bach, Chopin, Handel and others on the menu. Before taking on this PhD study and project. I completed a master's in composition at Salford University (2016) alongside my Pastoral duties in the local Churches where I have served. Presently, I am the pastor of 'God is Faithful Baptist Church Manchester', where, alongside doing music and recording, I preach and teach the Bible and I still hope I will be able to save the United Kingdom. But I am not supposed to play music or to be a preacher, because I am a prince.²

Just like the Yoruba Kings, princes are not supposed to be musicians nor devotee to a single religion, because they are the patrons of all religions and cults. However, I am a musician and an ordained Baptist pastor too. But before I left Nigeria to settle in the UK with my family, I have wined and dined with different professional secular musicians and performers, and I still do. I have hired them for many roles in my concerts and music production works and I have been hired for different musical roles too by different professional musicians and Churches. I have had the privilege to record and publish some musical works of my own and I have assisted and

² I am from the Oluya/Oyeniya royal line and could ascend the throne as Onpetu of Ijeru, Ogbomoshu.

supervised local choirs and individuals to produce and publish some works too.³ My music works have been aired on radio and television stations in Nigeria. Some of my most recent works in collaboration with other professional musicians and performers are on online stores. So, I have proprietary rights on Yòrùbá language and cultural status as a Yòrùbá musician and as a pastor.

Why this project?

I really want to problematize Western traditional idea of composition, its context and process. Western composition, its context and process in my opinion has enjoyed lion share patronage as the main academic method for the creation and analysis of music. But since I am aware of and have experienced other context and have used other methods and participated in different processes to create and analyse major projects, I chose to research into the context, method and process of Yòrùbá professional socio traditional musicians and performers. Yòrùbá music composition, in content, context and practice, as explored in this research is observably antithetical in context and practice to the more individualised Western traditional idea of practice in composition. So, in this project, I will thereby offer a Yòrùbá compositional method and put forward a new notation and transcription system which I call Segnotation. The main question therefore is, how can there be Yòrùbá composed music and what would it consist of?

I am aware though of a possible contradiction that may arise from trying to challenge Western canons on the one hand but on the other hand to be found adopting them.⁴ Stuart Hall (2019) also struggled to adapt, adjust and to belong to the new political and ideological landscape of the UK but he resisted the temptation to return to the Caribbean. So, he embraced his identity in England by becoming a leftist idealist in his approach to politics and the media. Also, Paul Gilroy (1993), discussed extensively

³ *No tension (2001); Author of Life (2010); Affirmation (2019); Love in Salford (2020)* which I dedicated to my wife. I have supervised and produced works for Revd Adeeyo at Fellowship Baptist Church Jos, Evangelist Wale at Iseyin and Ijero Baptist Church Choir, Ijora, Lagos; to mention a few.

⁴ Cf. Stuart Hall (2019). Also, Cf. Paul Gilroy (1993).

on the contradiction of being Black and British at the same time. He also explored the Rap culture as a tool that delineated the coexisting realities of being Black and British.

However, my effort is to put forward and to expand Yòrùbá traditional compositional method, process and context as an alternative persisting method and process in executing a project of this magnitude. By doing so to intentionally present to the academic world and to music stakeholders in general the traditional Yòrùbá method and process that has been long marginalised; whilst intentionally downplaying the Western canons that has been superimposed and overemphasised on Yoruba music.⁵ Just as evidenced in the life and works of James Barrett (1996). He explored the post-colonial influences on struggling nations who wanted to break free from colonial mentality by constructing their own unique musical identities.

So, I know that a total avoidance of a binary effect between Western music and Yòrùbá music is difficult or at least impossible because of these factors which are: (1) The universal status of Western music e.g. Western terminologies, notation, harmony, instrument, analysis etc which is brought about by the colonial political, religious influence and education curriculum. (2) The Nigerian and Yoruba favourable disposition, perception, absorption or acceptance of (a foreign) Western music phenomenon as the acceptable canon by which we now measure and interpret our own music. (3) My academic readers or/and even examiners, both in Nigeria and in the West must be persuaded that, at least, I am not a total stranger to their Western medium of communication. They (my readers), whom I supposed are all familiar with Western canons, particularly my Nigerian readers must be persuaded. So, I must speak the language of my readers to some extent, so that I may have their attention. (4) My personal exposure, nurture and induction: from my parents singing Christian hymns in the home to the nursery rhymes, primary and secondary music classes. My participation in Church choirs up to this terminal degree level has almost all been

⁵ Cf. James Barrett (1996).

related to, interpreted and analysed in Western music medium. So for these reasons, I know that I cannot totally avoid a binary effect or polarisation or even a “neocolonialist fantasies [or effects]” (Ames Barreth, 1996), but I can begin to initiate a true challenge on Western music.

The target audience

The issues raised in this operatic project could have been relevant to different spheres of a community life. Mundane issues here include religious bigotry, insecurity, infidelity, migration, slavery, protest, terrorism, combat, Egungun festivals, virginity, wrong paternity, rape, celebrations and more. But the main issue is the incessant and desperate departure by the Youths (Yòrùbá and others) from Nigeria, as they seek greener pastures. So, to the extent that some Nigerians take to the Sahara Desert on their way to Europe, others were promised lucrative jobs abroad but many of our youths are now sold as slaves or forced into prostitutions, particularly in the Emirates and Europe.

Enroute to Europe from Nigeria are many unimaginable hazards and perils that can overtake and overwhelm anybody. So, we have Nigerians trapped in prostitution rings in different countries in Europe and even in Africa, where they are enticed or trapped. However, some manage to get to the Mediterranean where many have died and those that do get to Europe languish in different refugee camps or prisons. These tales of misfortunes which awaits prospective Nigerian immigrants should be encoded as a message in different forms and should be told from different perspectives and platforms, both from people in the mainland and those of us in diaspora so that Nigerian Youths may have a new orientation about life and start to reconsider the futility of escapism in an improper way. Therefore, the importance of this operatic message from diaspora to Youths in mainland Nigeria is to compliment other sources of good orientation, so that Nigerian Youths may ‘desist from travelling abroad through back doors. So, my message is not to stop Youths from exploring our

world or to discourage them from taking their chances of ‘success’ but to warn them to do it the right way, if they must travel.

I am planning to disseminate this message to Nigerian youths in different formats which include but not limited to: Stage play in Nigeria, the UK and other places; radio/audio pop cast and internet broadcast platforms. I am also thinking of liaison with the Nigerian High Commission in London to promote this work.

Opera: *Western and Yòrùbá*

It is worthy to note that the ivory tower role of the composer is now marginalised even in Western music and that there are other prominent Western genres that use improvisation very closely as the Yòrùbá in practice. E.g., Jazz, Pop and Rock, Highlife, Rap, Reggae etc. But Western Opera as implied and as still used in practice in Western music and as would be described or used in this project still implies composition in the old fashion model that is heavily dependent on the use of a standardised notation system for performance and analysis.

Opera is defined as a dramatic work where the action is conducted principally through singing and is often described as a “European” art form. That a form of sung dramatic art, which I will for the purposes of this project call opera, exists in other, non-European, cultures is less widely known beyond Mandarin and Cantonese Chinese opera. An example of this from Nigeria - Yòrùbá Opera - is now somewhat in decline: the neglect of stage play by theatre art practitioners for the silver screen and cinema has not only helped to forge negative audience attitude or distaste towards Yòrùbá Opera, but has also contributed to its plunge, in terms of economic and market viability.⁶

⁶ Müller, Bernard (2005, 175-194).

Both the perception and operation or/and usage of opera varies within a social context to the other. In Europe, the US and South America, opera is associated with wealth and power, hence why there is an opera house in the middle of the Amazon jungle. It was built, from the dividends of rubber extraction, to say that 'civilisation' had reached the farthest flung districts of a new country, Brazil.⁷ It is, as a European art form, very dubiously linked to power and conquest. In the Soviet Union, opera was used as a tool of state power.⁸ And in the UK, it received 62% of state arts funding in England and Wales, despite having only a 3% audience share.⁹ But, conversely in Nigeria, among the Yòrùbá' during the colonial and post-colonial era, opera was used as a tool of liberation in 1964 by Hubert Ogunde and others after him).¹⁰ Which at one hand exposed and criticised the oppression under foreign overlords, but on the other hand incited and reminded the Yòrùbá nation of their historical past, through the showcasing of the exploits of their mythological heroes and heroines. So, for the Yòrùbá of any age or status, the initial and persisting perception and use of opera, as against a dubious Western intension to exact power or express conquest, was more liberational, nationalistic and entertaining.¹¹

Yòrùbá opera can be traced from regular evening storytelling sessions to the seasonal communal cultural festivals. Such festivals included aspects of singing, recitation, dance, drama, contest, tricks and magic, initiations, age or vocational group displays and synchronisation (elégbéjōdà), masquerades, marriage celebrations, funerals etc. Commercialised mobile drama groups/families (Ēgbé Òsèré) were arguably those that popularised Yòrùbá opera. The earliest and most prominent of such groups were

⁷<http://www.bbc.com/culture/story/20170316-the-beautiful-theatre-in-the-heart-of-the-amazon-rainforest>; www.theguardian.com/cities/2015/apr/14/manuel-amazon-theatre-brazil-history-cities-50-buildings.

⁸ C.f. Alexander Golovlev (2019). The stance and observation from the Soviet Stalinism and the Italian fascism of the 1920.

⁹ Art Council Funding 2018/19. <https://www.theguardian.com/music/2018/apr/12/arts-council-music-funding-unfair-opera-pop>; <https://www.artsprofessional.co.uk/news/arts-council-criticised-prioritising-opera-music-funding>

¹⁰ <https://www.britannica.com/biography/Hubert-Ogunde>.

¹¹ Cf. Chijioke Ngobili (2016, pp42-62). She did comparative and contextual development studies of African theatre between the Nsukka and Lagos schools of thought.

Hubert Ogunde and his Ogunde Theatre Company (*Yòrùbá ro'nú*, meaning Yòrùbá be thoughtful); Kola Ogunmola and his Ogunmola Travelling Theatre (*Palmwine Drinkard*); and also, Duro Ladipo and his Mbari Mbayo Club (*Oba kòso*, meaning the King did not hang).^{12, 13} Descriptively, the opera models that emanate from this period were usually staged outside in the open, either in the community's town centre or any available space, and by nature these operatic performances were socially inclined. So, performance was promotional, therefore viewing was usually free, but later gate fee was charged. A succinct definition of Yòrùbá opera may be elusive but, broadly, it is a dramatic narrative (or adaptation) interspersed with speech (and word registers), singing, dancing and other Yòrùbá Art forms and aesthetics. In comparison with other prominent cultural operatic models, it reveals some similarities but also many differences.

Recurring themes from the Yòrùbá operas of these early times were politics, satire, aspects of Yòrùbá history and cultural display, and some Christian themes. The models, in quantity of materials, of these early Yòrùbá operas are limited and no Western musical notation was used by the original authors, even script writing, and usage was not in vogue then. So, further analysis of the available models would be based on an individual's interest and academic purposes. In this project, using a practice-based collaborative methodology, I will use notation and script both as: (1) As a silhouette, descriptively for the indigenous singing and voice performers and, (2) Prescriptively, for the percussion section taking from the constant ostinati, which are selected transcribed lines and are purely for pedagogical reasons in this project.¹⁴

¹² The Mbari mbayo club was started with the help of Prof. Ulli Beier.

¹³ Ronnie Graham (1992, 29).

¹⁴ C.f. Kanno Mieko (2007), "*Prescriptive notation: limits and challenges*".

Eurocentrism

The apparent dominance of European music on the world stage is observable in the description of what is most often perceived as the conventional global music, to the extent that other indigenous or intercontinental music's are often accepted or rejected based on their reflection or/and affiliations to what is conceived as European music. Considering Said, E. W (1993). On his analysis and description of the inner workings of European music with other world music. Said, E. W described the affiliation of Eurocentrism with other kinds of world music as the contrapuntal movement that affords the emergence of new or alternative narratives that usually compliments each other but at the same time could counter conventional monophonic and Eurocentric narratives.¹⁵ Whereas, Jonathan Rutherford (ed) (1991) also argues that [opposing] cultural identities can never become totally separated, homogeneous entities; rather there will always be chances for continuous interpretations and negotiations among different cultural identities as they relate together. But the dominant cultural identity, like Eurocentrism, has a way of containing or limiting other cultural identities.¹⁶ Therefore, eurocentrism has evolved from an offshore imported concept to the onshore pragmatic models which have infused and have come to stay and dominate many other music.

In Nigeria for instance, music learnt within the four walls of the Educational structures and Churches is predominantly Eurocentric or colonial in content and practice because of the interceptions of opposing cultures and identities.¹⁷ So many intended indigenous songs are conceived, arranged and performed in the European mediums of expressions as either pop or rock, classical and avant-garde forms.¹⁸ In the North West of England, it was difficult for me to pursue a non-Eurocentric music

¹⁵ Cf. Wouter Capitain's (2020) article on Said, E. W (1993).

¹⁶ Cf. Jonathan Rutherford (ed) (1991).

¹⁷ Cf. Johannes Ismaiel Wendt (2013). Argues that even, Pop music is colonial music.

¹⁸ Myke Olatunji. 2016. p.23-41. Argues that traditional Yoruba thematic concepts sometimes are not adequately traditional but foreign.

focused degree at postgraduate levels because Universities in the North of England are totally Eurocentric, both in their intellectual base and courses. This project is not, however, against Eurocentric mentality or concept but concerns how the identity of a dying musical form can be revived and then brought back to Europe or the West as a familiar art form, because it will adopt some of the universal elements of European music.¹⁹

Operatic models and styles

The term opera is foreign to Yòrùbá traditional music, but if opera is basically a combination of music and drama, then the concept is well ingrained in many Yòrùbá genres. A documented, foremost reference to Yòrùbá folk opera was the *Agbegijo group* performance which entertained the Alaafin as witnessed by travelling British explorers, Hugh Clapperton and Richard Lander, on February 22nd 1826.²⁰ But, the term opera, as used to describe any Yòrùbá musical performance, was first used by Ulli Beier in 1954.²¹ However, the models of Yòrùbá traditional folk operatic works that have gained both academic attention and audience beyond the shores of Nigeria are few and were those attributed to main contributors like Hubert Ogunde, Duro Ladipo, E. K. Ogunmola and host of Yòrùbá playwrights and musicians.²² The styles of Yòrùbá traditional folk opera are unlike their Western or Chinese opera. The models and styles of Yòrùbá traditional folk opera are determined by these main features: structure, instruments and instrumentation, themes, documentation and by their mobility.

¹⁹ Cf. Albrecht Riethmüller (2017). The work is mainly on the evolving nature and function of music in resolving the troubles of Eurocentrism and Multiculturalism in different European communities.

²⁰ Joel A Adedeji, *Cahiers d'Etude africaines / Année 1972 / 46 / pp. 254-276. The origin and form of the Yoruba masque theatre.* https://www.persee.fr/doc/cea_0008-0055_1972_num_12_46_2763 Adedeji further claimed that Yoruba mobile theatrical groups were already consolidated and constituted as the Egungun Society with hierarchy of officers and priests during the reign of Alaafin Ofiran c1544 (p 255). Whereas the first Opera house in Europe 'Teatro San Cassiano in Venice' was opened in 1637.

²¹ Ulli Beier (1954,1-3).

²² Ulli Beier (1954,1-3).

Structure: The different structures of Yòrùbá traditional music includes rhythmic and percussive, melodic and choral, textual and lyrical, and even dance and synchronisation structures. The genre of a song is the overall structural matrix of a given song as determined by the performers and there might be variations or innovations noticeable from one Yòrùbá performing group or community to the other during performance of certain popular songs. In the aspect of melodic and choral structure, the most common structure is “call and response” or antiphonal structure or rondo.

Instruments, instrumentation and equipment: The instruments (e.g., a Dùndún) used are locally made or are improvised forms of what is not available. These instruments are usually light weight and can be borne by the musicians to different performances, these instruments can be dismantled and reassembled at will. The main instruments are membranophones and idiophones, but other equipment and wares are either borrowed, improvised or were their personal effects.²³

Dùndún drums: Drawings and descriptions (how the instrument is played and functions within the Yòrùbá cultural setting).

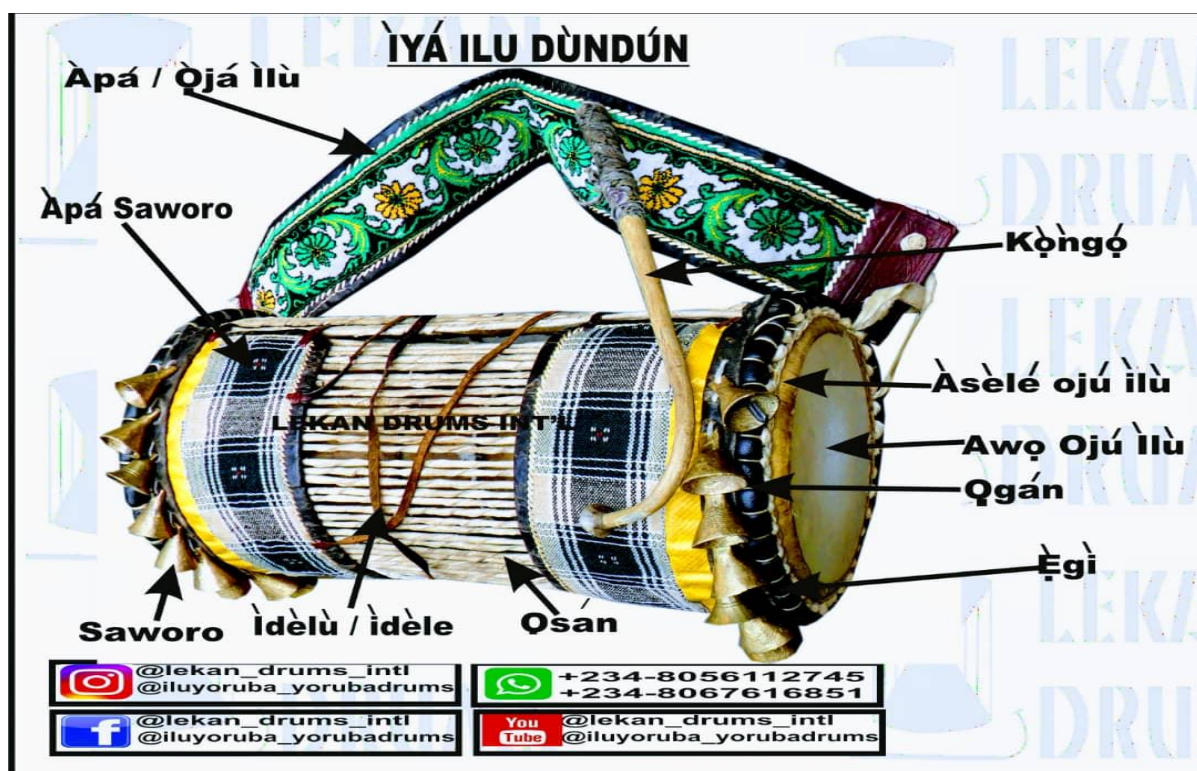


Figure 1 (Used by permission from Peter Olalekan).

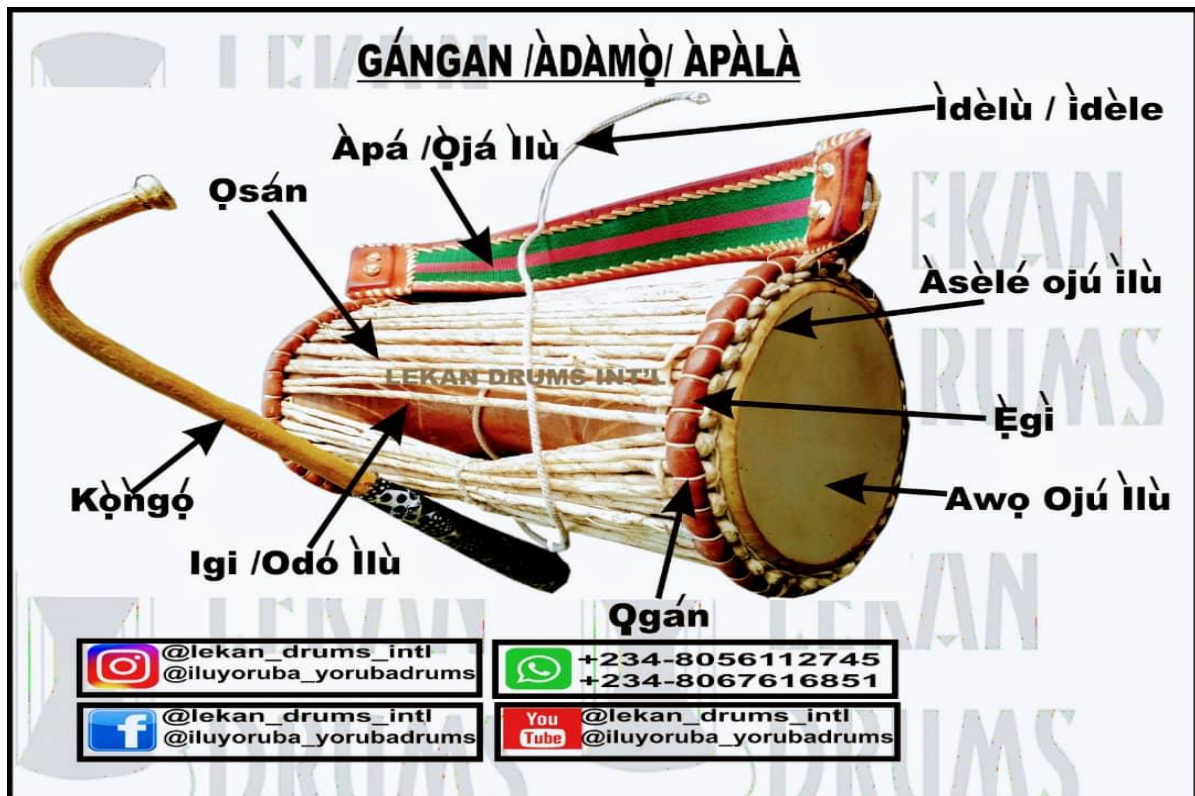


Figure 2 (Used by permission from Peter Olalekan).



Figure 3 (Used by permission from Peter Olalekan).



Figure 4 (Used by permission from Peter Olalekan). Pictures of figures 3 and 4, from left to right are òyá ilù (or òyá'lù) onisaworo (with bells), Omele Ìsáájú and Keríkẹrì also called Aguda. This is the traditional classical arrangement or ensemble with gudugudu (figure 5, which picture is below).

Figure 5 (Used by permission from Peter Olalekan). **Gúdúgúdú.**



Descriptions of Dùndún drums: The Dùndún drums are made from local materials which are wood, animal skin and tread. The main frame (igi/odó ìlù) of Dùndún drums is shaped like the hourglass, the approximate standard measurements of these drums are: òyá ìlù (Length - from 18 inches - 19 inches; Circumference - from 8.5 inches - 9.5 inches); Ìsáájú (Length - 18 inches; Circumference - from 7 inches, 7.5 inches or 8 inches). Omele Dùndún is the Ìsáájú (Omele Ìsáájú); Keríkerì or Aguda (Length - from 19 inches - 19.5 inches; Circumference - from 10 inches, 10.5 inches or 11 inches) and Gúdúgúdú (Length - from 5-6 inches; Circumference - from 8 inches, 8.5 inches or 9 inches). The Gúdúgúdú also play the role of Omele. The sticky black on the centre is called ida, it also functions for tuning. The beater (kòngó) is curved at the opposite end from the handle. Dùndún drum is played with the beater and the hand. Different tones can be made when the osán (which serves as the tone selector) is compressed under the armpit or is squeezed by arm grip. The basic functions of the Dùndún drums in a Yòrùbá setting are surrogacy and rhythmic ostinato.²⁴

Themes: The themes are usually taken from original stories, folklores, myths and legends or from current affairs or and later from the Bible. Most of the opera are usually reinventions and satires or dramatised commentaries about issues in the communal domain with the purpose by the performers to teach morals, sensitise or and induce the community towards a pre-concluded goal.²⁵

Documentation: The idea of a documented script, notation or/and written accounts are totally foreign to Yòrùbá opera at the initial stage. All necessary acts (words, lyrics and scenes) and events worthy of remembering are either committed to memory or turned to a song or chant and preserved in mnemonics and insignias.²⁶ Other relevant available documents were from notes made by either foreign researcher, observers and Yoruba academia. There are no documents, musical notation or/and scripts until academics took it on themselves to make analysis which portrays what the traditional professional musicians and actors were doing.²⁷

Mobility: These operatic groups were travelling groups or/and families, they scan the length and breadth of Nigeria by foot or by road to the places where they might perform, but at other times, they perform for Kings and rich patrons.²⁸ In the early days, they performed unannounced and in marketplaces or open spaces, while later on they began to use halls and also to charge viewing fees. Because of their mobility they usually travelled light, so their instruments and probes were not too heavy or sophisticated. Their instruments were locally made but durable to withstand the rigours of travel.

These travelling Yòrùbá traditional operatic groups perform predominantly by oral tradition, and they depend on prompts, gestures or cues from their leader-director. Members of the group learn their roles and lines by rote, and they do not use any open Western documentation or Western musical notations during their performances. Their usual theme is satire, political commentary, moral instructions and sometimes Christian motives.

The claim (of any musical-dramatic act) to be called opera will invoke high class in Western countries but it is not so among the Yòrùbá. Regents and rich patrons, in demonstration of their generosity and hospitality, regularly pay musical groups to perform in their courts and then allow the entire community to enjoy the spectacle, just as it was in Venice in the early days.²⁹ And besides, traditional operatic families throw free performances regularly to improve their profile rating in the community and to get some free will gifts or money. Moreover, these traditional musicians are the custodians of tradition and culture, so they feature regularly in festivals and communal traditional events. However, in contemporary times, Opera is dying and

²⁴ More on the functional relevance of the Dundun drum in chapter 5.

²⁵ Ulli Beier (1954,1-3).

²⁶ Cf. Rotimi Fasan (2015). He thinks songs are used as an intelligence repertoire and regurgitation device.

²⁷ Ulli Beier (1954,1-34). However, Bola Akande, one of my collaborators and a daughter of Legendary multi-instrumentalist and actor Isho Pepper- Ishola Ogunsola, said they do use scripts, but such are not published like in academia.

²⁸ Joel A Adedeji, Cahiers d'Étude africaines. Also C.f. Ulli Beier (1954) In his discussion of Yoruba folk operas.

²⁹ Cf. Richard Taruskin (2011, chapter 20.).

appreciation for Opera is in sharp decline or non-existent. Access and performance of some form of musical drama or Opera may only be found in educational institutions (as in a project form) or in traditional cultural institutions.³⁰

³⁰ Cf. Chukwukelue Uzodinma Umenyilorah (2014). He laments that Nigeria is underdeveloped because theatrical arts are underutilised, even the national art theatre needs urgent repairs, and the internet has not helped matters too. But before him, Ulli Beier (1954) already observed the decline of traditional music and drama. But for an example of opera in an educational setting, check: <https://www.youtube.com/watch?v=0xILNppUWBI>

Chapter 2

Literature review and research context

Chapter summary

In this Chapter, I will explore the research context and review relevant literature by Yòrùbá and Nigerian academia. The main research issues pertinent to Yòrùbá traditional music narrowed down to categorisation of traditional indigenous Yòrùbá music; the features of Yòrùbá traditional music; text and lyrics of Yòrùbá traditional music and Yòrùbá traditional musical instruments. Further, I will describe the pedagogical methods and terminologies as used by Yòrùbá traditional musicians and then review the European music context in comparison to Yòrùbá traditional music.

Introduction

I acknowledge the advancement of research works in the area of Yòrùbá music. I will endeavour to give a succinct description of the research context, much of which was the work of indigenous academic scholars from all around Nigerian Universities. Their research is both quantitative and qualitative based, but their main methodology is ethnography and most of these researchers are ethnomusicologists. There is much uniformity and agreement on research issues (that I have been able to examine) because really, these scholars are the forerunners in research and much fallow grounds are yet to be broken in Yòrùbá music research. So further critical cross examinations will be necessary but cardinal issues raised in contemporary research which thereby constitute a research context are described and discussed below.

An introduction and categorisation of Yòrùbá traditional indigenous music, families and Yòrùbá socio-religious musicians

Yòrùbá traditional music is the different local musical genre(s) (voice or and instrumental) (that may be solo or jointly) performed (by professionals, students-apprentices and the community) within a given local context, guided by a well-established yet fluid structure and usually accompanied by percussive instruments. Samuel, K.M & Ashaolu, S.O (2016, 140) suggest in their work that Yòrùbá music can be categorised as traditional, art music and popular music.³¹ The art music is the volume of Yòrùbá musical works done by those who had formal Western music training or were so influenced but tried all their effort to include Yòrùbá traditional themes, motifs and melodies in their works. Also, Samuel, K.M & Ashaolu, S.O (2016, 140), quoting Idolor (2001, 48) who generally described Nigerian art music compositions as a product of the musically educated folks. It is a musical creation which exhibits features that are characteristic of traditional Nigerian music composed through literary approach. And whereas Okafor (2005), asserts that the popular or contemporary music are works done in the contemporary and meant for popular dissemination.³²

Samuel, K.M & Ashaolu, S.O. (2016, 140) described traditional music as the type of music that explores oral tradition and is largely anchored to how a group of people of a nation specifically identify themselves. That the mode of transmission and dissemination of traditional music often consists of songs or pieces taught through performances rather than rendition through music notation. To this end the music is orally transmitted from one generation to the other. Similarly, Peter O. Odogbor (2001, 68-69) considers traditional Nigerian music (which included Yòrùbá traditional music) from the perspective of its origin, nature and usage. So traditional music constitutes the music which the various people of Nigeria use in their daily life,

³¹ C.f. Johnson Akpakpan, (JANIM, 2010, p.46-57).

³² C.f. Okafor 2005, 1-4.

where both the language and style of rendition and instrumental accompaniment are characteristically local. He concluded that traditional music acts, especially, as a chronicler and disseminator of the culture of its people.³³

Onyeji Elizabeth (2010, 126) observed the evolution of music in Nigeria from Traditional music to both Art and Popular music in the hands of Westernised Nigerians and she thought that the first generation of trained Nigerian art music composers explored the creative potentials of Nigerian traditional music in their works, [but] the new hybrid creative style is more noticeable in the works of composers in the second generation and beyond.³⁴ And furthermore, citing (Omojola 2000, 219), Omojola observed the generational connectivity of composers and how they re-explore the techniques and materials from local traditional music that are accessible to them. Modern Contemporary composers have continued to experiment with new, often syncretic, musical textures in their attempt to be relevant to a local audience by building on the pioneering works of Nigeria composers of the late nineteenth and early twentieth centuries.

³³ C.f. Ekwueme 2001:18; Nketia in Agordoh, 1994:23.

³⁴ C.f. Onyeji, 2008; Uzoigwe, 1992:10; Omojola, 2000: 216.

Descriptive features of Yòrùbá traditional music (context, function and patrons; lyrics and text; structure; instruments and aesthetics).

Yòrùbá traditional context, function and patrons

Context: A Yòrùbá adage says, “*Sèkèrè ki i ba won l’ode ibànújé*” meaning “*Sèkèrè- (rattles or shakers) will never attend a mournful occasion or parade*”.³⁵ That is to say, there are appropriate and inappropriate contexts for the use of Sèkèrè in the numerous musical occasions and genres among the Yòrùbá. Also, “*ile la nwo ka to s’omo l’oruko*” (*we consider the [house]=the pre-existing and prevailing events before we name a baby*) that is to say, context matters and must be given due consideration in such an important family ordinance, such as giving a name to a new-born child. This idea of expected appropriate action at a given context is applied in Yòrùbá culture and music practice and performance, so much that some instruments, lyrics, dance steps and performances are forbidden and restricted to certain religions, gods, cults and occasions.

Eunice U. Ibekwe (2010, 35) asserts that the type of music performed during any occasion depends on the social event or context. This implies that considerations for appropriate music is done before performance, to avoid contextual conflict or clash with culture, religious stakeholders and the community at large. Also, quoting Nketia (1974, 24). Nketia noted that it is customary to organise the music in relation to the different phases of community life or in terms of the needs of a special situation.

³⁵ Won i k’aleluya fun Sango, won i ke yeparipa ni soosi. (We don’t shout hallelujah to Sango, neither do we shout yeparipa in Church).

Function and Patrons: As context is important, so also is function. The function of the music is not to idly fill the gap between elements of the occasion, but it is equally an important element in the occasion and serves as the interpreter and means of giving life and colour to the occasion. For instance, in the context of maybe an *Ìwúyè* (coronation or investiture), the function of music might be specifically to reiterate the historical legitimacy and ascendancy of the new regent or to appease the god's and the spirits of the departed ancestors. Music in such a context may also function in soliciting for communal support and tranquillity during the reign of this new king or chief, amidst other functions.³⁶ Omolaye B. V. (2016, 338-341) enumerates the function of music in the context of chastity and puberty passage among the Ogori of Kogi State, Nigeria. His list of functions of music include educational, communicative, panegyric, entertainment, symbolic and historical affirmation. Further, according to Emoruwa et al. (2016, 156-157). Some Yòrùbá drums are ordinary, and others are ritually inclined depending on the contextual relevance and implications. Some drums are sacred and only initiates can beat them, while some are meant for some sets of people. In other societies, drums are worshipped or revered as a god e.g., Àyánkalú-among the Yòrùbá. Furthermore, Emoruwa et al. (2016, 157) laments about prevalent abuse of drums by means of desecration, inappropriate handling and unreserved usage. Christianity is particularly alleged by its activities of profanity of African cultures, which has led to neglect of the cultures or an abuse of the cultures and invariably of the music and musical instruments.³⁷ Therefore, the result is the foreign elements and practises noticeable and prominent in Yòrùbá music generally.³⁸

³⁶ C.f. Omolaye B. V. (2016; 338-341).

³⁷ C.f. Kirby, P.R. (1965); Onyeji 2006; Sanga, I (2013).

³⁸ Also C.f. Vidal (1989, 117).

Yòrùbá traditional text and lyrics: Yòrùbá traditional music uses text and lyrics in two different formats: singing-talking-recitation or poetry format and melo-rhythmic or percussion intelligibility format. The singing format uses text and lyric mostly in syllabic arrangements and with careful consideration for tonality to drive desired meaning. The melo-rhythmic format follows the human speech as closely as can be possibly replicated by the drums and as could be understood by the community. Anderson (1977) argues that even the talking drums do not talk.³⁹ He observes that the drum sound is non-verbal to the African performance. It rather implies the production and organisation of tones while the drum text implies encoding contextual events which communicate social and contextual events impressions. Uzoigwe (2003) agrees with Anderson on non-verbalization of drum languages but adds that they are applied sonically to suggest ideas or actions, stating that ‘speech is made more explicit through verbalised text’. Dan Agu (2010, 15) however, thinks Yoruba drums do talk but argues that Gudugudu is the only Yòrùbá drum in the Dùndún family that does not talk.

Text and lyrics can be reserved for private and designated usage, but it can also be used in the general public.⁴⁰ Even when percussive rhythms are played, most often than recognised, they are based on short textual or syllabic motifs. Also, on instances of percussive improvisation and syncopations by the lead drum, it is still also usually based on text or lyrics that are emphasised. Atinuke A. Idamoyibo (2010, 50) while citing Nketia’s (1963) observation that the association of drum sounds with texts finds its greatest expression in the speech mode of drumming and the musical differences between the modes of drumming are reflected in the text with which they are associated. The speech mode of drumming makes use of texts mainly for their communicative values in syllabic phrases. The other modes of drumming use text as a musical feature or non-syllabic phrases in addition to the former.⁴¹

³⁹ Cf. Peter Kivy (1989, 24-26). He also thinks that to say drums talk is due to lack of appropriate terminology.

⁴⁰ When text and lyrics are reserved or designated it is mostly in eulogy or panegyric stances or and covenantal initiations or deeply cultic or/and religious occasions.

⁴¹ Atinuke A. Idamoyibo, (AJRMA) Vol.5. 43-56. Quoting Nketia (1963).

Yòrùbá traditional Instruments: Aside from the human voice, the main traditional Yòrùbá instruments are percussion, and they are well-defined in their tone undulation because of the ancient techniques and mechanisms employed in their making.⁴² However, A. Adeleke (2010, 4-5) argues that chordophones and aerophones or wind instruments are also included in the list of traditional Yòrùbá Instruments. He further categorised Yòrùbá music instruments to their importance and usage during occasions of ritual and ceremonies.⁴³

In a Dùndún ensemble, some individual tones are fixed to single individual assigned drums and whereas other drums in the Dùndún ensemble will be unfixed and can explore different tones.⁴⁴ This allows for the sharing of roles among the drummers when they are playing different ostinatos and genres. The tones or sound produced from these idiophones e.g., Agogo, sere and sekere rattle, might be like that made by membranophones but the Yòrùbá sometimes describe the sound of the rattle as “ku bi ojo” rattle like rain.⁴⁵ The drums, particularly the Iya’lu Dùndún imitates the timbre and undulations of a human voice, and is therefore often called a talking drum.⁴⁶

Yòrùbá traditional source materials

The primary oral sources from which text and lyrics which are used, particularly, in traditional music are taken are the following: Ìrírí (Experience), Àrobá (‘baba itan’- father/source of history: folklore and historical facts transmitted from generation to generation, which explains or establishes cultural norms and axioms), Ìtàn (History/current affairs) and Esè/Odd Ifá (Ifá verses) and others like Ògèdè/Ofò/Àyájó (Metaphysical sources).

⁴² Idiophones or membranophones.

⁴³ C.f. Ulli Beier (1954) also lists aerophones as some Yoruba traditional instruments which can also talk.

⁴⁴ Iyalu, Isaju, Atele, Kerikeri, Omele ako, Omele abo, Gudugudu, Kannango etc. In the evolution and practice of drumming, some would disagree with what is included or omitted in the Dundun ensemble or family. Cf. Natasa Chanta-Martin’s catalogue. And also cf. Idamoyibo Atinuke Adenike’s catalogue (2014, Vol. 51, Issue 1).

⁴⁵ The Ago ensemble as used by some Yoruba groups are pitched instruments. Like the Ikere Ekiti people, specifically as used by Ologun Sima and his group.

⁴⁶ C.f. Durojaye, C., Knowles, K., Jakob Patten, K., Garcia, M., and McBeath, M. (in review). When Music Speaks: An Acoustic Study of the Speech Surrogacy of the Nigerian Dùndún Talking Drum.

Dan Agu (2010, 11-13) affirms that the linguistic elements possessed by a piece of music depend on its associations with the culture which on the other hand depends on the society or the individual. He further explains that African vocal music composers involve themselves in two mental processes of interdependent thought. One is creative-fantasy, imagination and inspiration; while the other is determined by the musical traits of the society or community in which the new composition should be owned and practised as an art form. Also, 'Tunji Vidal and 'Femi Adedeji, (2010, 19-34) while citing (Fiagbedzi 1989, 47-52). According to Fiagbedzi, there are three theories of research in African musicology. These are grammatical, speculative and philosophical.⁴⁷ The textual materials from traditional primary sources can sometimes be embellished to suit different occasions or usage.⁴⁸ While, Oluyemi Olaniyan (2010, 95-110) gave a list of the oral sources for dundun: oríkì (panegyric), òwe (proverbs), ìtàn ìbílè (local/cultural stories), orin ìbílè (local/cultural), àfojúinúwò (deep thoughts), àfiwé (parallelism and comparison), ìrírí (experience), àlùjò (improvised materials) and ohun tó nselè (current affairs). Yòrùbá professional traditional musicians are custodians and excellent practitioners of the volumes of materials from these primary sources.⁴⁹

Yòrùbá traditional (socio-religious) musicians' pedagogical methods and theories

Yòrùbá professional traditional or socio religious musicians transmit their performance skills and techniques through systematic pedagogical methods and theories in a conducive environment which is usually their homes. Idamoyinbo (2006, 103-114) wrote extensively about the central role of parents in the development of the child's musical aptitude.⁵⁰ The child or apprentice musician learns over a period

⁴⁷ C.f. "Yoruba" Worldmark Encyclopaedia of Cultures and Daily life: Africa, 2017, p.686-693.

⁴⁸ C.f. Oluyemi Olaniyan. (AJRMA) Vol.5. p.95-110.

⁴⁹ Klíma, Vladimír (Jan.1, 1983) p.296.

⁵⁰ C.f. Femi Abiodun (2013, p.174) and Atinuke Idamoyinbo (2006, p.103-114). Also, Marie McCarthy (1995, 270-287) cited the contribution of Charles L. Seeger to the American system of music education which advocates for the role of the home in the original retention of folk songs or non-Western music.

of years and participates in different curricular activities designed to help their musicianship development and continuity within the community. Such curricular activities take place daily or on sudden occasions from childhood and at games, during occasions like storytelling, festivals and ceremonies, and at performances.

Femi Abiodun (2013, 74) explains that circumstances that enhance musical development of the child apprentice within his traditional environment include natural endowment or inheritance and slow absorption. Most of the learning materials are disseminated orally in the indigenous language and accent but other delivery methods include mnemonics, hand and body gestures, imitation, rote learning, observation, temporary attachment and participation.⁵¹ Further, Femi Abiodun (2013, 175) and Dan Agu (2010, 13-14) agree that indigenous African musicians make use of language in vocal music theory, practice and education. Such verbal expressions are found useful and effective in issuing instructions, directing movements or actions, as well as describing performance situations.

Most traditional Yòrùbá musicians are also makers, repairer, designers and retailers of their own instruments.⁵² Olisaeke & Aimiwu (2016, 302) observed that indigenous knowledge is accumulated over a period or generation in a particular environment and useful for solving problems. This knowledge includes skills, technologies, practises and beliefs that enable the community to achieve stable livelihood in their environment. Traditional musicians, aside from being performers, are also technicians and tradesmen. Therefore, in the making of a socio-religious or professional traditional musician, all these attributes and skills are transmitted to their student child.

The performance technique as embedded in the underlying philosophy is however the primary skill to be learnt and the main vehicle of delivery is oral delivery through

⁵¹ Also, C.f. Mokwunyei J. (p.27-28). On her observation of informal traditional music development of a child apprentice. Also, Adedeji (2011) Ekwueme (2010) p.44.

⁵²Also, C.f. Princess Theresa Iyase-Odozi. (JANIM) No.10. 2016. p.422-444. Some are also professionals in different works of life even as artisans, orthodox or traditional doctors etc.

participation and role play during practice and majorly at performances.⁵³ In the case of a drummer, the student child would be given a simple ostinato to play consistently over a period of time but in the case of a singer, simple lines of folk songs are presented to the child student.⁵⁴ In Yòrùbá traditional music, the curriculum usually starts and emphasises monocultural instructional materials and themes but eventually ends up as multicultural. The reason is that, in defence of their own heritage, the musician is indoctrinated in monocultural heritage materials but in their exposure and need for relevance in their larger world and for business, then the musician is also multicultural.⁵⁵ Adebowale Oluranti Adeogun (2014, 2-3) affirms that every society uses her music education system firstly to impart her authoritative philosophical thoughts as well as unique principles of musical creativity and practice. A curricula principle may be monocultural, bicultural, multicultural or intercultural.

Theoretical and contextual concepts and terminologies of Yòrùbá traditional music

Concept in Yòrùbá traditional music, as varied as they are, depends on the following sources and factors: the most prevalent religious traditions, social custom and current affairs. But other factors from which concept generally is derived, usually, also include: Yòrùbá cosmology, mythology, topography, most popular folklores, the King's cult and traditional religion, philosophy and axioms (etiquette), and some foreign and neighbouring influences. However, as Myke Olatunji (2016, 38) observed that when African composers write, they use African folk tunes for their thematic material in the belief that this is sufficient to produce an African [unique] work. Yet not only do the folk tune sound more Western than African, but the rest of the work

⁵³ Samuel, K.M & Ashaolu, S.O. (JANIM. no.10. 2016. p.140). The underlying philosophical idea of music is gradually attained by self-realisation.

⁵⁴ C.f. AdeOluwa Okunade. (NMR). No. 11-12. 2010-2011. 33-35. Wrote in defence of oral tradition (folk songs) as a durable and ancient method in many foreign and prosperous civilizations.

⁵⁵ Also C.f. Nzewi (1999, 457) in a situation where particular families are not custodians of music. Also, C.f. Nzewi, M. (1999) in C. van Niekerk (Ed.), Proceedings of the 23rd World Conference of the International Society for Music Education (ISME), (p.456-486). Pretoria: South Africa.

is usually conceived, instrumentally and stylistically, in accordance with principles of European symphonic practice, and the resultant composition must be regarded merely as a variant of the Western musical idiom.⁵⁶

Yòrùbá traditional terminology do share similar meanings to other neighbouring or foreign terminologies and some terminologies are either different in communities or have lost their meaning. Idamoyido (2006, 79) contend with both Keil (1979, 27) and Blacking (1981) over their conclusion that African languages do not have a single terminology as comprehensive and succinct as the Western term “music”. Idamoyibo referred to Yòrùbá modern orthography ‘tilutifon’ to mean music in Yòrùbá, however, Agawu (2003, 2) in his own response to Keil and Blackings’ comments acknowledged the ambiguity about terminology in African languages but argued that the absence of a succinct terminology is not actually the absence of the concept.⁵⁷

European music context

Western music traditions also have aspects of improvisatory or/and communal processes, but the type of Western music that was traded to Nigeria from the colonial era and which is still the standard for most academic performances, print music and analysis is the Classical art music that adheres to promote an individual composer’s complete works. The culture of classical art music which began in Europe, in practice, has thrived on works which were: singlehandedly composed by an individual composer and predominantly performed (analysed or interpreted) communicated through notation, so that it would be almost ‘exactly reproducible’.⁵⁸ It is worthy to note that the role of the composer is now marginalised even in

⁵⁶ Myke Olatunji. 2016. p.23-41.

⁵⁷ C.f. Dan C. C. Agu and Mabel U. Okpara. 2016. p.23-24. In the instance of describing thematic concepts of compositional techniques.

⁵⁸ In Adorno’s idea of reproduction as “interpretation and performance”. Adorno places the burden of choice on the performer(s), who must constantly decide either to be faithful to the score or to be inspiring (innovative, impressionistic) to the audience. p192-8.

Western music. But Opera in practice and as used in this project still implies composition in the old fashion model.

Moreover, exactness (of any degree and by any means) is as predetermined by the original single composer to the strictly mathematically timed rhythmic value, tempo, dynamics and other musical characteristics. But, instead, Yòrùbá music practice and composition thrives on role playing through collaboration by different virtuoso musicians. And, as rightly observed by Mantle Hood (2001, 39). Virtuoso musicians making music rather than ‘composing’ music, are grouped into either vocal or vocal and dance, percussion or percussion and dance or percussion and vocal, or just percussion, dance and other art forms. But more importantly, each individual instrument would play both an accompaniment and harmonising role.⁵⁹ This is opposed to the Western or European art music practice, which places the burden of a complete composition on the shoulders of a single authoritative composer and thereby refusing the idea of autonomy by which an individual may enact their musical prowess, particularly through performance and composition. Max Paddison (as quoted by Alastair Williams 1997, 306-309) analysed and criticised Adorno on the issue of Autonomy. Adorno’s point is that “music has freed itself since the eighteenth century from any direct social function and is developing its own inner logic”. So, by implication new age musicians have freed themselves, or in Adorno’s words “ruptured” the social structure (self and form) through their nonconformist independent works.

The Yòrùbá concept of a music composition or work is parallel to the pre-seventeenth century European concept of compositional works as described and critiqued by Lydia Goehr.⁶⁰ But from the standpoint of post-seventeenth century onward, the making of Yòrùbá music is the opposite to what Western or European art

⁵⁹ Mantle Hood (2001, 39) also C.f. Simon Broughton et al (eds) (1999, 590).

⁶⁰ Lydia Goehr (1989, 56) *Journal of Aesthetics and Art Criticism*.

music making does, because despite the introduction and prominence of print works to Yòrùbá musicians, still Yòrùbá music will always be as performed, rather than as written.⁶¹ So written texts, reproduction, *werktreue*⁶² originality, copyright or intellectual property all become problematised. But one of the questions that arises here is whether the concept of the composer can exist without these ideological concepts.

⁶¹ Simha Arom (2004, 173). Also C.f. Lydia Goehr (1989, 56). The “opposition” is descriptive of the observable differences between the music composed and the music played, or the struggle between the composer and the performers.

⁶² As eminently used by ETA Hoffmann, as alluded by Goehr Lydia in her Essay, “being true to the work”.

Chapter 3

Methodology

Chapter summary

In this chapter, I will describe my methods. Since this is research by practice, I will list my working methods and discuss why these methods are most suitable for my project and the possible results or relevance to this entire project.

Introduction

Collaboration with professional traditional musicians and performers is a method for a project like this, but there were concurrent challenges for me to doing just that, the main challenge was: The “new normal”, which is caused by the global pandemic with effects such as reoccurring lockdowns, unexpected frequent international restrictions and fear of another wave of spike in Covid infections. So, I utilised a web ethnographic method. I think this tool can stand alone as an alternative to either professional collaborations or even field ethnography and, it has no middle or gatekeepers’ problems that is unique to field ethnography, and it can resolve most research problems that professional collaborations or/and field ethnography would resolve, and it can also serve as a sequel to or after professional collaborations cum field ethnography, even, it can serve as an unbiased reference check for field ethnography.

Musically, how Yòrùbá ‘full’ music composition and performance is put together or created

In the making of Yòrùbá music, the direction and stages of the process towards the creation of a full *plene* musical work is different when compared to the Western convention. This process is determined by two main factors which are: the family structure of musicians and the intuitive method for musical creativity.

In Yòrùbá lands, the societal structure is a patronage structure, wherein the patrons are at the top of the echelon and others follow in succession. The musical families are usually at the lower level if not the lowest in the formation. The musical families are again subdivided into different musical roles by reason of their instruments and skills. There are two main subdivisions which are: the singers, chanters and dancers (Eléwì/Olórín/Oníràrà/Oníjọ́)⁶³ and the percussive (membranophones and idiophones) Onílù or Àyàn families (Oníbàtá, Agbólúajé, Onisééré, Aludùndún).⁶⁴ So, almost automatically, the different subdivisions of the musical families, as determined by the different instruments and roles they play, is fundamental and involved in the creation of a full musical work and at the performances. Yòrùbá musicians also work intuitively using the method of collaboration, role play, spontaneous creativity, improvisation or invention and onstage revision: which are all elements of their working philosophy and theory of music and performance.⁶⁵ Unlike in the West where usually, a single classical composer determines what is to be performed in an authoritative written classical work, Yòrùbá musicians work together to assemble a full musical work following what I call a given 'authoritative or solid sketch'.⁶⁶

⁶³ Onirara are usually male singers that sing for the King and the rich, but they are also closely related to Islamic influences on Yoruba music.

⁶⁴ There are other families too, Amuludun, Onikaakaki and Onijo. But there is also interchange of roles whereby Onijo can also be Olorin and Onisere at the same time.

⁶⁵ Cf. Agu D.C.C. (2016, 24). He observed that indigenous music is a communal activity which is persistent from generation to generation. He should have also observed that even contemporary music is not the total submission of the lead voice or leader of the group.

⁶⁶ This idea is true for a tiny proportion of Western music, which is the classical strain because genres like Jazz, Pop and Rock, Highlife and Reggae are closely similar to the Yoruba canon which is largely spontaneous and unnotated.

Sketch: The Sketch also serves as an invitation (mostly unwritten) for musicians (different artistic professionals) to join in creating a fuller work, but it can most often than not stand alone as a full work.⁶⁷ The sketch may be a vocal solo, percussive rhythmic motif, dance concept or others. Then, the sketch and whatever individuals bring to the work are original submissions assembled, which will never get to be exact on any performance but all the same not less than a full recognisable work. From sketches we have many works which are no less original, but no single individual may claim authority.⁶⁸

The importance of composition as a process among Yòrùbá is that it allows for the involvement and acceptance of the community, since it is mostly a collaborative work. Also, it carries the authority of the musical families and individual performers involved in creating the work, therefore a musical work is an original masterpiece that is jointly made. Further, the making or performance of a work also includes masters and their child-students, therefore the students learn on a life stage and at the same time are allowed to contribute to the work. The Yòrùbá process of creating music is evolving but mostly unchanged for centuries and most effective for a culture that does not originally use nor really has intention to use written notation because, already, the music is divided into retainable chunks that are committed to memory. The process of making a full piece of music has been unwritten for centuries and is an engrained tradition in the performance culture of the musicians.

⁶⁷ Cf. With 'The lead sheets in Jazz'. "A score, in manuscript or printed form, that shows only the melody, the basic harmonic structure, and the lyrics (if any) of a composition. Many performances of Jazz are realised from the lead sheet." Witmer, Robert (Jan.2002), Grove music online, Oxford University press. Also, Journal of New Music research 03 July 2014, Vol 43(3); p276-290. Also, Portia Maultsby (2000, 92) Music, culture and society (2000, 92-96): *On Africanisms*.

⁶⁸ Although no Yoruba works at any performance is exactly exact, there are points in the work that may be exact. The cues for totti like phrases in the work may be exact, the responses at determined points of the work may be exact. And the synchronizations of dance steps and other prearranged intervals may be exact, but part of the flavour of Yoruba performance method is improvisation or invention and onstage continuous extemporaneous revisions.

Covid and the change to a recorded format

The covid global pandemic interrupted my project but it was not all bad news. Because during covid, I was able by ways of distractions to compose and record more songs and featured my children in some of them too (most not included in this project). During covid, I learnt violin from my children and went back to playing my Guitar and Conga (Akuba/Agbamole Style). But we intended to have a proper staging of this project within the University of Salford campus, and we were preparing to advertise for auditions among students, we already notified the theatre managers of our intentions to stage an opera, we were planning to involve the art and design department for costuming and apply for funds from the Art council too. I already appointed a director and had spoken with a few people all over Manchester to solicit for their support in the performance but covid19 came unexpectedly and almost ruined everything. My expectation, before Covid changed the format of performance presentations, was to use this project to, of course instruct the Yòrùbá Youth about the dangers and perils of travelling to Europe through the back door, but I really intend to use this work to showcase Yòrùbá cultural heritage in diaspora as a subsisting Black minority group in the UK. Likewise, I was also hoping to use it as an invitation to fellow Yòrùbá and Nigerians generally, so that they will know that a project and research of this magnitude could be undertaken in the Northwest of England and particularly at the University of Salford, Greater Manchester.

Compositional and Recording methods (The Process of making this project)

This opera is mainly in Yòrùbá language, interspersed with Nigerian pidgin and English. The performance and recording were done by professional traditional Yòrùbá musicians and performers at Ibadan. These Yòrùbá professional performers and musicians were given my home-made audio tracks in bits and pieces. So, the process basically is: I sat on the piano, had my HTC phone in hand to record. I sang, like telling a story, while playing the piano for tonal centrality and I gave explanations and made narrations at the same time. I did not send any written or inscribed

notations to them because I know they won't work faster with that, moreover, I wanted to explore their collaboration, as it affects Yòrùbá professional works' creation from sketch to finish without any notations or inscriptions.⁶⁹

The recording and performance were done in a studio that can accommodate both digital and analogue materials and concepts. The time frame for making this work, from the beginning to the recording and final creation took roughly six months and the cost of recording and performance is roughly £3000 (three thousand pounds). The profile of the performers and sound engineers are included in the appendix.

Everything you see in the notation or hear from the recording (in this project) could be done differently from the same sketch that I gave, and this is the genius of Yòrùbá music. And it will still be judged, recognised and accepted as the same authoritative work even if different from what I am presenting. Because, again, authority here is transient because it is both in the hands of the performers who are always free to revise the work while performing and with the audience who can intuitively recognise or participate in the work and accept it as the same work that someone else has played before. So, from the sketch of audio sounds and speeches that I sent electronically to my friends in Ibadan, they made this particular arrangement and performance.⁷⁰

I have in this project, 79 songs of various lengths, 8 reprises, 10 recitatives, 5 surrogates,⁷¹ 1 invention⁷² and “Gloria, Benediction and Psalm 23” set to song. Also, in this project, I have been able to identify and notated (using Segnotation) new and

⁶⁹ This project is proof that big musical works are ongoing in other cultures without an inscribed notation but just on oral tradition. Also, C.f. Marie McCarthy (1995, 280) on Charles Seeger's principles of sustaining and teaching authentic American folk music to American children in schools. His processes are the use of oral tradition and live recordings.

⁷⁰ To be candid, I had three different performances and arrangements by the same group before I chose this performance that I am presenting. Please check page 34 for the discussion of my criteria for selecting this final performance recording presented.

⁷¹ The surrogate passages are those that are led by the Iya'lu Isaju (or and others in the Dundun ensemble) but interpreted with human voices singing along.

⁷² Invention as a tool is frequently used by the Yoruba musicians to drive in a point with a well-known tune.

distinct 269 (two hundred and sixty-nine ostinati).⁷³ Since this is a project by practice and must therefore reflect not just my usual or preferred style of composition, so it also includes genres like; Hilife, Woro, 6/8 Woro, Fuji, Hymns, Rap, Spiritual, Reggae, Traditional funeral march, Bolojo and Egungun genres etc.

The genre in this work serves the following purposes, which are: the most suitable genre to best reflect the storyline as found in the song context and that which is most conducive for Yòrùbá tonality and to, at best, express the personality of the characters that are in focus at each particular segment of this project and, also to reflect the input from my web ethnography and professional collaboration. And by intention, I have set the songs, mostly, to 4/4.⁷⁴ This time signature has removed and reduced possible incongruencies for me and best suitable from the conception to the performance of most of the songs.

Web Ethnography

Ethnography is useful from inception of qualitative research to the stage of participatory interactions on the field and beyond the stage of analytical conclusions.⁷⁵ Surprisingly, I have not found “*online ethnography*” (as mostly defined) useful as I have desired: it is neither how to do, nor serves as an effective alternative to an actual field ethnography, nor is it specifically related to Yòrùbá operatic or cultural materials online or even to any other. Also, textbook ethnography is not totally suitable with particular motion materials that were created in the virtual domain, because all physical interactions as desirable in field ethnography are non-

⁷³ That is without counting repeat ostinati and the 269 ostinati are just those frequent enough to be identified and therefore transcribed.

⁷⁴ Most Yoruba ethnomusicologists think that Yoruba music is mostly either in Duple or Triple metres, so that the compound 12/8 can be expressed as Quadruple metre or as expanded forms of the Duple. Cf. Tunji Vidal (2005). *Towards a systemic theory of rhythmic modes in West African musical studies*.

⁷⁵ There is ambiguity in the definition of “a field” because of the constantly changing nature of a field, particularly when it is an online or virtual field. Cf. Burrell, 2009, p. 182, defines a field as, “the stage on which the social processes under study take place” and observed that “a field site is constructed rather than discovered”.

existent.⁷⁶ I observe that what is called internet or online ethnography is more about an alternative for doing or serving as another avenue to have the print or seminar forums, whereby stakeholders and researchers of a particular discipline resort to make or use the internet as a platform or a virtual round table to instigate discussions on published research works. It has simply been used as another aspect of the public realm.⁷⁷ But, I was expecting internet ethnography to start to primarily and foremost engage and to specifically consider 'the materials' that are created on the web and not the researchers, more so in this particular situation where there is no filter or anybody at the other end to serve as middlemen. So, there are ample opportunities to wrestle with the materials in their pristine state before further works may be done in libraries or even on a field. Therefore, focus should now be on the integrity of the materials and researchers should interact with these online materials just as found, maybe in their pristine-traditional and undiluted state. So that, web ethnography in this respect, should be and would be personal intellectual interaction with the materials created online.

The virtual or web domain, as a field, may not really afford you the opportunity beyond unobtrusive observation, whereas textbook ethnography demands physical participatory observation.⁷⁸ But I think, the merit of participation is not necessarily denied but rather complimented by unobtrusive observation because the field is now virtual and not physical, and the data though virtually abstract has integrity and is still real. So, I suggest that the most relevant mode of interaction online, as it

⁷⁶ Martyn Hammersley and Paul Atkinson (1995,1).

⁷⁷ Hammersley and Atkinson (1995, p. 32) emphasise that settings are not naturally defined and their "boundaries are not fixed but shift across occasions, through processes of redefinition and negotiation".

⁷⁸ John D. Brewer (2000, 59). Although, I think, that though the field is a virtual field, participatory observation is still achievable because it is the intuitive underlining skill in doing unobtrusive observation. Participant observation is possible online either as blogging, conference calls, running readable commentaries, emails or others and as specifically relevant to music performance, analysis and participation by maybe concurrent singing or other music performances like overdubbing or and recordings. It is still participation because live instant exchanges are affordable. This was demonstrated in some aspects of online ethnography in Geneva, Switzerland (2013), participant observation and inclusiveness was possible. The Swiss project was sponsored by the Geneva State as a futuristic interaction and planning platform for their citizens. And the emergence of Zoom and other online platform machines has made this even easier.

pertains to the type of materials that were created on the web is unobtrusive observation.

Another feature of web ethnography should be 'free' access to materials. Classical ethnography is concerned about the gatekeepers and the possible denial of access to the field where participation is required.⁷⁹ But this is not necessary in web ethnography, because the access is as much available as the material is available online since the gatekeepers and their roadblocks are non-existent. Other main features of classical ethnography like reflexivity, analysis, triangulation, interpretation etc has got a place of relevance in web ethnography.

It is not really clear why these unsolicited sound, image and text materials were uploaded online. There is no clear connection of intent for the behaviour of creating Yoruba cultural materials online or maybe these materials were or were not considered as valuable and relevant to ethnographers by the producers. The difference between what we have as online ethnography and what I am doing is that. 1. I (we) will observe and may later discuss, but I (we) did not participate, as in feature in the frame in real time, nor negotiate with producers or moderate the content or length of the material. I (we) will respect the material, unfiltered (as in the past, though may be very current or ongoing), to be competent and with potentials to influence and provide, even at the minimal, glimpses of Yòrùbá cultural, social, religious and musical concepts. 2. These materials I (we) will interact with are unsolicited and not mostly sponsored. The real intent for the uploading should reflect spontaneity, lack of care for quality and lack of permission or consent to share with others and maybe little or no running commentary. I (we) will receive these materials in the quality they are found, in their sealed condition as an invite for further academic research interactions and purposes. 3. These materials, I (we) work with, could be categorised as either primary source or secondary source materials. The primary source materials as it pertains to Web ethnography are those with little

⁷⁹ John D. Brewer (2000, 82-83). But some producers (as I would call those who create materials online) do leave behind traceable links.

or no studio effects or commercial significance or demonstrate insignificant intent for commercial reasons. Whereas the secondary source materials are those with little or moderate studio effect with a conceivable intent to publish for commerce.

Furthermore, of most importance to me is the call for ethnographers to have “ethnographic imagination” (John D. Brewer; 2000, 51) and relevance, whether they have access to funds or not.⁸⁰ This has also led to a development of a personal ethnographic method which I think will be useful, particularly for Yòrùbá traditional and cultural musical materials that are created on the web.

Ethnography for Yòrùbá traditional materials online

The ethnographic tools for this type of research and in a virtual space includes criterial, identification and categorization of material by source, Interactive tools, verification of content, aspects (specific single or single refined, multiple and/or general) focusing, analysis, relevance and conclusion.

Criteria for selected materials

These are the prerequisite features that not only drew my attention to these materials but also gave virility to them. There (in the materials in view) must be evidence of unadulterated Yòrùbá cultural materials, resonating my personal non-scientific objectives for this project.

1. Looking for aesthetics’ pointers or markers. This is not just in the musical aspect but as displayed and evident in the setting where the recorded event originally took place. We must look for the aesthetics in the cultural colours and custom, bodily jewelleryes and animal or inordinate ornaments, in the colour of the dialect or phonetics, in the uniqueness of the instruments and instrumental technique, symbolisms and tribal or local insignia on the bodies and other arts, dance

⁸⁰ Cf. Paul Willis, 2000. “The development and engagement of a social and aesthetic sensibility view or technique”.

techniques, voice techniques, poetry and literature, eulogy and panegyrics and in the liturgy and rituals.

2. Such materials must also have evidence of a traditional and local motif or minimal Western/European interference but may be reflective of the use and adoption of Western traditional religious musical materials or minimal Western instruments. The reason for minimal Western interference is just to ascertain originality of the source and lack of foreign influence that may dictate or suggest the content of the materials and to reduce other forms of distortions.

3. Such materials must also possess a perceivable cultural function of the music as driven by its text, poetry and unique accompaniment in the local communal role and understanding. This cultural function helps to determine the cultural affiliations or none of the content of the materials.

4. When did it happen? As in the life event, does it coincide with any Yòrùbá traditional cultural calendar or festival, or was it made for a deity, or does it borrow from the structure of a traditional genre? Are there raw coincidences, interruptions as undertones in the work?⁸¹ Is any taboo involved?

5. Physical proximity or extremity of the materials in focus to any prominent Yòrùbá monarchs and city states and the possible participation of Yòrùbá professional traditional musicians or and traditional worshippers.

6. Does it have running commentary or spontaneous comments from a live audience? What is the time length of the material, and does it end abruptly or stopped and suddenly begin again?

⁸¹ Raw coincidences and interruptions are concurrent life events that were also recorded, and no attempt was made to remove such. These raw coincidences and interruptions may serve the purpose of a time, atmospheric and location marker and general signature of a pristine material.

Identification and Categorization of Yòrùbá traditional materials created online by source

Primary source materials:

1. Must have little or no studio effects or commercial significance.
2. Voice technique, texture and consistency of a slurring or untampered scale, mode or non-tonic lead melodic endings. Also, as evident in accompanying melodic instruments. Without a strong feeling of tonal centre or return.
3. Voice accompaniments, uniquely cultural with minimal or no Western harmonic features.
4. Local insignia and aesthetics and synchronic dances.

Secondary source materials:

1. Those materials with little or moderate studio effects and with a conceivable intent to publish either for sale, advertisements or other forms of promotions, even if to brag or insult rivals.
2. Is there, if at all, any foreign interest, moderation, questions to answer or sponsorship?
3. Has the work gone through any studio, any added effects or excessive editing, or any list of credit, or any performance motive?
4. Is it on a private or designated site?

Interactive tools (A researcher may ask the following rhetorical questions)

1. Describe what you see or hear in the material? Which language or language dialect, language register, who are those in focus, which colour is prominent, face painting or any other bodily paintings, tribal marks or and tattoo, any private or public liturgy and ritual (cowries, gin, libation, sacrifice-blood and animal sacrifice or other offerings), any dance step, body movement and bodily gestures, nudity,

singing-prominent genre or style, unique choral work, indigenous accompaniment and accompaniment instrument, attire and ornaments, contextual setting and any other thing that catches your attention-uniform, marks and symbols?

2. Is there any similar work on the web or elsewhere?

3. What catches your attention that you want to probe further?

Verification of content

In this way, this ethnographic method could work triangularly with other research methods. So, the core materials and aspects of the materials could be verified through quantitative and other qualitative methods. Also, at this juncture, my ethnography may lead to classic ethnography in a physical context.

Aspects focus of my ethnography: for instance, Identifying Yòrùbá 'voice compositional Techniques' as/or and Signatures

Yòrùbá traditional materials created online may be rich with different aspects of Yòrùbá culture. One might find aspects in Yòrùbá music like composition, percussion, dance, sacrifice, liturgy and ritual. So, this ethnographic method could be useful in exploring these specific aspects, general aspects and refined aspects. For instance, in this entire project, my focus is composition, so my 'aspect focus' will be on compositional techniques, but more refined to vocal composition.

Yòrùbá vocal music composition technique, like other foreign music may be identified by its: structure and modal templates, persistently discordant harmonic scales, voice arrangements and choral techniques, genre and instrumentation, ornaments and improvisation, text and word registers etc. these, as techniques, are as used by Yòrùbá voice composers. I can now do my online ethnography on different voice techniques as evident in Yòrùbá compositions or performance of compositions, either:

1. As demonstrated by individual legendary exponents of a particular genre (with elements of a unique motif, tamber, slurring or phraseology which is unique to individual composers/performers).
2. Noticeable, repetitive and signatory features (motifs) across composers/performers.

Analysis and Relevance

At this stage, the materials would be analysed, as in specific aspects of the material would be cross examined against other relevant knowledge-base and further explanations or even variations would be emphasised.

The relevance of web ethnographic method serves as:

1. A template to explore many models of Yòrùbá works created online, so that the several hours spent foraging may be spent wisely with specialised focus and analysable and useful data results.
2. This tool is also relevant to identify and highlight evidence that may be useful for further references or/and research.
3. Since other people groups also create traditional unique works online, then this tool may be useful for and may serve as a comparative mechanism tool, useful for comparative study of other Yòrùbá neighbouring works or even international materials to/with Yòrùbá materials.
4. Because of the pristine-traditional nature of most of the materials created online, then international or local researchers and students of Humanities and Arts may use this method either as a standalone tool or as a complimentary interdisciplinary tool with other ethnographic tools in their online analysis, research and probing, practice of relevant field ethnographic skills and for the enhancement of relevant supplementary knowledge. This can also serve as a preparatory tool, pre-field

ethnography or as a post analytical tool for post-field ethnography, participation of/at various levels and for learning.

5. This method is also useful for the classification or categorizations of Yòrùbá materials that are constantly and increasingly created online.

6. This method may serve as a navigator and contributory routes to Yòrùbá cum African compositions and performance, and it may help to highlight the aesthetics, richness and the uniqueness and traditional natures of un-Westernized traditional musicians doing their stuff in their natural contexts and traditional methods.

The challenge of online or web ethnography material and method

The internet is like a chasm for all sorts of sounds, images and text materials, such which covers unimaginable extent of Yòrùbá culture, but more specifically Yòrùbá music.⁸² The availability of mobile phones with cameras is a game changer, it has radically aided and encouraged the attitude to instantly record and leave materials online. On a different but relevant tangent, the ascendancy of the current Ooni of Ife, Oba Adeyeye Enitan Ogunwusi Ojaja II (the 51st Ooni of Ife),⁸³ heralded a resurgence and revival of Yòrùbá tradition and culture, and also the mindset for unity among the Yòrùbá.⁸⁴ Now, some of these public Yòrùbá cultural and traditional events that ensued mostly through the Ooni's emergence, were recorded without direction, permission or running commentary and almost instantly uploaded on the web.⁸⁵ One however, may be wary of such materials online because they can be one-sided or lopsided focus, abrupt or constantly interrupted and the quality too may be poor, since they were not formally directed, so they only cover the handlers' view or what interests the handler. Moreover, their life span and safety are not guaranteed,

⁸²The amount of sounds and images materials are surprisingly lengthy and overwhelming, as in thousands.

⁸³ Coronation on 26th October 2015.

⁸⁴ Of equal importance is the selection and investiture of the Aare ona Kakanfo, Otunba Gani Adams on October 14, 2017, Adams was chosen to be the 15th Aare Ona Kakanfo of Yorubaland by Oba Adeyemi III, the Alaafin of Oyo.

⁸⁵ This is not to suggest that the attitude of unsolicited creation of materials started with or around a monarch's antecedence, but rather that his emergence truly boosted, even in greater measure, such attitude.

because they can be taken off the web or corrupted with viruses at any time. Notwithstanding this, I have recently, by laborious foraging discovered crude and pristine Yòrùbá traditional materials that I consider, are recognizably relevant and significant to Yòrùbá music and composition technique.⁸⁶

Conclusions

Although bureaucracy and the pandemic had done their worse, yet I was able to utilise a tool that will be useful for access, analysis and for academic ethnographic interactions within a virtual field, with similar or/and complimentary results that can be verified or/and complimentary for further research without the problems of middlemen and just affordable within the confines of your space. This method is contributory and reflected in the composition and performance aspects of this project and further references may be made at the analysis and commentary sections of this project to this, my invented online ethnographic method.

Notation and transcription method (problems and challenges, limitation or extent of notation and score)

As it pertains to this project, there are a few problems and challenges. The biggest problem was the problem of merging and working simultaneously on two different music software (Cubase and Sibelius). I used Sibelius for notation and transcriptions since it is the best that can accommodate the type of work, I am doing and I also used Cubase for the live recordings, as the receiving software for materials sent to me from Ibadan. These softwares were not made to be used in the ways I have adopted them, so I was expecting some trouble shooting. Sibelius cannot replicate some rhythmic notations or sounds because it was not designed or meant to do that, anyway. And Cubase can only magnetise the materials to a set time signature and speed which Sibelius cannot interpret seamlessly. At the Ibadan studio, their

⁸⁶ Crude and pristine, as in materials mostly unsolicited, mostly unedited, without permission to record, without a running commentary or director's input, and both the video and sound quality may be poor or even with other distortions.

recording software and equipment and time calibrations are different from mine. Since both the time and tempo formats are different, my Cubase will automatically interpret the data in a magnetised format that cannot be easily readjusted.

In this project, I am already breaking a taboo or doing what is not new but is outside the original traditional professional Yòrùbá philosophy of performance and practice, which is to notate their percussion. In fact, nothing in Yòrùbá music is supposed to be notated either for performance or logistic reasons but to justify the academic requirements of this project, I am notating almost everything and particularly the Dùndún segment as a pivotal step towards exposing some of the esoteric performance of the Àyàns. So, although not everything will be notated but effort will be made to acknowledge almost everything, this is not however because of the length of this work which is approximately 77 minutes 38 seconds of music (1732 bars or measure of 578 pages.⁸⁷ So, my effort on notation will be to focus on the voices and the Dùndún ensemble particularly and from this huge material make a prescriptive notation that will be almost exact to what is heard as performed. My transcription notations are taken from sound recordings sent to me.

My Segnotation of the percussion is a double methodology score, it is an emic and modeled score. The emic score is a transcription typology and technique which makes allowance for the margin of tolerance exercised by users, based on cultural judgement of relevance. And a modeled score is a re-editing and application of the basic parts.⁸⁸

⁸⁷ The live performance timing is according to the magnetised recording of Cubase. Whereas the print format counting is according to Sibelius format and counting.

⁸⁸ Cf. Simha Arom 2004,172-176.

Problem of speed: The speed calibrations of these two music softwares are different, so I have different bars or measure numbers for the same songs, but concerted effort has been made to give linear comparative time and length codes as a guide for listeners. Also, this problem is well pronounced because I have adopted and used Sibelius to replicate and notate as much as practically possible from the individual tracts as set on the Cubase recording software. Moreover, the recording engineers and performers did not have any idea about other post recording softwares to be used or about any other academic format or requirements of this work, so they did their part to finality without considerations for other formats or notations. Therefore, I will always give corresponding numbers for easy tracking of songs in both Cubase and Sibelius.

Problem of stencil: Segnotation is my novel idea, so I have adopted Sibelius to get as much as I am able and possible to present as inscribed. So, sometimes, you may find discrepancies as: elongated or extended tone notes, displaced tone notes, some faint or shortened tone notes or even blank notes. But other ostinati closer to the place of the discrepancies may help to resolve the issue. I am really grateful for Sibelius, even though it was not custom made for what I did.

The problem of SAT: In this project, the problem of SAT (Soprano, Alto and Tenor) is not just the problem of a missing actual Bass voice nor was it the problem of an attempt to utilise what you have, so as to get what is possible from the collaborating musicians and traditional professionals within the time frame that is conducive to everyone. The real reason for the missing bass was because my collaborators asserted their own concept and arrangement, so they did not include the bass voice line because they feared it would make their work look Western. The main implication of this problem, on paper, is the realisation of inverted final cadences. Inversion itself is not a crime, but usually to a Westernised mind, you want to hear and have, mostly, a resolute perfect final cadence in root position. So, in this project, as seen in the notations, you will see mainly inverted final cadences and you may realise the intended final cadence too.

Professional Collaboration method

Although I utilised an alternative ethnographic method which I call web or virtual ethnography, I actually did professional collaborations too. I had the opportunity to travel down to Nigeria a few times for collaborations. The main methodology employed for (recording and performance) of this project is collaboration and role playing, as practised among Yòrùbá socio-religious musicians.⁸⁹ The justification for this methodology is in line with their persisting philosophy of performance, because I have observed that collaboration and role playing are the underlying indigenous and default approach engaged by different musicians as they work together in the process of accompanying or making a musical work.⁹⁰ But before I begin, I had to decide the perimeters for the cities and the performers to be visited.

⁸⁹ Stravinsky collaborated by enlisting the help of a Swiss novelist Charles-Ferdinand Ramuz as translator in several works like *Renaard*, *Pribaoutki*, *Berceuses du chat* and *Les Noces*.

⁹⁰ Cf. Klíma, Vladimír (1982, 377-378). Also, Portia Maultsby (2000, 92).

Parameters for selecting cities to visit:

While in Nigeria, I concentrated my physical research generally to Western Nigeria which is mostly Yòrùbá lands. The cities that were visited were selected on the basis of their observable traditional conservation of Yòrùbá musical culture and of Dùndún percussion music, their geographical proximity to main Yòrùbá Kingdoms and their functionality as main Yòrùbá kingdom's cultural centres with or without Dùndún music but with evidence of success in other types of music.⁹¹ I had the intention and planned (pre-arranged) to meet sixteen groups of professional traditional musicians, dancers, singers and performers but fifteen appointments were honoured, plus the visit to the studio engineer who will do the main audio recordings of the project.

Parameters for selecting Yòrùbá traditioner professionals:

Before I went for my collaboration, I had to also decide the parameters for selecting each particular Yòrùbá traditional musician that I will interact with. These parameters however vary from person to person. So that, out of the sixteen professional Yòrùbá musicians that I selected, only one was a bit well known to me because we used to live in the same area and he was once a choir boy. Another was my in-law by proxy, and for this he was willing to meet with me, but all others were total strangers to me. So, I selected some of these professionals based on their online popularity and volume of materials. Others were selected based on their traditional conservative musical and performance ideology and their physical proximity to the centre of Yòrùbá culture (considering distance from the Oyo, Oyo Alaafin Quarters). However, none of those selected for interactive collaboration has less than five years' experience as a mature professional performer, most actually (as at the time of meeting them) already had nothing less than twenty-five years' experience and they have performed in and outside their immediate environment

⁹¹ These cities considered by me as main Yoruba kingdom cultural centres for their practice of Dundun percussion music were Ibadan, Iseyin, Ogbomosho, Offa and Iwo. While other main Yoruba cities visited for their proximity, syncretism, unique dialects and specific but different genres or other kinds of music are Lagos, Igbogila, Owo and Ikere Ekiti.

and some have even performed abroad and have performed for both the poor on the streets without charging any fee and for the super mega rich and powerful and their guest in their palaces.

Purpose of this professional collaboration: The purpose of the professional collaboration was not only to see and hear or feel and touch down with different professional Yòrùbá traditional musicians and others. But this afforded me the opportunity to also collect huge materials and data, get answers pertinent to the process of making their music (composition and performance) and to join them by participating; not at an entry level but also as a mature, professional musician, since I am a performing and recording professional musician myself. Therefore, the main contribution of my collaboration to this project, however, is not just the data but the varying experiences and the discovery and understanding of their unwritten theory and processes that leads to the creation of a full and complete musical project. This unwritten theory and processes have been adopted by me in: the formulation of a theorem and philosophy of Yòrùbá music, which will aid in the analysis and self-criticism of this project and will be adopted in both my composition process and performance of this project.

A main concern was, therefore, the intuitive process and the unwritten methods that these professionals are guided by. I have discovered that Yòrùbá professional traditional musicians and performers not only depend on Oral tradition for their communications (pedagogical theory, source materials, music and others) but they equally have an unwritten method, process and corporate understanding which they apply intuitively from the moment of self-realisation as a music creator or entertainer to the points of the creation of a musical piece, their collaborations and up to the level of numerous performances of that or any particular piece of music. And, If I may discover this working method and processes, which I already suspected, then other foreign imposed methods of analysis, notation, terminologies and performance interpretations would give way. So, my interaction, observation and

participation on the field with these masters was to answer the question “how can one be a Yoruba composer”?

Description of the collaborative process: The time frame for the whole process of this recording project, from the time the initial sketches were sent out to my collaborating artist up to the time the final work was returned took roughly over six months. The nature of the exchange of communications, wherein the collaborating artist absorbed the musical materials sent to them, was based on a pre-discussion or description of what I want to do and how I think it should turn out to be and the kind of picture I want to paint in the story line. So, subsequent clarifications and discussion was mainly to ascertain that the work was done without much deviation from the main storyline, even though my collaborators had the freedom to express themselves as equal professional musicians. And, since my description was clear enough, it did not take so long for the rehearsals/devising process to begin. Infact, not long at all, almost immediately in like two weeks the initial preparatory metronomic percussive works were completed for the voices to start recording. Usually, the way they work is that the rehearsal sessions also serve as recording sessions, so my collaborators are used to ‘on the spot’ rehearsals and recording. The artists are mostly in the studio to both learn and to perform at the same time. The recordings took place at Dammy Crown Studios, Ologun Eru, Ibadan, Oyo-State, Nigeria. The owner and manager or director of the studio is the multi-talented Adebomi Adedokun; he was also the engineer and producer. He equally played the role of Alaba in the project.

The basic insights into the nature of the recording strategies were that the producer downloaded the sketches to his own system, learnt the songs and followed my narration and voice prompts to make the initial metronomic sequences. Then, the metronomic percussion and piano was played along with the voices. The lead voices were first recorded before harmonies were overdubbed on it and other instruments were recorded or overdubbed later. The details of the multi-microphones used in the

live sessions were mono directional microphones. This is necessary to create a single line for each voice and percussion instruments. So that it will be possible to listen to or/and use individual lines as needed or at the final mix, it will be easier to tweet the levels. Adebomi Adedokun mixed the final recording to its current standard, remembering he was also Alaba in the project. The names and profile of each of my collaborating artists is given below in the section of picture and profile evidence on pg. 242-252.

Chapter 4

Synthesis and Segnotation

Chapter summary

As a sequel to the research context and literature review (which I have earlier discussed), as set by scholarship on Yòrùbá music. I will elaborate the gaps and problems in knowledge by giving a personal synthesis. Then, I will identify and discuss what I think as the cultural factors that militate against, both: rhythmic notations and the possible patronage of such notations by our professional traditional musicians. I will also specifically focus the rest of my critique on what I have phrased as ‘the incongruence of making Western notation the standard notation’ by both Westernised indigenous and foreign practitioners and academia thereby showing how Yòrùbá music notation and transcription has been written and the present state and, then introduce my own solution. My assertion is that Yòrùbá academic print music is heavily adorned and wrongly presented in the vestige of a foreign notation system. So, I will introduce my Segnotation as an attempt to challenge and resolve the lingering notation difficulty that has dogged the rhythmic section of Yòrùbá music, as found in Yòrùbá music literatures. Segnotation itself is a hybrid and alternative transcription and notation system primarily for the Dùndún drums.

Introduction

As I make references mainly to Yòrùbá academic print music and analyse why they are incongruent. This is so because, historically and by all evidence available in literature, the rhythmic section of Yòrùbá and indeed African music has been abandoned to the hands of an incongruent foreign notation system. Although, the Yòrùbá or African academia have attempted to transcribe their rhythms, but they have not been successful to bring such attempts to the level or stage of/as a true to

life interpretative tool, which will then be useful by means of documentation either for their students or even for foreign enquirers, just as their Western counterparts have done since the sixteenth century by their notation system, which is a true to life transcription and justification of their music. This Western notation system, which was originally meant for Western music, regrettably has been unanimously (consciously or unconsciously) adopted as the standard notation system for our own music, and I think such heavy use of the Western notation system is grossly incongruent and so must now be challenged and resolved. So, I am presenting Segnotation as a solution to the endemic problems as found in Yòrùbá corpus of literary or academic notations (inscriptions or transcriptions).

Categorization of Yòrùbá music

Scholars have identified and categorised Yòrùbá music both by content materials and time reference span, into: traditional, art form and contemporary popular music. But there are a few problems with this categorization or demarcation.⁹²

What is called traditional music (by reference to content or materials) is really intended by description in academia to be: the primary sourced genres and textual materials that were locally produced or/and are unique to a local community, and which by time reference were made by non-westernized local musicians before the advent of Westernised musicians and their works. But the description and categorization of traditional music which is based on comparative time reference is simply not helpful. Because traditional music contents are still being composed and genres are re-invoked and reused. Infact, there are musicians, either westernised or not, or that are contemporary popular composers who still engage in composing traditional content works and vis-a-vis. In this project, you will discover my original traditional styles and genre compositions, even though I am as much westernised

⁹² Cf. Samuel, K.M & Ashaolu, S.O (2016, 140); C.f. Johnson Akpakpan, (JANIM, 2010, p.46-57); Idolor (2001, 48); Peter O. Odogbor (2001, 68-69); Onyeji Elizabeth (2010, 126) and (Omojola 2000, 219)

and even living in diaspora and in the contemporary.⁹³ So, the categorization, if by uniqueness of determinable generic features or signatures and particular instruments and context, may be correct but if based on content material and time span reference alone is incorrect.

Also, the second category which is called Yòrùbá art forms is really nothing more than inventions, variations or experimentation of/on the traditional music. Even though or if western medium of music or elements of western music is superimposed over traditional music or maybe overblown disproportionately, yet, because the work was originally borrowing or including traditional materials and form, then, it is either an invention, a variation or experimentation of the former. Another problem is the problem of identifying original local ideas because of the possibility of syncretism of all or any of the categories. The embellishments due to instrumentation or radical changes brought about by experimentation have often almost seamlessly merged all categories of Yòrùbá music and their unique local ideals together. For instance, except for those who may take the pain to carefully demarcate the categories, a Fuji singer can as well sing Fuji-Gospel or Fuji-Juju or Fuji-Reggae etc.⁹⁴ So, metronomic syncretism can effectively confuse casual listeners and has afforded musicians to merge these forms as almost a single form.

The challenge of documentation and the need for a common localised-global notation system

African and indeed Yòrùbá composers may be spontaneous in their music performance and production. And, because of their sympathy and sole dependence

⁹³ Song Title: “*Awa l’ojeun l’aju oninkan*” (SALT 059). Length (Minutes): \cong Bar 1305, beat 1 to end of bar 1338 (Sibelius: 52:55.5-54:17.1mins) (Cubase: 1775.1.1.0-1815.1.1.0 [1:00:28mins]); Song Title: “*Olola ni mi*” (Medley) (SALT 040-042) Length (Minutes): \cong Bar 811, beat 1 to end of bar 891 (Sibelius: 32:52.2-36:06.6mins) (Cubase: 1112.1.1.0-1205.1.1.0 [0:40:08mins]). “*To ba f’ori m’ehin mi o*”; Song Title: “*Ajogun ba*” (SALT 079). Length (Minutes): \cong Bar 1704, beat 1 to end of bar 1732 (Sibelius: 1.09:01.5-1.10:11.1mins) (Cubase: 2290.1.1.0-2330.1.1.0 [1.17:37mins]).

⁹⁴ For instance, bar 865-891 is a Fuji type. The style is much castigated as unclean and not allowed in many Christian gatherings, but it is now merged with many other forms of music including Christian text and in Christian gatherings and functions.

on Oral tradition, most of the novel materials (lyrical, syllabic or melo rhythmic) which are generated during moments of spontaneity are not documented but are memorised. The idea of documentation, I suppose, is not to defeat or deny Oral tradition but rather to supplement Oral tradition as a literary heritage and useful evidence in the hands of the next generation of Yòrùbá musicians or to even engage foreign enquirers. So, I was expecting westernised African musicians to document (in a true to life manner) the instrumental section of their music, particularly the percussion by the creation of a localised yet globally acceptable and pragmatic notation and transcription system. So far so good, Yòrùbá scholarship in particular have fully adopted the western notation system as ‘the’ notation system for their percussion without considerations for the incongruence of the western notation and transcription system to their heterogeneous Yòrùbá percussion.⁹⁵ But, I am sure that the solution to this challenge of documentation and problem, due to a lack of localised yet globally relevant notation and transcription system will soon be over when Segnotation receives patronage.

A lack of explanation on the compositional method, context and process as applied by the local traditional musicians as they collaborate together to create a major work

Scholars have observed the possible process that ‘an individual’ Yòrùbá composer may use in creating a work but no explanation or discussion is given on their group method, context and process of creating a major work.⁹⁶ So, collaboration: both, as a contextual process and method had been omitted in their observations. Whereas collaboration is a key method in African music because it spells out the different functions and roles played by individual members in a section and in an entire performance as they work together. The local traditional musicians have unwritten

⁹⁵ For Instance: “*Igi nla so*” and “*Abiku [no. 1 and 2]*” by Akin Euba as cited in “*Akin Euba: An introduction to the life and music of a Nigerian composer*” Written by Joshua Uzoigwe (1992, p50-53). Bayreuth: *African Studies Series 25*.

⁹⁶ C.f. Dan Agu (2010, 11-13); Myke Olatunji (2016, 38); Fiagbedzi 1989, 47-52.

but persisting local systems compositional methods, context and process which is worth examining in research. I am observing that westernised commentators snubbed the fact that almost all Yòrùbá works use collaboration and role play as their practised based methodology. So, in this work, I present a production that has combined collaboration and role play with other functional methods to create this project. And due consideration is also given to context in this work, so that each song will be relevant for purpose and also be able to serve as a sequel or to heighten the contrast to other segments in this work and this will further help to also avoid unnecessary cultural, religious or ethical clashes. I have also shown the stage-by-stage process of how we arrived at this final production just as it is usually done in a local traditional collaborative Yòrùbá setting.

Lack of a structural catalogue of Yòrùbá modal structure

Most sub-Saharan languages are tonal. Tones in Yòrùbá language are basically three.⁹⁷ But even traditional Yòrùbá music, as described in scholarship, borrows and uses scales prevalent in Western and Arabic (Hausa/Fulani) music in their songs.⁹⁸ However, using different scales in practice seems not to be the problem that borders Yòrùbá professional traditional musicians, but their concern is ‘meaningfulness’ or what makes sense. The precise tuning of these tribal scales is locally prescribed and culturally determined, so that presents us with a problem of unity of tones or with the problem of relativity and intervals of tones. Yòrùbá traditional songs do use harmonies derived from antiphonal choral techniques; such harmonies are more noticeable at cadences or other counterpoint music or rounds. African vocalisation elements are unique to different aesthetic styles and dexterity of the singers.⁹⁹

As much as foreign influence has eroded the vocal sections of Yòrùbá music, yet Yòrùbá modal genres and forms are much more intact. Now, I will attempt to divide

⁹⁷ `do`re mi´. Cf. with Natasa Chanta-Martin’s clarifications and inclusion of glides (2015, p9-15).

⁹⁸ Cf. Olisaeke, Festus Ife & Aimuwu, Emmanuel I (2016: 300-311).

⁹⁹ Cf. Jane Duran and Earl Stewart (1997, 83).

Yòrùbá modal music into two broad sections which are ‘dialectical and classical cult music’. The classical cult music includes Ìjálá, Rárà, Ìyèrè, Ìremòjé, Èsà etc. Much research work needs to be done to determine and classify specifically the modes and scales used in these different forms or genres. I suspect that because these genres and their modes are reserved for cult related worship, many Yòrùbá musicians who do not want to be associated with these traditional secret cults have snubbed the possibilities of research of these modes.¹⁰⁰ Also, the dialectical modes include, Ondo, Owo, Ilaje, Ekiti, Benin etc.¹⁰¹ One other complexity about each of these dialectical modes is that each also has sub groups. So, for instance, in Ekiti modes, you have other subgroups, making it difficult for short time enquirers to assimilate and then be able to analyse. So, this area is a grey area of research which needs further in-depth research, but here now, I can only help categorise them into those two main categories.¹⁰²

Lack of comparative curricular, pedagogical study and cataloguing of percussion ostinato

Even though we know that musical skills and trades skills are mainly transferred by Oral tradition and the pedagogical purpose moves from monocultural emphases to multicultural emphases.¹⁰³ Yet, no one has dealt with how the persistent curriculum which has been successful in the making of professional traditional musicians is drawn. So, there is no observable curricular objective or pedagogical formulae that can be referenced as, at least, a template for duplicating same skills in other foreign cultures, just like the West did with their different enculturating curriculums and pedagogical properties which are effective in disseminating tangible chunks of

¹⁰⁰ Ulli Beier (1954).

¹⁰¹ Cf. “Bola Ojotu” <https://www.youtube.com/watch?v=3SneYa8Fo7Y> and “Ologun Sima” <https://www.youtube.com/watch?v=tcl3NrFyjRs>.

¹⁰² Vilda (1989;117) laments that “a complete catalogue of melodic and modal patterns with their association is not available at present and recommended that more research needs to be done in this area.”

¹⁰³ Idamoyinbo (2006, 103-114); Femi Abiodun (2013, 175) and Dan Agu, (2010, 13-14) and Olisaeke & Aimiwu (2016, 302).

knowledge and skills to suit different levels of capabilities. In this project, an important purpose of my Segnotation is pedagogy. So, I have built a reusable true to life catalogue of ostinati for both individual or group use anywhere in the world.¹⁰⁴ And, I have written comments and signs that will aid as supplementary knowledge for enquirers. But much work is still needed in the traditional curricular and pedagogical studies.

Lack of aesthetics studies

The intricate areas of aesthetics yet to be researched includes and are more embedded in the mixture and perception of sounds, colour, symbolic attire and regalia, synchronised choreography and dance in the local natural setting of the Yòrùbá community. Both the visual and ambient effect of the music, as it evokes and resonates through the community can be evocative, intuitive, inspirational, recreational and entertaining for listeners to join in the traditional performance.¹⁰⁵ In this project, by the use of Segnotation, I will emphasise the interlocking aesthetics of rhythms, text and percussion harmonies.

Factors that militate against a true to life notation and transcription system for Yoruba rhythmic section

Yòrùbá and other Nigerian music scholars have made great strides in most aspects of our indigenous music, but some areas have been left untouched as I have discussed above. A pertinent issue yet to be resolved is the lack of a unique notation, transcription and technique system that would start to accurately represent, notate and transcribe our percussion. One may ask, but why has this system not been created? Or rather, if it is created, what would be the challenges that might militate against the patronage of this system? I think, a lack of a notation system and even a

¹⁰⁴ Check the appendix.

¹⁰⁵ C.f. R.C. Okafor 2005, 4-15. His main discussion was on festivals in Nigeria, but extensive references were made on aesthetics. Also, Jane Duran and Earl Stewart (1997, 31). They wrote about the need to explore African aesthetical elements and for its recognition and inclusion in a global flavoured music perception and analysis.

possible lack of patronage for such a system of notation may be due to these militating factors to be discussed below, which are: cultural and attitudinal elements, peculiar problems with notating African drums by Westernised musicians and the challenge of Yòrùbá language being a full notation system on its own.

Cultural and Attitudinal Elements (Oral tradition, Yòrùbá philosophy of performance, methodology for transmission of intelligence and Yòrùbá topography).

Oral tradition: An important cultural vehicle for language and transmission of intellectual material is Oral tradition. Although Yòrùbá and Africans use other transmission vehicles, oral tradition is the major vehicle for transmission of intellectual materials.¹⁰⁶ Therefore, since oral tradition is the main and default transmission vehicle for knowledge, other foreign vehicles in the form of inscribed symbols and/or a notation score will struggle for patronage.¹⁰⁷

Yòrùbá (African) philosophy of performance: Another cultural and attitudinal element is Yòrùbá (African) philosophy, as it pertains to performance. Fr. Umezina was right in his description of African music. For Umezina, African music:

“Is hardly a permanently-fixed piece of music which is kept away somewhere waiting for another performance someday. It is music that lives in the lives of both the people and their culture. It is free from

¹⁰⁶ Mnemonics, whistling, howling, gestures, insignias, marks, natural elements and àrokò (àrokò is any coded information which is understood by both the sender and receiver. it may be in words, signs or natural elements like calabash or others sent between two parties).

¹⁰⁷ C.f. Omojola (37) in works such as Euba’s *Igi Nla So* as well as Uzoigwe’s *Masquerade and Ritual Procession*, which make use of traditional instruments rarely get performed in the form in which they exist in the score. The reason for this is that traditional musicians who can play the traditional instruments used in the works cannot read or interpret Western music but also because the platform of presentation is incongruent.

conception to its performance and so cannot be chained within the narrow confines of a notation on paper.”¹⁰⁸

That is to say, the free (spontaneous and extemporaneous) nature of African music meant it is not intended for notation or a permanently fixed matrix which is particularly, in most cases, forged by foreigners or Westernised African scholars. Because in the African mind, music from start to finish is not conceived with an idea of a possible notation: the general assumption is that notation is foreign and useless for our kind of music. But I want to attempt to at least start to challenge this notion and recommend a notation system which is not meant to cage or repress the spontaneous and extemporaneous natures of African music but would, hopefully, aid non-indigenes, indigenes and professional African musicians to, at least, start to relate and communicate together.

Methodology for transmitting intelligence and knowledge:

Likewise, the methodology for transmitting knowledge. The approach used by most Yòrùbá parents and traditional teachers is mainly imitation and rote learning method. And these methods applied by the teacher do not necessarily need any written notes. Furthermore, the teacher-parent themselves were inducted into their philosophy, disciplines, skills and knowledge through this teaching method which does not need any scribbling and the practice goes on from generation to generation. Because these methods are effective, intimate and affordable for the delivery of traditional educational materials, then it is the most desired and therefore becomes a hindrance to the necessity of written notes.

Yòrùbá natural setting:

Another natural element that has militated against music notation is indeed Yòrùbá natural setting or topography. From ancient times, paper and the raw materials and

¹⁰⁸ Fr. E. C. Umezina. *The idea of the metagraphic in the transcription of African songs.* (AJRMA) Vol.5. 189-195.

even the skill for making paper is foreign to the Yòrùbá. But then in time past, our people do write but mostly when they write, they write with sharp knives on their faces and bodies, like tattoos.¹⁰⁹ And I think the dynamic nature of music means you cannot continue to write music with sharp knives on bodies! In essence, the natural setting itself lacks materials that might stimulate the skills that would encourage writing and using musical notations.

Yòrùbá language as a full notation system: I am asserting that Yòrùbá language in its usage: spoken form is already a full notation system and in its singing form is an adaptive notation system. The dynamism of our language is not just in the tonality, which is meant to drive meaning, but our language (like few other tonal languages) has the necessary attributes of a full notation. The necessary attributes of a full notation system are: speech-speed and rhythm, and tones and pitch.¹¹⁰ A further proof of Yòrùbá language as a full notation on its own is its ability of surrogacy. i.e., it can be imitated by, at least, a local instrument, the Dùndún which is vis-a-vis a surrogate. Therefore, it is not impossible to adopt such a versatile language to any foreign notation system or scale elements. However, without foreign interference brought about by another notation, the Yòrùbá language can sufficiently stand alone in producing quality music, either vocal or percussive.

Problem with notating African drums

There are a few problems confronting Westernised musicians whenever they attempt to notate or even interpret African percussion, either, from live performance or recordings. Femi Adedeji (2016, 8-9) enumerates these problems confronting African music as: heterogeneity, hypnotised condition, complacency, [lack] of

¹⁰⁹ Yoruba also carved on wood and mould with clay in ancient times, they also mark things out with unique individual signs.

¹¹⁰ Eunice Ibekwe (2010, p.68, 70). In Nigeria, most languages are tone languages, each syllable of a word carries a musical pitch which is as important to its sound pattern as its phonetic element. This implies that the intonation pattern of a word is significant so far as the meaning is concerned; and in which a change in pitch pattern automatically results in change in meaning.

indigenous sponsorship. Particularly relevant to this work are “the problems of hypnotised condition and complacency”. These two, I think equally contribute to why Yòrùbá and African scholars have not developed their own unique system of notation for their instruments, much so, their percussion. But as a westernised Yòrùbá musician myself, I will say these problems are basically the problem of method and the problem of a lack of supplementary knowledge.¹¹¹

The problem of method:

This is about order, this is the problem of what to listen for and what to notate.¹¹² Westernised musicians may see chaos because of an elusive downbeat and the interlocking nature of African percussion, but this is mainly because of a lack of understanding of roles or function of each drum during performance.¹¹³ In my Segnotation as you will discover in this project, the roles and functions of each drum will be shown and analysed because Segnotation strongly gives consideration for emic and model methods of transcription which will then aid pedagogical purposes.

¹¹¹ Femi Adedeji (2016, 8-9).

¹¹² Musicologists have identified both etic and emic approaches. C.f. Simha Arom 2004, 174.

¹¹³ Function or roles of African drums include metronomic, melo-rhythmic, improvisation and variation, talking or/and singing, and doubling and harmony. Another difficulty here is the problem of tone colour or timbre of African percussion.

The problem of a lack of supplementary knowledge: Also, the problem of a lack of supplementary knowledge or of feeling is cardinal to the notation, transcription and interpretation of African percussion.¹¹⁴ A supplementary knowledge is always needed in any form of music, even Western. And that is why playing piano music is different from playing organ music and playing Mendelssohn is different from playing Chopin. So, in a way to address these problems aforementioned, Segnotation by method is a reductive notation, an emic and modelized score. Since the aim of Segnotation is accurate notation that can be replicated anywhere in the world, then it is not descriptive but rather a prescriptive notation system. Ruth M. Stone (1998, 154) quoting A. M. Jones (1959, 7,14) recommended descriptive notation as against prescriptive notation particularly when dealing with African rhythmic complexities.¹¹⁵

The organography of Dùndún percussion family

Organography is mainly the categorization of instruments by using diagrammatic representations for a particular musical instrument with emphasis on the performance positions of the player, the instrument, the playing technique, the social and cultural data and the acoustics.¹¹⁶ However, the weakness of organography (from most Western and westernised research reviews of African music) is the image representations presented. I think it is difficult to justify the essence of the diagrams in contemporary research, rather it is a disparaging colonial ethnography of African instruments. But other aspects of organography which may emphasise the playing technique, the social and cultural data, and the acoustic and the constructive features are important.¹¹⁷

¹¹⁴ Philip Ball (2010, 207-208). Cf. Agawu Kofi (2003, 65). "Feel" or "Feeling" is what Agawu referred to as "supplementary knowledge", and he explained further that, that "often carried orally or informally, it is in the possession of many carriers of traditions, the performer or interpreter". Also, Tunji Vidal "N.M.R" (2005, 6), Yoruba music performance is "encultural" or culturally assimilated. Also, Natasa Chanta Martin (2015), thinks that the drummer must have an adequate knowledge of Yoruba oral literature, asides from having musical skills.

¹¹⁵ C.f. Simha Arom 2004, 170-171; Seeger 1958: 24-25; and Estreicher 1957: 91.

¹¹⁶ Onwuekwe, Agatha Ijeoma. 2005, No.1. p.143-169. Agatha's organography is based on the obsolete categorization of Curt Sachs and Eric Von Hornbostel which they did in 1914.

¹¹⁷ C.f. Nzewi, 1991. He proposed a different organography for traditional Igbo musical instruments.

The incongruence of ‘heavy use of’ Western notation as ‘the’ standard for Yòrùbá percussion

At least, since the last century, Yòrùbá musicians of different strata and their music have been shaped by foreign influences. Particularly, the influence from Western music (scales, curriculum, instruments, voice techniques, genre and styles, text, methods, interpretations, broadcasting instruments, promotions and religion) has overwhelmed and in some cases redefined what Yòrùbá musicians do with Yòrùbá music and more pertinently the area of percussive notation, because Western notation system is the standard or conventional notation system.

I think the sole adaptation of Western notation as ‘the’ notation system for Yòrùbá percussive music in practice is wrong and I am saying it is grossly incongruent for Yòrùbá percussive music. But the fault, I suppose, is not Western music but rather that of Westernised Yòrùbá academia, who over time have done little or nothing to challenge this incongruent notation tool in practice. Evidence abounds in Yòrùbá academic music and writings, demonstrating the fact that Yòrùbá academia have fully surrendered Yòrùbá percussive music notation to the controls of a foreign incongruent notation system that was created for foreign instruments and meant to aid the analysis of a foreign music. In this segment, I am going to draw evidence of incongruencies from Yòrùbá/Nigerian academia as they use a wrong notation system for a persisting sub-Continental music.

There is definitely an attempt to correctly notate percussion in Yòrùbá music works with the sole adaptation and use of Western notation system. But I observe that Yòrùbá/Nigerian musicians demonstrate incongruency in their music in two main aspects, which are in taxonomy-tone definition and representation.¹¹⁸ By taxonomy, it is evident that Yòrùbá musicians use indefinite identifications or terms for the

¹¹⁸ Cf. Prof. Idamoyibo (2014, vol.51 Issue 1) was wrong in her taxonomy of the Dundun ensemble. She did not only give wrong descriptions about the versatility of the drums in playing different tones at different ranges, but she also gave a wrong labelling. I think her mistake was pronounced because I suspect she is not a percussionist.

drum or percussion instrument in use, so you see the notation, but you are left to quest which particular instrument is applicable. Also, Yòrùbá musicians treat Yòrùbá percussion mostly like an equal tempered instrument, like a piano.¹¹⁹ The Western notation system, ever since adopted, lacks prescribable definitions and representations akin to Yòrùbá (e.g.) Dùndún tones. Other observable errors in Yòrùbá percussive notations and transcription are a series of: confusing labelling, empty bars syndrome which does not give helpful interpretations of the different functions for any Yòrùbá percussion instrument, and a non-transcription of performance techniques and dynamics signs are lacking too.

Therefore, there are many problems that ensued from such an incongruent notation system. Such as the problem of wrong representation and analysis, and the difficulty of replicating or performing such music as conceived or intended. Even if the notation was descriptive, it should not be misrepresentative or wrong but most Yòrùbá notation in no way or by any annotations or comments are excused to be descriptive, so such notations are not useable even for Yòrùbá upcoming academic musicians, how much more foreigners who want to learn to interpret, analyse, learn to play and even notate Yòrùbá percussions. So, a main aim of my Segnotation is pedagogy, so that even foreigners will be able to pick and learn (maybe) the Dùndún with little assistance.

Evidence of incongruence: Those by Yòrùbá musicians

Many astute Westernised Yòrùbá (Nigerian) musicians have in their works and analysis given total credence to the Western platform and tool of inscription and have used the Western tool too heavily to portray our subsisting traditional music, which may not need any foreign braces before it can stand. These are some

¹¹⁹ I recognise that there is ambiguity in the use of the term 'well-tempered' like in *Bach's well-tempered clavier*. So, I am adopting the use of equal temperament because, 'well tempered' though may serve as an illustration but it has hidden tuning complexity in the history of western music. I understand that enharmonic notes are perceived differently from their relative diatonic notes. For instance, the enharmonic D $\flat\flat$ (d double flat) is perceived in tuning context to be different to C \sharp .

evidences of Yòrùbá Westernised musicians in their works as presented in Yoruba print music.¹²⁰

1. Akin Euba: Renowned and foremost Yòrùbá professor of Music. He has written extensively and performed both locally and internationally about the Yòrùbá Dùndún ensemble.

Works (as evidence of the use of Western notation as incongruent notation tool) in: Example 4. *"Igi nla so" and "Abiku [no. 1 and 2]"* by Akin Euba as cited in *"Akin Euba: An introduction to the life and music of a Nigerian composer"* Written by Joshua Uzoigwe (1992, p50-53). Bayreuth: *African Studies Series* 25.

The strength of these Akin Euba's works is not just in the attempt to confront the complexities of Yoruba percussion music with a detailed notation as we have here but I also recognise the interpretive attempt shown by the alternating different time signatures that are included in the works. This work shows the initial implication of hybridity and synchronised notation which attempts to smoothly merge both Western and Yoruba music in performance and analysis. The shortcomings of this approach are discussed below.

¹²⁰ The prints are attached to the appendix.

In the work, "Igi Nla so". We have Yòrùbá music instruments such as Gúdúgúdú, Kànàngó, Iyalu and Keríkèrì.

Example 4: Igi Nla So

Gd. = Gúdúgúdú Kn. = Kànàngó Iy. = Iyáàlù Kr. = Keríkèrì
♩ = ca. 120

The image shows a handwritten musical score for the piece "Igi Nla So". It consists of two systems of staves. The first system includes staves for Gd. (Gúdúgúdú), Kn. (Kànàngó), Iy. (Iyalu), Kr. (Keríkèrì), and Pte. (Piano). The second system continues the notation for Gd., Kn., Iy., Kr., and Pte. The score includes various musical notations such as notes, rests, and dynamic markings like 'p'. Above the first system, there are tempo markings and instrument abbreviations. Above the second system, there is a circled number '5'. The notation is written in a style that combines Western musical notation with traditional Yoruba rhythmic patterns.

Figure 6 (permission sought).

- a. All these instruments are not equally tempered like the piano or other Western instruments, but as inscribed in this notation, all these Yòrùbá

indigenous instruments were represented on a Western staff for taxonomy and tone representation but it lacks an indication of tuning variances from equal temperament. So, from the descriptive point of view it does not describe the tuning that is heard.

- b. In this transcription, we also have empty bar syndrome (is unlikely in practice) in bars 2 and 3, 5 (6). Other functions or roles of these collaborating percussion were not transcribed and suggested as if they were idle. In performance practice, a rhythmic ostinato will always support the Iya'lu. But this print music shows Iyalu performing alone while the other members of the ensemble are idle, this scenario very unlikely in a real-life traditional performance and so is a fictitious representation of life practice.
- c. We also have in the Iyalu line in bar 3 an unclear description because of the slur sign. Yes, the Iya'lu can slur but definitely not as presented on a Western staff.
- d. The score is more of a silhouette, it could be argued that it does not work either as descriptive or descriptive notation.

In the work, "*Abiku [no. 1]*" Example 5. Yòrùbá music instruments are Agogo 1, Ikorò 1, Ikorò 2, Ikorò 3, Igbin 1 & 2, Bata, Bembe and Sèkèrè.

Example 5: Abiku No. 1

Handwritten musical score for 'Example 5: Abiku No. 1'. The score is organized into three measures across seven staves. The staves are labeled on the left as follows: Agogo I, Ikoró I, Ikoró II, Ikoró III, Igbin I+II, Bàtá, Bembé, and Sèkèrè. The notation includes various rhythmic symbols such as vertical lines, dots, and beams, along with some melodic lines. There are some corrections or markings above the first and last staves.

Handwritten musical score for 'Figure 7'. The score is organized into three measures across nine staves. The staves are labeled on the left as follows: Ag. I, Ik. I, Ik. II, Ik. III, Igb I+II, Bt., Bmb., S'kr., and O'sùgbó. The notation includes various rhythmic symbols such as vertical lines, dots, and beams, along with some melodic lines. There are some corrections or markings above the first and last staves.

Figure 7 (permission sought).

- a. The labelling for the Bàtá lacks clarity because the Bàtá is an ensemble just like Dùndún, so the specific Bàtá drum is missing and this will then affect the notation, technique of play and eventually analysis.

- b. No tempo or speed mark or inscription is given, at least to suggest how to safely interpret the music.
- c. As transcribed, neither Bàtá or Sèkèrè will be performed as notated, the Bàtá particularly will not be played with one hand.
- d. I noticed a shift from the Western staff to a single line to suggest a timeline, but the actual tones to play and make were missing.

In the work, "Abiku [no. 2]" Example 6. identified Yòrùbá percussion instruments: Agogo, Gúdúgúdú, Ikorò, Igbin, and Osán.

- 52 -

Example 6: Abiku No. 2

The musical score is handwritten and consists of five staves for percussion instruments and one staff for a vocal line. The instruments are labeled as Ag. (Agogo), Gd. (Gúdúgúdú), Ik. (Ikorò), Ig. (Igbin), and Os. (Osán). The vocal line is labeled CH. and includes lyrics: "where you please", "your Kin-dred spi-rits", and "if". The score is written on a single line for each instrument and a double line for the vocal line. A circled number "39" is in the top right corner.

Figure 8 (permission sought).

- a. We have empty bar syndrome in the Gúdúgúdú line. Those who know the Gúdúgúdú drums will agree with me that like the Agogo, they are

the main timeline markers, so may not have empty bars; it is either absent but maybe not empty.

- b. There are no dynamic or tempo markings or others to aid correct interpretations of this music.
- c. In the same music (*in comparison to Abiku 1*), the composer or arranger has reverted to using the Western staff to represent Yòrùbá instruments which are not equally tempered but definitely relative and uniquely identifiable.
- d. In direct comparison to the choral notation, we can all interpret almost correctly the choral arrangement below the percussion, but we are only left to speculate on the actual tones to make from the Yòrùbá percussive notation in this work.

In the work, “*Abiku no 2*” Example 7. The following Yòrùbá percussion instruments are Agogo, Gúdúgúdú, Ikorò, Igbin, and Osan.

Example 7: Abiku No. 2

The image shows a handwritten musical score for 'Abiku No. 2'. It consists of several staves. At the top right, the number '151' is circled. The staves are labeled as follows: Fg (top), Gd, Ik, Ig, Os, and CH (bottom). The CH staff contains lyrics: 'To ma-ny more will be who reach' and '(Sung) who reach to the'. The notation includes various rhythmic symbols, such as '7' and '2/4', and some notes are marked with 'x'.

Figure 9 (permission sought).

- a. Igbin and osan are basically metronomic and harmonic percussive instruments and so unlikely to be notated with empty bars.
- b. No dynamics or tempo marking to guide the musician for interpretative or pedagogical purposes.
- c. The relative tones of our Yòrùbá drums are not congruent by the heavy use of Western notation system, because even though the tones are not equally tempered, they are still definitely distinguishable and so the distinctions of the notes should have been transcribed. This notation

here may not be useful for interpreting or transmitting Yòrùbá percussion music.

2. Atinuke A. Idamoyibo: Professor of Ethnomusicology. She has written extensively about Yòrùbá music.

Works (as evidence of the use of Western notation as incongruent notation tool) in: *Example 3: Basic rhythm of Ijala ensemble; Example 4; Example 5: Dundun Ensemble*. "The musical and aesthetic formation of Ìjálá music in Yòrùbá Land". Atinuke A. Idamoyibo (2008, pp.46-48). *Awka Journal of Research in Music and the Arts*, Vol.5.

The Bata or/and Ijala genres are very complex and difficult musical genres, so the attempt of Atinuke A. Idamoyibo to explore and analyse these genres on paper is a bold attempt. The notations presented also suggest hybridity of Yoruba percussion with Western music tools.

In the work "*Example 3: Basic rhythm of Ijala ensemble*". In this work in view, we have the following Yòrùbá percussion instruments which are Omele meta, Omele abo and Iyalu.

RHYTHM

Rhythm is one of the strongest components in *ijálá* chanting and singing. This is because the root of any *ijálá* singing is in its rhythmic interest. It is the rhythm that accentuates the words, therefore emphasizing the vocal pattern employed. The appropriation of suitable rhythmic movement expresses the vigour and effectiveness of vocal and physical expressions. See example 3 below.

Example 3: Basic rhythm of *Ijala* ensemble

The rhythmic structure of *ijálá* is so uniquely distinctive in its quality. It is vigorous and at the same time complex and its enjoyment requires some level of rhythmic sensibility from its audience. Whoever is not rhythmically disposed to its formation cannot derive

Figure 10 (permission sought).

- a. In this work labelling could be improved. The Iyalu could have been Iyalu Bata or Iyalu Dundun. We can only speculate the arranger meant Iyalu Bata because two notes are running in the Iyalu line and because it is Ijala music which will usually be supported with the Bata ensemble of which Iyalu Bata is a member.

- b. Omele meta is missing a drum transcription, at least, by the notation. Because 'meta' means three but the transcription is for two which is not unlikely but is then misleading.
- c. The evolution of the Bata ensemble is yet to include what may be called Omele abo in the Bata ensemble as a separate entity from the Omele meta (or Omele meji, which is so because they are ako [male and smaller] and abo [female and slightly bigger]), but it is not unlikely as an effect of evolution to bring in one extra Omele abo from other drums ensembles. So, we have here again an unclear labelling with effect on our understanding and function of the drums.
- d. Assuming the Iyalu is Iyalu Bata, the notated block rhythm in bar 3 is not impossible but it is speculative.

In the work, "*Example 4: Basic rhythm of Ijala ensemble*". We have Omele Meta, Omele abo and Iyalu as Yòrùbá percussion.

in his performance. The change however depends on the creative ability of the chanter to respond to the immediate inspiration influenced by the environment and performance event.

Example 4:

The musical notation for Example 4 consists of three staves, each in 8/8 time. The top staff, labeled 'Omele - Meta', shows a complex rhythmic pattern with many notes, including eighth and sixteenth notes. The middle staff, labeled 'Omele Abo', shows a simple, monotonous pattern with few notes, mostly quarter notes. The bottom staff, labeled 'Iya - Ilu', shows a rhythmic pattern with many notes, similar to the Omele - Meta staff. The notation is divided into two measures by a vertical line.

According to El-kholy (1995), rhythm serves the prosody of poetry so that the musical setting of the words becomes natural and spontaneous. This is so in the sense that, there is an acceptable standard and of course a point of agreement between the rhythm and the poetry. Another factor which

Figure 11 (permission sought).

- Since we have Omele meta, then at least, in the omele meta line we should have three different tones but we only have two. This is not unusual but most unlikely.
- Omele abo is transcribed with a single monotonous tone. This is possible but the arrangement may still be misleading because Omele abo always works in kin correspondence as a unit within the omele meta, but may not be as suggested in this notation.
- The Iyalu is too versatile to be transcribed for two measures in a single monotonous tone. Moreover, the ninth interval beat in the notation at the beginning of the bars cannot be justified.

In this work, *Example 5: Dundun Ensemble*. We have Isaju, Atele, Aguda and Iyalu as Yòrùbá percussion instruments.

48 THE MUSICAL AND AESTHETIC FORMATION OF *ÌJÁLÁ* MUSIC IN YORUBA LAND

Free rhythm is also employed whenever the leader wants to change the rhythm. He/she can give another signature such as:

Pàlùdà oo pàlùdà
Onílù oo e pàlùdà
 Change the rhythm 2ce
 Drummers change the rhythm

Rhythm, according to Webster (2005) and Crystal (2004), is the forward movement of music. Apel (1990) explains rhythm as the whole feeling of movement in music with a strong implication of both regularity and differentiation. The determinance of the peculiar character of the presence of Yorùbá elements in *ìjálá* music is most often the rhythm. It is evident that, the *ìjálá* drumming pattern draws inspiration from the traditional pattern for which the *dundun* and the *bàtá* ensemble are known. In these two ensembles, *iyáálù dùndún* and the *iyáálù bàtá* play the principal rhythms while the other drums are subsidiary to them. The professional drummers most often distribute the rhythmic texture to create rhythmic contrast, which is often resolved by the melodic contour of the drum pattern to create melodic-rhythm. See examples below.

Example 5: *Dundun Ensemble*

The distinctive aspect of Yorùbá traditional *ìjálá* rhythmic pattern is traced to its linear organization.

Figure 12 (permission sought).

- a. There is an attempt to show interlock exchanges between Omele Isaju and Omele Atele but the rhythm and the notes as shown in the music is purely speculative. Moreover, the way any Omele will work in a space of measure like in this music will be tighter and rapid. From experience, both lines notated to Isaju and Atele would have been most likely Agogo and Sekere.

- b. The rhythmic line notated for the Aguda is also speculative, although it has a fixed tone.
- c. This notation is another example of a heavy use of Western notation for our Yòrùbá percussion music. Even if it was meant for descriptive purposes, it is based on an incongruent template.

3. Tunji Vidal: Professor Emeritus of Ethnomusicology. Methodical and assertive in his research.

Works (as evidence of the wrong use of Western notation tools for Yòrùbá music) in: *Example 1. Olojo Festival: Drum verse for the king's procession [Dùndún drums]*; *Example 2: Egungun Festival: Drum verse for the mask's procession [Dùndún drums]*. Tunji Vidal (1989, p114, 118). 'The role and function of music at Yòrùbá festivals': Festschrift presented to J.H. Kwabena Nketia. *African Arts Magazine*, University of California, Los Angeles.

The benefits in these examples by Tunji Vidal to be considered are: the tempo markings and the suggestion of a possible hybridity with other local and foreign musical tools. We can also see the different time signatures which shows the attempt to illustrate different musical structures or/and genres. The works here are at best illustrations and not full-blown attempts to notate the festival music. Painstaking effort has also been done to transcribe from tape recording too.

In this work *Example 1. Olojo Festival: Drum verse for the king's procession [Dùndún drums]*. With just a line labelled as Dùndún drums, this then is not representative of the true nature of Olojo festival which is an international festival at Ile Ife.

Example 1. *Olojo* Festival: Drum verse for the king's procession

Solo = 240 (Dundun drums)

Solo

Chorus

O-kun-o la, Q-mo Si-ju-a-de, Ko-wo, Ko-wo——

A-ra-bao Wo mo, O-ju ti-ro - ko, Ko-wo, Ko-wo——

Figure 13 (permission sought).

- The single line is syllabic or surrogate line but no Dùndún can actually sing like piano.
- This notation may be misleading because it may suggest that the chorus and the solo Dùndún drums are idle and just waiting for their turn on the surrogate line or just fixed on the surrogate line, which is not true.
- Dùndún “drums” would have been at least two, one for at least metronomic and rhythmic function while the other is on surrogacy. So, this notation is not a true to life transcription that may be a useful guide to any enquirer.

In this work, *Example 2: Egungun Festival: Drum verse for the mask's procession [Dùndún drums]*. This work is inscribed as Dùndún drums, but no particular Dùndún ensemble member is suggested, this will be contrary to a typical Egungun festival which is supposed to be with several Dùndún ensembles.

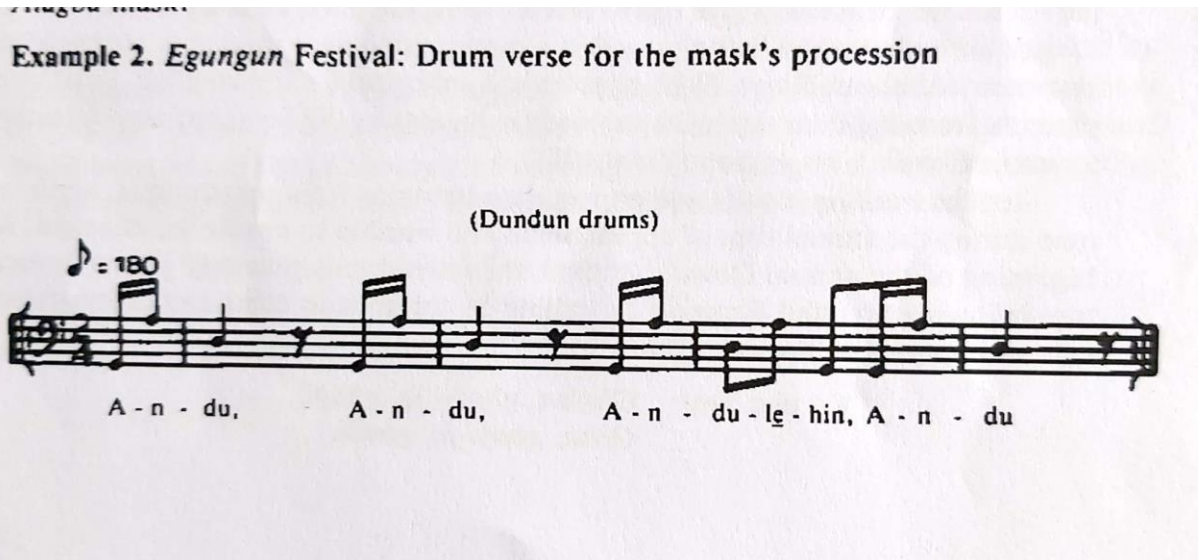


Figure 14 (permission sought).

- The description is for Dùndún drums, but we have only a singing line transcribed here, so it is lacking in description.
- We also have the music on a Western incongruent notation system, so the tones are at best speculative to what is supposed to be produced.
- No dynamic mark or genre description to help as a supplementary knowledge on how to correctly interpret this work.

Also, in: *Aye-ekun drum music*. Tunji Vidal (2005, p13-14). 'Towards a systemic theory of rhythmic modes in West African musical studies'. Nigerian Music Review. No.6.

In this work, *Aye-ekun drum music*. Yòrùbá percussion as identified are Omele, Agogo, Afere and Iyalu.

POINT at which the ...
AYE-EKUN DRUM MUSIC (TAPE TRANSCRIPTION)

The image shows a musical score for Aye-Ekun Drum Music, a tape transcription. It consists of four staves of music, each labeled with an instrument name: Omele, Agogo, Afere, and Iya-Ilu. The tempo is marked as ♩ = 432. The time signature is 12/8. The Omele staff has a treble clef and a key signature of one flat. The Agogo staff has a treble clef and a key signature of one flat. The Afere staff has a treble clef and a key signature of one flat. The Iya-Ilu staff has a treble clef and a key signature of one flat. The Iya-Ilu staff includes two 'X' marks under specific notes. The notation is a Western-style staff with notes, rests, and slurs, but it is noted as being incongruent with the actual sounds of the instruments.

Figure 15 (permission sought).

- The music is set on an incongruent notation system, which then means that it may be impossible to reproduce the actual tones as suggested by this notation because none of this Yòrùbá indigenous percussion instrument is able to reproduce these sounds.
- The tie in the Iyalu is not useful, or even if it was a slur, it will still be unnecessary, although you can slur on Iyalu but you cannot tie on Iyalu and you can only slur on Iyalu that is not misrepresented on an incongruent notation tool.

4. Kayode O. Olusola: Professor of music. Researcher and commentator on Yòrùbá music.

Works (as evidence of incongruent use of Western notation tool for Yòrùbá music) in: *Song No. 6. "Yio bayalaya won" and Song No. 8. "Gboti oloti 'le"*.

Kayoade O. Olusola (2016, p50-51). 'Performance practice and functions local wine and beer parlour songs in rural Yòrùbá communities in Ogbomoso' *Nigerian Music Review*. Vol. 14.

It is worthy to note that the text of these songs is abusive and provocative, therefore using it for research and by way of analysis shows that the text and melody is not victimised by the Western interpretive tool that is borrowed to interpret it. Music notation has, at least, served the purpose of documentation instead of being a discriminative and/or judgemental tool.

In this work, *Song No. 6. "Yio bayalaya won"* There is no particular Yòrùbá percussion that is shown in this work.

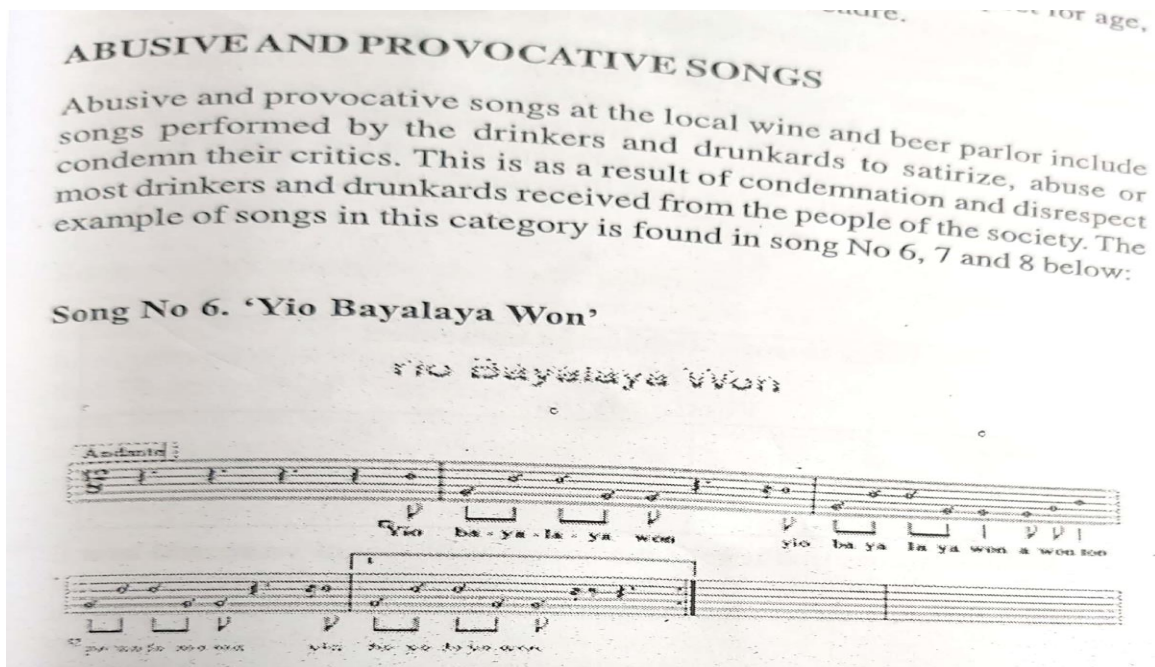


Figure 16 (permission sought).

- a. The main problem is the problem of visibility. There is observable ink failure in this print.

- b. No particular Yòrùbá drums is notated or suggested to perform or play this line and we know that not all Yòrùbá percussion can talk.
- c. There is a lack of acknowledgement or description of other interlocking drums, which would have been accompanying this main line in real time.

In this work, “Gboti Oloti ‘le”. No Yòrùbá percussion is assigned to play the surrogacy line.



Figure 17 (permission sought).

- a. Just like the previous, the print is very poor.
- b. No particular percussion instrument is assigned nor any regular backup, even though this is a well-known abusive Gangan music.

5. Saka Olayigbade and Olayiwola Ishola. Composers of contemporary art music as cited by Olupemi Oludare.

Works (as evidence of wrong application of Western notation tools for Yòrùbá music) in: *Ex.2a Duple pulse section of “Olorun mbe l’eyin mi”* by Saka Olayigbade; *Ex.2b Duple pulse section of “Oba wa ti d’ade”* by Olayiwola Ishola. *Ex.3a. Triple pulse section of “Olorun mbe l’eyin mi”* by Saka Olayigbade; and *Ex.3b. Triple pulse section of “Oba wa ti d’ade”* by Olayiwola Ishola. Olupemi Oludare (2016, 189-191). *An analysis of the two forms of the ‘konkokolo’ rhythm in Sakara music.* JANIM. 2016. p.186-196. Vol.10.

The methodology applied by Olupemi Oludare is etic and this is an attempt to justify almost all the rhythmic notes as played. These works also depict two concurrent different percussion notations parallel to the vocal notation.

In this work, “Olorun mbe lehin m” i. Iyalu Sakara and Omele Sakara, Sekere and Calabash are Yòrùbá percussion instruments.

189

Olupemi Oludare: *An Analysis of the Two Forms of the ‘Konkokolo’ ...*

duple or triple pulse meter. This polymetric form, occurring sequentially, has been theorized as the “dual rhythmic figuration” in Sakara music (Oludare, 2011). The following excerpts¹⁰ are from the selected Sakara music used for this study’s analysis. Example 2 show the duple pulse section of Saka Olayigbade’s ‘Olorun mbe leyin mi’ and Olayiwola Ishola’s ‘Oba wa ti Dade’ by in 4/4 time, while example 3 shows their triple pulse sections in 12/8 time.

Ex. 2a Duple Pulse Section of Olorun Mbe L’eyin Mi by Saka Olayigbade

The image shows a musical score for 'Ex. 2a Duple Pulse Section of Olorun Mbe L’eyin Mi by Saka Olayigbade'. It features six staves: Lead Voice, Chorus, Geje, Iyalu Sakara, Omele Sakara, and Sekere/Calabash. The vocal parts include lyrics: 'O lorun mbe leyin mi. Oba Olu wa mbe le yini la ye mi' and 'O ba Olu wa mbe le yini la ye mi'. The percussion parts are written in 4/4 time. The score is dated 'Notation © Pemi Mar 2011'.

Figure 18 (permission sought).

- a. The Iyalu Sakara and Omele Sakara interlock can only be descriptive because it looks more like an improvisatory line, then it may not be good enough for pedagogical purposes.

In this work, “Oba wa ti d’ade”. In this work we have Iyalu, Omele, Sekere and Calabash as the Yòrùbá instruments.

Olupemi Oludare: *An Analysis of the Two Forms of the 'Konkonkolo' ...*

Ex. 2b Duple Pulse Section of Oba Wa Ti D'ade by Olayiwola Ishola

The musical score is arranged in seven staves. The top staff is for the Solo part, followed by the Chorus. Below these are the Gogo, Iyalu, Oml, Sek, and Cul parts. The lyrics are written under the Solo and Chorus staves. The Iyalu part shows a complex rhythmic pattern with many beamed notes, which the caption notes as being clumsy notation.

Figure 19 (permission sought).

- a. We have a clumsy notation in the Iyalu because the composer was trying too hard to notate everything which is not how I will suggest it should be done.

In this work, “Olorun mbe l’eyin mi”. We have Iyalu, Omele, Sekere and Calabash as the Yòrùbá percussion instruments.

Ex. 3a Triple Pulse Section of Olorun Mbe L’eyin Mi by Saka Olayigbade

Journal of the Association of Nigerian Musicologists

Figure 20 (permission sought).

- In this work, we have a Yòrùbá rhythmic work inscribed with an incongruent notation.
- This particular score is like the others too, lacks dynamic signs and performance technique signs.

This work, “*Oba wa ti d’ade*”. Yòrùbá percussion are Iyalu, Omele, Sekere and Calabash.

Olupemi Oludare: *An Analysis of the Two Forms of the 'Konkonkolo*

Ex. 3b Triple Pulse Section of *Oba Wa Ti D'ade* by Olayiwola Ishola

The image shows a musical score for a triple pulse section. It includes the following parts:

- Solo:** Melodic line in treble clef, 12/8 time signature. Tempo marking: ♩ = 65. Lyrics: "A-re-mu ni k'e b'e-re l'owo asa-wu ki l'a-be-re se de'sun e - di - ye"
- Chr.:** Chorus line in treble clef, 12/8 time signature. Lyrics: "E be-re l'owo-a-ko"
- Goje:** Melodic line in treble clef, 12/8 time signature.
- Iya:** Percussion line in treble clef, 12/8 time signature.
- Oml:** Percussion line in treble clef, 12/8 time signature.
- Sek:** Percussion line in treble clef, 12/8 time signature.
- Cal:** Percussion line in treble clef, 12/8 time signature.

Figure 21 (permission sought).

- a. This notation is just as good as a picture. It could be argued to lack descriptive purposes.
- b. It has no dynamic sign to aid performance.

6. Adekola O. Emmanuel. Researcher and Music Education lecturer.

Work (as evidence of incongruent use of Western notation as the standard tool) in: “*Ki n to ja’de ni’le*”. Adekola O. E (2016, 413). *Changes in performance*

practice and context of agidigbo music of the Yòrùbá, Nigeria. JANIM. 2016.
p.413. Vol.10.

This example by Adekola O. Emmanuel shows the intention to demonstrate duet voices which are accompanied by a basic instrumental arrangement. The simplicity and clarity of the work is also apparent.

This work, “Ki n to jade ni’le” has Yòrùbá percussion as Agidigbo, Agogo and Gangan.

Adekola, O. E.: *Changes in Performance practice and Context of Agidigbo Music ...* 413

Musical example: **Ki n to jade ni'le**

Moderate

The image shows a musical score for the piece "Ki n to jade ni'le". It is arranged for a duet of voices and a traditional Yoruba instrumental ensemble. The score is written in 8/8 time and includes the following parts: Lead Vocal, Backing Vocals, Agidigbo R.H. (Right Hand), Agidigbo L.H. (Left Hand), Agogo, and Gangan. The tempo is marked as "Moderate". The lyrics are: "Ki n to ja de ni le i ya" and "ti ko mi ni fa ki n to ja de ni le ba ba mi ti ko mi lo rin i ba". The score is divided into two systems, with the second system starting at measure 6. The Gangan part features a triplet of eighth notes in measure 7 of the second system.

Figure 22 (permission sought).

- a. There are no other useful dynamic markings to aid performance.

Evidence of incongruence: Those by Westerners

Western ethnomusicologists and theorists have researched so much into Yòrùbá music and played a major role in advancing the understanding of what Yòrùbá music may look like or rather should look like. The fault of misrepresentation and misanalysis of Yòrùbá music is never the fault of foreigners so it may not be, either a colonial inference bias or subjugation agenda. Therefore, in fairness to colonial and foreign educators, they have only used the tool they invented specifically for their own kinds of music to interpret and analyse Yòrùbá music. So, as I have given evidence of indogenous Westernized Yòrùbá musicians, I will give evidence of Westernised authorities in their interpretations and analysis of our music.¹²¹

Christopher Waterman:¹²² Anthropologist and Ethnomusicologist. His keen interest and works have been in particular on Yòrùbá music.

Works for the evidence of incongruence, as per the tool of notations used are in: *“Rhythm for Osun” and “Excerpt from ‘Ja fun mi’”*. Co-authored By Patricia Shehan Campbell and Christopher Waterman (1995), ‘Christopher Waterman on Yoruba Music of Africa’ *Music Educators Journal*. Vol. 81, No. 6, pp. 41-43.

The intention of the examples given by both Christopher Waterman and Shehan Campbell is pedagogy but they have also achieved multicultural objectives by the examples they have chosen, so that their students are exposed and familiar with foreign music which they can begin to appreciate.

In this work, *“Rhythm for Osun” and “Excerpt from ‘Ja fun mi’ ”*.

¹²¹ Cf. Kay Kaufman Shelemay (2000, p.24).

¹²² Patricia Shehan, a Prof. and Ethnomusicologist.

2. *Hocketing.* Using four drums, play the interlocking drum pattern shown below; this is a rhythm for words directed to *Ọsun*, a Yoruba river deity. Note that the top line should be played by a drum that can produce high, mid, and low tones. The second line can feature a high drum and a low drum playing the two parts in a hocketing fashion. The third line can be played by a single drum with high- and low-tone potential and is the same rhythm as the second line. Present the piece, leading to the addition of the sung melody, through the following sequence:

- Chant the top line rhythmically, using the words “low,” “mid,” and “high.” The teacher may play this lead drum part as students “play” on various objects. Eventually, students are charged with this rhythmic pattern on the “talking drum.”
- Chant the third line rhythmically, using the words “low” and “high.” Play it on various objects, eventually shifting it to drums.
- Chant the second line, noting that it is the same as the third line except that it is played on two drums. Divide students into high and low parts, asking that they “play” either the low or high tones on various objects. Eventually, assign students to low and high

drums on which to play the interlocking tones.

- Sing the melody of the first line. Note that its Yoruba text “*Ọsun, bá mi sé*” (Oh-shuhn bah-mee-shay) translates as “*Ọsun, help me to do it.*” The “it” may refer to any physical or mental challenge, from climbing or swimming a river to doing one’s homework.
- Layer in the parts, starting with the third pattern, the two supporting drums of the second pattern, the lead drum’s first-line pattern, and then the sung melody.

3. *Call-and-Response.* To learn about an important structural element of Yoruba music, sing a traditional song that features call-and-response, such as the Yoruba singing game “*Tolongo*” (on page 40). Sing it with its solo and group-response parts, with the middle two phrases (measures 2 and 3) sung four times. Once the song is learned, younger children can play the game: (a) form a circle, (b) step steadily on the beat, to the right, and (c) on the last phrase, sit down (putting bird tails on the ground). For older children, sing the song while playing the high, mid, and low tones of the song’s lyrics on drums (see text on page 40 for the H, M, and L markings on the words).

Rhythm for Ọsun

The musical score consists of four staves. The top staff is a vocal line in treble clef with lyrics and tone markings: L M H M H, H M H, L M H M H, H M. The lyrics are "Ọ - sun bá mi sé, bá mi sé, Ọ - sun bá mi sé, bá mi". The second staff is a single drum line with high, mid, and low tones, represented by quarter notes with stems pointing up, down, and up. The third staff is a two-drum line (one high, one low), represented by eighth notes with stems pointing up and down. The fourth staff is a single drum line with high and low tones, represented by eighth notes with stems pointing up and down.

Figure 23 (permission sought).

- a. This is an attempt to replicate a two hand and two tones drumming pattern, but it still falls short of the essence of *Yòrùbá* percussive music because we can only speculate on the tones that we are to generate.

- b. This is an example of intrinsic notation which is usually what is heard but not what is played, not what is intended for purposeful representation of Yòrùbá music.

Lesson Plan for "Jà Fún Mí"

by Patricia Shehan Campbell and Christopher Waterman

response singing, the repetition in the supporting parts, and the improvisation in the performance of the lead singer and lead guitarist. Note the way in which all the parts intertwine to form a densely woven texture, somewhat like the threads of a tapestry, and "feel" the gentle but powerful rhythmic momentum.

4. Discuss the function of the music: party music, music for dancing, and music that fulfills some of the functions of traditional praise poetry and proverbs.

5. Read and discuss the text. The lyrics are closer to the hard-core realism of rap music or alternative groups such as Nirvana and Pearl Jam than to mainstream American pop. Here is a portion of the translation (note that the "Blue Touraco" is a parrot and that "one's head" means "one's destiny"):

My head, please, fight for me, my spirit, please, fight, fight for me
My head, please, fight for me, my spirit, please, fight, fight for me
Because the Blue Touraco's head fights for the Blue Touraco, the head of the Aluko bird fights, oh
Because the Blue Touraco's head fights for the Blue Touraco, the head of the Aluko bird fights, oh
My Creator, don't forget me, it is better that you fight, oh

Hard world, ultimate world, amazing world, world
The world is a whip, if it swings forward, then it swings backward in return
The world is a whip, if it swings forward, then it swings backward in return
One's head brings good luck to one
Head, let me land in a good place
Legs, lead me to a good place
Head, let me land in a good place
Legs, lead me to a good place
Because, each person must be responsible for his own affairs
Because, each person must be responsible for his own affairs*

6. Perform components of "Jà Fún Mí," without the recording as well as with it. Use the notation shown below for the first line of the song, pronounced "Oh-ree mee yay, jah, jah fuhn mee, ay-dah mee yay-oh."

7. Compose a new song in the style of "Jà Fún Mí," Sunny Ade, and modern juju music.

*Source of text: Christopher Waterman, *Juju Music*, © by the University of Chicago Press, 1991. Used by permission. See pages 142-44 for the complete Yoruba text and English translation.

Excerpt from "Jà Fún Mí"

The musical score is arranged in five staves. The top staff is for Voices, with lyrics in Yoruba and English. The second staff is for Drums, with two parts: Drum 1 and Drum 2. The third staff is for Cowbell. The fourth staff is for Bass guitar. The score includes dynamic markings like 'Solo' and 'Group' for different parts of the music.

MAY 1995

43

Figure 24 (permission sought).

- c. This is just an attempt on Yòrùbá music but it ignored the tones that were played in this album.

- d. Although it was not set on a Western notation system, one is still left to speculate on the actual drums and how to make the tones. So it falls short of the correct representation of Yòrùbá percussion music.

Conclusions: Yòrùbá music is a persisting music and although indigenous and foreign practitioners (academia and others) continue to forage and also to contribute their creative bits and pieces together, thereby showcasing the depth of their inculturation and intent to better understanding of Yòrùbá music, yet Yòrùbá rhythmic section notation has been left too long at the mercies of a foreign incongruent notation system, so Yòrùbá rhythms still need to be rescued from the heavy use of a foreign notation system as its formal format and medium of presentation.

In the music prints which serves as the academic literature and representation of Yòrùbá percussion music. You will discover that what we have, as at present, as our rhythmic print music falls short of descriptive representation of our percussive music and so it is misleading and not fit for purpose. So, as a solution to this struggle I present Segnotation for our present-day perusal and patronage, for the next generation of Yòrùbá academic musicians.

Segnotation

I have developed Segnotation over the years and I am now further exploring Segnotation for this project. Segnotation is my creation which allows for a prescriptive notation of Yòrùbá percussion with the use of the three distinct Yòrùbá tones; these three distinct Yòrùbá tones are part of the phoneme inventory and are applied phonetically in Yòrùbá language to drive in tonal meaningfulness.¹²³ Segnotation would therefore be most useful as it pertains to Yòrùbá Dùndún ensemble because the Dùndún drums in particular serves mainly as surrogates which uses the same three Yòrùbá tones and glides, just as used to derive tonal

¹²³ Just as with intonation or prosody which provides affective meaning within atonal languages such as English.

meaningfulness in Yòrùbá language communications, and that is why the Dùndún drums are called talking drums. Segnotation, by methodology would be “emic and model”, so that it will emphasise the essential elements of the phenomena of Yòrùbá Dùndún drumming than the extrinsic phenomena and also modelled to show snippet structures of repeated ostinato or leitmotif.¹²⁴ Segnotation is my attempt at developing an alternative hybrid transcription, notation and performance technique system which is dedicated for the Dùndún ensemble but could be used for most Yòrùbá percussion.¹²⁵ Time Unit Box (TUB) was developed in 1962 for notations and teaching African drumming by Scholars of African music in the University of California. Their experiment and tool are just an academic exercise, just like others, not mainly because it is a foreign tool (as in Western) that is not useful for indigenous African drummers and researchers but because: It does not have tonal features like Segnotation. Neither has versatility to handle the complex African rubato, anacrusis, hemiolas and syncopated polyrhythms that are outside a quadruple bar metre.¹²⁶ Worsetill, it does not have the syncretic and hybrid flexibilities of Segnotation by which it can work seamlessly with the global Western notation. The TUB has neither demonstrated virility with many different African genres and has not been used to start creating a catalogue of ostinati for pedagogical purposes to both create and boost international patronage of African rhythms like Segnotation. So, in other words, the TUB lacks method and the makers themselves (I suspect) lack complimentary basic knowledge which is a prerequisite for foreigners to be able to handle African percussion. In this project, I have been able to demonstrate that Segnotation can also be used for other families or ensembles of Yoruba percussion.

¹²⁴ Cf. Simha Arom (2004, 172-174).

¹²⁵ Cf. Time Unit Box (TUB).

¹²⁶ Rainer Polak et al (2016).

At least, since 1948 when the University college Ibadan was established or even later in 1960 when the first bachelor's degree began at Nsukka.¹²⁷ There has been no indogenous yet globally relevant notation and transcription system that truly seeks to resolve the problem of Yòrùbá rhythmic section, so Segnotation is out to do just that.

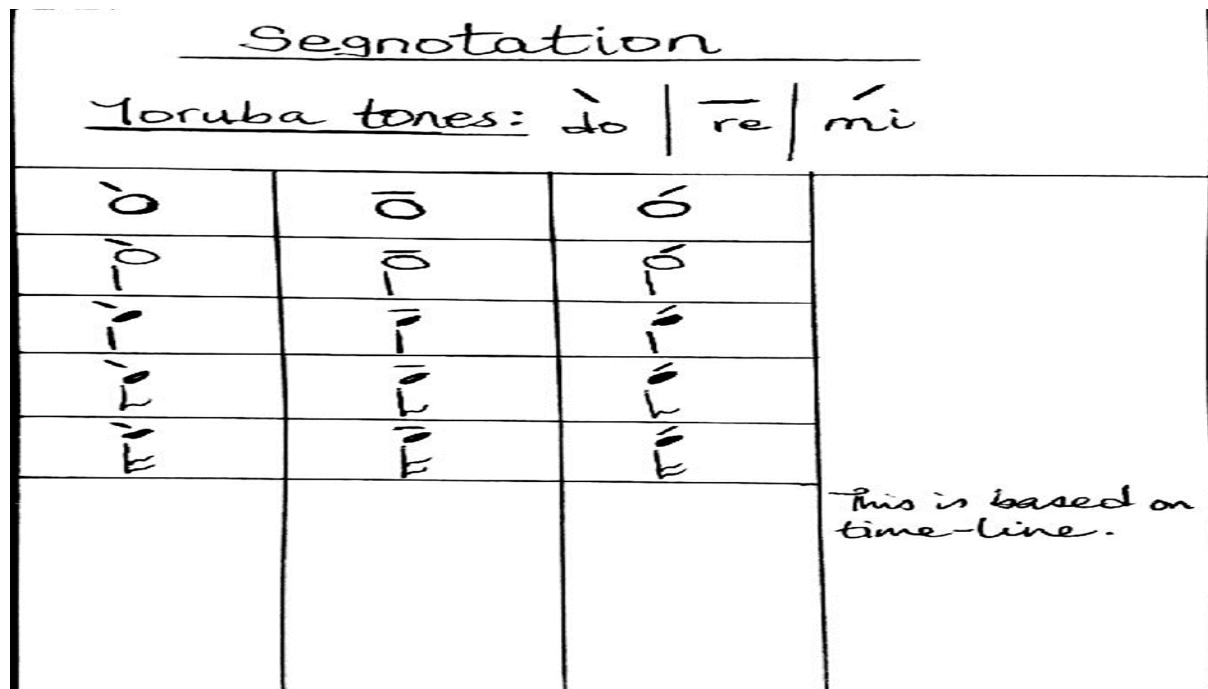




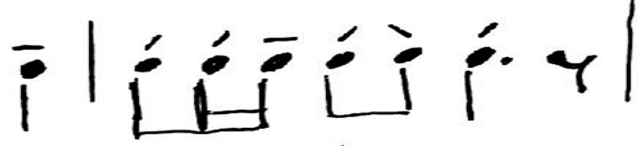
Figure 25.

¹²⁷ D.O.A. Ogunrinade.2006-2007. p.27-53. Quoting (Vidal, 5). The University of Nigeria, Nsukka was established in 1960 as the first university to offer music at the Baccalaureate level and the Nsukka programme was patterned after the American system with the bi-cultural focus. Quoting (Idolor, 70). But higher education locally in Nigeria started with the establishment of Yaba Higher College, in 1934 and followed by the University College, Ibadan in 1948. Nevertheless, in all these institutions, the music department was not visible, so ambitious students had to travel abroad.

Figure 26.

e.g: 
Ni-nu^ˈko-ko du-du la-ti nse'-be_ˋ
(we cook in a black pot).


E we-mu'le, E we-mu-ko
(consider the work, consider the hoe).


E-le-ti gba-ro-ye
(Attentive listener).

Tonality in Segnotation

The element of tonality is core to driving meaning in Yòrùbá works. The three main tones used are such which are recognised and transcribed in Segnotation.¹²⁸ It should not be assumed, therefore, that tonality in Yoruba language and music is the same as in Western meaning of tonality. Western tonality is equally tempered but Yoruba tonality is not equally tempered, while Western tonality has many tones (diatonic and Chromatic scales) to play with, amazingly but sufficiently effectively Yoruba language has only three tones, and it is only on these three tones that all of Yoruba different linguistic registers for communication is built. And although these three tones as used in Yoruba language have similar graphic contours to the Western tonic, supertonic and mediant tones, yet they are not the same! Because the main dynamism of Yoruba tones is not fixed as a constant concert “A”. When Yoruba tones are used in speech, it is as spoken and enunciated by the speaker, and when used to Yoruba traditional singing and drumming, it is as purely intuitively determined by the lead cantor or as set by the lead Ònílù or Àyàn.

Justification for Hybrid feature of Segnotation

Hybridity is not a purist term and hybridity for me is just a utility technique or tool. The problem is not about hybridity in itself for notation purposes but the abuse of hybridity. I want to observe that what many Yòrùbá and African scholars have been doing by adopting Western notation system totally for the percussion section of their music is nothing short of abuse of hybridity.

Now, I am using hybridity as a utility tool based on these Yòrùbá axioms. *A f’ogbon ol’ogbon s’ogbon ni o je ka pe agba ni were* (because elders use other people’s knowledge, that is why we don’t call elders fools) and also, *Omode gbon agba gbon lafi da ‘le Ife* (the combined wisdom of elders and children is what is used to create the land of Ife). That is to say, using other established sources of knowledge or

¹²⁸ Cf. Ayoade (MMC project unpublished, 2016).

wisdom is permissible by Yòrùbá, if it will be beneficial to their advancement. Therefore, I am using hybridity in Segnotation, since I think it will serve my purpose better. And since Segnotation is a hybrid notation, it will be able to work side by side (seamlessly, as on the same page) with Western or any other hybrid scores. The rhythmic notes used in Segnotation is totally Western but the sound notes, dynamic signs and other supplementary signs and annotations are Yòrùbá, so in that sense Segnotation is a hybrid notation and transcription system. And, just as Yòrùbá local percussion instruments have been able to function seamlessly with Western and other forms of music on the stage of performance.¹²⁹ For instance in this work we have Yòrùbá percussion instruments gel together with other foreign genres e.g. Rap and Reggae: (Bar 324, beat 1 to bar 343 (Sibelius: 13:12.9-14:00.9mins) (Cubase: 441.1.1.0-466.1.1.0 [0:15:30mins])).

¹²⁹ Hybridity and syncretism are two faces of the same coin. Both are benefits of the same underlying philosophy of Yoruba music performance that indeed permeates every aspect of Yoruba music.

Figure 27. **Rap and Reggae: Bar 324-326**

Funk: (Bar 1194, beat 1 to end of bar 1241 (Sibelius: 48:12.9-50:13.5mins) (Cubase: 1585.1.1.0-1659.1.1.0 [0:55:16mins])).

Figure 28. **Funk: Bar 1195-1197.**

Fusion: Bar 1594, beat 1 to end of bar 1630 (Sibelius: 1.04:37.5-1.06:06.3mins)
 (Cubase: 2176.1.1.0-2211.1.1.0 [1.13:40mins]) etc.

Figure 29. **Fusion: Bar 1598-1600.**

The reason for hybridity of foreign genres with Yòrùbá percussion, as intentionally used in this project is to demonstrate Yòrùbá music's adaptability, absorption or maybe conquest of other foreign genres but ultimately as possibilities of hybridity and to accentuate the multicultural orientation of the Àyàn too. Our Àyàn are also very much exposed and well familiar with different foreign genres.

Percussion with Segnotation

Segnotation has never been used or explained elsewhere before but it is very simple to understand and useful to begin to unlock difficult Yòrùbá percussive rhythms. However, I concede that we are still at the developmental and experimental stage and further works and research may still be needed but at least my endeavour is to set a solid foundation for further academic enquiries into Yòrùbá percussion notation

and performance by combining both the knowledge of Yòrùbá tones and drumming technique with a more universal notation tool. So, since Segnotation is a hybrid of two subsisting musical systems (West and Yòrùbá/African), then with little effort by way of supplementary knowledge, we can begin to unravel the subsisting knowledge and secret arts of the Àyàn, which great scholars have abandoned for Centuries.¹³⁰ Even now, for pedagogical reasons, I have carefully selected some of the ostinati that are used in this project. On paper, the arrays of the ostinati are correct for grid, entry point and tail.¹³¹ The ostinati are however emic and modelled notations so as to get something very close to prescription notation.¹³² Also, further explanations will be given in footnotes and appendix for other symbols used in Segnotation. The following Yòrùbá percussion instruments are used and notated. From the Dundun Family: Gangan Ìsájú, Gangan Àtèlé sometimes just called Àtèlé in this project, Ìyá'lù (or Ìyá ìlù) Dùndún Ìsájú, Ìyá'lù Dùndún Àtèlé oni saworo ide (with bronze jingle bells on the front rim), Omele.¹³³ From the Bàtá Family: Omele Bàtá and Ìyá'lù Bàtá.¹³⁴ From the Agbólúajé and Agogo Family: Sèkèrè and Ago and finally, from the Àgbámólè Family: Conga to serve as Keríkerì.¹³⁵ What you have in the mixture of the drums from different families is a progressive revolution that is akin to current

¹³⁰ Supplementary knowledge of the language and swag of the Yoruba rhythmic work is highly recommended. To attain this supplementary knowledge is just by personal familiarity with different Yoruba works and by practice.

¹³¹ Grid is the actual point of beginning an ostinati from the main scheme. Entry point may be a grid but it is the different points of joining or connecting to the main scheme by different percussion. Whereas tail is the opposite of grid or entry point, the point where a completed full scheme ends. There two types of tail, open and close but both are determined by supplementary knowledge but usually closed tail will end on dò while open tail may end on re or mí.

¹³² Cf. Simha Arom (2004, 170-171). Quoting Seeger (1958, 24-25) and Estreicher (1957, 91). Seeger has remarked, there are two different ways of conceiving the function of written music. The one used by all cultured Western music is prescriptive. The other one, which allows us to show how living music works, is descriptive. And even Estreicher (1957, 91) a stickler for accuracy in musical transcription, recognises limits to written notation: 'it should never be forgotten that a score is nothing but a projected shadow of the music itself, a flat and colourless silhouette of a living being. Even Western scores restrict themselves to essentials.

¹³³ Omele, though transcribed as one instrument, are actually two, omele ako (male) and omele abo (female).

¹³⁴ Cf. Jeleel O. Ojuade (2005, 15-25). He enumerated the possible different members of the Bata ensemble and their functions.

¹³⁵ The different percussion families are supposed to work alone as an ensemble. In fact, Sekere music of the Agbolu-Aje family was meant for the Monarchs in ancient times and Bata music of the Bata family was meant to be played for Sango (Yoruba God of Thunder) alone. But, in practice, professional musicians now merge different bits from different Yoruba percussion families together. Cf. Tunji Vidal (1989).

practice or utility, affordability and availability of Instrumentalists and their instruments.

Chapter 5

Performance Note: Commentary and Analysis (*the source, background story, relevance and context*)

Chapter summary

The performance and notations will further be explained in this chapter, with in depth exposition of the cultural context and process that I followed as a professional musician in my own right. I will also discuss the challenges in documentation akin to notation, Segnotation, tonality and the function and roles of percussion. I will identify and explain specific ostinato patterns, which I am identifying by my own right as a professional musician. Further, the universal musical elements common to Yòrùbá music will be identified and discussed. The functionality and roles of Yòrùbá percussion and interlocking ostinati will also be discussed.

Introduction: The source, context and background story

“Alaba in London” is a retelling of the Biblical story of the “Prodigal son” (Luke 15:11-24). But our settings are not Judean or Palestine neighbourhoods but Nigeria, Burkina Faso, Sahara Desert and Libya. The role of Libya, North West of Ancient Carthage, also brings to mind “the Odyssey” of Homer and the concealing of Odysseus by Calipto within the Carthaginian and Mediterranean vicinity.¹³⁶ The main targeted audience for this story are the Nigerian youths who are desperate to embark on a similar odyssey through the Sahara Desert and the Mediterranean to cross to Europe. Some of them have found their early graves in the sandy ocean of the Sahara and others fell captive in the hands of bandits and slave traders in the 21st Century open slave markets of Libya, while some in their attempt to cross the Mediterranean Sea have drowned. Sadly, those who made it, even, to Europe face the prospect of incarceration and eventually deportation.

¹³⁶ Homer: The Odyssey.

The countries mentioned in this story serve in real life as the producing states (Nigeria), the receiving and accommodating states (Burkina Faso and Libya). In both Burkina Faso and Libya, Nigerians are forced into slavery and prostitution by their adaptors. These Nigerians were entrapped on their journey to Europe, the “promised land”, into the hands of slave masters and bandits in North Africa.¹³⁷ And, little or no effort is made to rescue them from their captivity by the Nigerian government.¹³⁸ So, I have written this opera to remind the Nigerian youths, particularly of Yòrùbá extractions, to desist from travelling abroad in pursuit of greener pastures through the Sahara desert, which is usually a mirage. This parody, unlike the Biblical story which ended on a good note, is a tragedy. So, even though Alaba resurrected from death, he never got to London in this story. All his day dreaming about getting to London and becoming wealthy, his determination and effort, suffering and slavery did not get him to London. I can even say he, among many others, was lucky to be rescued and repatriated back to Nigeria, but he never got to London.

Transcribed and Non-transcribed

In this project, not everything you hear in the performance recording will be transcribed in my notations, commentary or analysis. This is mainly because, my focus is Yòrùbá music and as much as practicable, I want to avoid a binary position by way of comparison with Western music and so, to create and give room for Yòrùbá music and mediums not to be overshadowed by Western inputs. Although in the recording, I intentionally included very few Western instruments for cosmetic purposes and to showcase the possibility of Syncretism or Hybridity in contextual Yòrùbá practises, my intention was to display a form of purist or traditional Yòrùbá work. So, I will not transcribe the guitars, the piano or organ, or even other

¹³⁷ <https://time.com/longform/african-slave-trade/>; <https://www.bbc.co.uk/news/world-africa-42492687>

¹³⁸ <https://www.enca.com/africa/nigeria-repatriates-citizens-after-libya-slavery-outcry>;
<https://www.reuters.com/article/us-europe-migrants-libya-nigeria-idUSKBN1DT2VV>

recordings which are my works but were not originally part of the body of this composition and I will not comment on the actual Boko Haram chant and jubilations.

Also, not every note or tone played on, even, transcribed instruments will be notated. The reason is not to decongest or minimise but rather to show that by practice (locally and professionally), not everything you hear is meant to be notated since you have to identify the function of the performance, because aside from the main role or ostinato which Yòrùbá instrumentalists play on their instrument, they can also serve other purposes simultaneously or concurrently too. So, even in what may look like a simple ostinato or statement made on a percussive instrument, you may also be hearing metronomic beats, doublings and imitations, fillings, improvisations and slurs at the same time from a single instrument. So, high-definition hearing skill is needed to know what you are listening for, that will then determine what you will notate.¹³⁹

Harmony and Counterpoint

The perceived harmony and counterpoint in this work are intuitively applied by the musicians. They are the contributions brought about by their wealth of experience as professional practitioners and collaborators and were not written by me. So, the concern of these professional traditional musicians is not Western music theory of harmony or counterpoint rules, so that they are free to relate with songs as it seems best to them. Therefore, Western music theory is according to how they locally and temporarily choose to use it or adopt it in their music production. So, this same set of musicians can sing these same songs in several ways, with several feel and voice textures, since that is what they do on a daily basis for living. Therefore, in this work you will hear, mostly, movements in thirds and parallel fifths, sevenths and other discordant tones, voices that are modulating at will, voices that are singing in relative

¹³⁹ This skill is an aspect of the inculturation skill that is necessary for Yoruba professional musicians but then the method of notation implied will be emic and modelled and so avoid an ethic method.

tones which are not meant for the Western staff and difficult to notate.¹⁴⁰ Brooke Dufton (2018) on his doctoral thesis about the style of R. Murray Schafer's Wolf music. Schafer is reputable for writing musical pieces in unconventional ways with graphic scores or postals for his choirs, where all pitches are not exact but relative to the vocal ranges of the singers. The difference between Schafer and I is our methodology, at least Schafer wrote all the parts but permitted the singers to treat it as they like, but in my case, I just gave a working sketch.

Structure and Forms

In this project, the genre is in possible structural forms attainable but not necessarily beyond modifications or variations.¹⁴¹ The structure reflects the combination of the different musical attributes of a particular work as musical ideas interrelate. e.g., choral, percussive or other segments of the song as a discernible whole.¹⁴² And so, the structure drives (or is the expression of) the functions of the different (or single) musical compartments a particular music (song or instrumental) may have. Yòrùbá and African musical structures are only discernible as performed and so may not be useful for assertive, precise or concrete descriptions or explanations of what a structure should look like, however, there are still comparative structures that are maybe similar and frequent.¹⁴³ In a choral section, we may frequently have structures that are call and response, and call and refrain, or Rondo, mixed form, or through composed.¹⁴⁴

¹⁴⁰ Cf. Jane Duran and Earl Stewart (1997, 83). You will notice the different elements of African vocalisation techniques and devices, which are for aesthetics.

¹⁴¹ Cf. Agu, D.C.C. In his exploration of Igbo music and comparing different instrumental structures.

¹⁴² Whereas, in the tonal and melodic section you may have structures like alternating structure, systematic structure, melismatic or running notes structure, sequential structure and repetition. Whereas in the Rhythmic department you may have syncopations, hemiola, times and mixed time structures.

¹⁴³ Cf. Babatunji O. Dada (2016, 220). He gave a list of a few transcribed but still mostly complex and confusing rhythmic structures/patterns and genres. Àpórón, Wórò, Ègò, Gbandíkan, Etike, Àlùjò, Ganá and Jalansín.

¹⁴⁴ Tunji Vidal (2004,7-14). He gave descriptions of possible Yoruba choral structures.

Yòrùbá Popular music

Yòrùbá popular music has been classed much as the product of mainly musicians that have not had Western music education and are also in the contemporary or beyond.¹⁴⁵ Such as King Sunny Ade, Ebenezer Obey, Fela Kuti, Sikiru Ayinde Barrister, General Kollinton, Dele Abiodun, Shina Peters, Wasiu Ayinla etc. So, although most of these musicians have not formally studied Western music, yet they are both familiar with Western music mediums and instruments, as well as with Yòrùbá traditional sources and music styles. And, they have been able to create and experiment on different genres that makes up Yòrùbá popular music genres e.g., Fuji, Afrobeat, Juju, Highlife etc. In this project, I have composed songs in these different genres, not just to show my musical familiarity, skills and dexterity as a composer but as a medium to express and replicate the profile of the characters just as it may have been in a true to life Yòrùbá social context.

Choral Function

The choral function in this project is not necessarily always harmony. The choral function is also participatory or what I call the function of filling a space by one's presence in the narrative of things, similar to the Western chorus dating from the Greeks around Aristotle's era.¹⁴⁶ The accompanying voices in this project do not have the burden to sing actual particular prescribed harmonies because it was not in the first place made available to them; rather, they are to respond and participate in this production by asserting their very best at each point when they are needed or when they feel they should contribute. So, in this work, you will find choral intervallic interjections, slurring and singing in uncertain keys. You may also notice elisions and different Yòrùbá dialects in some places in the recording. So, in the notation, I used designated heads in such passages.¹⁴⁷

¹⁴⁵ Cf. Samuel, K.M & Ashaolu, S.O (2016, 140) and also Onyeji Elizabeth (2010, 126).

¹⁴⁶ Lucia Athanassaki and Ewen Lyall Bowie (2011, 1).

¹⁴⁷ Cf. Also, Brooke Dufton (2018) R. Murray Schafer's Wolf music. Schafer wrote musical pieces employing unconventional methods and imagery for his choirs, where all pitches are not exact but relative to the vocal ranges of the singers.

The choral in this project sometimes serves like *Sprechgesang* in Arnold Schoenberg's *Pierrot Lunaire* (1912).¹⁴⁸ One is not sure if it is a speaking voice or specific heads to designate a singing voice or combination of both or none. So, the notation of the voices (as transcribed from the performance recording) is that such passages in this work are just to give relative ideas about the sound and not descriptive assertions because they are atonal to Western musical perception of music, but this is a common device in Yòrùbá traditional music.¹⁴⁹

Recitative

Recitative serves mainly the purpose of thoughtful reflections in both the mind of the singers and the audience.¹⁵⁰ This intentional device plays on speed and vowels by applying intentional delays or melisma at particular points which are spontaneously determined by the singers. Recitative passages may come as opening devices to call the attention or demand the interaction of the audience to what is coming in the body of the music but as you will discover in this project, recitative passages are not only found in the opening of songs. The Western accompaniment, as you have it in the recording to the recitative passages is purely intuitive too and not either *Seco* (e.g., "Behold a virgin shall conceive" in Handel's *Messiah*) or *Accompagnato* (e.g., "Comfort ye my people" also by Handel in his *Messiah*).¹⁵¹

Narrative

As used, for example, by Stravinsky in *The Soldier's Tale*. The libretto for the soldier's tale unfolds in a strictly narrative fashion, the text was designed to be read or

¹⁴⁸ Julia Merrill (2017). Arnold Schoenberg on Albert Giraud's, "*Three times seven poems*" (1912). Which raises the argument about "Sprechstimme" "Speech-song" "Sprechgesang -German" and chamber orchestra with the implication of speaking at a fixed pitch which then may be confusing with different performances.

¹⁴⁹ Song Title: "Eni ba l'aya ko wo" (*Medley*) (SALT 020) Length (Minutes): \cong Bar 269, beat 1 to bar 323 (Sibelius: 11:00.09-13:12.9mins) (Cubase: 398.3.3.103-441.1.1.0 [0:14:40mins]). Key: Uncertain key. Type: Liquide. Genre: Egungun. Medley: "Eni ba l'aya ko wo" and "Egungun gb'obi, Alaba gb'oka".

¹⁵⁰ Cf. Jane Duran and Earl Stewart (1997, 81).

¹⁵¹ Moreover, the accompaniment styles, even if not Western is spontaneously determined by collaborating musicians.

narrated above or between the individual pieces. In the hope that 1. the story and the direct manner of its presentation would attract an international audience. 2. To avert some of the difficulties of translations.

Functions and roles of Yòrùbá Percussion: (Particular functions assigned to a drum in this arrangement of the project)

Metronomic: By experience as a Dùndún player myself, I know that what seems to be a simple functional percussion passage may actually include hockets of metronomic functions and other percussive functions too.¹⁵² The metronomic percussion and drums work constantly in cycles for discernible phrase length and pulse, but there can be momentary increase or decrease in speed or radical changes from a metronomic pattern to another, depending on the groove of the music.¹⁵³ In Yòrùbá music, the term metre is better described as a timeline, the metronomic drums functions as the metre which is roughly conceived and perceived as the (Yòrùbá) African cyclical timeline but the time line itself is different from the tactus. So, both the metre, topoi, timeline or clave and tactus functions for participant's accurate measurement, entry and exit in and from a song or continuous ostinato.¹⁵⁴ In this project, the Sèkèrè, Ago and Conga are mainly assigned the metronomic functions, so you will hear, at least, three different constant hocketing metronomes. All three hocketing metronomes as consistently used in this project serves as divisive and subtractive elements for other percussion in their assigned roles or functions. Examples: Bar 10-11ff; bar 63-64ff or bar 173-174ff etc

¹⁵² Agu, D.C.C. (2016, 23) Also identified the referential or metronomic functions of certain percussion. Nzewi (1991, 103) However thinks metronomic drums or percussions are not relevant to composition because they are constant with strict rhythmic patterns which define both the phrase length and pulse.

¹⁵³ Cf. Mehmet Vurkaç (2012, 190-191). In his explanations about Latin American claves, which he concludes are derivatives from African metronomic sections.

¹⁵⁴ Cf. Philip Ball (2010, 210) Related to but different from the metre is the tactus, the beat we would clap out while listening to music. p210. Also cf. Eric Satie, as quoted by Philip Ball (2010, 217). Eric removed signature and bar division from his works. But in this project, we will not dispense with signature and bar division. Because the function of signature and bar division is helpful just for the universal acceptance and functional friendliness of Segnotation. The functional concept of signature and bar division was still practically realised by Yoruba musicians through their own cyclical usage of timeline or and tactus. Also, Agawu Kofi (2003, 73). p73.

Figure 30. **Metronomic: Bar 10-11.**



Figure 31. **Bar 63-64.**



Figure 32. **Bar 173-174.**



for a timeline or what he called topoi. A prominent articulated, recurring rhythmic pattern that serves as an identifying feature or signature of the dance/drumming. For cultural insiders, identifying the gross pulse or the “pieds de danse” (“dance feet”) occurs instinctively and spontaneously. Those not familiar with the choreographic supplement, however, sometimes have trouble locating the main beats and expressing them in movements.

Doubling and imitation: Doubling and imitation (same block imitation and ring/round or echo imitation) is common mostly in tutti passages but it is also used spontaneously for variation and for pedagogical purposes. The doubling or imitation can be done in different ranges and the effect may not only be to establish a scheme or ostinato but also to give a kind of block harmonies too. For example: “Igbe a fe’we” (With opening percussive Tutti) (SALT 015). Length (Minutes): \cong Bar 169, beat 1 to end of bar 202 (Sibelius: 6:55.6-8:17.8mins) (Cubase: 274.3.2.4-301.2.3.113 [0:10:00mins]). Also, Song Title: “Eni ba l’aya ko wo” (Medley) (SALT 020) Length (Minutes): \cong Bar 269, beat 1 to bar 323 (Sibelius: 11:00.09-13:12.9mins) (Cubase: 398.3.3.103-441.1.1.0 [0:14:40mins]). The Iya’lu Bata at an instance functioned as a doubling and harmonic instrument. Cf. Bar 1194ff. The Iya’lu Bata is playing a usual Ago line.

Figure 33. **Doubling and imitation: Bar 169-171.**

The image displays a musical score for nine instruments: Shekere, Ago, Conga, Omele, Omele Bata, Iya'lu Bata, Iya'lu Atele 1, Iya'lu Atele 2, and Gangan Atele. Each instrument part is represented by a staff with a treble clef and a common time signature. The notation consists of rhythmic patterns of eighth notes, often beamed in groups of four or six, with stems pointing downwards. The patterns are highly repetitive and synchronized across all instruments, illustrating the concept of doubling and imitation. The score is divided into three measures, with vertical bar lines separating them. The instruments are listed on the left side of the score, and the notation is aligned to the right of each instrument name.

Figure 34. **Bar 269-273.**

Figure 35. **Bar 273-277.**

Figure 36. **Bar 1195-1196.**

Harmonic: This is a product and as an effect of the different interwoven hocketing ostinati and of the doubling and imitation effects. But the way to analyse these harmonies is still yet to be developed. Percussive harmonies, as you will find on paper in this project, is not however about intervals (in a particular key or mode) like Western harmonies, rather, I suppose it is more about the perceivable exchanges the predetermined or natural tones a drum or percussion instrument can make as against the hocketing, doubling or and imitation tones (equally natural or predetermined) that other drums or percussion instruments produce. What is noticeable however in Yòrùbá percussion harmonies is the various interplay of different ranges and texture of tones, either in direct response or supportive response to songs or to a particular dance or as found in a particular arrangement.¹⁵⁵

Example: Bar 169-171ff; bar 291-293ff etc.

¹⁵⁵ A random slice of ostinati from my Segnotation may be helpful to prove other theories about future analysis of Yoruba percussion harmonies. Cf. Bar 269ff. The Iyalu in this section function as a harmonic

Figure 37. **Harmonic: Bar 169-171.**

Figure 37 displays a musical score for seven instruments: Shekere, Ago, Conga, Omele, Omele Bata, Iya'lu Bata, and Iya'lu Atele 1. Each instrument is represented by a staff with a double bar line (II) and a rhythmic pattern of eighth notes. The score is divided into two measures, with a 7-measure rest indicated at the end of each measure. The rhythmic patterns are consistent across all instruments, showing a complex, syncopated sequence of eighth notes.

Figure 38. **Bar 291-293.**

Figure 38 displays a musical score for three vocal lines: Iya'lu Bata, Iya'lu Atele 1, and Iya'lu Atele 2. Each line starts with a double bar line (II) and a rhythmic pattern of eighth notes. The lyrics are: "ka. E-gun-gun o, A - la-ba o! E-gun-gun o, A - la-ba o!". The rhythmic patterns are consistent across all three lines, showing a complex, syncopated sequence of eighth notes.

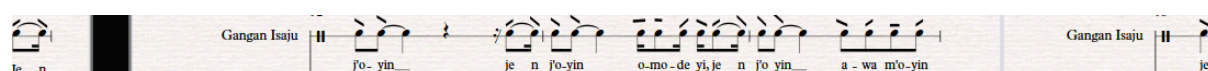
instrument. Also here, Song Title: "O seun OLUWA o, a tun ji" (SALT 031) Length (Minutes): ≈ Bar 567, beat 1 to end of bar 591 (Sibelius: 23:06.0-24:06.0mins) (Cubase: 786.1.1.0-819.1.1.0 [0:27:16mins]). Notice the more apparent harmonic interchange between the Omele Bata and Iyalu. Their rhythmic structures are both triplets but their aligned tones are different.

Improvisatory and Cue: Improvisatory and cue function is usually the role of the lead percussion. In the classical traditional Dùndún ensemble, the Iya'lu Dùndún oní saworo ide (with bronze bells) is usually the lead instrument laden with the improvisatory and cue functions. In performance, an improvisatory passage is more a once in a lifetime passage because it is always a show of the dexterity and depth in rhythmic manipulation skills of an individual lead drummer against the rest of his or her singing or percussion group. In this project, I did not segnotate (transcribe) any improvisatory passage because of the reason given above and the pure esoteric reasons in scholarship.¹⁵⁶ You also have counter or simultaneous improvisatory passage in the performance recording too.

The cue is for setting the pace, for the coordination of both the singers and instrumentalist also about giving, mostly, the middle range or the intervallic ostinato for others to play and from which other divisions will be created and, also to determine the depth (perceivable range) that is relative to the occasion.

Example: Bar 91-95 (taking the Lead Iya'lu alone).

Figure 39. **Improvisatory and Cue: Bar 91-95.**



¹⁵⁶ According to Natasa Chanta-Martin (2015, p9-15), while discussing Yoruba dance interpretations. She thinks that improvisation is abstract or interruptive. Also, Agu D.C.C. (2016, 23). The variations are determined by an individual's spontaneous reactions which are induced by emotion and performance situations.

Schematic: In this project, completed cycles of schemes are notated as ostinato. But in live performances, what you have is division of schemes between two or more drums. So usually, an incomplete scheme from a particular drum is completed by a corresponding drum. This intricate schematic exchange is the main reason you have e.g., Ako ati Abo (male and female) or Ìsájú ati Àtèlé (lead and immediate or intimate follower) which means they are corresponding drums meant mostly for schematic exchanges.¹⁵⁷ For instance, in this project, the Omele even though it is segnotated as a single drum with a single ostinato line is on most occasions two or more drums with the interchange of schemes in between themselves.¹⁵⁸

Example: Bar 1023ff; 1107ff; 1183ff. etc. Figure 40. **Schematic: Bar 1023.**

¹⁵⁷ Cf. Ayeyemi E.O and Okafor I.O (2016, 88). Both identified African music as cyclic in nature and so regulated or divided the music into equal patterns, segments or ostinato.

¹⁵⁸ Cf. bar 1139ff. The Omele Bata gives us a schematic double bar ostinato.

Figure 41. **Bar 1107.**

The image displays a musical score for Bar 1107, featuring nine staves. The instruments and their parts are as follows:

- Shekere:** A rhythmic pattern of eighth notes with accents, marked with 'V' above each group.
- Ago:** A melodic line starting with a triplet of eighth notes, followed by a quarter note and another eighth note.
- Conga:** A rhythmic pattern with eighth notes and accents, including some notes with grace notes.
- Omele:** A rhythmic pattern of eighth notes with accents.
- Omele Bata:** A rhythmic pattern of eighth notes with accents.
- Iya'lu Bata:** A single eighth note with an accent.
- Iya'lu Atele 1:** A single eighth note with an accent.
- Iya'lu Atele 2:** A rhythmic pattern of eighth notes with accents.
- Gangan Atele:** A rhythmic pattern of eighth notes with accents.

Figure 42. **Bar 1183-1184.**

The image shows a musical score for two bars, 1183 and 1184. The score is arranged in a system with nine staves, each representing a different instrument. The instruments are: Shekere, Ago, Conga, Omele, Omele Bata, Iya'lu Bata, Iya'lu Atele 1, Iya'lu Atele 2, and Gangan Atele. The notation includes various rhythmic patterns, such as triplets and sixteenth notes, and rests. The Shekere part features a prominent triplet pattern. The Conga part has a syncopated rhythm with eighth notes and rests. The Omele part consists of sixteenth-note patterns. The Omele Bata part has a similar sixteenth-note pattern. The Iya'lu Bata part has a simple rhythmic pattern. The Iya'lu Atele 1 and Iya'lu Atele 2 parts have a similar rhythmic pattern. The Gangan Atele part has a complex rhythmic pattern with many sixteenth notes.

Tutti: Passages are effectively synchronic by nature but they are played strategically for different rhythmic effects and colour. In this project, such tutti passages are used to demonstrate urgency or pandemonium and/or to show or invoke energy. The grand tutti passage particularly in this project is for the reiteration of anger and break from civility to jungle justice by the raging female characters when they discovered that they have all been duped by Agbaja.¹⁵⁹

Example: Bar 91-95; bar 169-171; bar 621-623; bar 553-566 etc

¹⁵⁹ "Igbé a fe'we" (With opening percussive Tutti) (SALT 015). Length (Minutes): ≅ Bar 169, beat 1 to end of bar 202 (Sibelius: 6:55.6-8:17.8mins) (Cubase: 274.3.2.4-301.2.3.113 [0:10:00mins]).

Figure 43. Tutti: Bar 91-95.

Musical score for Figure 43, Tutti: Bar 91-95. The score includes vocal parts for Omele Bata, Iya'lu Bata, Iya'lu Atele 1, Iya'lu Atele 2, and Gangan Atele. The lyrics are: fo-yin... je n fo-yin o-mo-de yi, je n fo yin... a-wa m'o-yin. The score is presented in two systems, with a vertical purple bar indicating a section break between the two systems.

Figure 44. Bar 169-171.

Musical score for Figure 44, Bar 169-171. The score shows rhythmic patterns for the following instruments: Shekere, Ago, Conga, Omele, Omele Bata, Iya'lu Bata, Iya'lu Atele 1, Iya'lu Atele 2, and Gangan Atele. Each instrument part consists of a series of rhythmic strokes, with a '7' indicating a seven-measure phrase. The score is presented in three systems.

Figure 45. Bar 621-623.

Musical score for Figure 45, showing parts for Shekere, Ago, Conga, Omele, Omele Bata, Iya'lu Bata, Iya'lu Atele 1, and Iya'lu Atele 2. The lyrics are "A-la-ba e ru o-hun e-ru".

Figure 46. Bar 553-554 (Tutti and Surrogacy).

Musical score for Figure 46, showing parts for Iya'lu Bata, Iya'lu Atele 1, Iya'lu Atele 2, and Conga Atele. The lyrics are "O-wa-ni fo-jo i-ni-gho-gho".

Surrogacy (talking and singing):¹⁶⁰ Surrogacy - a term coined by Durojaye et al. - is a common element of Yòrùbá percussion music and that is why they are actually called talking drums. So, the drummer talks or sings with his drum(s) and those who understand will chorus as interpreters to the surrogacy passages. Surrogacy serves many purposes which ranges from positive induction and praise and/or, to negative indoctrination-incitement-inducement, herald and sonic communications.¹⁶¹ In a performance like we have in this project, there are alternating and improvisatory surrogacy and tutti surrogacy passages. The Dùndún Ìsájú and Àtèlé are given the main surrogate lines in this project. But in classical traditional live performance, it will be the Iya'lu oni sawore ide (Iya'lu with bronze bells) that is the surrogate.

Example: Bar 172-177; bar 178-202; bar 238-263.

Figure 47. **Surrogacy (talking and singing): Bar 172-176.**

Musical notation for Figure 47, showing three staves: Iya'lu Atele 1, Iya'lu Atele 2, and Gangan Atele. The notation includes rhythmic patterns and lyrics such as "A-gba-ja da? o-un da?" and "E ma ma bi-nu o-un da?".

Figure 48. **Bar 180-182.**

Musical notation for Figure 48, showing three staves: Iya'lu Atele 1, Iya'lu Atele 2, and Gangan Atele. The notation includes rhythmic patterns and lyrics such as "me lo, o ti sa la, o ti" and "da? E ma ma bi-nu o-un da?".

Figure 49. **Bar 239.**

Musical notation for Figure 49, showing Gangan Atele with the lyrics "I-wo ni-kan lo fun, o gb'o-mo jo."

¹⁶⁰ Durojaye, C., Knowles, K., Jakob Patten, K., Garcia, M., and McBeath, M. (in review). *When Music Speaks: An Acoustic Study of the Speech Surrogacy of the Nigerian Dùndún Talking Drum*.

¹⁶¹ Cf. with Natasa Chanta-Martin. She also uses "articulation" interchangeably with "surrogacy". The surrogates (Drums) use proverbs, maxims, call or praise poetry and more. Also, the surrogacy performance for the vocal Telu 1 of Greater Iwo of Osun in Nigeria, Oba Abdulrashid Adewale Akanbi. <https://www.facebook.com/palaceoftelu1/videos/144569084326717/>

Figure 50. **Bar 241ff.**

The image shows three staves of musical notation. The first two staves, labeled 'Iya'lu Atele 1' and 'Iya'lu Atele 2', have identical rhythmic patterns and lyrics: 'Pa-ri-bo-to-ri-bo - to, mo gb'o-mo jo.' The third staff, labeled 'Gangan Atele', has a different rhythmic pattern and lyrics: 'I-wo ni-kan lo fun o ti gb'o-re n - la.' The notation includes various note values, rests, and accents, typical of African musical notation.

Rhythmic: This is the basic non-syllabic function of Yòrùbá percussion and percussion pedagogy. The rhythms, either intrinsic or extrinsic, serve as the structural backup for singing, poetry, dance or drama or for introduction or inductions of different genres.¹⁶² In this project we have different structures of rhythmic ostinati, both as individual lines or as complimentary simultaneous lines. You may also notice in this project the intricate combinations of syncopation, hemiola, duple and triple divisions even within a bar or measure or as parallel hocketing simultaneous lines of up to eight different rhythmic lines.

Example: Bar 324-343ff; bar 400-430. etc.

¹⁶² Ayeyemi, E.O and Okafor I.O (2016, 85). Discussed the functions and intricacies of African rhythm. Also, Cf. Ruth M. Stone (ed.)(1998, 154) in the explanations on inherent or intrinsic rhythms. Rhythms that may be heard by the listener but are not played as such by any of the performers.

Figure 51. Rhythmic: Bar 324-325.

Musical score for Figure 51, showing rhythmic notation for six instruments across three measures. The instruments are Omele, Omele Bata, Iya'lu Bata, Iya'lu Atele 1, Iya'lu Atele 2, and Gangan Atele. The notation includes various rhythmic patterns, rests, and triplets. The first measure shows Omele and Iya'lu Bata with triplets. The second and third measures show Omele Bata and Gangan Atele with complex rhythmic patterns and rests.

Figure 52. Bar 400-401ff.

Musical score for Figure 52, showing rhythmic notation for nine instruments across two measures. The instruments are Shekere, Ago, Conga, Omele, Omele Bata, Iya'lu Bata, Iya'lu Atele 1, Iya'lu Atele 2, and Gangan Atele. The Omele part in the first measure is highlighted in yellow. The lyrics "Fa - ther, e gba mi." are written below the Gangan Atele part in both measures.

Punctuation: This function is under the abstract rhythmic or non-syllabic pattern. It is to accentuate or punctuate dancing gestures and steps. It is very common with the Bata dancers but not exclusively. Punctuation is also used to accentuate spoken speech or singing, so it helps to remind the lead singer what to do at particular instances during the performance. Punctuation is mainly isochronous in nature and the aesthetics is when you both observe and hear the dance and drums punctuations as synchronised patterns.¹⁶³

Example: Bar 1242-1259.

Figure 53. **Punctuation: Bar 1242ff.**

The image shows two staves of musical notation. The top staff is labeled 'Iya'lu Atele 1' and the bottom staff is labeled 'Iya'lu Atele 2'. Both staves begin with a double bar line and a rest. The notation consists of a series of rhythmic pulses, each followed by a note and the lyrics 'O d'i - le,'. The notes are connected by a horizontal line, indicating a continuous melodic line. The rhythmic pulses are represented by vertical lines with flags, indicating a specific rhythmic pattern. The lyrics are written below the notes, with a hyphen between 'd'i' and 'le,'.

¹⁶³ Cf. Simha Arom (2004, 20). Quoting Kwabena Nketia (1975, 125) On the creation of polyrhythms and isochronous pulse possibilities. In this project a subtle and complex polyrhythm is created.

Divination: Àyángalú (from which the nomenclature Àyàn is derived) is the Yòrùbá god of drums in the pantheons of Yòrùbá gods and goddesses. From my field collaboration (at Ìwó, Ìbàdàn and Ògbómòsò), I was informed that Àyángalú can be consulted or may consult his devotees through the medium of the ojúbõ ilù (point of divination and sacrifice on each drum).¹⁶⁴ So, each Yòrùbá locally made drum must have ojúbõ. But the ojúbõ may also be marked differently with either the family insignia or chosen inscription of the drummer who owns the drums or that of the maker who made the drums. Yòrùbá drums are not only instruments of music but are objects and mediums of Yòrùbá traditional worship and spiritual interchanges in forms of divination and sacrifice.¹⁶⁵ The Gúdúgúdú drum is particularly referred by Yoruba traditional worshipers and devotees as Ako Ìlù (the male), meaning strong drum. According to information from my field collaborations, it was the Gúdúgúdú that first offered sacrifice to Elédùmarè among the Àyángalú offspring's, therefore the Gúdúgúdú must not be placed directly under the sun like other drums to dry, he cannot be loosen either and that is why an adage says, Gúdúgúdú ko f'igba kankan t'ara le, koko l'ara nle (Gúdúgúdú is always at alert, it is always strong). Also, traditional worshipers use èkàn Gúdúgúdú (pegs of Gúdúgúdú) after the Gúdúgúdú is retired for Àfòse (command charms), and no one must tell a lie why swearing with a Gúdúgúdú, the repercussion is believed to be instant and irrevocable. But, in this project, I do not have to make divination or sacrifice to the drums.

¹⁶⁴ Evidence from my photos and recordings in the appendix.

¹⁶⁵ Tunji Vidal (1989, 116). Citing the Ifá festival at Ede. Blood from an animal is poured on the drums.

Symbolic: Yòrùbá percussion and drums are also symbols of Yòrùbá science and technology of sound, symbol of wealth and earth friendly ecological practice, symbol of health and energy, symbols of gods and monarchs, symbols of conquest and migration, symbols of gloom or joy, symbols of evolution and symbols of culture and history.¹⁶⁶ The Bàtá is the symbol and music originally of Sàngó (Yòrùbá fiery god of Thunder), the Sèkèrè is both the symbol and music of the Kings, the different Bèmbé drums are the symbols and surrogates to announce the passing of a king or special festivals or for the birth of triplets or Quadruplet babies in some Yòrùbá lands. But due to the evolution as necessitated by life instrumental arrangements and availability or because of neglect of culture, the symbolic functions of Yòrùbá percussion are persistently ignored. In this project, the main symbolic functions of the percussion are joy and sadness, migration and annotations to contemporary practice and history.

Scheme and Ostinato

Schemes are the basic single units combined together in Yòrùbá percussion to create a single unique ostinato.¹⁶⁷ Notations schemes, according to Vidal, quoting Nketia (1974). The latter has suggested schemes as the basic numerical divisions of ostinato. Ekueme (1975) also identified duple and triple schemes as the basic rhythmic structures of West African music. Vidal highlights the function of the schemes in Yòrùbá works for subdividing Yòrùbá percussive ostinatos and metronomic phrases. So, a scheme would feature tones, rhythms, depths or colour (when doing high-definition listening, supplementary skill will be needed so as to be able to identify and separate each percussive scheme that makes up individual ostinati (pl). An ostinato or metronomic phrase (sg) may have just a single scheme or two more schemes. The functions of each scheme like ostinati are: Doubling (same range

¹⁶⁶ Tunji Vidal (1989, 117-119). The speed of the music also is symbolic and represents the personality of the god's. Fast rhythm may connote fierceness and slow music peacefulness. Each god also has associations with particular musical processional music and drums.

¹⁶⁷ Cf. Vidal (2005, 9-21).

doubling, octaves or harmonic), metronomic and root support, interlocking and hocketing and harmonics. There are sometimes that schemes may be very brief, such can be noticed in improvisations. Also, of note is Vurkaç Mehmet's (2012) writeup about Afro-American "Clave" which serves as a cyclical timeline.¹⁶⁸ In this project, you will discover more instruments playing interlocking or hocketing schemes or a single instrument may combine two schemes to make an ostinato.¹⁶⁹ These schemes are the nucleus of African percussion and a well-coordinated scheme will present very intricate sound and ostinato, even, for a trained ear.

Rhythmic syncopation and repetition

In this project you will have plenty of rhythmic syncopations in forms of schematic, interwoven syncopation and phrasic syncopation; this is purely an element of the subtractive nature of African music.¹⁷⁰ Also, Yòrùbá musical art forms employ repetition for reiterations and aesthetics.¹⁷¹

Percussive Instrumental arrangement

The percussive instrumental arrangement in this work is not mine, it was decided by the collaborating professional traditional musicians and others that worked together with me by proxy, as it is done and expected in a subsisting traditional cultural practice. So, the assignment of function and role could be different but unique to this project. Again, this explains the implication of authenticity, authority, collaboration and role play at any given time and place. For instance, in this percussive instrumental arrangement, the role of Iya'lu was given to a leading Gángan, Gángan

¹⁶⁸ Cf. Omele and Omele Bata schemes .

¹⁶⁹ Cf. Ago or Conga schemes.

¹⁷⁰ Cf. Mantle Hood (2001, 35) and also Cf. Jane Duran and Earl Stewart (1997, 82). Also, Ayeyemi E.O and Okafor I.O (2016, 86). They identify syncopation as a musical device common to African works.

¹⁷¹ Cf. Rotimi Fasan (2015). And also Cf. Simha Arom (2004,17) Repetition and variation is a fundamental principle of African music. As Gilbert Rouget aptly remarked: 'There are indeed musics which find in repetition or in variation- and consequently in non-development- their very accomplishment' (Rouget 1956:133). It is upon extremely simple elements that a process of maximal elaboration is constructed, by using variations that exploit the basic material to the utmost.

Ìsájú and Àtèlé. Whereas, traditionally, the Iya'lu would have led the whole ensemble. Worst still, where there are Iya'lu and another Iya'lu oni saworo ide (Iya'lu with bronze bells attached to her front rim) then, it is the Iya'lu oni saworo ide that will take the lead. But in this arrangement, both of them are given backstage: I would not have imagined this interchange of roles. Also, in this arrangement, even though the Iya'lu (s) are given the backstage function of playing other interlocking ostinati, yet, they were still actively playing their supposed surrogacy role, though, not as prominent as it has been given to the Gáangan Ìsájú (lead Gangan) and Gáangan Àtèlé (backing Gangan).

Another surprise to me in this arrangement is the possible breaking of tradition. The tradition that was supposedly broken was the reassignment and use of Sèkèrè at instances of sadness, regrets, commotion and declarations of protest. The gourd which wears the woven cowries or beads can be easily broken so you don't beat the Sèkèrè with a stick like you beat other percussion but asides. The Sèkèrè (when played) gives a whooping sound that Yòrùbá people describe like, "o nku bi ojo" meaning smouldering like rain. But, in this arrangement, the Sèkèrè was not allowed to smoulder or whoop like rain, she was reserved mostly for constant metronomic and basic rhythmic function with the Ago and Conga and also with much reduced velocity so as not to challenge other percussions. But in real life traditional performances, the Sèkèrè ensemble as a family can play alone and if in tandem with others may not be given backing utility roles and functions.

This arrangement also merged bits and pieces from different families or percussion ensembles. This is not unusual though, but this particular arrangement should not be taken as the status quo arrangement, it is just one of the numerous arrangements that we may get and play with but essentially, this demonstrates the theory and principle of collaboration and role play, which is fully at work in any Yòrùbá musical arrangement. This arrangement, I suspect, is similar to what is done for commercial

recordings. Most frontline musicians of Yòrùbá descent and Churches use similar arrangements, wherein prominent traditional roles and functions are interchanged or may even be totally avoided. The identification of different types and forms of ostinati is purely my making but based on the evidence of transcribed ostinati in my Segnotation. I will identify the most obvious ostinati types and forms in this project.

Commentary and Analysis

Song Title: **“Won ni ki nwa sun l’eni”** (Medley:) (SALT¹⁷² 001-006)

Length (Minutes): \cong Bar 1, beat 1 to bar 62, beat 4 (Sibelius: 0.0-2:28.1mins¹⁷³)

(Cubase: 1.1.1. 0-0113.1.1.0 [0:03:44mins]¹⁷⁴).

Key: G major *and relative minor E*.

Type: Solo and Choral.

Genre: Slow Highlife. Locally called Àgèrè, ilu Ode fun Ijala tabi fun isipa ode (Àgèrè is the Hunter’s or Warrior’s percussion for their unique form of music genre which is called Ijala. But Àgèrè is also for Hunter’s or Warrior’s funeral).¹⁷⁵ Slow sendoff, farewell or funeral percussion music for the hunters/warriors).

Medley: *“Won ni ki nwa sun l’eni”*(Soprano solo); *“Gbogbo obinrin lo nse ru e”* (surrogates and voice); *“Obinrin rere”* (Choral); *“Mi o ni sun l’eni”* (reprise: Soprano solo); *“Anfani repete lo nsonu”* (surrogates and voice); *“Ma ma se- To ba sun l’eni”* (Choral).

Commentary: The song begins with a contemplative female solo voice. Iya’beji, considering the offer by Agbaja to share his bed before she can be given the opportunity to audition in a multi-million-naira blockbuster production. There are

¹⁷² SALT, acronym for Salford Alaba in London Tracks. My personal serial numbers from my documentation.

¹⁷³ The Sibelius time may not be actual for performance.

¹⁷⁴ The Cubase time is mainly for markings of the end of each song or medley.

¹⁷⁵ Any reference to ‘locally’ is to indicate what my informants said or how they described the genre or form and structure of the percussion music. Sometimes there is subtle variance in their description. So, I have documented their most aligned description.

similar accusations of movie directors taking advantage of their female actresses, demanding for sexual favours before they can be given audition opportunities in their production.¹⁷⁶

The Surrogate and the interpretive voice were, however, urging her to take the offer and to have illicit affairs with the film director, because “gbogbo obinrin lo nse ru e” meaning, “every woman does that”. But the Choral voices, on the other hand, would encourage Iya’beji to remain faithful to her marriage vows.

Choral harmony: SAT.¹⁷⁷ With movements in thirds and ends on first inversion (ii⁶, I)¹⁷⁸ but it may deceive the ear as a plagal cadence.¹⁷⁹

Tessitura: The range of the female voice ranges from “g” to “e”. To reflect the sombre nature of the text as demonstrated in the voice rather than the agility of a soprano.

Percussions: The main function of the percussion here is metronomic, harmonic, rhythmic and surrogacy. The Rhythmic ostinati (pl) with the Iya’lu(s) and Gangan Atele (backing Gangan [intimately with the lead Gangan]), sparsely distributed are saying: “Guguru ‘o b’omo je” meaning, “Popcorn does not spoil a child”; again, “Ma a se lo ko ba nkankan je” meaning, “Continue to do that, nothing spoils”. So, they are also encouraging Iya’beji to take the offer by sleeping with Agbaja. The fact of the matter with the talking or surrogate drums is that they also make snippets of comments that can intoxicate or change people’s minds.¹⁸⁰ The Sekere, Ago and Conga maintained their metronomic and rhythmic role, so as to give structural support to the surrogate drums.

¹⁷⁶ Cf. the Harvey Weinstein saga.

¹⁷⁷ The voice arrangement is actually: Soprano/Treble, Alto and Tenor.

¹⁷⁸ In this work you will notice not just parallel fifths but you will have final cadences in inversions. That is the effect of the SAT arrangement by the collaborating professional traditional musicians.

¹⁷⁹ Cf. bar 36 and 62.

¹⁸⁰ A Yoruba adage says, “orin ni siwaju ogun” meaning, songs go before war or songs induce war. But those songs that are capable of inducing war were always led by talking drummers who incite the people.

Ostinati: We have 5 constant ostinati and 2 changing ostinati, in Iya'lu¹⁸¹ playing as tutti and Gangan Atele. The Gangan Isaju (Leading Gangan in this arrangement is either, doubling or on esoteric improvisations).

Song Title: **"Je nj'oyin"** (Medley:) (SALT 007-012)

Length (Minutes): \cong Bar 62, beat 4 to end of bar 109 (Sibelius: 2:28.2-4:27.9mins)
(Cubase: 0113.1.1.0-187.1.1.0 [0:06:12mins]).

Key: C, G, D, G and D major.

Type: Duet and Gangan Surrogate.

Genre: Shuffle and Recitative. Locally, this is Dundun ati Sekere Agboluaje music.¹⁸²

Medley: *"Je nj'oyin" (Tenor solo and Surrogate); "Isekuse won o fi ran mi o" (Recitative: Soprano solo); "Je nj'oyin" (reprise: Tenor solo and Surrogate); "You won't be the first" (Baritone solo); "Je nj'oyin" (reprise: Tenor solo and Surrogate) "Oyin ko oyin ni" (Soprano solo); "Opolopo obinrin abileko" (Recitative: Tenor solo).*

Commentary: Agbaja continue to harass Iya'beji. Iya'beji's first name is 'Joyin'.¹⁸³ So Agbaja coined a song from her name using euphemism, but Joyin (or Iya'beji) understood that it was a sexual overture and she refused the evil overtures. Agbaja puts pressure on Iya'beji, he arrogantly boasted that "you [she] won't be the first person, never the last", he further alluded that it's a common practice among married women (Obinrin abileko) to give bastards to their husbands as legitimate children.¹⁸⁴

Recitative: In this segment, both singers used recitative for emphasis. The points of the fermata (as found in the music notation) are meant to guide as the points of

¹⁸¹ In this arrangement, we have two Iya'lu playing as tutti, almost every time, so they are considered as one. The effect is basically to give a solid rhythmic background to the extrinsic ostinato.

¹⁸² Agboluaje, serve in many roles as an ensemble, the royal percussionist but historically they were the singers and most of the time the treasurer of the group.

¹⁸³ Mojinyinola is the full name, shortened usually to Joyin. Mojinyinola means, I devour or eat the honey of wealth. So the short form of the name, Joyin, still means, eat honey.

¹⁸⁴ There are recent countrywide discussions about this practice in Nigeria. So, there is the recent drive to do DNA tests to confirm the paternity of many children in Nigeria.

main statements of intention of the singers, both for the audience and for the characters' intellectual perception as intended in the opera. The instrumental accompaniment to the recitative varies as decided by the instrumentalist.¹⁸⁵

Surrogacy: Throughout this arrangement, we have surrogacy as a function of the drums, but as a role to particular drums at different instances. Here in this segment, along with the male tenor solo, the Gangan Isaju (leading Gangan), Gangan Atele (backing Gangan) Omele Bata, and the two Iya'lu sing along with the tenor. This is not unusual in performances, with people that understood the words of the surrogacy giving a human voice to the statements made by the surrogate drums, each drum with its own voice texture and sonic.

Percussions: In this section, the intervallic function of the percussion is mainly metronomic, rhythmic, harmonic and singing surrogacy. The Sekere, Ago (without the Conga in this arrangement but) with the Omele maintained their interlocking ostinati. And, although the Iyalu'bata is not in this arrangement to join in the singing surrogacy role, yet the Gangan Isaju and Atele, Omele Bata and the two Iya'lu were enough to play the role of the singing surrogates.

Ostinati: We have 3 constant ostinati in the Sekere, Ago and Omele.

Song Title: **"Ma ma se, ma ma se o [Ma gb'ounje oko f'aja]"** (Medley:) (SALT 013-014)

Length (Minutes): \cong Bar 110, beat 1 to end of bar 168 (Sibelius: 4:27.9-6:55.6mins) (Cubase: 187.1.1.0-274.3.2.4. [0:09:07mins]).

Key: F major *and relative minor D*.

Type: Call and response, choral.

Genre: Woro. Locally wórò èjá (this is bata accentuation or synchronize with the dance, while the percussive genre of 'enidale' is typical of Òsun style).

Medley: *"Ma ma se, ma ma se o [Ma gb'ounje oko f'aja]"* (Tenor solo and Choir); *"Odele Obinrin [Eni dale]"* (Choral).

¹⁸⁵ Cf. Jane Duran and Earl Stewart (1997. 81). They write from the perspective of aesthetics of Black music.

Commentary: In this segment, the choir (backed by percussion) sing to warn Iya'beji and to instil morals in her mind. The basis for the moral instruction, here according to the text, are: (1). Her status as "Obinrin atata" meaning noble woman. Fidelity is supposed to be the hallmark of a Yòrùbá noble woman, even if the husband is polygamist. (2). Also, because "o ma l'ehin", there will be consequences. (3). She must not yield to temptation because she is "omo Jesu" daughter of Jesu. This is a direct reference to her religious inclination and to fidelity, which are the expected code of conduct of a professed Christian lady in such matters. So, for these reasons, she must not "gb'ounje oko f'aja" meaning, she must not give the husband's food to the dogs, just like you don't give the pearl to the swines. The "husband's food" in this context is euphemism for 'sex with her husband alone', and so she must reserve her body for her husband alone, as long as the husband is alive. And when Iya'beji did not heed to the warning, the choir also changed their song (text and mood which is reflected in the minor mode), to show their displeasure to infidelity.

Antiphonal technique: The vocal interchanges between the lead cantor/vocal and the backup voices or choir here is a typical use of antiphonal techniques. Antiphonal songs are common in African music, not just in Yòrùbá works.¹⁸⁶ The response to the lead cantor by the choir is determined both by the text and the melodic inflections of the lead cantor, the choir usually respond with a closing phrase which usually ends, melodically, on tonic or perfect or authentic cadence. Also, notice the urgency in the music (singing and instrumental backup), this is to both warn and demand positive response from Iya'beji.

Melancholy: When Iya'beji opted for illicit affairs with Agbaja, the choir expressed their sadness with both singing in minor mode and with melancholy, a sharp contrast to the speed and urgency of "Ma ma se, ma ma se o". There was so much regret and drag in their voice and condemnation in their text, because Iya'beji has now become

¹⁸⁶ Antiphonal techniques. Used as cantor and followers, exemplifying unity and strength of purpose at work or play.

a traitor (odale) to her marital vows and so, “odale a ba ‘le lo”, meaning traitors will be killed by the Land¹⁸⁷.

Choral harmony: SAT. With movements in thirds and the final cadence in the antiphonal harmony is first inversion (vii⁶, I); whereas the final cadence in the melancholic piece is second inversion (IV⁶₄, I).¹⁸⁸

Percussion: The percussion continues constantly with their metronomic, rhythmic, harmonic and surrogacy functions. The interlocking ostinati suits the undulating speed in this section, the surrogacy now is interjectory surrogacy.¹⁸⁹ The Iya’lu and Gangan Atele are the main surrogates in this section, accentuating the core phrases of “ma ma se” and “A ba le lo, eni da’le”. In the “Ma ma se, ma ma se” fast section. The Sekere, Ago, Omele, Omele Bata, Iya’lu Bata and one of the Iya’lu sustained the rhythmic structure, while the Gangan Atele played the interjectory surrogacy role. But in the Melancholic section; the Sekere, Omele, Omele Bata and Iya’lu maintained the rhythmic structure while Gangan Atele played the interjectory surrogacy role. In Yoruba traditional culture, the Sekere should not be played in a mournful or melancholy event because, “Sekere ki i ba won r’ode ibanuje” meaning, Sekere is forbidden from going to a sad event and so will not be played in a sad event like this. So, the collaborators, who included Sekere in this sectional arrangement should have used other percussive rattle instruments.¹⁹⁰

Ostinati: In this section we have 10 different interlocking ostinati.

Song Title: **“Igbe a fe’we”** (With opening percussive Tutti) (SALT 015)

Length (Minutes): ≅ Bar 169, beat 1 to end of bar 202 (Sibelius: 6:55.6-8:17.8mins)

(Cubase: 274.3.2.4-301.2.3.113 [0:10:00mins]).

Key: Uncertain Key and C major.

¹⁸⁷ In Yoruba traditional culture and religion, the Land or ground upon which every one stands is the judge of infidelity. So, if you intentionally break a vow, then the Land will devour you, so the Yoruba believes.

¹⁸⁸ Though in the second inversion, it is a plagal Chord. Also cf. Bar 151-152;167-168.

¹⁸⁹ Surrogacy may be interjectory or singing.

¹⁹⁰ Further, the Sekere originally were made with Cowries, and cowries were materials of commerce and divination.

Type: Call and response.

Genre: Egungun/War/Fast woro. Locally Apepe (usually with oparun clappers). The same as used by the Ijebu who a subgroup of Yòrùbá are, usually with Sákàrà or Àgbámálè with Bàtá koto which is played with bare hands instead with beaters, just as used by the Anago Yòrùbá in Cuba.

Commentary: Agbaja is in trouble because he has deceived and swindled many ladies but he is nowhere to be found. So, the ladies had come to his office in bitter protest, so they all cried, “Agbaja da?” Where is Agbaja?

Percussive Tutti: All the percussive instruments played the same rhythm with sforzando effect and fortissimo. It is not uncommon that percussive tutti is used to introduce or herald both the times of peace or war.

Uncertain key: In this instance, like in other places in this project, we have singing in uncertain keys. Uncertain not just because of the commotion invoked but because we may say, singing in an equally tempered key is not the cultural concern and traditional practice. However, the singing later continued in a certain key and all the singing was also antiphonal. So, in my notation throughout this project, I have used “x” to signify the notes and places where the sound’s frequency is atonal or the tonality is unclear or ambiguous.

Unison: In this segment, the singing was done in unison but actually, it was done at different voice octaves and textures and with concern only for justice. The purpose of music, here, was revenge and protest, there is therefore no time to consider or have concern for harmony. Moreover, this protest song was not designed to appeal for commercial reasons anyway.¹⁹¹

Percussion: Here is the first place in this project where every percussion instrument was used both for the opening tutti and throughout the segment. The Sekere, Ago, Conga, Omele, Omele Bata and Iya’lu Bata remained as the metronomic, harmonic

¹⁹¹ Protest songs are common in Yoruba culture. The people are always free to protest but they may also administer what is called jungle justice.

and rhythmic structure. The Iya'lu Isaju and Iya'lu Atele *oni saworo ide* (with jingling bells) played different complementary interjectory surrogacy lines, even though the Gangan Atele also is on a totally different interlocking surrogacy line, even while shifting tones. So, we have here, at least three ongoing surrogates at a time before the two Iya'lu came back to play a single line.¹⁹²

Ostinati: We have a repeated Ago line.¹⁹³ Altogether, we have 12 totally new ostinati (including the interjectory surrogacy lines in the Iya'lu and Atele, because asides, they are equally ostinati). The Iya'lu Bata alone has 3 different ostinati transcribed in the notation in this section.

Song Title: **“Bi a ba wi f’omo eni”** (F’awo r’oja okunrin) (SALT 016-18)

Length (Minutes): ≅ Bar 203, beat 1 to end of bar 236 (Sibelius: 8:17.8-9:43.5mins)
(Cubase: 301.2.3.113-360.1.1.0 [0:11:58mins]).

Key: C major and uncertain key.

Type: Solo and Choral [Through composed].

Genre: Highlife.

Commentary: There was still trouble in the air at Agbaja's office. Then the choir, here, reiterates moral instructions by singing sternly, “Bi a ba wi f’omo eni” (If we warn someone's child). The text of this song serves two purposes, like a double meaning: prayer and subtle warning about the consequence of disobedience. Then, in response to the choir's singing, Iya'beji burst into tears while singing, “won si so fun mi”. Iya'beji was full of regrets because she refused to heed to the warning that Agbaja is “F’awo r’oja okunrin”. Meaning, a man who uses his appearance to deceive, mostly women, a Casanova.¹⁹⁴ One of the other mistresses of Agbaja confessed that “o ti gba ibale mi”, he had taken her virginity, even though she was “Iyawo osinkin”,

¹⁹² Cf. Bar 172ff and 178ff.

¹⁹³ Cf. Bar 110ff.

¹⁹⁴ Cf. With the European Casanova. Such a lifestyle is simply universal.

meaning she was already betrothed to another man as wife but they have not yet consummated their wedding.¹⁹⁵

Repetition: Repetition and gradual steady speed increase was used as a choral technique in this instance from bar 213-218. The text “o ti sa lo” meaning, “he has absconded” is repeated to show the frustration of the ladies with Agbaja’s deception. In Yoruba culture, repeating a statement is usually for concerted emphasis towards a desired outcome or in protest like we have it here.

Choral harmony: SAT. The movement is in thirds and main final cadence is second inversion (IV⁶₄, I).

Unison: There is also both unison and singing in an uncertain key in this segment and a bit of commotion in the narrative.

Percussion: The drums function as metronomic, rhythmic, harmonic and as surrogate. The Ago introduces a new expanded version of the previous ostinato (cf. bar 172ff). The Gangan Atele continues with his interjectory surrogacy role, saying “ma se lo, iwo gan lo gbon” meaning, “continue to do what you are doing, you are the wisest”. Gangan Atele is speaking directly to the ladies and to Agbaja in absentia, either is possible.

Ostinati: We have 7 different ostinati played here in this segment.

Song Title: **“Mo gb’Ebum OLU”** (SALT 019)

Length (Minutes): ≅ Bar 238, beat 1 to bar 268 (Sibelius: 9:45.9-11:00.9mins)

(Cubase: 360.1.1.0-398.3.3.103 [0.13.15min]) .

Key: C major.

Type: Solo and Choral.

Genre: Highlife. Locally Òsun. The fast speed, won da ilu sile fun keke ijo (fast rhythm for dance).

¹⁹⁵ Virginity and betrother are major cultural and familial issues among the Yoruba. If on the wedding night the wife is not a virgin, then the shame will be on her family and parents, so the dowry would be returned to the bridegroom’s family or even worse.

Commentary: After some time, Iya'beji gave birth to a boy. She thought of the boy as "Ebun OLU" meaning, "a gift from the LORD" and as a consolation for the insult of Agbaja. Yòrùbá people believe that children are both the custodian of old age (Omo la dele) and from Iya'beji's Christian belief, children (omo) are truly gifts from God (Ps.127:3). On the Eighth day, family and friends will gather together to give a name to the child, it was on such an occasion that she is singing, "mo gb'ebun OLU" (I receive the LORD's gift).¹⁹⁶ The choir sings along as her backup but Baba'beji (the supposed father of the child) does not know anything about the real paternity of the boy, at least, not yet.

Choral harmony: SAT. At intervals, the choir starts and holds their notes for 6 counts/beats on the word OLU. This is to accentuate that OLU (short form of OLUWA [THE LORD GOD]) is the source of her bundle of joy. The final cadence is (IV, I⁶). Songs ending on first inversion, instead of/on root position at the final cadence is not unusual in many Yòrùbá harmonies.

Percussion: The Sekere, Ago, Conga, Omele and Omele Bata maintained their metronomic, rhythmic and harmonic function. The two Iya'lu and Atele undulate between rhythmic function and their surrogacy roles.¹⁹⁷ The Iya'lu(s) at intervals were saying, "paribotoriboto mo gb'omo jo". *Paribotoriboto* is just a phrase without a particular meaning but well known and used while playing with little children to describe how little children initially struggle with words.¹⁹⁸ The Gangan Atele also was saying, "iwo nikan lo fun, o gb'ore nla" meaning "the big gift belongs to you alone".

Ostinati: We have 6 distinct ostinati of the 9 ostinati transcribed in my notation.

Song Title: **"Eni ba I'aya ko wo"** (Medley) (SALT 020)

¹⁹⁶ So, since children are a gift from the LORD, then we have responsibility to care for them and nurture them in the things of the LORD.

¹⁹⁷ Cf. Bar 238ff and bar 241ff for the Iya'lu different ostinati and bar 238ff and bar 246ff for the Atele's changing ostinati.

¹⁹⁸ Lullaby is common among parents and carers. Sometimes it is called "pa'se" [pa ese] playing with the feet while rocking or backing the baby.

Length (Minutes): \cong Bar 269, beat 1 to bar 323 (Sibelius: 11:00.09-13:12.9mins)
(Cubase: 398.3.3.103-441.1.1.0 [0:14:40mins]) .

Key: Uncertain key.

Type: Liquide.

Genre: Egungun/war. Apepe with a different eja/Egun.

Medley: *“Eni ba l’aya ko wo” and “Egungun gb’obi, Alaba gb’oka”*.

Commentary: Alaba as a teenage boy chose to celebrate Egungun, although his parents are Christians.¹⁹⁹ At such a time during the Egungun festival, rivalry among Egungun groups is common and may result in bloody fights and commotion. Even among the same Egungun group or ally Egungun groups, there is a show of valour and strength when members of the same Egungun group give themselves serious wiping, engage in wrestling contests, acrobatics, synchronised dances, full of fun, display aso ebi (uniforms) and other surprises too and magic. Alaba was not just in the crowd cheering but he was a moderator and owner of Egungun.

Uncertain key: The singing was not meant to be in a particular key, such would disrupt the liquide characteristics of the music and intention, so the notation here is to demonstrate the rhythm but not the actual tones of the notes. Moreover, this is usually a much more energetic parade, screaming and shouting at the top of your voices to show support for your Egungun.

Percussion: We have the whole percussion in tandem here. In the recording, the Gangan Isaju and Iya’lu Bata are functioning both as improvisators and they determine the pace and ostinati, but they are also surrogates with Iyalu and Atele. The Iyalu function as harmonic and doubling instruments at their octaves and with their unique timbres, while the Atele on a different surrogate role serves as interlock between the Iya’lu, Iya’lu Bata and Gangan Isaju. The Sekere, Ago and Omele and

¹⁹⁹ Egungun or masquerade, are synonymous to Yoruba land, except Ilorin and environ because of Islamic Jihadist restrictions. Egungun to the Yoruba is the physical appearance, a theophany of divinity for purification, answers to prayers and non the less entertainment. Christians or/and Muslims’ involvement and active participation in Egungun and similar African Traditional Religion (ATR) is very common.

Omele Bata are on the metronomic, harmonic and constant rhythmic backing function. The Iya'lu and Iya'lu Bata in their undulating surrogacy are saying, "Eni ba l'aya ko wo, Egungun Alaba ti de" "this is not for the fainthearted, Alaba's Egungun has arrived".²⁰⁰

Ostinati: Ago is on a repeat ostinati.²⁰¹ Sekere, Conga and Omele Bata have a new ostinati here. Altogether, we have 6 new ostinati of the 8 ostinati here in this segment.

Song Title: **"Ema f'agbara mu mi jo"** (SALT 021)

Length (Minutes): \cong Bar 324, beat 1 to bar 343 (Sibelius: 13:12.9-14:00.9mins)
(Cubase: 441.1.1.0-466.1.1.0 [0:15:30mins]) .

Key: Set to C major.

Type: Protest Rap Solo. The local Yòrùbá percussion here demonstrate creativity, spontaneous on the spot rhythm or modern pattern/funk

Genre: Street Reggae.

Commentary: Alaba sings, but raps in protest. "E ma f'agbara mu mi jo" meaning, "Don't force your lifestyle and ideology on me". He sings arrogantly with offensive gestures in his voice for rebellion.²⁰² But this does not always mean that Rap or Reggae represents protest or rebellion.²⁰³

Percussion: The Sekere, Ago, Conga and one of the Iya'lu are not in this arrangement for reasons better known to my collaborators but I suspect it was not to drown or contest with this genre, rather their presence is just to show as example the syncretic nature and possibilities of Yòrùbá percussion in the hands of professional traditional players. Syncretism of this sort is an example of the versatile nature of Yòrùbá

²⁰⁰ Cf. Bar 269ff and "Egungun gb'obi, Alaba gb'oka" bar 273ff and "Egungun o, Alaba o"bar 291ff.

²⁰¹ Cf. 172ff and bar 111. Bar 308 for Omele Bata's new ostinato.

²⁰² It is common for teenagers to rebel against the lifestyle, ideology or religion of their parents and many Black American Rap and Reggae songs have such rebellious or protest underlining.

²⁰³ We also know Rap and Reggae has been used in Christian Worship too.

percussion and music generally by which it can adapt to foreign music genres. None of the percussion is discernible as playing surrogacy in this section. But, the Iya'lu Bata is playing a usual Ago line.²⁰⁴

Ostinati: The Iya'lu Baba ostinato is a repeat, but we have 4 new ostinati in this section.

Song Title: **“E, Alaba a wi fun o, o gbo”** (Medley) (SALT 022-023)

Length (Minutes): \cong Bar 344, beat 1 to end of bar 398 (Sibelius: 14:00.9-16:17.7mins) (Cubase: 466.1.1.0-535.1.1.0 [0:17:48mins]) .

Key: G major.

Type: Recitative/Through composed.

Genre: High life (Duet).

Medley: *“E, Omo mi” (Soprano solo); “E, Alaba mo wi fun o, o gbo” (Duet: Soprano and Alto).*

Commentary: Iya'beji and Alarena (her friend) are persuading Alaba to leave the Egungun because she did not ask or receive him from Egungun shrine but from the LORD. Alaba is too much a rascal for the two women.

Duet: Harmonic lines like duets are very common in Yòrùbá music too. Although such harmonies differ from one local area to the other, the intervals here are in thirds.²⁰⁵

Melisma notes: The singing starts with an exclamatory melisma from the first note on the first letter and it was repeated again as the singing continued both in the recitative passage and the actual singing passage. The effect of the melisma (even harmonically cf. bar 383) is not just about beautiful singing but as a musical device to seek the undivided attention of the recipient, who in this case is Alaba.²⁰⁶

Sequence: Sequence is another universal device, which as used in the opening recitative of this section is to stress the importance of the intended message for the

²⁰⁴ Cf. Bar 238ff.

²⁰⁵ Different Yoruba harmonies. Ilaje, Ekiti, Awori etc.

²⁰⁶ Cf. bars 344-345, 355, 360, 369, 383.

recipient at different melodic frequencies.²⁰⁷ The sequence here does not just follow a repeated pattern of melodic intervals and rhythmic notes. Rather, there is the creation of tension at the beginning of the second sequence; this device along with the melisma is all still to catch the attention of Alaba.

Percussion: The Sekere, Ago, Conga and Omele maintained the rhythmic, harmonic and metronomic structural consistent functions. The Iyalu and Gangan Atele are on surrogacy roles. The Iyalu are saying, “iwo mo wi fun o” (you, I told you). This is by way of reiterating the persuasion by the two women to Alaba. And, Atele undulates between two statements, “Alaba, ma gboran” (Alaba be obedient) and “Dakun gbo ti wa” (please, listen to us).

Ostinati: We have three repeat ostinati in the Sekere, Ago and Conga but we have 5 new ostinati. The Omele has 2 different ostinati, just like the Gangan Atele.

Song Title: **“Father, e gba mi o”** (Medley) (SALT 024-026)

Length (Minutes): \cong Bar 400, beat 1 to end of bar 454 (Sibelius: 16:20.1-18:32.5mins) (Cubase: 560.2.3.15-620.2.1.43 [0:19:12mins]) .

Key: G major.

Type: Antiphonal [Call and response]/Through composed/Uncertain notes or key.

Genre: Woro. Locally, the Omele bata Ògòdò as performed by the Ègbá (a sub Yòrùbá group) with Sakara or as used by the Èyò in Lagos State. However, Gangan is on woro Apepe.

Medley: *“Father, e gba mi o”*; *“Omo yi ti nmugbo”* (Soprano solo); *“Father, e gba mi o”* (Reprise).

Commentary: The ladies were able to lead Alaba to the Church. Sighting the priest, Mama Alaba exclaimed, “Father, e gba mi o” meaning, “Father, rescue me”, which is by inference, “rescue my boy from wayward lifestyle”. In a Yòrùbá context, the

²⁰⁷ Cf. bar 344-345.

Church and the priest or pastors also serve as role models, counsellors and career advisors to the young.

Choral harmony: SAT. Movements in thirds, with the final chords on the intervallic response ending in (IV, I⁶) and the final chord in the codetta ending as (vi⁶, I⁶).²⁰⁸

Change of speed: The change and increase of speed is a device with the intent to show the urgency of her plea to the priest and also to show the personal perplexity of Iya'beji.

Percussion: The percussion was able to handle both the break and increase in speed. The Sekere with a new constant ostinato combined with Ago and Conga maintained the metronomic, harmonic and rhythmic structure along with Omele and Omele Bata. As notated, the Omele is on a double bar ostinati before the break but came with a new ostinato after the break at the faster section.^{209 210} The double Iya'lu are on a steady two interchanging ostinati, while the Atele is on a double bar surrogacy.²¹¹ This is the first transcribed double bar ostinato for Omele and double bar surrogacy for Gangan Atele and although the double bar surrogacy can be treated separately like schemes, it is notated in the Segnotation in both ways, as in the audio recording. "Father, e gba mi, e gba mi Father, e gba mi" is an example of a double surrogacy.²¹²

Ositinati: The Sekere ostinato is new but the Ago and Conga are on a repeat ostinati.²¹³ If we count the double ostinati separately, altogether we have 13 ositinati, while we have 10 new ostinati transcribed in my Segnotation.

Song Title: **"Awa o s'oro ile wa o"** (Invention) (SALT 027)

Length (Minutes): \cong Bar 464, beat 1 to end of bar 479 (Sibelius: 18:54.6-19:33.0mins)
(Cubase: 630.1.1.0-650.1.1.0 [0:21:13mins]) .

²⁰⁸ Cf. bar 430-431.

²⁰⁹ Cf. bar 400-405.

²¹⁰ Cf. bar 433.

²¹¹ Cf. eg bar 409-413.

²¹² Cf. bar 400ff and bar 405ff (405-408 is highlighted).

²¹³ Cf. bar 269ff for Ago and bar 355ff for Conga.

Key: G major.

Type: Invention/ Through composed/Protest.

Genre: Egungun/Ilu Ogun. Locally a triple style, combination of Àgèrè, Ijó oge, Àpàlà in the Gangan rhythm.

Commentary: Alaba in his response to the priest (Father) and everyone else retorted to invention or parody. Parody or invention is very common among Yòrùbá people, not just musicians. So, when two women are fighting, they use parody or invention as songs of insults or threat at each other. Even when the Nigerian National football team is playing, the supporters club sing using parody. This particular tune has been parodied or invented in many forms.²¹⁴

Unison: The singing led by Alaba is supported by a few voices in unison at their different ranges. Unison is a common feature of protest songs or parody/invention among Yòrùbá.

Percussion: We have all percussive instruments here in this segment. The Sekere came with hemiola type ostinato together with the Ago and Conga maintained the rhythmic, harmonic and metronomic functions constantly.²¹⁵ The Omele, Omele Bata, Iya'lu Bata, Iyalu and Atele maintain the interlocking rhythmic feature of the percussion, while the Gangan Isaju maintain the improvisatory role. No surrogacy was transcribed here.

Ostinati: We have two repeat ostinati in Ago and Conga. Altogether we have 9 ostinati, 6 of which are new. The Iya'lu Bata is transcribed with two different ostinati.²¹⁶

Song Title: **“Alaba, Alaba mi owon”** (Medley) (SALT 028-029)

²¹⁴ “E t’Oluwa l’emi o se o” was how Late Lanny Stephens did it. The original text is probably, “Epo nbe, ewa nbe o”.

²¹⁵ Cf. e.g. 464-479 is highlighted for hemiola on Sekere.

²¹⁶ Cf. bar 464ff and 473ff.

Length (Minutes): \cong Bar 482, beat 4 to bar 533, beat 5 (Sibelius: 19:39.7-21:46.7mins)
(Cubase: 652.1.1.0-717.1.1.0 [0:23:52mins]) .

Key: G major.

Type: Through composed/Change of Speed.

Genre: Woro. Locally, this is a *normal* Woro, Gangan is on Àgèrè with modern woro. While Omele Bàtá is on Ògòdò or Èyò rhythm.

Medley: “Alaba, Alaba mi owon” (Baritone Solo); “Ma so po o gbo (Baritone Solo and Choral)”; “Alaba, Alaba mi owon” (Baritone Solo, reprise).

Commentary: Father Gbajue, the Church priest addresses Alaba. He sang, “Alaba, Alaba mi owon” meaning, “Alaba, my precious Alaba”. He was gentle, yet firm and persuasive with Alaba as shown with the entry of the song.

To be candid, this was the first song I composed for this whole project, although it is not the oldest song I included in this work. As I developed my thoughts about Nigerian youths who are bent on going abroad by all means, I ‘received’ this song. I say, I received it because I was inspired, ultimately, I believe God is the source of my inspiration.

The oldest song in this whole project is “Ma so po o gbo” (Don’t say you were not told). I composed a version of this song when I was a final year Church music student at the Baptist Theological Seminary Ogbomoso, some 22years ago. And I taught it first to my choir members at Olodanban Baptist Church, Ayegun, Ogbomoso. So, in this segment, I have combined the first song and the oldest song together as a medley. A relevant chunk of advice from my pastoral heart to young people.

Choral harmony: SAT. The movement is in thirds, while the final cadence is second inversion (VI^6_4) and (I^6). Note the suspended diminished third in the tenor line. it is suspended because it was not resolved as expected in Western harmony and it is a diminished interval second, at best I will say it's an unresolved accidental.²¹⁷

²¹⁷ Cf. bar 506-507 and 514-515

Percussion: Sekere on a new ostinati not totally dissimilar to that in bar 401ff.²¹⁸ For the first time, the ostinato in Omele is on anacrusis.²¹⁹ As transcribed in this project Omele Bata is in an anacrusis open and closs (call and response) ostinato form, it is not two different ostinati but it is uniquely another type of double bar ostinati.²²⁰ Iya'lu is also on unresolved anacrusis throughout this segment, whereas Atele is also on unresolved anacrusis for some time before changing to another pattern of ostinato.²²¹ Note the Atele imitates the mediant, dominant and tonic tones of the diatonic scale. Also notice that I did not notate surrogacy roles by any in this section but that is not impossible in the recording.²²²

Ostinati: Altogether we have 8 ostinati, but 5 are new.

Song Title: **“Owuro l’ojo ire gbogbo”** (Instrumental percussion) (SALT 030)

Length (Minutes): \cong Bar 553, beat 1 to end of bar 566 (Sibelius: 22:32.4-23:06.0mins)
(Cubase: 765.1.1.0-785.1.1.0 [0:26:08mins]) .

Key: Not applicable.

Type: Singing surrogacy percussion.

Genre: Surrogacy determined Àpàlà. Omele bàtá is on another Òsun pattern.

Commentary: This percussion arrangement is arranged to herald a new day with the declaration of “Ire gbogbo” (Every blessing). It is very common that Kings and very rich people are woken with live music, or at the main entrance of whoever is their patron. The singing voice is not the lead or solo voice, rather it is just singing along the drums or interpreting it.²²³

²¹⁸ Cf. bar 401ff.

²¹⁹ Cf. bar 487 as a highlighted example.

²²⁰ Cf. bar 489-492 as a highlighted example.

²²¹ Cf. bar 503ff. Cf. bar 492-493 for highlighted Iya'lu unresolved anacrusis and 494-496 for highlighted Atele example of unresolved ostinato

²²² Eni a wi fun oba je o gbo, eni a wi fun oba je o gba is the distinct surrogacy in the untranscribed Gangan Isaju.

²²³ According to recorded information from my field research. The drummers used to be the ones that employ singers to accompany them in outings but things have evolved now. Cf. the surrogacy performance for the

Percussion: Sekere is on a repeat ostinato, likewise Ago and Conga. Gangan Isaju is dedicated to the singing surrogacy, likewise Iya'lu Bata and the double Iyalu.²²⁴

Surprisingly, Gangan Atele is in a rhythmic role this time around and so generous, with, as transcribed four different ostinati.

Ostinati: Omele is transcribed with 3 different ostinati and Atele with 4 different. Out of the 11 ostinati transcribed here, 9 are totally new.

Song Title: **“O seun OLUWA o, a tun ji”** (SALT 031)

Length (Minutes): \cong Bar 567, beat 1 to end of bar 591 (Sibelius: 23:06.0-24:06.0mins)
(Cubase: 786.1.1.0-819.1.1.0 [0:27:16mins]) .

Key: E major.

Type: Through composed.

Genre: Woro/Choir anthem. Locally extemporaneous creative woro.

Commentary: Early morning and evening family devotion (in prayer and Bible study) is common among Christian families in Yòrùbá land. This song is a song of praise to God for the privilege of a new day and it also includes prayer for the LORD's abiding presence in the day.

Choral harmony: SAT. The movement is in thirds and you can imagine a perfect cadence of (V, I) but what is transcribed is (IV⁶, I⁶₄, ii₆ and I⁶).

Percussion: Sekere and Ago are on a repeat ostinati, while Congo is omitted from the arrangement.²²⁵ So, the rhythmic, harmonic, metronomic function is constantly maintained by the Sekere, Ago, Omele and Omele Bata. Notice the more apparent harmonic interchange between the Omele Bata and Iyalu. Their rhythmic structures

vocal Telu 1 of Greater Iwo of Osun in Nigeria, Oba Abdulrashid Adewale akanbi.
<https://www.facebook.com/palaceoftelu1/videos/144569084326717/>

²²⁴ Cf. bar 553-566 as a highlighted example of the singing surrogate.

²²⁵ Cf. bar 531ff.

are both triplets but their aligned tones are different.²²⁶ No percussion instrument is assigned any surrogacy function here in this section.

Ostinati: We have 6 notated ostinati, 4 of which are new, 2 of which are harmonic variance of each other.

Song Title: “**Omo re ku ni**” (SALT 032-033)

Length (Minutes): \cong Bar 593, beat 1 to bar 621, beat 3 (Sibelius: 24:08.4-25:17.3mins) (Cubase: 819.1.1.0-852.1.1.0 [0:28:22mins]) .

Key: E and C major.

Type: Speech/Recitative (Tenor solo)/Through composed.

Genre: Woro. Locally Apepe with flavour of intuitive creative woro.

Commentary: Baba’beji noticed Alaba was not present in the early morning family devotion. He blamed Iya’beji for Alaba’s waywardness and even called the boy a bastard. In Yòrùbá adage, any “good” child belongs to the father, otherwise to the mother.

Speech and Choral response: This is not particular to Yòrùbá people alone. The Ibo of Eastern Nigeria do that too.

Vulgar language: Like among common people, vulgar language is also common among Yòrùbá people, particularly when people are annoyed. In this song, Baba’beji was not just worried about Alaba’s demeanour but he was also using bad language too, such words that are similar to ‘f’ word and worse to Iya’beji but she did not retort back with similar foul language to her husband.

Percussion: Conga is absent, likewise Iya’lu Bata from this arrangement. Sekere and Ago are on a repeat ostinati. Sekere, Ago, Omele and Omele Bata maintained the constant rhythmic, harmonic and metronomic function, whereas Iya’lu and Gangan Atele are on surrogacy roles. In the Iya’lu surrogacy, we have a four-bar surrogacy for

²²⁶ This is a clear harmonic instance of the drums as notated.

the first time in this work.²²⁷ The Atele is on a constant surrogacy ostinato that mirrors and diverges on Iya'lu's ostinato.²²⁸

Ostinati: Altogether we have 6 ostinati, 4 of which are new.

Song Title: **“Alaba eru”** (SALT 034)

Length (Minutes): \cong Bar 621, beat 3 to end of bar 634 (Sibelius: 25:17.4-25:49.8mins)
(Cubase: 855.1.1.0-872.1.1.0 [0:29:02mins]) .

Key: Not applicable.

Type: Percussion Ostinati.

Genre: Surrogacy determined Àpàlà similar to the (*obukinkinje* mnemonics) as used during funeral March.

Commentary: This is another percussion arrangement, this time it is not to herald but to foretell the burden and difficulty that awaits Alaba in the journey he already began. The voices accompanying the drums, here, are not leading but are only giving human voice to the surrogates.

Percussion: All the percussion are busy in this segment. Every other percussion instrument is on surrogacy role here except Omele and Gangan Atele who played interlocking rhythmic roles, why Omele sets the metronome, Atele fills up the intervals. Note the hocketing feel of the ostinati combined. This is a perfect example of an attempt to show that sometimes, Yòrùbá music does not have to be or feel like a mathematically calibrated regularity. The Atele compensates the rhythmic feel with an open and close ostinato.²²⁹

Ostinati: The surrogacy itself is counted as 1 ostinato, so we have altogether 3 new ostinati in this section.

Song Title: **“Mo ti mo pe ma l’owo dandan!”** (SALT 035)

²²⁷ Cf. bar 605-608, 609-612, 613-616, 617-120. (bar 605-608 as highlighted example of a four bar surrogacy)

²²⁸ Cf. bar 609-612 as highlighted example of mirror and divergent on Iya'lu by Atele.

²²⁹ Cf. bar 622 as a highlighted example.

Length (Minutes): \cong Bar 634, beat 4 to end of bar 678 (Sibelius: 25:49.2-27:35.4mins)
(Cubase: 872.1.1.0-934.1.1.0 [0:31:06mins]).

Key: C major.

Type: Solo (Tenor).

Genre: High life/Àpàlà/slow highlife

Commentary: Alaba is full of hope and daydream about becoming very rich at all costs and by all means, so he exclaimed while singing to himself “ma l’owo dandan” (I will have money *by fire by force!*). Alaba is desperate to break from poverty, desperate to leave Nigeria for London, where he will suddenly become rich.

Soliloquy: Most people sing or speak to themselves alone. Speaking out to oneself too often might be evidence of a mental health problem, but I think it's a behaviour common to everybody.²³⁰ In this soliloquy, Alaba highlighted the most important things that he expects to happen to him and his mom in the near future. He promised to enjoy life with many “fine girls”, but he will only buy “keke elemu” for Baba’beji. Keke elemu are the tall Raleigh bicycles, which are usually used by Palmwine tappers in their business in most Yòrùbá lands.

Percussion: Sekere, Ago and Conga, Omele and Omele Bata are on the constant metronomic, harmonic and rhythmic function. While Iya’lu and Atele are on different interlocking surrogacy. Both Atele and the Iya’lu are on the same surrogacy statement, but the Atele did not complete the statement. So, as transcribed, it looks like an unending percussive round between Atele and the Iya’lu.²³¹ “Mo r’oun to dun, eja osan”, means, “I have discovered what is sweet, I have discovered red tuna”. In the audio recording, both Omele Bata and Iyalu stopped or faded away by error, but I still transcribed both to the end in my Segnotation because I think their omission was a result of studio error.²³²

Ostinati: Altogether we have 7 ostinati, 4 of which are new.

²³⁰ Common device in Shakespeare and other literatures.

²³¹ Cf. bar 635-636 as a highlight example of the unending round.

²³² Cf. bar 872ff and bar 889ff in the Cubase.

Song Title: **“Nigerian Police we be your friend”** (Medley) (SALT 036-038)

Length (Minutes): \cong Bar 679, beat 1 to bar 770, beat 5 (Sibelius: 27:35.4-31:16.1mins)
(Cubase: 872.1.1.0-934.1.1.0 [0:31:06mins]).

Key: D, A, D major.

Type: Solo (Tenor and Alto)/Speech/ Choir.

Genre: High life/Woro/High life. Locally this is creative rhythms as suggested by/from the surrogacy. ‘Owo waranse’ segment is Gèlèdè with èfè àwàdà (joke or comical references) with background flavour of Apepe.

Medley: *“Nigerian Police, we be your friend” (Tenor Solo and Choral); “Owo waransesa” (Choral); “Egunje-Owo waransesa” (Alto Solo); “Nigerian Police we be your friend” (Reprise: Choral).*

Commentary: Alaba is missing and Baba’beji, Iya’beji and others have gone to the local Police station to file a report about a missing person. In the process of filling in for a missing person, they have to pay a bribe to the Police so that the Police will work faster, that money is what is code named “owo waransesa or ekunje”.²³³ Now, just joking: In this section, I was with them at the police station to file the report but I took my piano along to the police station too.²³⁴

Interchange of Genre: The Alto solo is set in High Life but the song’s resolution is a reprise of “Owo waransesa”, which was originally set to Woro. The device is used here in this section to re-emphasise to Baba’beji that they have to pay a bribe to the Police. Sometimes, Yòrùbá musicians play songs in different genres to show their dexterity and liquidity in performance.

Relative Keys: You may not easily notice the changes in the keys of the medley possible because there are intervallic breaks and speeches, but even without the

²³³ General code names are common in Nigeria and corruption is rife too.

²³⁴ It’s not uncommon for artists and performers to intentionally also include themselves or autograph their works, Welmbranbt usually include himself in his drawings. So, you can hear my voice and piano if you listen carefully before the second take on “owo waransesa”.

pivotal function of a dominant seventh chord, this section's medley comfortably revolves between the relative keys. The unsuspecting modulation is the effect of the relatives of D, A and back to D major.

Choral harmony: SAT. The movement of the voices in this section are in thirds. And the final cadence on "Nigerian Police we be your friend" on paper is (vii, I⁶) but we know it is (V⁷, I). And for "Owo waransesa" the final cadence is (IV, I⁶).

Percussion: In the medley; Sekere, Ago and Conga were constant on the rhythmic, harmonic and metronomic functions as appropriate and unique to/in the two genres and are repeated ostinati.^{235 236} Both in the High life and Woro sections, the Iyalu and Atele played tutti of the same ostinati as transcribed. However, I want us to notice the Ago line in the High Life section. This is the first time the Ago line will use this ostinato, this Ago ostinato is unique to Ghanaian type of High life. The Omele and Omele Bata, however, changed their ostinati at the reprise of the Highlife genre. Notice, as transcribed, that the Iyalu and Atele changed their tutti arrangement in the earlier section to interlock arrangement and the Omele and Omele Bata even came with a totally different ostinati. This new arrangement not only shows the dexterity of the collaborating percussionists but it also, again, proves their working method. Omele Bata in the Woro section is also a repeat ostinato.²³⁷ There is no surrogacy passage notated in the Woro section except the High life section.

Ostinati: Altogether we have 18 ostinati. 6 In the first Highlife section, 5 in the Woro section and 7 in the reprise highlife section. In this segment alone, we have 9 new ostinati.

Song Title: "**Ole, omo ole**" (SALT 039)

Length (Minutes): ≅ Bar 771, beat 1 to end of bar 810 (Sibelius: 31:16.2-32:52.2mins)
(Cubase: 1070.1.1.0-1109.1.1.0 [0:36:56mins]).

²³⁵ Except Conga in the Woro section segnotation.

²³⁶ Cf. bar 355ff for Sekere and Conga repeat in the High life sections, and bar 613ff for Sekere in the Woro section.

²³⁷ Cf. bar 567ff.

Key: B major.

Type: Call and response.

Genre: Ojude/Gbangba/Egungun Apepe or Ògògò.²³⁸

Commentary: Baba'beji is annoyed after discovering that some jewellery is missing, he strongly suspects Alaba and calls him "Ole omo ole, ole omo ale" (thief and bastard).

Hendiadys: The words "ole" (thief) and "ale" (bastard/illegit) are joined together with another noun "omo" (child). In Yoruba culture, calling someone "omo....." is a big deal, it does not however mean that person is just "omo" (child or novice) but it actually means, "the father/mother/advanced practitioner/expert of that which he/she has been accused or commended".

Choral harmony: SAT. The voices move in thirds and the response is heightened or replicated according to the melodic notes of the call that has gone before. The final cadence as notated is (iī⁶, I⁶).

Percussion: Sekere, Ago and Conga are all on new ostinati patterns. The dargesh on the Omele is meant to show the first note and beat of the ostinato.²³⁹ The Omele Bata is similar or variance of other ostinati used before.²⁴⁰ The Iya'lu Bata was in the recording but is not notated here because there are no clear ostinato, it is in a double improvisatory role with the Gangan Isaju, the Gangan Isaju too is mostly on improvisatory role. The Iya'lu sings with the Chorus but with a triplet feel, it is also an unresolved anacrusis ostinato.²⁴¹ The Atele is on rhythmic role as interlock backup for Isaju and the Iyalu. Atele is also generous and I have notated three distinct ostinati, yet variants of each other.

Ostinati: We have 9 ostinati here, 8 of which are totally new.

²³⁸ According to my informants, Apepe or Ògògò. are close, the instrument used is what differentiate them. Agbamole ati bata koto with oparun or clappers is for Apepe. Ogodo is with/ must be with sakara bass drum and igba and oruka.

²³⁹ In performance, it is the point of schematic entry.

²⁴⁰ Cf. bar 737ff, 581ff.

²⁴¹ Cf. bar 472-473 as a highlighted example of anacrusis unresolved ostinato.

Song Title: **“Olola ni mi”** (Medley) (SALT 040-042)

Length (Minutes): \cong Bar 811, beat 1 to end of bar 891 (Sibelius: 32:52.2-36:06.6mins)
(Cubase: 1112.1.1.0-1205.1.1.0 [0:40:08mins]).

Key: F major.

Type: Solo (Tenor/Baritone)/Call and Response.

Genre: Slow High life/Bata High life/Fuji. Locally this is extemporaneous creative talking drum in line with western drums or beat. Omele bata is on èwé bata (slow bata). ‘Emi nikan tan’ is on Alujo rhythm. Alujo or Tungba depends on the pace of the Iyalu with the intent to incite dance in any Yoruba genre.

Medley: *“Ola ni mi”* (Tenor solo); *“Emi nikan tan”* (Harsh, Baritone solo); *“To ba f’ori m’ehin mi”* (Tenor solo and Choral).

Commentary: Alaba is with Eletan (Deceiver: nickname ‘Hush PupRat’). Eletan has given Alaba new things and boasted about his riches and connection. The first song in this medley, *“Olola ni mi”* (I am very rich) was composed while in one of my numerous PhD sessions, right in the presence of my main supervisor. The Fuji song, *“To ba f’ori m’ehin mi”* (if you lean on me) has gone through radical changes from the original song I wrote.²⁴²

Percussion: Sekere, Ago and Conga retained their constant metronomic, rhythmic and melodic structure. There are speed changes leading from the first song to the second but the ostinati remains the same but there was total change of the ostinati and further increase in speed from the second song to the last of the medley. The Sekere gives us a perfect hemiola throughout the first two songs. Omele Bata has a variant in *“Olola ni mi”*.²⁴³

The Iya’lu Bata is transcribed with a definite ostinato and not an improvisatory role this time around. The Iyalu and Atele are in tutti (or triple percussion) on a

²⁴² The collaborating musicians took liberty to change some of the song, just to express their authority too in line with the theory of liquidity.

²⁴³ Cf. bar 811-813 as a highlighted example of hemiola and bar 54ff, 159ff, 465ff for variance of the hemiola.

synchronised ostinati in the first two songs.²⁴⁴ The Iyalu and Atele appropriately changed their speed and ostinato, in between the two songs.

Note the “o” on the down beat on the Iyalu and Atele’s ostinati. It is a technique sign; the stick stays on the membrane like to mute the sound but it will give a sound effect like a blast.²⁴⁵

The texture and arrangement for the Fuji is totally different from the whole of the previous till this moment in this segment. The Sekere notation is extrinsic notation or modelised notation because two Sekere were interrelated in an interlock pattern.

None of the percussion is notated with surrogacy functions or roles. The Gangan Isaju and Atele are transcribed to play the synchronised rhythmic double bar anacrusis ostinato pattern without the Iya’lu, in the Fuji section.²⁴⁶

Ostinati: We have, altogether 18 transcribed ostinato, 13 of which are new.

Song Title: **“Oju OLUWA”** (Medley) (SALT 043-044)

Length (Minutes): \cong Bar 892, beat 1 to end of bar 973 (Sibelius: 36:06.6-39:15.3mins)
(Cubase: 1205.1.1.0-1292.1.1.0 [0:43:02mins]).

Key: F and D major.

Type: Choral: Through Composed and Recitative Psalm.

Genre: Yòrùbá Church anthem Hymn (Woro)/Gloria and Recitative Psalmody. Locally, the Omele Bata is on Ewo Bata slow Bata rhythm. Also included is Gbandíkan (Gbandikan is descriptive of a call and response pattern between the leading Iya’lu and other percussions) and it can be in any metric structure.

Medley: *“Oju OLUWA (Choral); “Ogo ni fun BABA” (Baritone solo).*

²⁴⁴ Cf. bar 840-844 as a highlighted example of triple percussion) on a synchronised ostinati that functions as link ostinato.

²⁴⁵ Cf. bar 845 for a highlighted example.

²⁴⁶ Cf. 865-867 for a highlighted entry example. Also note the blast technique sign at the tail of the double bar ostinati.

Commentary: I wrote a version of “Oju OLUWA” some 20 years ago, while I was the music minister and Choir director at First Baptist Church, Abule-Egba, Lagos, Nigeria. It was originally a sequel arrangement to “*Abide with me*” but in six eight feel instead of the regular four four feel. The whole Church used to sing this song then as Benedictional, usually as the worship service comes to an end. The “*Gloria and Recitative on Psalms 23 in Yòrùbá*” were written during the composition stage of this project. Also, my voice’s original home recording is what you have on the “*Gloria and Psalms 23 recitative*”.

Choral harmony: SAT. This harmony is unique to my collaborators who worked wonderfully well with the sketches I sent to them. The intended final cadence would have been (V, V⁷, I) but we have as transcribed here, (V, ii⁶, I⁶).

Recitative Accompaniment: The accompaniment to the “*Gloria and Psalms 23*” recitative is not notated here. But the recording depicts an accompaniment that is unique to the experience and authority of the accompanist.

Percussion: Sekere, Ago and Conga are all on a new ostinai which is unique to the six eight feel. Omele Bata, in the recording has got trills that are not transcribed here but is implied in the Segnotation. The daghesh in the longest notes (at this instance) of the ostinato is to imply points of trill.²⁴⁷ Iya’lu Bata too is not transcribed because it is in improvisatory roles without a distinct ostinato. Gangan Atele is giving us a 6/8 double bar ostinato at instances here too.²⁴⁸

Ostinati: Altogether, we have 8 notated ostinato and all are new.

Song Title: “**Caesar is back**” (Medley) (SALT 045-047)

Length (Minutes): ≅ Bar 975, beat 1 to end of bar 1022 (Sibelius: 39:17.7-41:18.5mins) (Cubase: 1314.1.1.0-1379.1.1.0 [0:45:56mins]).

Key: F#, Uncertain key, C# major.

Type: Recitative, Choral and Solo Through Composed.

²⁴⁷ Cf. bar 892 for the daghesh trill as highlighted.

²⁴⁸ Cf. bar 893-894 as a highlighted example of a 6/8 double bar ostinato.

Genre: Recitative and High life. Extemporaneous creative modern rhythm.

Medley: “*Eru Kesari*” (Alto recitative); “*Alagba, E seun*” (Tenor solo recitative); “*Caesar is back*” (Choral and Soprano solo).

Commentary: Agbaja (*nicknamed: Caesar*) is back, he has always been the Church priest, Father Gbajue but he’s now rediscovered. Baba’beji eavesdrop on Father Gbajue and Iya’beji’s discussion.

Unprepared modulation and slurs: In this section, Baba’beji’s recitative modulated from one key to another. The starting notes are not in the key F# but resolved to key of C#. This is an example of an unprepared modulation that resolves to any suitable key. In this passage, the Dominant of the new key would have been used previously as a pivotal for the modulation to the desired key, but it was not, so this is an unprepared modulation. Unprepared modulation is common in Yòrùbá singing, I think it is an intuitive display of the authority of the singer who should be free to modulate at will for reasons of convenience. Also, we have slur notes, which are notated but are not exact to what you will hear in the recording.

Songs without Tonic ending: In Africa generally, we have songs that end on other notes outside the relatives of the tonic or the tonic itself. What drives this device is mostly tonality, because the meaning is more important than the melody, just like the soul is more than the body in many African and indeed Yòrùbá traditional religions.

Choral harmony: SAT. The melodic movement is in thirds and the final cadence is a sort of half cadence, because it did not end on any type of the tonic chord (I⁶, vi⁷).

Percussion: Sekere, Ago, Conga and Omele Bata are on a repeat ostinati.²⁴⁹ I want us to notice the Iya’lu double bar anacrusis ostinato. It is anacrusis because it starts from the third beat and ends with a response in the next bar on the second beat. Previously we have seen double bar ostinati but this is the first transcription of a

²⁴⁹ Cf. bar 762ff and bar 671ff (for Omele Bata).

double bar anacrusis ostinato.²⁵⁰ The Gangan Atele also did just what the Iyalu did. Atele responded with a double bar anacrusis ostinato of his own but not in synchronistic pattern but in a perfect interlocking pattern, this passage (exchanges between Iyalu and Atele) is a good example to study the interlocking nature of Yòrùbá percussion.

Ostinati: Altogether, we have 7 ostinati in this section, 4 of which are new.

Song Title: **“Mo ti f’ara gb’ota”** (Medley) (SALT 048-050)

Length (Minutes): ≅ Bar 975, beat 1 to end of bar 1022 (Sibelius: 39:17.7-41:18.5mins) (Cubase: 1379.1.1.0-1437.1.1.0 [0:47:52mins]).

Key: C major.

Type: Solo and Choral Through Composed.

Genre: War/Protest/Dirge.²⁵¹ Apepe with Gèlèdé solo (using the ojù òjò the bigger side of the bata for improvisation). ‘gbera nile ko dide’ slow highlife laced with Àpàlà.

Medley: *“Mo ti f’ara gb’ota”* (Tenor solo); *“Aye’ta re o sise”* (Choral); *“Isu dile”* (Choral) *“Eletan, gbe’ra nle ko dide”* (Choral and Tenor solo).

Commentary: Eletan was shot when his enclave was raided by the Police and Interpol in Ouagadougou, Burkina Faso. But Eletan was supposed to be invisible or impenetrable by bullet because he’s got magical bullet proof charms and incisions. “Aye’ta, Gbe’kude or Odaisi” are some of the Yòrùbá names for magical bullet proof. It is a common event that a thief or warlord thought to have been publicly executed would turn up alive again somewhere else. I have heard stories from friends who said they have witnessed the veracity of Aye’ta. Politicians and some law enforcing agents too have been alleged to have used Aye’ta on necessary occasions.

²⁵⁰ Cf. bar 996-998 for highlighted Iya’lu double bar anacrusis ostinato and for Atele’s response which is also a double bar anacrusis ostinato.

²⁵¹ Cf. With the national dirges written by Akin Euba in the early seventies. As described by Joshua Uzoigwe (1992, p.29, 47). Euba elaborates on the importance and use of dirge among Yoruba people.

Choral harmony: SAT. The movement of the voices are in thirds and, we may create a final cadence here in this section. But the way dirge entry and dirge are done in Yoruba land, harmony is not important because sorrow is exemplified through singing.

Percussion: Sekere and Conga are new in “Mo ti f’ara gb’ota” whereas Ago is on a repeat ostinato.²⁵² Sekere, Ago, Conga, Omele and Omele Bata maintained the constant harmonic, rhythmic and metronomic function. The Iya’lu also maintained a rhythmic ostinato whereas the Atele is generous, giving us three notated new ostinati. No instrument is notated with any surrogacy role.

In the dirge section of “Eletan, gbe’ra nle ko dide”, traditionally, the Sekere should not be included in this section but here we go again. The Conga is on a new ostinato, both the Sekere, Ago, Conga, Omele and Omele Bata are on the constant metronomic, harmonic and rhythmic function. Gangan Isaju leads Atele and the Iyalu in interlocking response to the chorus.

Ostinati: We have 13 ostinati in this section, 10 of which are new.

Song Title: **“We are going to the Promised Land”** (SALT 051)

Length (Minutes): \cong Bar 1083, beat 1 to end of bar 1137 (Sibelius: 43:46.5-45:58.5mins) (Cubase: 1438.1.1.0-1519.1.1.0 [0:50:36mins]).

Key: D major.

Type: Choral and Solo/Rondo.

Genre: High life/Syncretism. Extemporaneous creative rhythm.

Commentary: The Desperados (Alaba, Emeka, Muri,) are now on their way to London, the supposed Promised Land. I wrote this song to demonstrate that Yòrùbá percussion instruments can perfectly syncretise with Western music and has indeed, in some sense, adopted Western vestiges to suit itself.

²⁵² Cf. bar 737ff for Ago repeat ostinato.

Choral harmony: SAT. The melodic movement of the voices are in thirds and the final cadence is (I, I⁶) but the implied cadence would have been (V⁷, I).

Percussion: Sekere, Ago, Conga and Omele Bata are on a repeat ostinati.²⁵³ All transcribed percussion are on rhythmic, metronomic and harmonic functions, none is playing surrogacy. The single Iya'lu gives us a double bar ostinato in a call and response pattern.²⁵⁴ And the Atele gives us two different ostinati, one of which is a triple bar anacrusis ostinati. It starts from the middle of the lunch or grid bar through a whole bar and lands on its tail in the middle of a third bar.²⁵⁵ Thereby, creating a perfect interlock between the Iya'lu and Atele.

Ostinati: We have 8 ostinati altogether, 4 of which are new.

Song Title: **"Asehin wa, asehin bo"** (Medley) (SALT 052-053)

Length (Minutes): ≅ Bar 1139, beat 1 to end of bar 1193 (Sibelius: 46:00.9-48:12.9mins) (Cubase: 1519.1.1.0-1585.1.1.0 [0:52:48mins]).

Key: A major.

Type: Solo and Choral.

Genre: High life/Woro. Extemporaneous creative modern highly/juju pattern. 'Daddy ema sunkun mo' is also extemporaneous creative modern woro.

Medley: *"Asehin wa, asehin bo" (Tenor Solo and Choral); "Daddy, e ma sunkun mo" (Falsetto solo and Choral).*

Commentary: It is not only Alaba's group that are making the journey to the Promised Land, London. Mr. Asehin and her two daughters were on the same perilous journey and they needed to be rescued by the Desperado's from kidnappers who had raped her daughters and were about to kill all of them. The first song in this medley is a song of regret by Mr. Asehin. The second song is a sequel to the first song, a response and encouragement from one of the girls to their father.

²⁵³ Cf. bar 1075ff, and bar 753ff, 1010ff for Omele bata repeat ostinato.

²⁵⁴ Cf. bar 1083-1084 for highlighted example of a full or normal double bar ostinato.

²⁵⁵ Cf. bar 1088-1090 as highlighted, also 1106-1108.

Sequel: The device is used here with a change of genre. So, the features of the sequel are the contextual response to both the text and the actions of the weeping dad and; the character and emotion of the singer as applied in the rendition of the song.

Falsetto: What really happened was that the lady that was supposed to sing this part did not show up, so the studio engineer who is a natural tenor gave us a falsetto.

Falsetto is very common in Yòrùbá Ijala.²⁵⁶

Choral harmony: SAT. The melodic movement in the medley is in thirds. In “Asehin wa”, the final cadence of the shorter chorus are (I^6_4 , ii^6 , I^6), but the implied cadence is (V , V^7 , I). Whereas the final cadence in the longer chorus is (V , I). While the final cadence of the codetta is (ii^6 , I^6). For the second song, “Daddy, e ma sunkun mo”, the final cadence is (ii^6 , I^6).

Percussion: In the first song, Sekere and Ago are on a repeat ostinati. Whereas Conga is a new ostinato. No percussion is notated with any surrogacy role, so all are on rhythmic, harmonic, metronomic and interlock roles. The Omele Bata gives us a schematic double bar ostinato. So the triplet scheme is against the running note scheme.

In the second song, “Daddy, e ma sunkun mo”, the Ago is on a repeat ostinato,²⁵⁷ whereas both the Sekere and Conga are on a new ostinati. The Sekere, Ago, Conga and every other drums are on rhythmic, harmonic and metronomic functions. No drum is transcribed with surrogacy or improvisatory roles. The Iya’lu gives us a double bar ostinato and Atele also gives us a variant double bar ostinato.²⁵⁸ What makes it a variant is particularly the treatment of the note(s) of the down beat picking up from the speed of the Iya’lu like a relay race. Otherwise, every other element of the ostinato is the same.

Ostinati: Altogether we have 14 ostinati, 11 of which are new.

²⁵⁶ Ijala ere Ode (The hunters song).

²⁵⁷ Cf. bar 1051ff.

²⁵⁸ Cf. 1179-1180 as highlighted example. Also in the Iya’lu pattern, note the speed of the up beats leading strongly to the down beat in the next ostinato.

Song Title: **“No insulin”** (Medley) (SALT 054-056)

Length (Minutes): \cong Bar 1194, beat 1 to end of bar 1241 (Sibelius: 48:12.9-50:13.5mins) (Cubase: 1585.1.1.0-1659.1.1.0 [0:55:16mins]).

Key: A major.

Type: Choral and Solo/ Through composed.

Genre: High life/Syncretism/Solo Spiritual. Intuitive creative modern pattern with western drums fusion/funk

Medley: *“No insulin”* (Choral) *“I will carry you lean on me”* (Solo and Choral) *“I can see the Angels”* (Tenor Solo) *“No insulin”* (Reprise: Choral).

Commentary: Emeka is diabetic, unfortunately, there is no pharmaceutical store in the Sahara Desert to buy insulin. As he was passing out, Emaka saw visions of the Pearly Gates and Angels calling him.

Choral harmony: The intention was not to sing harmony but to just pick the song at whatever pitch or note.

Percussion: For the song, *“No insulin”*, Sekere, Ago, Conga and one of the Iya’lu are not in this arrangement. All other drums maintained the rhythmic, harmonic and metronomic structure. Notice the twin interlock double bar ostinati produced by both the Iya’lu and Atele.²⁵⁹ This type of double bar must show a wave like undulating digraph, with obvious rest notes which must be regular but not necessarily equal.

And, for the song, *“I can see the Angels”*, there is no notation for improvisatory or surrogacy roles. The Omele, Omele Bata, Iya’lu and Atele retained the constant metronomic, harmonic and rhythmic functions. In this song, we have parallel double bar interlock. The movement of the Omele Bata to Omele or vis a vis is double bar (in Omele Bata) to one bar interlock (in Omele), and the Atele and Iya’lu movement too

²⁵⁹ Cf. bar 1194-1195 as a highlighted example.

is double bar (in Atele) to one bar interlock (in Iya'lu), thereby giving us what I call parallel double bar interlock. ²⁶⁰

Ostinati: We have 9 ostinati in this medley and all are new.

Song Title: **“O dile”** (SALT 057)

Length (Minutes): \cong Bar 1242, beat 1 to end of bar 1259 (Sibelius: 50:13.5-50:56.7mins) (Cubase: 1659.1.1.0-1676.2.1.101 [0:55:50mins]).

Key: Not applicable.

Type: Cult music/Call and response.

Genre: Ritual cult chant. Woro mixed with Gelede improvisation on Iyalu Bata [without oju sásá] opposite of oju ojo.

Commentary: Emeka fell and died in the Sahara Desert since there is no insulin, then the Vultures came rejoicing for the carcass of “alaigboran” (disobedient child/person).

Unison: The singing is just to each singer's decision here too. No key or harmonic suggestions are intended in the notation.

Percussion: Gangan Isaju, Atele and the Iya'lu sing along with the chorus voices.

Sekere and Ago are surprisingly on the same rhythmic ostinato. Conga here is new and constant. Omele Bata is on a repeat and variant ostinato.²⁶¹ Iya'lu Bata is not transcribed because she is in an improvisatory role. Gangan Atele did not begin immediately with the surrogacy role but later joined the surrogacy.

Ostinati: Altogether we have 6 ostinati, 4 of these ostinati are new.

Song Title: **“Sangba fo”** (SALT 058).

Length (Minutes): \cong Bar 1260, beat 1 to end of bar 1303 (Sibelius: 50:56.7-52:53.1mins) (Cubase: 1684.3.4.35-1766.1.1.0 [0:58:50mins]).

Key: C and D major.

²⁶⁰ Cf. 1225-1226 as highlighted examples.

²⁶¹ Cf. bar 1024.

Type: Tenor Solo Spiritual/Through composed.

Genre: Spiritual.

Commentary: Alaba is now in the hands of slave drivers in Libya. Some of his desperado friends died in the Sahara Desert and some in the hands of Islamist terrorist. Alaba sings the solo, “Sangba fo” (the shell is broken, all is lost). Among the Yòrùbá people, when something is irreparable, then they will say “Sangba fo, kedere be wo”.

I wrote this song in our living room and my baby daughter was watching and listening as I sat on the piano and sang. When I got to the weeping part towards the end of the song and I cried, my daughter interrupted and she said, “dad, that’s a lie you are not really crying or are you?” Everyone burst into laughter afterwards.

Modulation: The modulation was intentional to heighten the tension in the voice and in the overall dynamics of the song.

Song Title: **“Awa l’ojeun l’oju oninkan”** (SALT 059).

Length (Minutes): \cong Bar 1305, beat 1 to end of bar 1338 (Sibelius: 52:55.5-54:17.1mins) (Cubase: 1775.1.1.0-1815.1.1.0 [1:00:28mins]).

Key: Not applicable.

Type: Cult/Through composed.

Genre: Cult chant. Locally this is a mixture of Apepe and another èja Bata.

Commentary: The state of insecurity in Nigeria is perplexing, Father Gbajue is accosted by thieves but he was more than prepared for such events, because “o d’ofe” meaning, he disappeared.

Yòrùbá people believe in charms that can make you disappear. Once, one of my Nigerian music lecturers at the Seminary Ogbomoso told us about his experience. He said they were about to have an accident and before the impact, his personal driver who was supposed to be a Christian disappeared and got home instantly. He was

lucky not to die in the accident but spent months in hospital. I actually know about the accident because he could not attend classes.

Many Christians and Muslims in Nigeria still have charms and incisions and other traditional powers ready for emergencies.

No use of any Western musical instruments: In this passage, we have again a pure rendition of Yòrùbá cultural dance music. This section is to demonstrate the uniqueness of Yòrùbá music, which is a persisting phenomenon and which can stand alone without any foreign vestige or which can adopt foreign vestiges without losing its own identity.²⁶²

Percussion: Sekere is on a similar repeat ostinato but Ago and Conga are new.²⁶³

Omele is transcribed with intervallic triplets but it is still the same ostinato. The intervallic triplets are elements of the freedom the drummer has to re edit the performance while on stage as per the theory of liquidity.²⁶⁴ Iya'lu Bata is really in an improvisatory role but was notated for a few bars of constant distinct ostinato.²⁶⁵

None of the percussion is transcribed for Surrogacy role, so all maintained the constant metronomic, harmonic and rhythmic functions.

Ostinati: Altogether, we have 8 ostinati, 7 of which are new.

Song Title: **“Father Gbajue d’ofe”** (Medley) (SALT 060-062).

Length (Minutes): \cong Bar 1339, beat 1 to end of bar 1418 (Sibelius: 54:17.1-57:29.1mins) (Cubase: 1815.1.1.0-1918.1.1.0 [1:03:54mins]).

Key: C major.

Type: Choral/Call and response/Through composed.

Genre: High life. Extemporaneous creative modern highlife.

²⁶² The adopted Western vestige in this section is the Western drums set that was also used in the audio recording.

²⁶³ Cf. bar 737ff.

²⁶⁴ Cf. bar 1307 and 1311 as highlighted examples

²⁶⁵ Cf. bar 1329-1331.

Medley: *“Father Gbajue d’ofe”* (Choral and Baritone solo); *“Ma jewo ese mi”* (Soprano solo and Choral); *“Alufa ni mo l’oyun fun”* (Soprano solo and Choral); *“Omo yi o jo mi”* (Tenor solo and Choral).

Commentary: This segment is a medley that serves to link one scene to another. From the event of the robbery attack on Father Gbajue to the confession of Iya’beji about the paternity of Alaba. *“Father Gbajue d’ofe”* is a celebration of his escape from the hands of the thieves. But he was not praising God rather he was celebrating his ability to be invisible. So, while Father Gbajue is jubilant about his escape, Iya’beji was making a confession because she was about to die.

“Ma jewo ese mi”, (I will confess) is Iya’beji’s way of making amends and restitution before her death. She wanted Baba’beji to know the true paternity of Alaba and to ask for forgiveness from him. She confessed that *“Alufa ni mo l’oyun fun”*, meaning, *“I got pregnant for the priest”*. So, now, it is no longer a secret that Iya’beji had illicit affairs with another man.

“Omo yi o jo mi” Baba’beji was annoyed and lamented that he always suspected that Alaba was a bastard. He called Iya’beji *“alagbere”* an adultress.

Choral harmony: SAT. Throughout the medley, the melodic voices are moving in thirds. The final cadence in *“Father Gbajue d’ofe”* is (V⁷, passing ii⁶, I⁶). The final cadence for *“Ma jewo ese mi”* is (ii, I⁶). The final cadence in *“Alufa ni mo l’oyun fun”* is (vii⁶, I⁶) the intended chord of cause is (V, I). And the final cadence for *“Omo yi o jo mi”* is (ii⁶, I⁶).

Percussion: Sekere, Ago, Conga, Omele and Omele Bata are all consistent throughout the medley. Sekere and Ago are on a repeat ostinati, while Conga is on a new ostinato.²⁶⁶ The Iya’lu and Atele share interlocking surrogacy and rhythmic roles among themselves.

I want us to notice the signs on some of the Iya’lu’s ostinati, they are techniq signs.

(a) A single strike, the sound will slur or move from (- to \) or (re to do). it is on a

²⁶⁶ Cf. bar 1127ff.

strike, then the bicep (if, Gangan) or the arm (if, Iya'lu) resting on the Iya'lu's tongs is released to bring the (do) sound.²⁶⁷ (b) Like in the Sekere down beat, the stress or loudest strike will be on the down beats.²⁶⁸

Ostinati: Altogether we have 13 ostinati in this segment, 9 of which are new.

Song Title: **"E y'owo'ri e"** (Medley) (SALT 063-064).

Length (Minutes): \cong Bar 1419, beat 1 to end of bar 1477 (Sibelius: 57:29.1-58:55.1mins) (Cubase: 1921.1.1.0-1969.1.1.0 [1:05:36mins]).

Key: C major.

Type: Choral/Call and response/Through composed.

Genre: Woro/High life. 'Alaba o digbere' is a mixture or fusion of oju ojo bata solo and Gangan rhythm

Medley: *"E y'ow'ori e"* (Choral and Tenor solo); *"Alaba o di gbere"* (Tenor solo and Choral) *"Alaba, Alaba mi owon"* (Choral reprise). *Mo si ma de be* (Tenor solo and Choral)

Alaba is about to be auctioned and sold away in one of the numerous slave markets in Libya. "E y'ow'ori e" meaning, (how much can you afford) is the usual Yòrùbá invitation to a prospective buyer by a seller. "Alaba o di gbere" means, "Alaba wave goodbye to freedom", because Alaba has sent himself to slavery by venturing to travel abroad through the Sahara Desert. This medley is set in a different genre as deemed fit by me, just by cheer expression and for colour.

it is so sad and unthinkable that slavery markets are still on, despite the first attempt at the abolition of slavery since 1833. Now in Libya and in the Mediterranean and Middle East, slavery is disguised as different things as cheap labour and/or visa on arrival. The yet to be concluded Soccer World Cup in Qatar is already painted with

²⁶⁷ C.f. bar 1359-1367. Bar 1358-1359 are highlighted examples.

²⁶⁸ C.f. bar 1340-1418.

allegations of using slaves to build the stadiums where the games will be played.²⁶⁹

However, Alaba still thinks he will get to London.

Choral harmony: SAT. The movement of the melodic lines are in thirds but in the “*E y’ow’ori e*”, the last notes of these voices are slurred differently by the singers, so it is difficult to ascertain the cadence. It is a common effect which is just obvious because it affects the last notes. The final cadence in “*Alaba o di gbere*” is (vii⁶, I⁶) but we know the intended cadence is (V⁷, I). While the codetta is a reprise but with the same text and cadence of “*Alaba o di gbere*”.

Percussion: Sekere, Ago and Conga are on a repeat ostinati and of particular interest is the Sekere and the hemiola rhythm, while Omele Bata repeats the variance.²⁷⁰ Also, note the anacrusis [spring] double bar ostinato shared by both Iya’lu and Atele, but Atele intentionally omits the spring note at the close ostinato, even when the Iya’lu bounce from the spring note.²⁷¹ No transcription of any surrogacy in this first song but the constant rhythmic, harmonic and metronomic function is maintained.

For “*Alaba o di gbere*”, Sekere, Ago, Conga are all repeat ostinati and Omele Bata variance.²⁷² The Iya’lu lays an interlock pattern for the surrogating Atele. The surrogacy is condemning Alaba, “O tan l’ehin re” meaning, “you are finished”. So, the work of a surrogate is not only praise or positive interjectory comments, in this case the surrogate is accusing or condemning.

Ostinati: Altogether we have 11 ostinati, 5 of which are new.

Song Title: “**Oun ni oun ko**” (SALT 066).

Length (Minutes): ≅ Bar 1479, beat 1 to end of bar 1485 (Sibelius: 58:57.8-59:53.0mins) (Cubase: 1971.1.1.0-2003.1.1.0 [1:06:44mins]).

Key: Uncertain key.

Type: Contemplative/Percussion instrumental

²⁶⁹<https://www.amnesty.org/en/latest/campaigns/2016/03/qatar-world-cup-of-shame/>

²⁷⁰ Cf. bar 1420-1421 for Sekere hemiola pattern and bar 811ff, while Omele Bata’s variance in bar 1242ff.

²⁷¹ Cf. bar 1420-1421 as highlighted.

²⁷² Cf. bar 1411ff, bar 1429ff, for Omele Bata bar 1342ff.

Genre: Woro. Woro beat with Àgèrè ilu ode flavour.

Commentary: This is the shortest music with about 8 bars. This song is not meant to be sung, it is more of percussion instrumental to the rumbling about the picture of Alaba that has gone viral as the face of Nigerian slaves in Libya. So, people were grumbling and murmuring about Alaba's identity and unimaginable plight.

Percussion: The Sekere, Ago and Conga are all repeat ostinato.²⁷³ All the percussion keep their metronomic, rhythmic and melodic function and none is in surrogacy.

Atele serves a good interlocking ostinato to the double bar ostinato played by Iya'lu.

We have a new double bar ostinato type which is a 3-1 scheme double bar. This is so because out of the four identifiable schemes that made up the double bar, three of them are exactly the same, so the odd one is the fourth of the double bar ostinato.²⁷⁴

Ostinati: We have altogether 7 ostinati, 4 of which are new.

Song Title: **"We are going to get them"** (SALT 067).

Length (Minutes): \cong Bar 1486, beat 1 to end of bar 1494 (Sibelius: 1.00:14.6-1.00:38.6mins) (Cubase: 2012.1.1.0-2023.1.1.0 [1:07:24mins]).

Key: B major key.

Type: Propaganda.

Genre: Highlife Jingle.

Commentary: This is another short music but with a feel of what we call a jingle in Nigeria. The Nigerian government is giving, at least, political statements or lip service with a promise to repatriate Nigerians trapped in Libya.²⁷⁵

Musical Jingles: Short songs or melodies are commonly used for promotional, commercial or advertorial reasons in Nigeria. Jingles have also been used for

²⁷³ Cf. bar 1420ff, bar 1319ff and bar 1471ff.

²⁷⁴ Cf. bar 1480-1481 as a highlighted example.

²⁷⁵ Nigerians in Libya and other houses of hardship had been received by the Nigerian government upon arrival in Nigeria. But we are not sure who paid for the trip or facilitated the repatriation. However, the Nigerian government is quick to share in the glory if not to take all of it.

educational, enlightenment, political and propaganda purposes at all levels of governments. Jingles are used by individuals, private and public or governmental agencies to raise the awareness of the people about the virtues (whether true or false) of a product or to sensitise the general public about government programs or to aid the people in their decision to swing opinions about matters or votes. During this Pandemic, jingles have been used to sensitise and educate people about how to stop the spread of the virus.²⁷⁶

Choral harmony: SAT. The melodic movement is in thirds and the notated final cadence is (ii⁶, I⁶).

Percussion: Sekere, Ago and Conga are repeat ostinati.²⁷⁷ The Gangan Atele is on surrogacy, while Sekere, Ago, Conga, Omele, Omele Bata and Iya'lu are on constant metronomic, rhythmic and harmonic functions. The Iya'lu and Atele ostinati serve the purpose of rhythmic interlock.

Ostinati: We have 7 ostinati altogether in this section, 4 of which are new.

Song Title: **"Omo kumo"** (Medley) (SALT 068-069).

Length (Minutes): \cong Bar 1495, beat 1 to end of bar 1515 (Sibelius: 1.00:36.2-1.01:26.60mins) (Cubase: 2040.1.1.0-2087.1.1.0 [1:09:32mins]).

Key: C major/Uncertain key/Speech.

Type: Percussion Instrumental and voice.

Genre: Egungun music/Jungle justice/War. Locally, woro with Apepe for Omele and Agere oju ojo Bata. Woro/Apepe is the main rhythm, whereas Iyalu bata on àbùlà/gbàmù mixture of count, of two and three. Elésè Abinda Rhythm (for elegun), ewo (slow) kogba for Ogun.

Medley: *"Omo kumo"* (Percussion with voice); *"O ya, Father Gbajue boode o"* (Percussion with agitating voices).

²⁷⁶ <https://www.youtube.com/watch?v=BEHKUCzKTH0>; https://www.youtube.com/watch?v=RCdo_guW7Cc.

²⁷⁷ Cf. bar 1470ff, 1478ff for Conga.

Commentary: Alaba has been beaten up for no reason by his owners. The instrumental and voice music itself is a commentary about what Alaba has brought on himself, he has made himself into “omo kumo” (punching bag) or literally “child of sticks”. “Kumo” is the wood/big stick or anything that can be used to inflict blows and injuries on anybody accused without trial in public domain, particularly as a thief. In Nigeria, there is what is called jungle justice.

Jungle justice is just when the public pounce on a person (male or female) as maybe a thief, a rapist, a kidnapper, blasphemer against the Prophet etc. So, the accused will be given a summary trial by the public and may be beaten to death or set ablaze by an angry or religious mob.

“Bara” is the melon gourd that is transported in bulk and so is not tied with ropes but is beaten to break and take the melon seed. So, Alaba is likened to “Bara” that must be beaten.

Meanwhile, in the second part of this medley, Baba’beji went to Father Gbajue’s vicarage to fight and beat up Father Gbajue, but he was surprised that Father Gbajue has “awotele oogun” (the war garment) which is adorned and enhanced with all kinds of traditional charms under his cassock.

Percussion: In the first movement, Sekere and Conga are on a repeat ostinati.²⁷⁸ While Ago is on a new ostinato. Sekere, Ago, Conga, Omele and Omele Bata are on a constant metronomic, rhythmic and harmonic function. Iya’lu and Atele are in surrogacy roles. The Atele was not on surrogacy throughout this section as transcribed.²⁷⁹

In the second movement, there is an obvious speed change to a faster pace but the Sekere, Ago and Conga are a continuation of the first movements' ostinati. The Atele is the only drum transcribed with surrogacy, while other percussion are on constant

²⁷⁸ Cf. bar 1324ff.

²⁷⁹ Cf. bar 1504ff.

rhythmic, harmonic and metronomic function. Iyalu Bata, like Gangan Isaju are in an improvisatory role and so are not notated.

Ostinati: Altogether we have 13 ostinati in this section, 11 of which are new as transcribed.

Song Title: **“Gbajue, asiri e ti tu”** (Medley) (SALT 070-072).

Length (Minutes): \cong Bar 1516, beat 1 to end of bar 1593 (Sibelius: 1.01:26.26-1.04:37.5mins) (Cubase: 2087.1.1.0-2176.1.1.0 [1.12:30mins]).

Key: D major and relative, B minor/Uncertain key.

Type: Percussion Instrumental and voices/Recitative, Through composed/Uncertain key.

Genre: Egungun music/Jungle justice/Recitative. Locally woro with Gelede combined with woro Apepe and eja Bata non textual

Medley: *“Gbajue, asiri e ti tu”* (Tenor solo and Choral), *“Emi, olotito eniyan”* (Baritone solo,); *“Asiri e ti tu”* (Choral, reprise) x2; *Percussion and voices.*

Commentary: People are gathered to see the spectacle between Father Gbajue and Baba’beji. The issue could not be settled amicably, so the two wrestled with each other. Wrestling or fighting between two adults are very common In Yòrùbá land. The cause of which can range from non-payment of debt, fighting over boyfriend or girlfriend, fighting for parking space or hawking space or other civil matters. But instead of settling it amicably, people may resort to fighting and raising their voices against each other.

Choral harmony: SAT. The melodic movement is basically in thirds and the final cadence is (ii, I⁶).

Repetition: The repetition device (text and melody) as used in this section is meant to challenge and frighten the opponent.²⁸⁰

²⁸⁰ Cf. bar 1525ff.

Percussion: Sekere, Ago, Conga and Omele Bata are on a repeat ostinati.²⁸¹ At each extrances after the speech or recitative intervals, the speed continues at a similar tempo. The constant melodic, harmonic and rhythmic ostinati is maintained by Sekere, Ago, Conga, Omele and Omele Bata. We also have Iya'lu Bata transcribed with ostinati patterns too. While Iya'lu and Atele share the surrogacy, tutti and interlock passages together.

Technique sign: We also have another technique sign in this segment.²⁸² This is also about making two different sounds at a strike by using the bicep or long arm to squeeze the tongs of the drums.

Ostinati: We have 16 different ostinati altogether in this section, 12 of which are new.

Song Title: **“Didinrin meji”** (SALT 073).

Length (Minutes): \cong Bar 1594, beat 1 to end of bar 1630 (Sibelius: 1.04:37.5-1.06:06.3mins) (Cubase: 2176.1.1.0-2211.1.1.0 [1.13:40mins]).

Key: B \flat major/Uncertain key.

Type: Call and response.

Genre: Fusion.

Commentary: While Father Gbajue and Baba'beji are wrestling with each other, Alhaji Elemu (Baba'beji's friend) sings, calling both Father Gbajue and Baba'beji “Didinrin meji” (two imbeciles or fools). It is common that people verbally insult two adults that are fighting in public, because they have not behaved themselves. But instead of people to separate them, they were watching the spectacle and cheering them to fight.

Choral harmony: SAT. The melodic movement is in thirds, while the transcribed notation is half cadence (I, ii, iii⁶₄) final implied chord would be (V⁷).

²⁸¹ Cf. bar 1496ff, and bar 1242ff and bar 1511ff.

²⁸² Cf. bar 1560ff. Bar 1560-1561 is highlighted as examples.

Percussion: Sekere, Ago and Congo are omitted in the recording so they are not transcribed here also in the segnotation. We also have a twin interlock double bar ostinato in Atele which perfectly interlocks between Iya'lu and Atele.²⁸³

None of these percussion is notated with surrogacy. The whole percussion serves the constant rhythmic, harmonic and metronomic functions for the drums. Note the reverse technique sign on the Atele ostinato.²⁸⁴

Ostinati: We have 5 ostinati here, all of which are new.

Song Title: **“Alaba ni, Alaba ma ni”** (SALT 074).

Length (Minutes): \cong Bar 1631, beat 1 to end of bar 1645 (Sibelius: 1.06:06.3-1.06:42.3mins) (Cubase: 2211.1.1.0-2231.1.1.0 [1.14:20mins]).

Key: Ab major.

Type: Duet and Choral/Call and response.

Genre: High life. Slow highlife with slight Aapala texture.

Commentary: Father Gbajue and Baba'beji suddenly stopped fighting when they realised that onlookers shifted their attention to something on their phones. They both discovered that it was Alaba that had been beaten mercilessly by people in military uniform in Libya. So the two decided, right away, to search and rescue Alaba from Libya.

Duet: Yòrùbá musicians also sing duet at instances as they choose. However, the melodic movement may not be thirds and there may be part crossings too.²⁸⁵

Choral harmony: SAT. The melodic movements are in thirds. The final cadence is (V, I, I⁶).

²⁸³ Bar 1595-1596 is a highlighted example. C.f. Bar 1194-1195ff.

²⁸⁴ Cf. bar 1595ff.

²⁸⁵ Cf. Ekiti, Owo and Ilaje traditional music, Ayinde Barrister and others too.

Percussion: Sekere, Ago and Conga are a repeat ostinati.²⁸⁶ Omele has one ostinato with three variations of the same ostinato.²⁸⁷ Omele Bata is transcribed with Quadruple bar ostinato, which is specifically a call and response or open and close doubles ([bar 1631-1632 are the first call/open ostinati] and [bar 1633-1634 are the second call/close ostinati]).²⁸⁸ Iyalu gives a surrogacy ostinato with two variations.²⁸⁹ And the Atele does the same, giving us two variations of the same ostinato, so we have a double variation interlock round between these two lines.²⁹⁰

Ostinati: Altogether, we have 7 different ostinati, 4 of which are unique and new.

Song Title: **“Kurukere, kurukere”** (Medley) (SALT 075-078).

Length (Minutes): \cong Bar 1646, beat 1 to end of bar 1703 (Sibelius: 1.06:42.3-1.09:01.5mins) (Cubase: 2231.1.1.0-2290.1.1.0 [1.16:18mins]).

Key: C minor, C/Uncertain key, C minor/Uncertain key.

Type: Choral/Percussion instrumental and voices.

Genre: Fusion Interludes. Fusion creative with the western drums, or Afro.

Medley: *“Kurukere, kurukere” (percussion and voices); “Oya, tete, Oya” (percussion and voices); “Kurukere, kurukere” (Reprise: percussion and voices); “Oya, eran oya” (Percussion with Baritone voice).*

Commentary: This medley includes percussive and voice music that punctuates the journeys of Father Gbajue and Baba’beji as they travel to Tripoli to claim Alaba from the care of Libyan government agencies and, also underlays the ‘ofò and ògèdè’ (incantations) which Father Gbajue used to remove the bullets from Alaba and resuscitate him. The music is set as interlocking fusion interludes.

²⁸⁶ Cf. bar 1469ff and 1488ff.

²⁸⁷ Bar 1631ff.

²⁸⁸ Cf. bar 1631-1634 as highlighted example.

²⁸⁹ Bar 1632ff.

²⁹⁰ Cf. bar 1631-1635 as highlighted example.

Interludes: This is a utility space for whatever is prearranged or intended to serve, while the music is still on. It is usually a space to give the voice a rest or even a space to do other things out of the box but it may be a space for brief instrumental improvisation or instrumental arrangements.

Choral harmony: SAT. The melodic movement is in thirds and the final cadence is (V⁶, vi⁶) in the relative major key of E \flat .

Sequence: The sequence as used in the “*Kurukere, kurukere*” are built on dominant and submediant, tonic and supertonic, supertonic and mediant notes of the relative major key of E \flat major.

Ofò and ògèdè: These are series of traditional incantations or spells used by, maybe, Babalawo’s or others that are involved in Yòrùbá secret arts or Ifá. Father Gbajue is not just a Christian priest, but he is also familiar with Yoruba traditional secret arts.²⁹¹

Percussion: In “*Kurukere, kurukere*” Sekere, Ago and Conga are omitted from the recording, so there is no transcription for them. No surrogacy is transcribed in this first interlude. Omele, Omele Bata, Iya’lu Bata, Iya’lu and Atele Gangan all maintained the constant metronomic, harmonic and rhythmic functions. Omele Bata gives a double bar ostinati (open and close, by tone resolutions).²⁹² Iyalu gives an anacrusis triple bar ostinato. Although it spans and extends to three bars, it does not cover the three bars totally.²⁹³ While Atele gives us a classic double bar (call and response/open and close) ostinato.²⁹⁴

For the second interlude, “Oya, tete, oya”. Sekere and Ago are repeat ostinati.²⁹⁵ Conga imitates and follows the voices. The Omele, Omele Bata, Iyalu bata along with Sekere, Ago and Conga are on the constant rhythmic, metronomic and harmonic function. While Iya’lu and Atele are transcribed with interlocking surrogacy functions.

²⁹¹ The ‘ofò and ogedè’ used here are just made up by my collaborators. They are not the real ones. Babalawo is an Ifa priest.

²⁹² Cf. bar 1646-1647 as highlighted example.

²⁹³ Cf. bar 1646-1648 as highlighted example.

²⁹⁴ Cf. bar 1646-1647 as highlighted example.

²⁹⁵ Cf. bar 1583ff and 1478ff.

In the fourth interlude (since the third interlude is a direct reprise), Sekere, Ago and Conga are a repeat ostinati.²⁹⁶ Omele, Omele Bata and Iyalu Bata are all notated to combine with the Sekere, Ago and Conga in the constant metronomic, harmonic and rhythmic functions.

Ostinati: Altogether in this medley, we have 21 ostinati, 14 of which are new.

Song Title: **“Ajogun ba”** (SALT 079).

Length (Minutes): \cong Bar 1704, beat 1 to end of bar 1732 (Sibelius: 1.09:01.5-1.10:11.1mins) (Cubase: 2290.1.1.0-2330.1.1.0 [1.17:37mins]).

Key: B major.

Type: Percussion instrumental and voices/Call and response.

Genre: Traditional Funeral Parade. Locally a mixture of Apala/Dundun and sekere.

Commentary: Alaba is repatriated to Lagos and Baba’beji gives him “Ileke” (traditional beads) that Iya’beji wanted Alaba to have before her demise.

Funeral march: Depending on the age and good deeds of the deceased, funeral march could be allowed in a community or a body may be buried in total silence. If the dead was a good person and elderly, then there may be a similar funeral march like played by the percussion in this closing song.

Choral harmony: SAT. The melodic movements are in thirds and the final cadence is second inversion (V^6_4, I^6).

Percussion: Sekere, Ago and Conga are on a repeat ostinati.²⁹⁷ Sekere, Ago, Conga, Omele and Omele Bata are all on the constant metronomic, harmonic and rhythmic functions. Iya’lu and Atele are on surrogacy functions. Atele gave us different rhythmic ostinati, the first and the second are a flip of each other both the rhythm and the tones.

Ostinati: Altogether, we have 9 ostinati, 6 of which are new.

²⁹⁶ Cf. bar 1662ff.

²⁹⁷ C.f. bar 1631ff.

Conclusion: In this project, I have been able to achieve the following.

1. I have presented both a context and challenge to the Western traditional idea of composition.

Yòrùbá music, culture, text, working philosophy and the process of making a project of this magnitude is a different context which I have presented, explored and I recommend that it is worthy of further research. I have also been able to problematize this context as a challenge parallel to what would have been done in Western music. So, I have proven that the Yòrùbá idea of composition and the authority of a composer in the creation of a project of this magnitude is transient and equally communal. The applied traditional methods for such a work like this are persisting, always compliant and mirrors the cultural structure of the community, their uniqueness and the dexterity of the individual performer. So, the relevance of the individual professional traditional performer/musician is inherent, always, in the group or community.

2. I have proven 'how' (the process, methods, challenges) there can be a Yòrùbá composed music and what that can consist of, even in diaspora and under the restrictions of a global pandemic, yet I have been able to create a Yòrùbá traditional inter phase and realised project.

This project in its entirety is a proof of 'how' Yòrùbá music projects (in this case, an Opera) can be done even in diaspora and under lockdown. This project has shown that a work (documented or not) can begin or end with a solid sketch, but from that solid sketch a process of reviewable contributions can be invited and accepted to join the work from various quarters. The process I used is not hidden but is well laid out in every aspect of this project and it includes from conception to composition on piano, to transfer of solid sketch to my collaborators and back and forth again, to the point of analysis, notations and commentary.

As a practising musician, I have explored the pragmatic methods and the theory of collaboration and role play, as it is conceived and freely imbibed by the different professional traditional musicians that I have worked with and interviewed.

I have proven by this project, that time and space and global or national restrictions cannot really hinder a project like this, and also that a project of this nature can always be better the moment there is an established interphase between the different professional traditional musicians and performers.

I have proven the “how” by exploring the persisting methods of collaboration and role play. And by different performances and studio recordings, I have been able to achieve documented data and results in different formats e.g. Segnotation.

3. I have attempted to resolve the Yòrùbá/African rhythmic challenge through the creation of Segnotation which is a hybrid notation and technique tool to begin to unravel the secret art of the enigmatic Àyàn.

Since the main purpose of Segnotation is pedagogy, I have created a notation and technique system that will invite local and international enquirers to a common room or platform. Moreover, Segnotation is hybrid, so that most people using it already have a basic entry knowledge that will be useful. The patronage of Segnotation will open the gates for congruent notation of Yòrùbá drums, it will also serve as a foundation for correct analysis and further creative and critical assessment of Yòrùbá polyrhythmic structures. So, the heavy use of a foreign notation system on Yòrùbá percussion segment is no more appropriate for the correct transmission of intent and description or prescription of Yòrùbá percussion and rhythms.

4. I have demonstrated my proprietorial rights in the appropriate usage and exploration of Yòrùbá language, culture and sources. And I have equally demonstrated my right as a professional traditional musician and researcher, a practising Yòrùbá musician.

Even though I am in diaspora, I have created, documented and performed a project by practice without breaking any ethical law as related to Yòrùbá culture, because I am able to identify and determine ethnographic boundaries in Yòrùbá culture and I have applied such by the appropriate use and reference of sourced materials and contents in Yòrùbá social practice.

5. I have explored and applied an alternate ethnographic tool in this project, such that it can be used as a standalone ethnographic tool or as a pre or post field ethnographic tool.

This web ethnography has no problem with middle men and at the same time I have created an empirical way of foraging predetermined pristine Yòrùbá cultural materials that are created online. This web method also includes textbook ethnographic features and does not obstruct participant observation. This method can work triangularly and is good for general, specific or redefined aspects of the work that may be in focus.

6. I have composed, written drama plots and scripts, transcribed, recorded by way of performance of my composition, alongside the permitted contribution of other professional traditional musicians, as it was proposed and approved to be done. I have used different complementary ethnographic and performance methods to collect data and I have documented my results in different accessible formats for empirical analysis and criticism or even for personal participation and enjoyment. In this project, I have proven that Yòrùbá music is a communal affair because the performance stage is mostly inclusive for everybody to participate at their level.

7. I have seamlessly aligned Western notation with Segnotation. To further prove that Yòrùbá music is adoptive as described by its syncretism and hybrid natures. In the written and inscribed segment of my documentation for this project, you will discover both Western notation system and Segnotation on the same page and

accentuating real life elements of the same performance, just as intended and as we have it in the performance recordings. This has proved again that Segnotation is worthy of patronage, Segnotation is true to life because it demonstrates the attributes of collaboration and role play, syncretism and hybridity.

8. I have been able to begin to catalogue Yòrùbá rhythms for pedagogical purposes and have discussed, illustrated and analysed these Yòrùbá rhythmic ostinati as no one has ever done before for further empirical scrutiny by academia, practitioners or just anybody that may be interested in opening the inner core of Yòrùbá polyrhythmic structures.

Bibliography:

- Abayomi Daramola**, Sokoro Sakara: a contextual and gender analysis of some offensive Yoruba proverbial songs. *Nebula*, 2007, Vol.4, Issue 4.
- Abel Adeleke**, Application of Western scientific and technological principles to the construction of Yoruba musical instruments: A new approach. *NMR*, No.11&12. 2010-2011, p.1-21.
- Adebomi Adedokun** (2020), Dammy Crown Studios, Ologun Eru, Ibadan, Oyo-State, Nigeria.
- Adebowale Oluranti Adeogun**, Biculturalism or multiculturalism: A prolegomenon to a culturally relevant music education in Nigeria. *JONMED*, No.6. 2014, p.1-21.
- Adekola Olaolu Emmanuel**, Changes in performance practice and context of Agidigbo music of the Yoruba, Nigeria. *JANIM*, No.10. 2016, p.406-421.
- AdeOlu Okunade**, Musical varieties in Yoruba oral poetry: a synopsis of selected genres. *JANIM* 2010, p.136-144.
- AdeOluwa Okunade**, Pedagogical implications of Yoruba folk songs as instructional materials. *NMR*, No.11-12. 2010-2011, p.33-35.
- Adesokan, Z. A.**, The technology of Dundun drum in Yoruba culture. *The gourd rattle. Journal of musicology* 2000, 1(1):1-9.
- Agawu Kofi**, Tone and tune: The evidence for Northern Ewe music. *Africa journal of the international African institute* 1988, (53)3. (n.p).
- Agawu Kofi** (2003) *Representing African music: postcolonial notes, queries, positions*. Routledge Press, New York.
- Akpabot, S.E.** (1986) *Foundations of Nigerian traditional music*. First Edition. Ibadan: Spectrum.
- Alexander Golovlev**, Theatre policies of Soviet Stalinism and Italian Fascism compared, 1920-1940s. *New Theatre Quarterly*, Cambridge. 2019, Vol. 35. Iss. 4.
- Alvan-Ikoku Nwamara**, Composing in Nigerian pidgin: towards the realization of a common Nigerian indigenous musical language. *JANIM*, 2010, p.84-94.
- Armitage, Simon** (2006) *Homer's Odyssey*. London: Faber and Faber.
- Anderson, L.** The Entenga tuned-drum ensemble. In D.K. Rycroft (ed) (1977) *Essays for a Humanist: An Offering to K. Wachsmann*. New York: The Town House press. (n.p).
- Arugha Aboyowa Ogisi**, The bustling fifties and the popular music in Nigeria. *AJRMA*, Vol.5. p.81-94.
- Atinuke A. Idamoyibo**, The musical and aesthetic formation of Ijala music in Yoruba land. *AJRMA*, Vol.5. 43-56.
- Atinuke A. Idamoyibo**, The media, the reconstruction of drumming, and the tradition of the dundun and the bata ensemble of the Yoruba in South Western Nigeria. *Tydskrif vir Letterkunde*, 2014, Vol. 51, Issue 1.
- Ayanbirin and the 'Tiwantiwa' Band-festour**. <https://www.youtube.com/watch?v=9w1VF8FJYV8>; <https://www.youtube.com/watch?v=ENaTIH47T7I>;

<https://www.youtube.com/watch?v=cEKU5TILa14>.

https://www.youtube.com/watch?v=He9HM_etdik.

Ayeyemi E.O and Okafor I. O., Retaining African identity in music composition through rhythm: An illustration from Agu's "I am proud to be a Nigerian". *JANIM*, 2016, Vol.10. p.78-95.

Babatunji O. Dada, Drum rhythmic patterns in Yoruba Wórò music. *JANIM*, No.10. 2016, p.220-239.

Ball, Philip (2010) *The music instinct: how music works and why we can't do without it*, Oxford University press, Oxford.

Barrett James (1996), *World music, nation and postcolonialism. Cultural studies*. Vol.10.2. p.237-247.

Bauwens, Valérie and Genoud, Patrick Online ethnography interactions. 2014, Vol.21(5), pp.60-65.

Bibeli Mimo, The Bible Society of Nigeria, Lagos, Nigeria, 2012.

Blessing Amos Amole, Dance in Yoruba context: A case study of Egungun dance in Ogbomoso land. *JONMED*, No.6. 2014, p.90-101.

Bode Omojola, Black diasporic encounters: a study of the music of Fela Sowande. *Black Music Research Journal*. 2007, Vol.27. Issue 2.

Bruno Nettl, Ethnomusicology: Definitions, directions, and problems, Elizabeth May (ed), *Music of many cultures: An introduction*, London, 1997, p1-9.

Burrell, J., The field site as a network: a strategy for locating ethnographic research, *Field Methods*, No.2. 2009, Vol. 21, p.181-199.

Capitain Wouter (2020), *From counterpoint to heterophony and back again: Reading Edward Said's drafts for culture and imperialism. Journal of Musicology Research*. Vol.41. Issue 1. p.1-22. 2022. Taylor and Francis Online.

Charry Eric (2000) *Mande Music: Traditional and Modern Music of the Maninka and Mandinka of West Africa*, Chicago, University of Chicago press.

Chijioke Ngobili, The development of indigenous/African musical theatre in Nigeria for the advancement of Nigeria's music studies. *JANIM*. No.10. 2016, p.42-62.

Chukwukelue Uzodinma Umenyilorah, Theatre as Tool for Development in Nigeria. *Journal Of Humanities And Social Science (IOSR-JHSS)* 2014, Volume 19, Issue 6, Ver. II.

Christopher A. Waterman (1990) *Juju: A social history and ethnography of an African Popular Music*, University of Chicago press, London.

Dan C. C. Agu, Foundations of pragmatics: the primacy of language in African music theory, practice and education. *JANIM*, 2010, p.10-17.

Dan C. C. Agu, The Nigerian policy on Education: Its impact on music education programme and delivery in Nigeria. *AJRMA*, 2006, Vol.3. p.1-18.

Dan C. C. Agu and Mabel U. Okpara, Contemporary compositional procedures in Nigerian music practices: Types and presentational styles. *NMR*, No.14. 2016. p.19-35.

Derek B. Scott (ed) (2000, 92-96) *Music, culture and society: On Africanisms*, Oxford University press, Oxford.

D.O.A. Ogunrinade. Students' conception of music as a school subject in Ilesa West and East local government areas of Osun state. *NMR*. No.7-8. 2006-2007. p.27-53.

Durojaye, C., Knowles, K., Jakob Patten, K., Garcia, M., and McBeath, M. (in review). *When Music Speaks: An Acoustic Study of the Speech Surrogacy of the Nigerian Dùndún Talking Drum*.

Elizabeth Onyeji, Text and tune in Nigerian solo folk song arrangements: A performer's perspective on creativity, limitations and new directions. *JANIM*, 2010, p.35-45.

Elizabeth May (ed) (1980), *Music of many cultures*, University of California press, London.

Emoruwa, Damilola Felix and Itsewah, Steve James. Moving beyond the craze for the 'Badagry drum ensemble' in professional dance practice in Nigeria. *JANIM*, No.10. 2016, p.156-168.

Eunice Ibekwe, Music language and the universal implication of meaning. *JANIM*, 2010, p.66-73.

Eunice Ukamaka Ibekwe, African music and social commitment in Nigeria. *AJRMA* Vol.5. p.35-42.

Ezekiel Bolaji and Bunmi Adeshina (2013) Kayokayo: A cultural festival interfacing religion and culture: A paper presentation.

Fakeye A. A. and Ogunbona O. S., Music education in Nigerian schools: A sustainable and developmental tool for cultural diversity. *JONMED*, No.6. 2014. p.83-89.

Femi Abiodun, Training of musicians in the traditional setting: contemporary learning environment and pedagogical issues. *JNME* No.4&5 March, 2013, p.173-179.

Femi Adedeji, Language dynamics in contemporary Nigerian gospel music. *JANIM*, 2010, p.95-116.

Femi Adedeji, Repositioning indigenous African musical instruments for the much-needed cultural transformation of music education in Nigeria. *JNMED*, No.8 Dec.2016. p.1-20.

Fiagbedzi, N. (1989). 'Towards a philosophy of theory in ethno-musicological research'. In J.C. Djedje (ed.) *African Musicology: Current Trends*. Vol.1. (45-58). Los Angeles: African studies centre, University of California.

Fr. E. C. Umezina. The idea of the metagraphic in the transcription of African songs. *AJRMA*, Vol.5. 189-195.

Gregory Barz, Timothy J. Cooley (eds) (2008), *Shadows in the Field: New perspectives for fieldwork in ethnomusicology*, Oxford University press, Oxford.

Harry F. Wolcott (1999) *Ethnography: a way of seeing*, Altamira press, Oxford.

Hood, Mantle (2001) *The ethnomusicologist*, UMI Books on demand, A Bell and Howell company, Michigan.

Idolor, G.E. (1992). The university of Nigeria's departments and the contemporary national demands, in *the Alumnus*, 6(1), p.41-45.

IfeOluwa A. O. Olorunsogo. Resolving the dilemma of music education content in cultural and creative arts (cca) curriculum in the universal basic education (ube) programme in Nigeria. *JONMED* No.6. 2014, p.58-75.

Isaac A. Yekini-Ajenifuja. Vocal music in Yoruba culture: The poetic and musical form of Bata songs in the Awori community. *AJRMA*, Vol.5. p.196-205.

Isaac A. Yekini-Ajenifuja. Structure and method of music teaching in the classroom. *JONMED*, No.6. 2014, p.36-48.

Idolor, G.E. (2001), 'Formal education and the development of African art music Nigeria'. In M.A. Omibiyi-Obidike (ed.) *African Art Music in Nigeria*. (n.p). Ibadan: Stirling-Horden Publishers. Ltd.

Jasper Griffin (2003) *Homer: The Odyssey*, Cambridge University Press.

Kay Kaufman Shelemay (2008) *The Garland Handbook of African Music*, edited by Ruth M. Stone, Taylor and Francis Group.

Jana Gohrisch and Ellen Grünkemeier (eds) (2013) *Postcolonial Studies Across the Disciplines*. Vol. 170. No.18. p.89-107.

Jane Duran and Earl Stewart (1997) 'Toward an aesthetic of Black musical expression' *The Journal of Aesthetic Education*. Vol.31, No.1. pp 81. University of Illinois Press.

Jeleel O. Ojuade (2005) Change and continuity in bata performance. *Journal of the Institute of African Studies*, University of Ibadan. Vol. 29. No.1 and 2.

Jennifer C. Post (2004) *Ethnomusicology: A research and information guide*, Routledge, London.

John Blacking (1974) *How Musical Is Man?* University of Washington Press, Washington.

John D. Brewer (2000) *Ethnography: Understanding social research*, Open University Press, Buckingham.

Johnson Akpakpan, The Nigerian art music composer, his training, vocal compositions and his language. *JANIM*, 2010, p.46-57.

J. H. K. Nketia (1992), *The music of Africa*, Victor Gollancz Ltd, London.

Joseph Kunnuji, Intentional syncretism: A musical response to cosmopolitanism and the weakening of traditional structures in Badagry, Lagos. *JANIM*, No.10. 2016, p.169-185.

Josephine Mokuwunyei, Repositioning Nigerian music education through studies on Nigerian musical instruments. *JNME*, No.8 Dec, 2016. p.21-38.

Kanno, Mieko, Prescriptive notation: Limits and challenges. *Contemporary Music review*. 2007, Vol.26.

Kayode O. Olusola, Performance practice and functions of local wine and beer parlour songs in rural Yoruba communities in Ogbomoso. *NMR*, No.14. 2016, p.37-58.

Klíma, Vladimír, Ebun Clark, Hubert Ogunde: The Making of Nigerian Theatre. *Archív Orientální*, 1982, Vol.50, p.377-378.

Klíma, Vladimír Michael Etherton, The Development of African Drama. *Archiv Orientální*, 1983, Vol.51, p.296.

Lanke Omu, *The Palmwine Drinkard #1-9* Tunde Kelani Yoruba Nollywood Movies 2016 New Release this week. <https://www.youtube.com/watch?v=WqTmOoZzRMI>.

Lucia Athanassaki and Ewen Lyall Bowie (2011) *Archaic and Classical choral song: performance, politics and dissemination*. De Gruyter, Inc.

Mabel Ugochi Okpara, An analytical study of Dan Agu's 'Udo Amaka': Focusing on indigenous music elements. *JANIM*, No.10. 2016, p.312-330.

Marie McCarthy On "American Music for American Children": The contribution of Charles L. Seeger. *Journal of Research in Music Education*. Vol.43, No.4, 1995, p. 270-287.

Martyn Hammersley and Paul Atkinson (1995) *Ethnography: Principles in practice (2nd edition)*, Routledge, London.

Mehmet Vurkaç, A cross-cultural for temporal harmony in Afro-Latin musics: *Clave, Partido-Alto and Other timelines*. *Current Musicology*. Iss.94, 2012, p.37-65, 190-191.

Mokwunyei, J.N, Linguistic foundations of African music: The Aniocha Igbo example. *Interlink: A journal of research in music*. 2005, Vol.2. p.42-51.

Morley David (ed) (2019) *Essential Essays: Identity and diaspora*. Stuart Hall. Duke University Press. Vol. 2. p. 1-341.

Mosunmola Omibiyi-Obidike, Femininity in traditional festivals: The place of women in Sango worship performance. *JANIM*, Vol. 1. No.2. 2005, p.29-44.

Müller, Bernard, The irruption of trance in contemporary Yoruba theatre: theatre, witchcraft, and social fragment in Lagos, Nigeria. Taylor & Francis. *Group Identities*, 01 April 2005, Vol.12(2), p.175-194.

Myke Olatunji. Ma gbagbe ile: Repositioning African identity in contemporary Nigerian art music. *NMR*, No.14. 2016, p.23-41.

Natasa Chanta-Martin, Dance perspective on drum language: A Yoruba example *Acta ethnographica Hungarica*, Vol.60 (1), 2015, p.9-15.

Nettl, B. (1965) *Theory and method in Ethnomusicology*. London: Collier-Macmillan.

Nketia, J.H.K (1974) *The music of Africa*. W.W. Norton and Co. Inc.

Norman K. Denzin (1997) *Interpretive ethnography: Ethnography practices for the 21st century*, Sage publications, London.

Nzewi, M. (1991) *Musical practice and creativity*. Bayreuth: Iwalewa Haus University.

Odogbor. P.O., The place of music in child education: the paradigm of children's play songs in the Agbon clan. In A. Adelugba and M. A. Okhakhu (eds.) (2001). *Theatre Arts Studies: A book of readings*, 136-150, Department of Theatre Arts, University of Benin.

Ogunde - Yoruba E Ronu - 2013 Latest Nigerian Movie Musical by Tunde Kelani Mainframe. <https://www.youtube.com/watch?v=oYQE08sJ57s>.

Olaniyan, M, Yoruba dundun musical practice. *Nigerian Music Review*. Vol.2. 2001.

Olisaeke, Festus Ife and Aimiuwu, Emmanuel I, Expanding the frontiers of Nigerian Art composition through potentials in indigenous scale system. *NMR* No.14. 2016. p.300-311.

Olalekan Adedokun Peter, (2020) *Ayan. Drum voices of Jesus*, Ibadan.

Olupemi E. Oludare. An analysis of the two forms of the 'Konkonkolo' rhythm in Sakara music. *JANIM*, No.10. 2016, p.186-196.

- Olusoji Stephen**, The poetic attributes of Apala and Sakara music of South Western Nigeria. *JANIM*, 2010, p.74-83.
- Oluyemi Olaniyan**, The manifestation of the poetic aptitude of the Yoruba dundun master drummer within the framework of dundun music. *AJRMA*. Vol.5. 95-110.
- Oluwatade, Joseph Olubukola**, Excerption of motivic materials from folk songs as tools for contemporary music composition. *JANIM*, No.10. 2016. p.278-288.
- Omibiyi- Obidike** Problems of Music Education in Africa in Universities: *An Inter-Faculty Journal*. University of Ghana, Legon. Vol. 4, No.1. 1974.
- Omojola, B.** (ed.) (2000). Compositional style and national identity. *In music and social dynamics in Nigeria.*, 209-219. Ilorin: Department of Performing Arts.
- Omolara O. Loko**, Music education- A sustainable and developmental tool for cultural diversity. *JONMED*, No.6. 2014. p.77.
- Omolaye, B. V.**, The role of Okitoroko music during Ovia-Osese festival among the Ogori of Kogi state. *JANIM*, No.10. 2016. p.331-347.
- Onwuekwe, Agatha Ijeoma**, An analysis of Ekelebem instrumental music and its role in festivals in Uga. *NMJ*, No.1. 2005, p.143-169.
- Onyeji, C.** (2008) *African pianism and beyond: A West African Perspective*. An unpublished lecture presented at the South African National Festival of Arts, Grahamstown, South Africa.
- Onyeji Elizabeth**, Culture and literary music education in contemporary Nigeria: a spotlight on solo folk song arrangement for students in voice. *AJRMA*, Vol.5. 123-139.
- Ovaborhene Idamoyibo**, The law of flexibility, liberality and contextuality in musical construction in tonal language: theories deriving from Okpe Igoru music. *JANIM*, 2010, p. 117-126.
- Oyelami Daniel**, (2015) *Talking Drum Ensemble*. <https://www.youtube.com/watch?v=kDPxoSNT1c4>.
- Oyelami Daniel**, (2015) *Talking Drum Made Easy Part3*. <https://www.youtube.com/watch?v=r6XRZ6pvcfw>
- Oyewale Ayoade O.** (2016) *Yoruba Tonality: MA Final Project* (notations, commentary and audio recording). University of Salford 2016. Unpublished.
- Oyewale Ayoade O.** (2018) *"Affirmation" (Audio/Video CD)*.
- Oyewale Ayoade O.** (2019) *"Love in Salford" (Audio CD)*.
- Paddison, Max** (1997) *Adorno's aesthetics of music*, Cambridge university press, Cambridge.
- Patricia Shehan Campbell and Christopher Waterman**, Christopher Waterman on Yoruba Music of Africa. *Music Educators Journal*. Vol.81, No.6. 1995, p.35-43 .
- Paul Willis** (2000) *The ethnographic imagination*, Polity press, Cambridge.
- Peter Kivy** (1989) *Sound Sentiment*. Philadelphia, Temple University Press.
- Peter Olalekan Adedokun** (2021) Omelekan@gmail.com.

- Peter O. Odogbor**, Towards the sustainability of traditional Nigerian music: the role of the music educator. *AJRMA*, Vol.5. 67-80.
- Pieter C. van den Toorn and John McGinness (1900)** *Stravinsky and the Russian Period: Sound and Legacy of a Musical Idiom*. Cambridge University Press.
- Polak Rainer, London Justin, Jaxoby Nori (2016)** Both Isochronous and Non-Isochronous metrical subdivision afford precise and stable ensemble entrainment: *A corpus study of Malian Jembe Drumming*. *Frontiers in Neuroscience*, Lausanne.
- Portia Maultsby (2000)** Music, culture and society: *On Africanisms*. 2000, p.92-96.
- Richard Chijioke Okafor**. Music in Nigeria festivals. *JANIM*, Vol. 1. No.2. 2005, p.1-28.
- Richard Taruskin (2011)** *Music in the seventeenth and eighteenth centuries: Opera from Monteverdi to Monteverdi*. Oxford University Press.
- Riethmuller Albrecht (ed) (2017)** *The role of music in European integration: Conciliating Eurocentrism and multiculturalism*. De Gruyter Akademie Forschung.
- Robert Witmer (2002)** *Grove music online*. Oxford University Press.
- Roger Scruton (2009)** *The Aesthetics of music*, Oxford University press, Oxford.
- Ronnie Graham (1992)** *The world of African music*, Pluto press, Chicago. Vol.2.
- Rotimi Fasan (2015)** 'Women and child-naming song poetry of Southeast Yorubaland'. *Research in African Literature*. Vol.46. Iss.1. Indiana University Press.
- Ruth M. Stone (ed) (1998)** *Africa: The Garland encyclopaedia of world music*. Garland Publishing, New York. Vol.1.
- Rutherford Jonathan (ed)(1991)** Identity: community, culture, difference. *British Journal of Sociology of Education*. Vol. 12, No. 2. p. 262-263. Taylor & Francis. Ltd.
- Samuel, K.M & Ashaolu, S.O**. From medical practice to practical musicianship: An exploration into the life and works of Dayo Oyedun. *JANIM*, No.10. 2016. p.140-155.
- Simha Arom (2004)** *African polyphony and polyrhythm*, Cambridge university press, Cambridge.
- Simon Broughton, Mark Ellingham etal (eds) 1999**, *World music: Africa, Europe and the Middle East*. Vol. 1. The rough guides, London.
- Skin that Speaks: the "talking drums" of Nigeria | Michael Varner | TEDxUTA**.
<https://www.youtube.com/watch?v=AHFIJZm2dzw>.
- Sunday A. Oriloye and Edward O Olusegun**. *Music as an instrument of social criticism: Reexamining the music of Fela Anikulapo-Kuti*. p.180-192.
- Thomas Tallis, (c.1505-1585)** *Tallis Ordinal C.M.: Mo fe ki nda bi Jesu* [tune].
- Tomich Dale (1996)** *The Black Diaspora: Modernity and Double Consciousness*. *Paul Gilroy (1993)* Oxford University Press. No.42. p.230-235.
- Trevor Wishart (1996)** *On sonic arts*. Harwood academic publishers.

Tunji Vidal. *The role and function of music at Yoruba festivals.* African Musicology: Festschrift presented to J. H. Kwabena. 1989. No.4. p.111-127.

Tunji Vidal, *The poetic and musical forms of Yoruba songs.* Nigerian Music Review. No.5. 2004.

Tunji Vidal, Towards a systemic theory of rhythmic modes in West African musical studies. Nigerian Music Review. No.6. 2005.

Tunji Vidal and Femi Adedeji, Language in Nigerian music scholarship: The dearth of intellectualism *JANIM*, 2010, p.19-34.

Ulli Beier, Yoruba Folk Opera. *African music society journal*, Vol.1 No. 1. 1954.
<http://journal.ru.ac.za/index.php/africanmusic/article/view/224>

Ulli Beier, The talking drums of the Yoruba. *African music society journal*. Vol.1 No. (1954).
<http://journal.ru.ac.za/index.php/africanmusic/article/view/223>

Uzoigwe, J. (1992) 'Akin Euba: An introduction to the life and music of a Nigerian composer'. Bayreuth: *African studies series*.

Uzoigwe, J. (2003). 'Ensemble'. In A. Herbst; M. Nzewi and K. Agwu (eds.) *Musical Arts in Africa; Theory, Practice and Education*. (n.p). Pretoria: University of South Africa.

Viktor Ullmann (1993). The Emperor of Atlantis or Death's Refusal, Op. 49 (1943). Vocal Score. Schott.

Vincent Bamidele Omolaye, The practice of eclecticism in the Juju music of Abiodun Awesola (Awesome Tones Band). *NMR*. No.14. 2016. p.115-132.

Williams Alastair, *Music & Letters: Adorno, Modernism and Mass Culture by Max Paddison* (May, 1997, Vol. 78, No. 2 , pp. 306-309). Oxford University Press.

Yoruba: Worldmark Encyclopaedia of Culture and Daily life (2017, Vol.1: Africa.3rd ed.). Gale, Cengage Company.

YORUBA TALKING DRUM LESSON 1 - HOW TO PREPARE FOR PLAYING THE DRUM.
<https://www.youtube.com/watch?v=KNalT-g90DA>

Catalogue of Ostinati (excerpts from Segnotation)

Chapter 4

Rap and Reggae: Bar 324-326.

Musical score for Rap and Reggae: Bar 324-326. The score is written for six parts: Omele, Omele Bata, Iya'lu Bata, Iya'lu Atele 1, Iya'lu Atele 2, and Gangan Atele. The notation includes various rhythmic patterns, rests, and accents. The Omele part features a complex rhythmic pattern with accents. Omele Bata has a similar pattern with accents. Iya'lu Bata has a pattern with a triplet of eighth notes. Iya'lu Atele 1 is a whole rest. Iya'lu Atele 2 and Gangan Atele have patterns with accents and a triplet of eighth notes.

Funk: Bar 1195-1197.

Musical score for Funk: Bar 1195-1197. The score is written for six parts: Omele, Omele Bata, Iya'lu Bata, Iya'lu Atele 1, Iya'lu Atele 2, and Gangan Atele. The notation includes various rhythmic patterns, rests, and accents. The Omele part features a complex rhythmic pattern with accents. Omele Bata has a similar pattern with accents. Iya'lu Bata has a pattern with a triplet of eighth notes. Iya'lu Atele 1 is a whole rest. Iya'lu Atele 2 and Gangan Atele have patterns with accents and a triplet of eighth notes. The Iya'lu Atele 2 and Gangan Atele parts are highlighted in yellow.

Fusion: Bar 1598-1600.

The musical score for Fusion: Bar 1598-1600 consists of six staves. The notation is as follows:

- Omele:** Three measures of music. Each measure begins with a half rest, followed by a quarter note, and then a triplet of eighth notes. The first measure continues with a quarter note, a quarter note, and a quarter note. The second and third measures follow a similar pattern.
- Omele Bata:** Three measures of music. Each measure begins with a half rest, followed by a quarter note, and then a triplet of eighth notes. The first measure continues with a quarter note, a quarter note, and a quarter note. The second and third measures follow a similar pattern.
- Iya'lu Bata:** Three measures of music. Each measure begins with a half rest, followed by a quarter note, and then a triplet of eighth notes. The first measure continues with a quarter note, a quarter note, and a quarter note. The second and third measures follow a similar pattern.
- Iya'lu Atele 1:** Three measures of music. Each measure begins with a half rest, followed by a quarter note, and then a triplet of eighth notes. The first measure continues with a quarter note, a quarter note, and a quarter note. The second and third measures follow a similar pattern.
- Iya'lu Atele 2:** Three measures of music. Each measure begins with a half rest, followed by a quarter note, and then a triplet of eighth notes. The first measure continues with a quarter note, a quarter note, and a quarter note. The second and third measures follow a similar pattern.
- Gangan Atele:** Three measures of music. Each measure begins with a half rest, followed by a quarter note, and then a triplet of eighth notes. The first measure continues with a quarter note, a quarter note, and a quarter note. The second and third measures follow a similar pattern.

Chapter 5

Metronomic:

Bar 10-11.

Musical notation for Bars 10-11. The score is arranged in three staves: Shekere, Ago, and Conga. The Shekere part consists of eighth-note pairs with a grace note. The Ago part consists of eighth-note pairs with a grace note. The Conga part features a rhythmic pattern of eighth notes and rests, with some notes beamed together.

Bar 63-64.

Musical notation for Bars 63-64. The score is arranged in two staves: Shekere and Ago. The Shekere part features a triplet of eighth notes. The Ago part consists of eighth-note pairs with a grace note.

Bar 173-174.

Musical notation for Bars 173-174. The score is arranged in three staves: Shekere, Ago, and Conga. The Shekere part consists of eighth notes with a grace note. The Ago part features a triplet of eighth notes. The Conga part features a rhythmic pattern of eighth notes and rests, with some notes beamed together.

Doubling and Imitation:

Bar 169-171.

Musical score for bars 169-171. The score consists of nine staves, each representing a different instrument: Shekere, Ago, Conga, Omele, Omele Bata, Iya'lu Bata, Iya'lu Atele 1, Iya'lu Atele 2, and Gangan Atele. Each staff shows a rhythmic pattern of eighth notes with stems pointing up and down, indicating a complex, multi-layered texture. The patterns are consistent across all instruments, suggesting a doubling effect.

Bar 269-273.

Musical score for bars 269-273. The score features three staves: Iya'lu Bata, Iya'lu Atele 1, and Iya'lu Atele 2. The lyrics are: "E-ni ba fa - ya ko wo E-gun-gun A la-ba ti de... E-ni ba". The lyrics are repeated across the staves, with the word "E-gun-gun" highlighted in red in the original image. The musical notation includes rhythmic patterns and rests.

Bar 273-277.

Musical score for bars 273-277. The score features three staves: Iya'lu Bata, Iya'lu Atele 1, and Iya'lu Atele 2. The lyrics are: "E-gun-gun gb'o - bi, A - la - ba gb'o - ka." The lyrics are repeated across the staves, with the word "E-gun-gun" highlighted in red in the original image. The musical notation includes rhythmic patterns and rests.

Bar 1195-1196.

Iya'lu Bata

Harmonic:

Bar 169-171.

Shekere

Ago

Conga

Omele

Omele Bata

Iya'lu Bata

Iya'lu Atele 1

Bar 291-293.

Iya'lu Bata

ka.

E-gun-gun o, A - la-ba o! E-gun-gun o, A - la-ba o!

Iya'lu Atele 1

ka.

E-gun-gun o, A - la-ba o! E-gun-gun o, A - la-ba o!

Iya'lu Atele 2

ka.

E-gun-gun o, A - la-ba o! E-gun-gun o, A - la-ba o!

Improvisatory and Cue:

Bar 91-95.

Je n

Gangan Isaju

f'o - yin_ je n f'o-yin o-mo - de yi, je n f'o yin_ a - wa m'o-yin

Gangan Isaju

je.

Schematic:

Bar 1023.

Shekere

Ago

Conga

Omele

Omele Bata

Iya'lu Bata

Iya'lu Atele 1

Iya'lu Atele 2

Gangan Atele

Bar 1107.

The image displays a musical score for Bar 1107, featuring nine staves. The instruments and their parts are as follows:

- Shekere:** A rhythmic pattern of eighth notes, with four 'V' marks above the staff.
- Ago:** A melodic line starting with a triplet of eighth notes, followed by a quarter note and another eighth note.
- Conga:** A rhythmic pattern consisting of eighth notes and rests.
- Omele:** A rhythmic pattern of eighth notes with accents.
- Omele Bata:** A rhythmic pattern of eighth notes with accents.
- Iya'lu Bata:** A single eighth note.
- Iya'lu Atele 1:** A single eighth note.
- Iya'lu Atele 2:** A rhythmic pattern of eighth notes with accents.
- Gangan Atele:** A rhythmic pattern of eighth notes with accents.

Bar 1183-1184.

Musical score for bars 1183-1184. The score is arranged in a system with nine staves. From top to bottom, the staves are labeled: Shekere, Ago, Conga, Omele, Omele Bata, Iya'lu Bata, Iya'lu Atele 1, Iya'lu Atele 2, and Gangan Atele. The Shekere part features a rhythmic pattern of eighth notes in groups of three, marked with a '3' below. The Ago part has a similar pattern with some notes beamed together. The Conga part shows a sequence of eighth and sixteenth notes. The Omele part consists of eighth notes with accents. The Omele Bata part has a pattern of eighth notes with accents. The Iya'lu Bata part is mostly rests. The Iya'lu Atele 1 and 2 parts have eighth notes with accents. The Gangan Atele part has eighth notes with accents.

Tutti:

Bar 91-95.

Musical score for bars 91-95. The score is arranged in a system with five staves. From top to bottom, the staves are labeled: Omele Bata, Iya'lu Bata, Iya'lu Atele 1, Iya'lu Atele 2, and Gangan Atele. The lyrics for Omele Bata, Iya'lu Atele 1, Iya'lu Atele 2, and Gangan Atele are: "fo - yin... je n fo-yin o-mo-de yi, je n fo yin... a - wa m'o-yin". The Iya'lu Bata part has a single note "je." at the end of the bar. The score includes musical notation for eighth notes, quarter notes, and rests, with lyrics written below the notes.

Bar 169-171.

Musical score for bars 169-171, featuring ten percussion instruments: Shekere, Ago, Conga, Omele, Omele Bata, Iya'lu Bata, Iya'lu Atele 1, Iya'lu Atele 2, and Gangan Atele. Each instrument has a rhythmic pattern of eighth notes with accents, organized into three measures.

Bar 621-623.

Musical score for bars 621-623, featuring the same ten percussion instruments as the previous section. The lyrics "A-la-ba e ru o-hun e-ru" are written below the notes for the first three instruments (Shekere, Ago, Conga) and repeated in the same positions for the other instruments. The Omele part includes a melodic line with a 7/8 time signature.

Rhythmic:

Bar 324-325.

Musical score for bars 324-325. The score is written for six parts: Omele, Omele Bata, Iya'lu Bata, Iya'lu Atele 1, Iya'lu Atele 2, and Gangan Atele. The Omele part features a complex rhythmic pattern with eighth and sixteenth notes. Omele Bata and Iya'lu Bata have similar rhythmic patterns. Iya'lu Atele 1 is mostly silent. Iya'lu Atele 2 and Gangan Atele have patterns with triplets and sixteenth notes. The score is divided into three measures.

Bar 400-401ff.

Musical score for bars 400-401ff. The score is written for nine parts: Shekere, Ago, Conga, Omele, Omele Bata, Iya'lu Bata, Iya'lu Atele 1, Iya'lu Atele 2, and Gangan Atele. The Omele part is highlighted in yellow. The lyrics "Fa - ther, e gba mi." are written below the Gangan Atele part. The score is divided into two measures.

Punctuation:

Bar 1242ff.

Musical score for Iya'lu Atele 1 and Iya'lu Atele 2, bars 1242ff. The score consists of two staves. The top staff is labeled 'Iya'lu Atele 1' and the bottom staff is labeled 'Iya'lu Atele 2'. Both staves begin with a double bar line and a fermata. The melody consists of a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lyrics 'O d'i - le,' are written below the notes. The notes are beamed in pairs: (G4, A4), (B4, C5), (B4, A4), (G4, F4), (E4, D4), (C4, -).

Ostinato Forms

Double Bar ostinato:

Bar 400-401.

Musical score for Omele, bars 400-401. The score consists of a single staff. It begins with a double bar line and a fermata. The melody consists of a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notes are beamed in pairs: (G4, A4), (B4, C5), (B4, A4), (G4, F4), (E4, D4), (C4, -).

Bar 1646-1647ff.

Musical score for Omele Bata, bars 1646-1647ff. The score consists of a single staff. It begins with a double bar line and a fermata. The melody consists of a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notes are beamed in pairs: (G4, A4), (B4, C5), (B4, A4), (G4, F4), (E4, D4), (C4, -).

Bar 1646-1647ff.

Musical score for Gangan Atele, bars 1646-1647ff. The score consists of a single staff. It begins with a double bar line and a fermata. The melody consists of a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notes are beamed in pairs: (G4, A4), (B4, C5), (B4, A4), (G4, F4), (E4, D4), (C4, -).

Bar 1083-1084ff.

Musical score for Iya'lu Atele 2, bars 1083-1084ff. The score consists of a single staff. It begins with a double bar line and a fermata. The melody consists of a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notes are beamed in pairs: (G4, A4), (B4, C5), (B4, A4), (G4, F4), (E4, D4), (C4, -).

Bar 1179-1180ff.

Musical score for Iya'lu Atele 1 and Iya'lu Atele 2, bars 1179-1180ff. The score consists of two staves. The top staff is labeled 'Iya'lu Atele 1' and the bottom staff is labeled 'Iya'lu Atele 2'. Both staves begin with a double bar line and a fermata. The melody consists of a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notes are beamed in pairs: (G4, A4), (B4, C5), (B4, A4), (G4, F4), (E4, D4), (C4, -).

6/8 Double bar ostinato:

Bar 893ff.

Gangan Atele

Quadruple bar ostinato:

Bar 1631-1634ff.

Omele Bata

Omele Bata

Two Interchanging ostinato (by one or two percussions):

Bar 403ff.

Iya'lu Atele 1

Iya'lu Atele 2

Double Surrogacy:

Bar 404ff.

Gangan Atele

Fa - ther, e gba mi.

Fa - ther, e gba mi, e gba mi.

Quadruple Bar Surrogacy:

Bar 605ff.

Iya'lu Atele 1

O mo re ku ni, o mo re ku ni, o-mo a - ta ta ni bo lo n gbe gba,

Iya'lu Atele 2

O mo re ku ni, o mo re ku ni, o-mo a - ta ta ni bo lo n gbe gba,

Iya'lu Atele 1

o - mo re ku ni.

Iya'lu Atele 2

o - mo re ku ni.

Mirror/Echo-Diverge Quadruple Bar surrogacy:

Bar 609ff.

Musical score for Bar 609ff. The score is divided into two sections. The first section shows three staves: Iya'lu Atele 1, Iya'lu Atele 2, and Gangan Atele. The lyrics are: "O mo re ku ni, o mo re ku ni, o-mo a - ta ta ni bo lo n gbe gba,". The second section shows a simplified version of the same staves with lyrics: "o - mo... re ku ni."

Surrogacy: (singing with chorus)

Bar 771ff.

Musical score for Bar 771ff. The score features two staves: Iya'lu Atele 1 and Iya'lu Atele 2. The lyrics are: "O - le o-m'o - le O - le" and "O - le o-m'o - le o-m'o - le".

Surrogacy with two variations:

Bar 1632-1633ff.

Musical score for Bar 1632-1633ff. The score features one staff: Iya'lu Atele 2. The lyrics are: "ni, Kan-du-du o-mo ku ku ni, kan-du-kan-du o-mo ku ku ni,".

Hemiola Ostinato: (Type 1)

Bar 464ff.

Musical score for Bar 464ff. The score features two staves: Shekere and Ago. The Shekere part is a simple rhythmic pattern, and the Ago part is a more complex rhythmic pattern with triplets.

Perfect Hemiola Ostinato: (Type 2)

Bar 811ff.

Musical score for Bar 811ff. The score features two staves: Shekere and Ago. The Shekere part is a simple rhythmic pattern, and the Ago part is a more complex rhythmic pattern with triplets.

Bar 1420ff.

Shekere

Ago

Anacrusis: (open type) (Omele, Ostinato)

Bar 487ff.

Omele

Anacrusis/Double bar: (Open and close/Call and response form) (Omele Bata, Ostinati)

Omele Bata

Anacrusis spring double bar ostinato: (spring note omitted in Atele)

Bar 1420-1421ff.

Iya'lu Atele 1

Iya'lu Atele 2

Gangan Atele

Unresolved anacrusis scheme:

Bar 487ff.

Iya'lu Atele 1

Iya'lu Atele 2

Bar 487ff.

Gangan Atele

Unending Round:

Bar 635-636ff.

Iya'lu Atele 1
Mo r'o-un to dun, E - ja'o - san. Mo r'o-un to dun, E - ja'o - san.

Iya'lu Atele 2
Mo r'o-un to dun, E - ja'o - san. Mo r'o-un to dun, E - ja'o - san.

Gangan Atele
Ma l'o-wo dan- dan. Ma l'o-wo dan- dan.

Double variation interlock round:

Bar 1631-1635ff.

Iya'lu Atele 2
ni, Kan-du-du o-mo ku ni, kan-du-kan-du o-mo ku ni, Kan-du-du o-mo ku ni

Gangan Atele
ni, A - la-ba ma ni, A - la-ba ni, A - la-ba ma ni, A - la-ba ni

Ostinato variance: (case for harmonics and role exchange)

Bar 737ff (C.f. 568ff).

Omele Bata

Bar 568ff (C.f. 737ff).

Iya'lu Atele 1

Iya'lu Atele 2

Variation of same ostinato: (Single line)

Bar 1631ff.

Omele

Variant double bar ostinato:

Bar 1179-1180ff.

Musical notation for Variant double bar ostinato, Bar 1179-1180ff. The notation shows a single staff with a double bar line. The first bar is highlighted in yellow and contains a rhythmic pattern of eighth notes. The second bar is also highlighted in yellow and contains a similar rhythmic pattern. The notation is labeled "Gangan Atele".

Synchronized Ostinato:

Bar 811ff.

Musical notation for Synchronized Ostinato, Bar 811ff. The notation shows three staves: Iya'lu Atele 1, Iya'lu Atele 2, and Gangan Atele. Each staff has a double bar line. The notation is synchronized across all three staves, showing a rhythmic pattern of eighth notes. The notation is labeled "Iya'lu Atele 1", "Iya'lu Atele 2", and "Gangan Atele".

Bar 842ff.

Musical notation for Synchronized Ostinato, Bar 842ff. The notation shows three staves: Iya'lu Atele 1, Iya'lu Atele 2, and Gangan Atele. Each staff has a double bar line. The notation is synchronized across all three staves, showing a rhythmic pattern of eighth notes. The notation is labeled "Iya'lu Atele 1", "Iya'lu Atele 2", and "Gangan Atele".

Double bar anacrusis ostinato: (Synchronised)

Bar 865

Musical notation for Double bar anacrusis ostinato, Bar 865. The notation shows two staves: Gangan Isaju and Gangan Atele. Each staff has a double bar line. The notation is synchronized across both staves, showing a rhythmic pattern of eighth notes. The notation is labeled "Gangan Isaju" and "Gangan Atele".

Double bar anacrusis and interlock response:

Bar 996ff.

Musical notation for bars 996ff. The score consists of three staves: Iya'lu Atele 1, Iya'lu Atele 2, and Gangan Atele. The notation shows a double bar anacrusis followed by interlocking rhythmic patterns. The first two staves (Iya'lu Atele 1 and 2) are highlighted in yellow, while the Gangan Atele staff is highlighted in light green.

Triple bar anacrusis ostinato:

Bar 1088-1090ff.

Musical notation for bars 1088-1090ff. The score shows a triple bar anacrusis followed by an ostinato pattern. The notation is highlighted in yellow. A purple vertical bar is present at the beginning of the section.

Bar 1646-1648ff.

Musical notation for bars 1646-1648ff. The score shows a double bar anacrusis followed by an ostinato pattern. The notation is highlighted in yellow. A purple vertical bar is present at the beginning of the section.

Twin interlock double bar ostinato:

Bar 1194-1195ff.

Musical notation for bars 1194-1195ff. The score shows a twin interlock double bar ostinato. The notation is highlighted in yellow. A purple vertical bar is present at the beginning of the section.

Bar 1595-1596ff.

Musical notation for bars 1595-1596ff. The score shows a twin interlock double bar ostinato. The notation is highlighted in yellow.

Parallel double bar interlock: (e.g., Omele and Omele Bata; Iya'lu Atele 2 and Gangan Atele).

A musical score for six parts: Omele, Omele Bata, Iya'lu Bata, Iya'lu Atele 1, Iya'lu Atele 2, and Gangan Atele. The score is divided into three measures. Omele and Omele Bata are interlocked, with Omele playing in the first and third measures and Omele Bata in the second. Iya'lu Atele 2 and Gangan Atele are also interlocked, with Iya'lu Atele 2 playing in the first and third measures and Gangan Atele in the second. Iya'lu Bata and Iya'lu Atele 1 have rests in all three measures. The notes are marked with accents and some triplets are indicated with a '3' and a bracket.

3-1 Scheme double bar

Bar 1480-1481ff.

A musical score for Iya'lu Atele 1, showing two measures. The notes are marked with accents and slurs, indicating a specific rhythmic pattern.

Appendix:

Àlàbá in London: The Plot

Synopsis: This is a retelling of the biblical story of the prodigal son but with a twist of tragedy. Àlàbá is a typical Yòrùbá boy whose life ambition is to travel abroad at all costs. The story explores the unimaginable peril of immigrants in the Sahara deserts and in the claws of slave traders in Libya. Àlàbá's fantasies about London were only a mirage.

Plot Outline:

I: (Joyin in her matrimonial room, contemplating on the offer for audition). Depict family life: alaba vs siblings, babeji and family. Picture.

Jōyīn is obviously worrying about the demands of 'Āgbājā. 'Āgbājā will only give Jōyīn a chance for a role in a multimillion Nollywood film after auditions on his bed. Jōyīn gives what she thinks is for Késàrí fún Késàrí (Caesar to Caesar), although she is married. 'Āgbājā is nowhere to be found, Jōyīn will carry the gift of Késàrí alone. Some years later.

- a. *Joyin 'won ni kin wa sun l'eeni' (solo), contemplating the offer. Acc/w/perc (accompanied with percussion).*
- b. *Agbaja repeats the offer 'je n, Joyin'; Joyin insisting she is happily married with 3 children (duet).*
- c. *Joyin leaves Agbaja, only to return to give what is for Caesar to Caesar (choral: warning Joyin not to go and reacting to her giving what is for Caesar to Caesar).*
- d. *Forzando effect on percussion. Agbaja absconde, Joyin comes for the real audition but sees another already gets the role: six other women discover Agbaja has taken advantage of them too (sextet/choral) (Solo:Doyin).*

Time passed: Doyin gives birth to a boy Alaba, her fourth child. *Mo gb'Ebun Olu (lead by Baba beji and Joyin)*

II: (Egungun festival: Alaba in eré egba (whip contest-two or more men whip themselves with long cane), Joyin nurses Alaba's wounds, Alaba taken to Father Gbajue)

Àlàbá is dragged from behind Ègún by his mum to their Church priest, Father Gbajue for counselling. Àlàbá's mum, Jōyīn, is obviously worried about Àlàbá's attitude and lack of morals. The priest counsels Àlàbá and warns him of the consequences of his decisions.

- a. *Egun or Egungun festival. Egun music, dance, acrobatics, chants, synchronisation (voice and percussions).*
- b. *Alaba's incursion in eré egba (whip contest) (shouts, groans, whip effects/echo, singing, cacophony, gun shots, war inciting rhythm, brown dust).*

- c. *Joyin comes to drag Alaba from the crowd, when Alarena comes to tell her Alaba is beaten to stupor. Joyin nurses Alaba's wounds enroute to the vicarage (Trio: Joyin, her friend and Alaba acc/w/perc).*
- d. *Alaba before father Gbajue (Organ music-intro, Joyin reports Alaba to father Gbajue (duet (Joyin's lady friend) and choral).*
- e. *Alaba, "E ma f'agbarmu mi jo".*
- f. *Father Gbajue, rebuke Alaba (Solo and Choral).*

III: (Joyin in her nightgown, she notices her jewellery's box is out of place, Babeji notices the main door was unlocked, he comes into the bedroom with two cups of vodka mixed with aphrodisiac. Alaba is not at the morning prayer)

Àlàbá is missing. Unawares to his parents and family members, he is already at the border leaving for abroad. Àlàbá fantasises about becoming a billionaire and having many wives and children and everything he desires. Àlàbá's parent are worried about his whereabouts and makes a police report but nothing will be done without giving ègúnjē (bribe). The parents later discover that their jewelleries and money are missing too.

- a. *Radio music "Ololufe mi owon" (by Olusegun) while Joyin and Babeji were in the room.*
- b. *Cock crows and percussion (idiophones and shakers) music.*
- c. *Family prayer (Grunts, sleepy voices and claps, ago adura).*
- d. *Sudden disruption, Alaba da? (where is Alaba?).*
- e. *Babeji accuses Joyin of destroying Alaba's life (Solo and percussion).*
- f. *Alaba behind the cattle truck (percussion music).*
- g. *Alaba fantasies (Solo/choral/percussion).*
- h. *Babeji and Joyin in the police station to report missing person (Quoteth -Babeji and Joyin, Police inspector and sergeant, demand for egunje).*
- i. *Joyin discovers theft, Babeji denounces Alaba as 'ole, omo ale' (Duet and Choral).*

IV: (Alaba rejoins Eletan, they are very happy)

Àlàbá is in the traveller's camp in Ouagadougou, Burkina Faso: He meets Èlétàn the manager of the traveller's camp. Èlétàn is multiloquent but he is actually a Yoruba man and a dismissed prison warder, but he is now a notorious human smuggler. Àlàbá's mom is diagnosed with cancer and bed ridden. The priest comes to give Àlàbá's mom h/c, but along the line- other secrets are exposed. Can the priest actually be Àlàbá's biological father? The missing 'Āgbājā.

- a. *Eletan tells Alaba how he becomes a millionaire (solo/percussion)*
- b. *Eletan gives Alaba a new cloth and personal effects: jeans trousers, face cap, shoes, belt and new phone (Duet and percussion).*
- c. *Joyin's diagnosis and bed ridden (Choral: angel of sickness and death, angel of light: percussion).*
- d. *Father Gbajue visits Joyin to offer holy communion (Psalms recitation and percussion).*
- e. *Babeji eavesdrops on father Gbajue and Doyin, but pretends he heard nothing.*

- f. Joyin is happy and at the same time scared, Ah, Caesar is back, Agbaja di Gbajue (Choral music).**

V: (Gun shots, confusion, chain rattling, weeping, grunts, siren blaring and lights)

The camp is infiltrated by Interpol and Èlétàn suddenly dies from gun wounds. Àlàbá is able to make it to the Sahara Desert with a few others (Emeka (Ibo), Ojo (Benin), Muri (Igede), and Damijo (Kalabari). Àsèyìnbò and his daughters are assisted by Alaba and his hoard. Àsèyìnbò is dying from the wounds he sustained when he tried to defend his daughters from being raped, his two daughters are also infected and sick from multiple rapes. Emeka can not continue on the journey, he is diabetic, dies and is eaten by vultures.

- a. Eletan, “mo ti f’ara gbota” (Solo/ Chorus/percussion)**
- b. The desperados (acapella, men’s Chorus).**
- c. Aseyinbo’s scream, girls weeping (Ekun (mourning) chorus (duet/men counterpoint)).**
- d. Emeka’s sudden collapse, ‘no insulin’ (men’s voice, wings flapping, chirping/percussion)**
- e. Oju omo alaigboran (Vultures song)**

VI: (Bokoaram search party: Alahu akbar chant, moving truck reeves)

A Bokoaram party on-route to Libya captures Àlàbá and others. Father Gbajue is robbed by armed robbers and he suddenly disappears moments before being killed. Àlàbá’s mom, Jōyīn, thinks she will die and confesses to her husband about her infidelity and Àlàbá’s real paternity. Àlàbá is sold in a slave market. He dreams of London and about bringing his mom to London.

- a. Bokoaram’s video on screen (Alahu akbar chant, incongruent percussion).**
- b. Alaba on ‘Sangba fo’ solo and percussion music (piano, strings, shakers).**
- c. Father Gbajue attacked by robbers (thieves and choral).**
- d. Father Gbajue ‘d’ofe, o pora’ (thieves and choral).**
- e. Joyin’s confession. ‘ma a jewo ese mi, k’iku to p’aju mi de’. And, ‘Iwo ko lo l’omo’, Alufa ni mo l’oyun fun’ (Solo/percussion/choral).**
- f. Alaba for sale (E y’owo ‘ri e (for sale) slave traders, market noise, choral).**
- g. ‘Alaba odigbere’ (Choral).**
- h. Alaba ‘mo si ma de be o’ solo unaccompanied.**

VII: (Alaba online: facebook, Instagram)

Àlàbá’s pictures go viral as the face of Yoruba slaves in Libya. The Nigerian government’s effort is too little, too late, but the government’s spokesperson pays lip service to exonerate the government. Àlàbá is beaten to death for an offence he did not know about, or so it seems.

- a. People sharing online materials (Alaba go viral) (muted, unclear voices and percussion).**
- b. The Nigerian government spokeswoman (solo/paparazzi/ camera people chorus).**
- c. Alaba beaten to death? ‘Omo kumo’ (Choral).**

VIII: (Two men confronted the priest, father Gbajue)

Bābeji and father Gbajue have a tough score to settle, wón m'èkē (they wrestle and exchange blows) and Jōyīn can not separate them but they reconcile when Alhaji Elémū intervenes. They decide to search Àlàbá out in Libya. Heaven smiles on the search party, Muri led them to Àlàbá. Èlétàn and his group are on a rescue mission in Libya. The jailbreak is successful but Èlétàn and his gang are hotly pursued by marines. Èlétàn sites Muri, then Àlàbá. Èlétàn shoots and kills Alaba. Father Gbajue calls out the bullets, can he also resuscitate Àlàbá? Babeji gives Alaba his mother's necklace, and Alaba discovers his real father.

- a. *Gbajue asiri e titu (trio/chorus/percussion).*
- b. *Alhaji Elemu, 'awon didinrin meji nja' (solo/ percussion).*
- c. *Suddenly, they stop fighting when they see the crowd abandon them and focus on their phones. "Alabi ni".*
- d. *Heaven smiles on them, Muri leads them to Alaba (percussion and fast breathing music)*
- e. *Eletan and his group are on a rescue mission and are successful in their jailbreak, the chase. (Saxophone and Yoruba 'full' percussion) on "kurukere".*
- f. *Eletan sighted Muri and Alaba. He shot Alaba, "Oya" (predominant Sekere music).*
- g. *Father Gbajue called out the bullet and brought Alaba back to life.*
- h. *Babeji gives Alaba his mother's necklace. "Ajokunba".*

Evidence of the process: My original voice and piano sketches that were sent to my collaborators are included (as labelled) in the sound files to be submitted with the final performance recording.

More evidence of the process: Question and answer form.

How long did the artists have these sketches?

Roughly 6 months.

What was the nature of the communication as they absorbed the musical material that you sent?

There have been pre-discussions even before I sent the sketches to them. I gave a brief verbal description of what I wanted the work to look like and the kind of picture I want to paint in the story line. So, subsequent clarifications and discussion was mainly to ascertain that the work was done without gross deviation from the main storyline even though my collaborators had the freedom to express themselves as equal professional musicians.

How long before rehearsals/devising process began?

Not long at all, almost immediately in like two weeks the initial preparatory metronomic percussive works were completed for the voices to start recording. Usually, the way they work is that the rehearsal sessions also serve as recording moments too. So, they are in the studio to both learn and to perform at the same time.

How long was spent in rehearsals before recording?

As I said earlier, my collaborators are used to 'on the spot' rehearsals and recording.

Where did the recording take place? **The recording took place at Dammy Crown Studios, Ologun Eru, Ibadan, Oyo-State, Nigeria.**

Who ran the recording session, engineered, produced?

Adebomi Adedokun (DammyCrownStudio) was the engineer and producer. He was also Alaba in the project.

What are some insights into the nature of the recording strategies?

The producer downloaded the sketches to his own system, learnt the songs and followed my narration and voice prompts to make the initial metronomic sequences.

How did the engineer manage the blend of live/overdubs?

The metronomic percussion and piano were played along with the voices. The lead voices were first recorded before harmonies were overdubbed on it and other instruments were recorded or overdubbed later.

What are the details of multi-microphone live sessions?

The microphones were mono directional microphones. This is necessary to create a single line for each voice and percussion instruments. So that at the final mix, it will be easier to tweet the levels.

Who mixed the final recording to its current standard?

Adebomi Adedokun did. Remember he was also Alaba in the project.

Who are the collaborating partners in the project?

The names and profile of each collaborator is given below in the section of picture and profile evidence on pg 238-248.

Alaba in London: The Script

Joyin (Iyabeji) *Contemplatively* In her matrimonial bedroom

Won ni ki nwa sun l'eni	He wants me to sleep on mat (meaning: offer sex in exchange)
Won ni ki nwa sun l'aya	He wants me to sleep on his chest.
Won ni ki nwa d'ale oko mi	He wants me to betray my husband
Nitori ise	In exchange for work
Won ni ki nwa sun l'eni	He wants me to sleep on mat
Ika ni ki nwa sun l'aya	The wicked wants me to sleep on his chest
Won ni ki nwa d'ale oko mi	He wants me to betray my husband
Nitori ipo 2x	Because of work contract position

Surrogate voice/Shadowy image and Iya'lu

Gbogbo obinrin lo nse ru e	All women does that
To ba se ru e, to ba sun l'eni	If you do, and you sleep on mat
To ba sun l'aya, wa l'ohun ti o fe.	if you sleep on chest, you will get what you want
Iwo ko l'akoko, iwo ko l'ekeji	You are not the first, you are not the second
Anfani repete lo nbe ni be	There are many benefits
Owo nbe, ola nbe, ipo nbe	Money, fame, high status,
Se kanmo kanmo, se to se	Be fast, do what you want to do
Dakun se ru e.	Just do it.

Choir (*sternly*)

Obinrin rere, so fe lo sun l'eni ni?	Good woman, do you want to sleep on the mat?
Obinrin rere, so fe lo d'ale oko re?	Good woman, do you want to betray your husband?
L'ehin omo meta? 2x	After you have had three children?

Joyin

Mi o ni sun l'eni, Mi o ni sun l'aya k'aya	I won't sleep on the mat, I won't sleep on no body's chest
Mi o ni d'ale oko mi nitori ise.	I will not betray my husband because of work position
Mi o ni sun l'eni, Mi o ni sun l'aya k'aya	I won't sleep on the mat, I will not sleep on no body's chest
Mi o ni d'ale oko mi nitori ipo.	I won't betray my husband because of position

Surrogate voice/Shadowy image and Iya'lu

Anfani repete lo nsonu	You are missing many benefits
Owo repete, ola repete, ipo repete lo nsonu	Much money, fame, multiple positions you are throwing away

Anfani repete lo nsonu
Ma se lo, iwo gan ni suegbe

You are missing many benefits
Continue to do it, you are the fool

Choir

Ma ma se! Ma ma se o!!
Ma ma se!!! Ma ma se!!!!
To ba sun l'eni, O ma ma l'ehin!
To ba d'ale oko re, nitori owo
To ba sun l'eni, O ma ma l'ehin!
Ma se d'ale oko re nitori ipo!
L'ehin omo meta.

Don't do it! Don't do it!!
Don't do it!!! Don't do it!!!!
If you sleep on mat, it will have consequences
If you betray your husband, because of money
If you sleep on mat, it will have consequences
Don't betray your husband because of position
After three children

Agbaja (*Overtures to Joyin*) In Agbaja's Office (*Joyin brought a file which she angrily dropped*)

Je njoyin, ah Let me eat honey, ah
Je njoyin, omode yi je njoyin, awa m'oyin je. Let me eat honey, this small girl, we (I) know how to eat honey
Je njoyin, a e ba Let me eat honey, a e ba
Je njoyin, omode yi je njoyin, awa m'oyin je. Let me eat honey, this small girl, we (I) know how to eat honey

Joyin

Isekuse won o fi ran mi o I was not sent to be promiscuous
L'ehin omo meta 2x After three children/2x
Mi o le d'ale oko o mi I cannot betray my husband
Ma f'ilokilo lo mi Don't lure to evil

Agbaja

Ye wi be! Don't say that again
Je njoyin, ah Let me eat honey, ah
Je njoyin, omode yi je njoyin, awa m'oyin je. Let me eat honey, this small girl, we (I) know how to eat honey
Je njoyin, a e ba Let me eat honey, a e ba
Je njoyin, omode yi je njoyin, awa m'oyin je. Let me eat honey, this small girl, we (I) know how to eat honey

You won't be the first person
Never the last. There are other people on the line
Better than you!
You won't be the first person
Never the last. There are other ladies on the line

Smarter than you!

Je njoyin, ah

Let me eat honey, ah

Je njoyin, omode yi je njoyin, awa m'oyin je. Let me eat honey, this small girl, we (I) know how to eat honey

Joyin (hiss)

Oyin ko, oyin ni

Not honey, never honey

Onisokuso agba osi

Foul mouthed naughty adult

Oyin ko, oyin ni

Not honey, never honey

Onisokuso agbaya

Foul mouthed stupid adult

Ma mu'se re fi mi l'orun sile

Take your job and leave me alone

Ki nle r'ile oko o mi gbe.

That I may preserve my matrimony

Agbaja or Shadowy image (with arrogance)

Opolopo obinrin abileko

Many married women

Lo ti gb'oyun ale f'oko!

Have given another man's pregnancy to their husband

You won't be the first person

Never the last. (6.11)

Joyin (Still contemplating the offer and overture, dressed in a flowery short gown) Sitting in a small garden (Choir sings with intensity, antiphonal) Joyin returned to take Agbaja's overture and supposedly his offer too, In Agbaja's office.

Ma ma se, ma ma se o! Ma ma se, ma ma se/2x Don't do it...../2x

Obinrin atata, Ma ma se o, Ma ma se, ma ma se/2x Good woman, don't do it...../2x

Omo Jesu ki i se ru e. Ma ma se, ma ma se!/2x Children of Jesus won't do such. Don't do it!/2x

Obinrin atata, Ma ma se o. Ma ma se, ma ma se Good woman, don't do it...../2x

To ba lo se (ma), o ma l'ehin. Ma ma se, ma ma se/2x If you do it, there will be devastating consequences. Don't do it/2x

Omo Jesu ki i se ru e. Ma ma se, ma ma se/2x Children of Jesus don't do such. Don't do it/2x

To ba lo se (ma), o ma l'ehin. Ma ma se, ma ma se/2x If you do it, it will have devastating consequences

Obinrin atata, Ma ma se o. Ma ma se, ma ma se Good woman, don't do it....

Omo Jesu ki i se ru e. Ma ma se, Ma ma se. Children of Jesus won't do such. Don't do it!

Obinrin atata, ma ma se o. Ma ma se, ma ma se. Good woman, don't do it.....

Ma ma se, ma ma se o. Ma ma se, ma ma se. Don't do it.....

Ma gb'ounje oko f'aja. Ma gb'ounje oko f'aja/2x Don't give the husband's food to dogs../2x

To ba lo se o ma l'ehin. Ma ma se, ma ma se If you do it, it will have devastating consequences

Obinrin asiko, ma ma se o. Ma ma se, ma ma se. Well informed woman, don't do it.....
Ah....(with despair) (07.56)

*(While Joyin is romancing with Agbaja in his office, the **Choir sings melancholic**) No lights, just voices.*
Odale obinrin.... O lo sun s'aya okunrin miran..... Betrayer.....she went and slept on another man's chest

Odale obinrin....O lo sun s'aya okunrin ale. Umm, O ma se o. Betrayer, she went to sleep on another man's chest

E, eni da'le a ba 'le lo. Eni da'le a ba 'le lo. If you betray, you will perish
Eni da'le a ba 'le lo. Ani, eni da'le a ba 'le lo.

*Some weeks later..... Commotion, different ladies searching for Agbaja, they have all fallen victim to his offer and overtures. Forzando/Tutti on percussion. **Front of Agbaja's office.***

Percussion Tutti/forzando (09.12)

Igbe a fe 'we. Oun da?/2x	Where is he?/2x
Agbaja da? Agba ja da?/2x	Where is Agbaja?/2x
Emi na nwa? Agbaja da?	I am also looking for him? Where is Agbaja?
Se 'wo nwa? Agbaja da?	Are you also looking for him? Where is Agbaja?
Agbaja da? Agbaja da?/2x	Where is Agbaja?/2x
Se 'wo na nwa? Agbaja da?	Are you also looking for him? Where is Agbaja?
Ni bo lo wa? Agbaja da?	Where exactly is he?
Se ba mi ri? Agbaja da?	Do you see him?
Agbaja da? Agbaja da?	Where is Agbaja?
Mr. Agbaja da? Agbaja da?	
Agbaja da? Agbaja da?/9 x	
Ah....Agbaja ti lo gbajue f'awon eleyi o. ah...Agbaja has dubbed these ones (Onlookers exclaimed, laughing in derision)	
Agbaja da? Agbaja da?/3x	
Oun da? Oun da/2x	Where is he?

*(Doyin will go on her knees, heartbroken). Joyin regrettably, the Choir sings sternly). **At the front office.** (10.05)*

Bi a ba wi f'omo eni, Oba je o gbo	If we instruct one's child, may the King make them hear
Bi a ba wi f'omo eni, Oba je o gba	
Eri okan si so fun mi, wipe ole ni omo'kunrin yi o	but my conscience told me, that this man is a thief
F'aworoja, okunrin.	He has used his complexion to deceive me
Eri okan si so fun mi, wipe odaran ni omo'kunrin yi o	But my conscience told me, that this man is a criminal
F'aworoja, okunrin.	He has deceived me with his complexion
O ti sa lo/8x (gradual tempo increase)	He has ran away/8x

F'aworoja, okunrin.

He has deceived me with his complexion

(One of the victims who was about to get wedded)

Oti gba ibale mi. Ah.... Iwo Iyawo osingin! (everyone, exclaim) He took my virginity
(Yet, another victim)

E, Enyin nikan ko, o ti se mi n'isekuse. And mine too, he has used me as liked
Ahw.... Sopona ni o je'ri e (chant and argument) Ahw....may Sopona cut his head
Sopona wo ni o je'ri ki ni? (Cacophony...all talking at the same time).

Joyin/Sextant? Choir Sings. (11.39)

Bi a ba wi f'omo eni ko gbo If we instruct the child, may they heed
Bi a ba wi f'omo eni ko gba if we instruct the child, may they obey
Won si so fun mi, wipe oniranu l'omo'kunrin yi o. I was told that this man was a useless man
F'aworoja okunrin. He deceived me with his looks

After Nine months or so..... Alaba's birth and Naming, Choir Sings. At the Home of Mr. and Mrs. Jengboran. (11.58)

Joyin (Iyabeji) and Husband (Bababeji) and Choir

Mo gb'ebun Olu/2x. Mo gb'ebun Olu fun mi I receive the a gift from the LORD/2x
Mo gb'ebun Olu ma fun mi. Mo gb'ebun Olu fun mi.
Mo gb'ebun Olu ma fun mi. Mo gb'ebun Olu fun mi.
Ah, Omo lanti lanti. Mo gb'ebun Olu fun mi. Ah, big baby. I receive a gift from the LORD
Omo lanti lanti ni. Mo gb'ebun Olu fun mi.
Mo gb'ebun Olu ma fun mi. Mo gb'ebun Olu fun mi.
Mo gb'ebun Olu fun mi. Mo gb'ebun Olu fun mi.
Mo gb'ebun Olu fun mi se. Mo gb'ebun Olu fun mi.
Mo gb'ebun Olu ma fun mi. Mo gb'ebun Olu fun mi.
Panbotoriboto, mo gb'omo jo. Mo gb'ebun Olu fun mi.
Mo ma gb'ebun Olu ma fun mi. Mo gb'ebun Olu, mo gb'ebun Olu, mo gb'ebun Olu fun mi.

16 years later. At a typical Yoruba street or field, Egungun festival, Pandemonium, choir sings Egungun Alaba (Egun-olobi) (13.17)

Elatan tempting Alaba to travel

Choir

Eni ba la'ya ko wo, Egungun Alaba ti de/2x If you are brave come, Alaba's masquerade is here
Alaba iko, Alaba iso. Egungun Alaba ti de.
Eni ba la'ya ko wo, Egungun Alaba ti de.
Egungun o, Alaba o/8x
Eni ba la'ya ko wo, Egungun Alaba ti de/2x

Alaba iko, Alaba iso. Egungun Alaba ti de.

Egungun o. Alaba o/4x

Egungun gb'obi, Alaba gb'oka./5x Egungun receives cola nut, Alaba receives yam flour meal

Eni ba la'ya ko wo. Ere Egba ti de./10X If you are brave, come. It is time for canning.

Meanwhile, Alarena and Iya-Alaba (Joyin) and others came to remove Alaba from the Egungun festival. (14.43)

Alaba

E ma f'agbara mu mi jo, E wo ni gan!/3x Don't force me, what is really the matter!/3x

Se dan dan ni ki nlo ni?/2x Is it by force to follow you?/2x

'Mi o lo jo/2x E fi mi le jare ki ns'Egungun mi I am not following you, leave me to do my masquerade

Father soshi ko, Father soshi ni Nothing concerns me and the Church priest

Egungun ni mo fe se o, Egungun I want to practice masquerade

Abalaye lawa, Ibile lawa/2x I am traditionalist, I am aboriginal

E ma f'agbara mu mi jo. Ani E ma f'agbara mu mi jo Don't force me

Mo ni e fi mi le kin lo se'le aye mi bo se wu mi Leave me to do my life as I desire

E ma f'agbara mu mi jo, E wo nigan?/2x Don't force me, what is really the matter?/2x

Joyin (sorrowfully and persuasively) begs Alaba to follow them to their Church Priest, Father Gbajue. (15.32)

E, Omo mi/2x Eni ti o je ebun Oluwa. My son/2x You are a gift from the LORD

Oluwa lo fi e fun mi, mi o toro re ni'di Egun. It was the LORD who gave you to me, I did not ask for you from the Masquerade

Oluwa lo fi e fun mi, mi o toro re ni'di orisa. It was the LORD who gave you to me, I did not ask for you from Idol

Omo mi te le mi, je ka lo. My son follow me, let us go

E/4x Alaba mo wi fun o, o gbo Alaba, I told you, you refused

Alaba mo wi fun o, o gba. 2x

Eni a wi fun Oba je o gbo May the the child heed to warning

Eni a wi fun Oba je o gba

E/4x Alaba mo wi fun o, ogbo

Alaba mo wi fun o, o gba

Joyin Speech: E dakun, E ba nba s'oro Please, someone help speak with him

Solo

Alaba, gb'ohun t'lya re nso Alaba, listen to what your Mother is saying

Iwo nikan ni bi ekun apokoje You make too much trouble

Alaba, gb'ohun t'lya re nso

Speech: Se 'wo nikan ti e ni? Iwo l'otun, iwo l'osi, iwo ni gbogbo'gba. Ah!..... is it you alone, here and there? (Exclamation)

Choir

E/4x Alaba a wi fun o, o gbo

Alaba, we warned you but you refused

Alaba a wi fun o, o gba

Alaba a wi fun o, o gbo.

Joyin (Iyabeji) (17.26)

Omo yi o mo so mi l'enu

This child will bring trouble for me

Alarena (Joyin's friend and matchmaker)

Ah, urh (and hiss). O wu le ti so o l'enu. He has already brought trouble to you

Joyin

Omo yi o so mi l'enu o

This child will bring trouble for me

Alarena

Urh (and hisses). Speech: Oro pe yio so o l'enu ko. It is not about him making trouble for you.

O ti so o l'enu.

He has made trouble for you

Speech: Ki la wa se s'oro re ba yi? Oro re o fe gb'uju boro mo What shall we do now, he's matter is complicated

E je a tete lo ba Father

Let us quickly go and meet the priest

All and Cacophony: E je a tete lo ba Father.

Alaba was literally dragged to the Church to meet Father Gbajue for counselling and prayers. Organ music (Mo fe ki nda bi Jesu tune: Tallis Ordinal C.M.{Thomas Tallis, c.1505-85}.) plays in the background. In the Church, Father Gbajue and others were in a contemplative mood before they were rudely interrupted. In the Church.

(17.52)

Organ music. Tallis Ordinal C.M./2x.

They all briefly bowed in reference to Father Gbajue.

Iyabeji (Kneelling) and Choir/the mob (18.39)

Father, E gba mi o. Father, E gba mi o/2x

Father, please rescue me.....

Omo yi lo fe so mi l'enu. Father, E gba mi o/2x
me.....

This child is troublesome. Father, please rescue

O fe b'oruko o mi je. Father, E gba mi o.
rescue me

He wants to destroy my name. Father, please

O fe ba mi l'uju je. Father, E gba mi o.
rescue me

He wants to put me to shame. Father, please

Father, E gba mi o. Father, E gba mi o./2x

Father, please rescue me

Father, E ran mi l'owo o. Father, E gba mi o.	Father, help me
E ma wo mi niran o. Father, E gba mi o.	Don't snub me
E gba mi o. Father, E gba mi o.	
E ba mi ba a s'oro nibi ta ti gbo.	Speak to him and make him listen

Bababeji and Alarena Speech: Oun ti (Iyawo/Ore mi) nso ni wipe. (19.57) What my wife is saying is that

Bababeji (with intensity)

Omo yi ti nmugbo/2x	This child smoke hemp
Ani, Omo yi ti nmugbo	
Ani, Alaba ti nmugbo	
Se ri o ti nmugbo	
Ani, o ti nmugbo	
Omo yi ti njale, Omo yi ti nrinrinkunrin, O ntele Egun	This child is a thief, and wayward
Oun lo l'Egun. Alaba: Emi ko/2x	He owns a masquerade/ I am not the owner
Oun ni. Alaba: E mi ko/2x	
Omo yi ti nmugbo se. Se r'enu E, O ti nmugbo	This child smokes hemp. See his lips, he
smokes hemp	
Omo yi ti nmugbo.	

Iyabeji and Bababeji

Ani, Father, E gba mi o. Father, E gba mi o	Please, Father rescue me
Father, E gba mi o, (Father, E ran mi l'owo o). Father, E gba mi o.	Father, help me
Father, E gba mi o. Father, E gba mi o.	
Omo yi lo fe so mi l'enu. Father, E gba mi o.	This child wants to give me trouble

(20.40)

Alaba (*Interrupted Father Gbajue*)

Speech: Father, ke to wi, ke to s'oro. Ki ni nkan te fe so gan Father, before you say anything
 Ki ni nkan te fe so na. Ki nmo se, te le fi fe so pe mo se bayi? Ehn, Father? What do you really
 want to say

Mi o mugbo, sugbon mo l'Egun. E mi gangan mo l'Egun n. i don't smoke hemp but I own the
 masquerade

A si fi ns'e e ni, ere la fi nse! And it is all entertainment

Alaba and his group.

Awa o s'oro ile wa o/4x	We will do our family rituals
Oro ti wa l'Egun ti mo ngbe.	Our ritual is the masquerade
Oro ti wa l'Egun ti mo ntele	Our ritual is the masquerade we follow
Enikeni ko le ni kin ma s'oro	No one can stop me from doing masquerade

Emi o s'oro temi. I will do masquerade

Bababeji: *Speech:* Gb'enu so n. Shut up your mouth

Alaba: *Speech:* Beni emi mo l'Egun, Olojede l'awa Yes, I own the masquerade, I am masquerader

Bababeji: *Speech:* Niwaju Father na? What insolence?

Alaba: ko si si oun t'enikan le se. There is nothing anyone can do

(21:43)

Father Gbajue

Alaba, Alaba mi owon Alaba, my precious Alaba

Alaba, gb'ohun ti Iya re nso fun o. 5x Alaba, listen to what your mother is saying to you

Choir:

Ma so po o gbo, ma so pa wi fun o Don't say you don't hear, don't say we did not tell you

Ma so po o gbo, Omo mi, Ikilo agba o. 2x Don't say you don't hear, my child, listen to the elder's warning.

Father Gbajue

Iya nbe f'omo alaigboran Suffering awaits a disobedient child

Ekun nbe f'omo to nsare kiri Weeping is for a wayward child

Ma so po o gbo, Omo mi, Ikilo agba o. Don't say you did not hear the elder's warning

Alaba, Alaba mi owon Alaba, my precious Alaba

Alaba, gb'ohun ti Iya re nso fun o. 2x Alaba, listen to what your mother is saying

Alaba stormed angrily away from them but later came back to apologise.

All: Hmm.....(Everyone dumbfounded)

Alaba: *(Stumbled back again)* (24.05)

Speech: Father, E ma bi nu/2x Father, don't be annoyed

All: Ah, ah

Alaba: Mo ti gbo, Daddy E ma binu, Mummy E ma binu. En, Ah, Aunty E ma binu. I have heard all you said, Daddy, Mummy and Aunty, please pardon me.

Alaba faced Father Gbajue, looking to his eyes and kneeling down

Alaba: *Speech:* Se e ma gb'adua fun mi? Will you pray for me?

Father Gbajue made a sign of the cross on Alaba's forehead and mumbled somewords.

At night, in the House and Matrimonial room of Mr. and Mrs. Jengboran (Bababeji and Iyabeji)

(24.24)

"Ololufe mi Owon by Olusegun" playing on the radio. Bababeji noticed the main door was not locked so he locked it. He also brought ogogoro lazed with an aphrodisiac into their room.

Early morning. Cork crows at dawn. (25.26)

Choir as surrogate

Owuro l’ojo, ire gbogbo/ 5x	Morning is the day, may every blessings be on you
Owuro l’ojo, ire otun, ire osi, ire ‘wa, ire ehin front and back	Morning is the day, blessings from the right, left,
Ire gusu, ire ariwa, ire ila orun, ile iwo orun	Blessings from the South, North, East and West
Ire gbogbo ko ma to mi wa	Every blessing come to me
Ire gbogbo, Owuro l’ojo, ire gbogbo	Every blessing, Morning is the day, every blessing
Owuro l’ojo, ire gbogbo/2x	

Family prayer (grumpy sleepy voices) (26.09)

O seun Oluwa o, a tunji. O seun Oluwa o, a tunji.	Thank you LORD, we are awake
O seun Oluwa o, a tunji loni o. O seun Oluwa o, a tunji.	
Ojo oni d’owo re Olorun wa, ya wa si mimo, ya wa si mimo fun ogo o re.	We commit this day into
your hands our God, sanctify us, sanctify us for your glory.	
Ose o.	Thanks you
O seun Oluwa o, a tunji. O seun Oluwa o, a tunji.	Thank you LORD, we are awake
Wa ba wa gbe Oluwa, Wa ba wa gbe e Jesu	Abide with us LORD, Jesus abide with us
Ma to wa ni gbogbo irin ajo aye wa o	Lead us in all our journeys
Wa ba wa gbe Oluwa	Abide with us LORD

In the family living room. *Mild commotion family prayer was abandoned when Bababeji observed that Alaba was not in the family prayer. (27.14)*

Bababeji. <i>Speech:</i> E gbo, Alaba nko?	Pay attention, where is Alaba?
Alaba da?	Where is Alaba?
All: Alaba, Alaba, Alaba	Alaba.....
Iyabeji: Alaba o	
All: Alaba!	
Bababeji: Ni bo lo wa?	Where is he?
All: A ri!	We can’t find him
Bababeji: E ri? E ri kin ni?	You can’t find? You can’t find what?
Someone: A r’Alaba	We can’t find Alaba
Bababeji: Amo mo fura pe ilekun yen wa ni sisi l’ale ano ta fe sun.	I suspected the main door was
unlocked last night before going to bed	
Someone: Alaba	
Iyabeji: Panicking	
Bababeji: Mo fura pe o wa nsisi.	I suspected the main door was open last night
Alaba ti sa kuro n’ile abi?	Alaba as absconded?
Ifun Iya re lo ja je. Ehn.	He has taken after his mum.

Bababeji accuses Iyabeji (Joyin) of different vices

Bababeji

Umm, Omo re ku ni o ti se bo ti fe After all, he is your child and you have done just as you
 desire with him

O ti lo to Baba re gangan lo? He has gone to meet his real father?

Omo re ku ni After all he is your child

Omo 'ranu, lya osi Worthless child, useless mother

Omo 'ranu, lya oran Worthless child, calamitous mother

Omo re ku ni. Okuku ti lo to Baba re gangan lo. After all, he is your child. He has gone to meet his
 real father

Omo re ku ni. After all, he is your child

Se mo so fun o, mi o mo 'bi to ti gb'oyun esin wa ba mi But I told you, I don't know where you
 got this shameful pregnancy

Mo ti nfura na pe Omo yi o jo mi. I always suspect that that child does not resemble me

Ko f'iwa jo mi ko f'uju jo mi He did not resemble me by attitude or face

Someone: Speech: E ni suru, ao ri Bab'Alaba. Bab'Alaba be patient, we will find him

Bababeji

Omo re ku ni, (O le ri) Oun da nsinyi? After all, he is your child, (you can't find him) where is he
 now?

Oun da? Oun da ba yi? Oun da ba yi? Where is he now?

*Meanwhile, Alaba is on his way to London. He is now behind the cattle truck to cross the border to
 Burkina Faso, Ouagadougou where he will meet Eletan in a migration camp. **Behind the cattle truck.**
 Changing of gear, cow mowing sounds.*

Choir as Surrogate voices

Alaba eru, oun eru/13x Alaba burden, everything burden

Alaba fantasises (28:58)

Alaba:

Mo ti mo pe ma l'owo dandan I know I will be rich by all means

Emi mo pe ola mi a dara I know my future is bright

Emi ti mo pe ma l'owo dandan I know I will be rich at all cost

Emi mo pe t'emi a dara. I know I will be successful

Nigbati nba fi Nigeria sile ti mo gba Ilu Oba lo o When I depart from Nigeria for the United
 Kingdom

L'aye mi to ma dara Then my life will be better

Mo ti dagbere fun Nigeria ati wahala I have waved goodbye to Nigeria with her problems

Ati ina powerholding to nse segesege And all the power failure that is frequent

Aye mi adara My life will be better

Mo ti mo pe t'emi a dara I know my life will be better

Aye mi a dara My life will be better

Ah (with grunt) Igba ti nba ma pada si Nigeria	When I will return to visit Nigeria
Ma ti d'olowo repete, ma ti d'olola	I would have become very rich, famous
Ma ti d'oloro	I would have become wealthy
Gbogb'aju ni o fe ri mi	Everyone would love to see me
Won a ma sope Alaba	They will demand for me
Wa ranti wa!	Remember us
Ah, wo, ma f'owo tun lya mi se, lyabeji.	I will use money to beautify my mother
Ma ra kek'Elemu fun Bababeji	I will buy palm-wine tapper's bike for my dad
Awon fine, fine girls ni ma ma f'owo gbe kiri	I will go out with fine girls
Ma j'aye o, Ma j'aye ori mi.	I will enjoy my life
Mo ti mo pe ma l'owo dandan	I have known that I will be rich by all means
Aye mi a dara.	My life will be better
Ti ba fi Nigeria sile, ti mo lo si London	When I depart from Nigeria for London
Ibi ti mo fe de, Ah	Where I want to reside
Aye mi a dara.	My life will be better

Bababeji, lyabeji and others went to report Alaba's disappearance at the police station.

At a local Police Station. (30.03)

Choir

Nigerian police, we be your friend/2x	Nigerian police is your friend
Bail is free but I.G. go chopu o	Bail is free but I.G will eat
Nigerian police, we be your friend. 2x	Nigerian police is your friend

Bababeji

D.p.o, Omo ale kan la nwa	D.P.O. We are looking for a bastard
Oga Olopa, se ba wa ri?	Police officer, have you found him?
Omo Iyawo mi lo s'onu ta nwa kiri o	It's my wife's child that we are looking for
Oga Olopa se ba wa ri?	Police officer, have you found him?

Alahji Elemu: *Nugged Bababeji not to refer to Alaba as Omoale at the Police station.*

<i>Speech:</i> Fi mi le, o da na	Let me be, ok
Omo wa kan lo s'onu ta nwa searching for him	One of our children is missing and we are
Oga Olopa se ba wa ri	Police officer, have you found him
Odudu ko ko'la, o ga bi ese mefa o 6 feet tall	He is dark in complexion, no tribal marks, he is like
Oga Olopa se ba wa ri?	Police officer, have you found him?
Alaba Jengboran, l'oruko re nje	His name is Alaba Jengboran
Oga Olopa se ba wa ri?	Police officer, have you found him?

A l'odudu ko ko'la, o ga bi ese mefa o He is dark in complexion, no tribal marks and he is
6 feet tall

Oga Olopa se ba wa ri? Police officer, have you found him?

DPO: Speech: Bi igbawo lo ti wa s'onu te'ri ba yi? Since when has he been missing?

Bababeji

Ni dede oru ano la fura, pe o ti jade lo We suspect he was missing since before midnight

Oga Olopa se ba wa ri? Police officer, have you found him?

Alaba Jengboran, l'oruko Omo'Yawo mi o Alaba Jengboran is the name of my wife's child

Oga Olopa te ba ba wa ri? Police officer, if you find him

DPO: Speech: (Hiss) Ah, ehn, So, e o le so pato Igba to jade, O da? Anyway, ah So, you cannot say
precisely when he went missing?

We will do something about it, we will do something about it

Bababeji, Iyabeji and Alahji Elemu: Ajeri nyin, ajeri nyin. A mo pe ma se We trust you guys, we
know you will do it

DPO: Speech: Ahn ok, ahn eh sugbon, E lo ri, E lo ri Sergeant to wa ni be nyen. Sergeant! But, you
have to speak with that Sergeant over there. Sergeant!

Sergeant Enu Yanmu: Yes, sir.

DPO: Speech: Won wa Omo ti ko ko'la, ti o dudu, ti o pupa They are looking for a child that has no
tribal mark, whether dark or light in complexion

Sergeant Enu Yanmu: (Sergeant beckon to Baba'beji and group) Ah, e ma bo, e ma bo, e ma bo
Ok follow me

E wa give report statement, E ma bo wa si coro, e ma bo Come and give report statement, come
to this corner

Bababeji

A l'Omo wa kan lo s'onu ta nwa It is one of our children that is missing

Oga Olopa se ba wa ri? Police officer, have you found him?

O dudu ko ko'la, O ga bi ese mefa o He is dark, without tribal marks, like 6 feet tall

O ga Olopa se ba wa ri? Police officer, have you found him?

Sergeant Enu Yanmu: Speech Stamaring: Beni a ma wa ri, a ma wa ri. Awon wo l'ore e? Yes, we will
find him, who are his friends?

Nibo lo ma nrin si, (hiss) ehn? Anyway, gbogbo iyen ko ti e ni wahala Do you know his usual
hideout? Anyway, no problem

Ah, ehn, agba ofifo lo ma nse ki ni o? lo ma ndun yanmuyanmu It is the empty barrel that does
what? makes the loudest noise

Ehn, enu ki ni o si ni se ki ni? Ko ni, so, e mo, a ma ra owo And the empty mouth would not do
what?

A ma ra epo, owo ta ma fi ra epo fun moto lati fi wa We will buy fuel, the money to fuel the car to
search for him

Ta ma fi lo patrol, ati gbogbo ta ma fi radio, owo radio, ta ma fi radio ati gbogbo e To patrol the area, to make radio calls, money for radio calls, and others

No, no, no, no, no. And, to be candid. Federal government ntry o. the Federal government are trying

E le duro de ti Federal government.

You may wait for the Federal government

Sugbon te ba fe je ko lo ni waransesa, ni waransesa quickly

But if you want it to go very quickly, very quickly

Sergeant Enu Yanmu, DPO and Choir (34.24)

Owo waransesa, Owo waransesa, Owo waransesa ni o mu k'ise ya!/2x Money for very quick service

Iyabeji: Speech: E wo tun ni owo waransesa?

What is a quick service charge?

A bi oruko IG ni waransesa? Or is it the name of the new I.G.?

Sergeant Enu Yanmu: Beni Waransesa ni oruko IG ti won sese gbe wa Yes, quick service is the name of the new I.G.

Sergeant Enu Yanmu, DPO and Choir

Owo waransesa, Owo waransesa, Owo waransesa ni o mu k'ise ya!/2x Quick service charge

Iyabeji: Speech: (facing Bababeji and asking) E wo tun wa ni owo waransesa What is a quick service charge?

Bababeji: Speech: (reply Iyabeji) Ode ni e, moti so fun e p'ogbon! (35.04) You are a fool, I told you you are unwise!

Egunje, ni won bere/2x They are asking for bribe/2x

Ohun l'owo waransesa, owo waransesa, Egunje lo nje be! That is the quick service charge, that is a bribe!

Iyabeji: Ah, ok, o da..... (opening her purse to bring out money to bribe the police)

Nigerian Police? Ah, (hiss)

Choir

Nigerian Police, we be your friend/2x

Migerian police, is your friend

Bail is free but IG go chop o

Bail is free but I.G. will eat

Nigerian Police, we be your friend.

Nigerian police is your friend

At Home.....Iya beji cannot find her jewelleries, then Bababeji berates Alaba as "Ole, Omo ole, Ole, Omo ale" right before Iyabeji and Alaba's siblings. (35.47)

Bababeji and Choir

Ole Omo ole Ole omo ole

Thief, child of a thief

Ole agbe wiri o Ole omo ole

Thief scammer child of a thief

Agbe wiri Ole omo ole

Scammer child of a thief

Ole omo ale Ole omo ole

Thief, child of a thief

Ole agbe wiri o Ole omo ole
 Omo o re ti o bi Ole omo ole The child you bore
 Ole omo ale Ole omo ole
 Ole omo ale Ole omo ole
 Agbe wiri ni Ole omo ole
 Omo Alaba nyen Ole omo ole That your child Alaba
 Ole agbe wiri ni o Ole omo ole
 L'omo ti o bi Ole omo ole That is the child your bore
 Iya'Alaba s'or'aju aye? Ole omo ole Iya'Alaba can you see your face?
 So r'omo ti o bi? Ole omo ole Do you see your child?
 Ole omo ole Ole omo ole
 Ole omo ale ni Ole omo ole
 Omo re Agbe wiri ni Ole omo ole
 Agbe wiri l'Alaba nyen Ole omo ole
 Ole omo ale Ole omo ole
 Ole omo ole Ole omo ole
 Iya'Alaba omo ti o bi Ole omo ole Iy'Alaba the child you bore
 Alaba omo ale Ole omo ole
 Agbe wiri ni Ole omo ole
 Omo Alaba ti o bi Ole omo ole
 Alaba, ah Ole omo ole
 Agbe wiri ni Ole omo ole
 Speech: Ma sun 'kun nya ti mi l'orun, ko lo, ko lo wa bi to ma wa si o Don't sob here this stupid
 sob, go find where you will find him

Alaba got to Ouagadougou met Eletan, Eletan is the agent for the transfers and he boast to impress Alaba about his wealth and successes. He wears designer with "HushPuprat" written on him. In HushPuprat Villa, beside the swimming pool. With barbeque roasting.

Eletan (Hush Puprat) *(sings with largesse or liberally)*

(37.38)

Olola ni mi, mo l'oro pupo/2x	I am very rich and wealthy	
Mo nf'ori ewure j'iyan	I eat pounded yam with goat head	
Mo nf'itan aguntan j'oka	I eat lamb thigh	
Mo l'awon omoge rogbodo repete	I have different mistresses	
Ti won yi mi ka	That surrounds me	
Mo l'awon omoge rogbodo repete	I have many mistresses	
Ti won nseke mi.	That are taking care of me	
Wo, mo nlo expensive jewelleries, expensive cars, expensive houses		I use expensive
jewelleries etc		

Mo ni connection s'ilu Oyinbo, I have connection in the whithe man's land,
 Mo le mu e lo London I can take you to London
 Wo, emi ni mo leyi, emi mo tun ni to hun See, I own that, and that
 Mo ni oro to po repete I am very rich
 Mo l'awon omoge rogbodo repete ti won yi mi ka I have many beautiful ladies that surround me
 Mo l'awon omoge rogbodo repete ti won nseke mi I have many beautiful ladies caring for me
 Olola ni mi, mo l'oro pupo/2x I am very rich and wealthy
 Mo nf'ori ewure j'iyen I eat pounded yam with goat head
 Mo nf'itan aguntan j'oka I eat lamb thigh
 Mo l'awon omoge rogbodo repete I have many robust ladies all around me
 Ti won yi mi ka
 Mo l'awon omoge rogbodo repete I have many robust ladies taking care of me
 Ti won nseke mi.

Alaba was elated and responded to Eletan's generosity.

Alaba

(39.10)

Emi ni kan tan, um, um All for me
 Mo ti so be, pe enyan rere niyin, Ah I said it that you are a good person
 Emi ni kan tan, um, um All for me
 Bata tuntun, fila tuntun, Belti tuntun, ago tuntun, phonu tuntun New shoe, new cap, new belt,
 new wrist watch, new phone
 Gbogbo tuntun, fun emi nikan, emi Alaba All new things for me Alaba
 Mo ti so fun won pe ma l'owo o Ma lowo o I already told them that I will be rich
 Ani ma l'owo o Ma l'owo o Surely I will be rich
 Emi nikan tan, All for me
 Connection lo l'aye/3x Connection Connection is what counts
 Brother Eletan, Emi ati nyin Brother Eletan (Deceiver), me and you
 Ati lepo, ati di five and six, six and seven, eight and nine, ah We are conjoined, we are five and six,
 etc six
 Emi ni kan tan I alone, all for me

Eletan (rascally) (40.01)

Alaba to ba f'ori m'ehin mi o Alaba if you are loyal
 To ba se norma dada If you do the normal very well
 To ba se radarada If you don't mess up
 To ba lo fumble, Alaba o If you don't fumble
 Ah, o de ma de London to fe nyen o Then, you will definitely get to London
 Alaba, o ma de London to fe nyen o Alaba, you will get to London you desire
 Mo ni to ba fe de London So if you want to get to London

To ba fe lo London	If you want to get to London
To ba fe travel oversea	If you want to travel oversea
To ba fe lo s'abroad	If you want to go abroad
To ba fe lo London	If you want to get to London
Mo le mu e lo London	I can take you to London
O ma f'ori m'ehin mi dada, Alaba	You will be very loyal to me
Choir: To ba f'ori m'ehin mi dada o	If you are very loyal to me
To ba f'ori m'ehin mi dada, o ma lo London	If you are very loyal to me, you will get to London
Choir: To ba f'ori m'ehin mi dada o	If you are very loyal to me

Iya'beji is sick and on eol. She prays, Father Gbajue comes to give her The last rites. In Iyabeji's room. (40.45)

Choir singing on behalf of Iyabeji.

Choir

Oju Oluwa, ma a ba mi lo	Eye of the LORD, go with me
Owo Oluwa, ma a seke mi	Hand of the LORD, care for me
Ina Oluwa, se amona mi o	Fire of the LORD, lead my path
'Wo ti ki yi pada wa ba mi gbe	You that never change
Jesu, Olugbala wa ba mi gbe 2x	Jesus, my SAVIOUR abide with me

Father Gbajue giving eol rites to Iyabeji (42.04)

Ogo ni fun Baba, Ogo ni fun Omo, Ogo ni fun Emi Mimo	Glory be to the Father and to the Son and to the Holy Spirit
Ki Oluwa ki o wa pelu emi i re	May the LORD abide with your spirit
Ki o si ma ba o gbe	And abide with you
Oluwa ni Olusoagutan re	The LORD is your Shepherd
Iwo ki yio se alaini	You shall not be in want
Oluwa mu o dubule ni papa okotutu	The LORD made you lay down in green pastures
O ntu okan re l'ara	He restores your soul
O mu o lo nipa Ona ododo	He leads you in the path of righteousness
Nitori Oruko Re	For His Name's sake
Nitoto, bi iwo tile nrin larin afonifoji, ojiji iku	Even though, you walk through the valley of shadow of death
Iwo ki yio beru ibi kan	You shall fear no evil
Nitori Oluwa wa pelu re	For the LORD is with you
Oluwa te tabili ounje sile niwaju re	The LORD set a table before you
Niwaju awon to korira re	In the presence of those who who hate you
Ogo re, ati opa re yio ma tu o ninu	His rod and staff shall comfort you
Oluwa da ororo si o ni ori	The LORD anoint your head with oil
Ire ati anu ni yio ma to o l'ehin	Goodness and Mercy shall follow you

Ni ojo aye re gbogbo. All the days of your life
Amin. Amen

Father Gbajue always knew Iyabeji (Joyin), so he thought it was time to reveal himself now as Agbaja, the elusive Agbaja (Cesar). So, he gently placed his small crucifix on Joyin's palm. She got the message and her eyes suddenly lit up. Meanwhile, Bababeji by chance was eavesdropping on them. (44.13)

Joyin: *Speech:* Agbaja! Is that you? Can it be true? Agbaja! Ah, ah (She sprang up from her sick bed and held Father Gbajue closely).

Father Gbajue (Agbaja/Cesar): L'ano, ni yen. Ki s'oni ! That was yesterday not today

Joyin: Eru Kesari [Cesar] to di le mi l'ori nijosi, oun la nwa nyen o! The burden of Cesar that you placed on my head is what we are searching for

Father Gbajue (Agbaja/Cesar): Ehn! Ki lo t iwi? What did you say?

Joyin: Ani, eru Kesari ti o f'ipa di le mi l'ori nijosi, a l'ohun l'Alaba! The burden of Cesar that you forcefully placed on me is Alaba!

Father Gbajue: Ah, ah, ah (flabbergasted)

Bababeji came into the room, he was eavesdropping so he heard all the discussion and when he came into the room he saw Iyabeji slowly withdrawing from the arms of Father Gbajue who came to give the last rites to his wife. But he kept his cool but satirically commended Father Gbajue. (44.49)

Bababeji: Ah, Alagba, e seun, e seun, eseun modupe, e seun Ah, Priest, thank you
Enyin te ba wa r'oko si cocoa wa. E seun, e seun modupe gan ni. E seun You that is helping with the care of our cocoa. Thanks very much
Father Gbajue, stylishly but horridly left.

Father Gbajue: Ah, o da, Olorun ni ka ma dupe fun. Jesu a wo lyawo nyin san. O da odigba kan na.
Only God should be praised. Jesus Christ will heal your wife
(55.21)

Joyin was happy but at the same time scared

Joyin and choir

Caesar is back oh, Agbaja di Gbajue Cesar is back, Agbaja transformed to Gbajue

Caesar is back, Agba di Gbajue [Agbaja ti parade] 2x

A s'Agbaja, oun ni Gbajue o So Agbaja is Gbajue

Gbajue 'i o, oun l'Agbaja Gbajue is Agbaja

E o r'ise Olorun Oba to nso buburu di rere Can't you see the work of God, the King who turns evil to good

Ti mba ti e lo sinmi, mo ti r'eni to l'omo Even if I go to rest, I have discovered who owns the child

E o r'ise Olorun, Oba to nso buburu di rere Can't you see the work of God, the King that turns evil to good

Ti mba ti e lo sinmi, mo ti m'eni to l'omo Even if I rest, I have found the person that owns the child

Cesar is back, Agbaja di Gbajue o Cesar is back, Agbaja is Gbajue
Cesar is back o, Agbaja di Gbajue Cesar is back, Agbaja is Gbajue
Father Gbajue/3x Father Gbajue

Meanwhile, the Interpol and Police nationale du Burkina Faso [Burkina Faso Police] invade Eletan's migrant camp. The invasion was bloody, some escaped, some were wounded but some died. Alaba and a few escaped, Eletan was fatally wounded and he later died. Eletan's migrant camp.

(46.37)

Eletan

Mo ti f'ara gb'ota/4x I am shot
E tete gbe mi/2x Mo ti f'ara gb'ota, ah Quickly carry me, I am shot
Mo tif'ara gb'ota I am shot

Alaba

Eletan, kin ni ka ti seyi si? Eletan, what can we do now?

Eletan

Mo ti f'ara gb'ota/2x I am shot

Choir

Ayeta re o sise, gbe'ku de re o gbe'ku de/2x Your bullet deflector has failed, Your death padlock has failed
O ti fara gb'ota/3x (intermittent aching of "ah" with grunt) You are shot
Ayeta re o sise, gbe'ku de re o gbe'ku de Your bullet deflector has failed, your death padlock has failed
Ifunpa re o sise mo Your arm charm has failed
O le d'ofe bi I ti tele, You can not disappear like before,
Emi mesan onlongbo re o sise mo Your nine lives of a cat has failed
Ah, O ti f'ara gb'ota, ehn Now you are shot
O ti f'ara gb'ota You are shot
(*Eletan slumps and dies*).

(47.54)

Ah... Isu dile le'hin asun 'su je The yam is still there after the yam roaster
Ah.... Ina dile l'ehin asun 'su je The fire is still there after the yam roaster
Eletan gbe'ra n'le ko dide Ko dide, ko dide Elatan rise up and stand
Gbe'ra nle ko dide Ko dide, ko dide/3x

Despirados, Alaba's Horde (Alaba, Muri, Damijo and Emeka who died in the Sahara Desert) determined to get to London at all cost. Now they are in the Sahara Desert. Sahara Desert. (48.35)

Desperados

We are going to the promised Land

We will find our way to our goal 2x
We are heading to our promised Land
We'll not go back to Nigeria.
We will never go back till we get to London
We will find our way to our goal
We are going to the promised Land
We will find our way to our goal 2x
Though the Desert is killing
Though the Sun is hitching us
Though we're dry and there is no hope
Yet we will never go back
We are going to the promised Land
We will find our way to our goal 2x
(50:21)

Emeka

Emeka: *Speech:* I am tired

I don't have my insulin

Alaba: Your insulin!

Muri: You are diabetic?

Emeka: Yes, I am.

Damijo: Oh, brother, be strong, be strong, be strong your people no be suegbe.

Emeka shrugs his shoulders as if he just got energized and ready to continue the journey.

Desperados

Let us go to the promised Land
Brace yourself, we'll soon be there
Let us go together, go together
We are going to the promised Land
We will find our way to our goal

Emeka deflated by his sickness and weeps

Emeka: *Speech:* So, we will find our way in this dark pitched place

God forsaken place. We will die, we'll die.....eh (*weeping*)

But they all continued for several hours and they met Aseyinwa and his two daughters. (51:18)

Aseyinwa

Aseyinwa aseyinbo, ah Oju mi ri nkan o After all is said and done, I have seen terrible things

Aseyinwa aseyinbo se Oju mi ri nkan o After all is said and done, I have experienced terrible things

Kin ti mo ki nma se kuro ni Nigeria eh Oju mi ri nkan o I shouldn't have left Nigeria

Nigeria ni mo ro wipe o buru o, Oju mi ri nkan, ri nkan I thought Nigeria was bad, I have seen different things

Oju mi ri nkan o

Ba wi f'omo eni, Oba je o gbo When we instruct our children, may the King make them hear

Ba wi f'omo eni, Oba je o gba

Ka ma fi Nigeria sile ka tun 'lu wa se 2x Don't leave Nigeria, let us build our Country

Sugbon waju O se lo, Ehin o se pada But I can't go forward and I can't go back

Iwaju o se lo, ehin o se pada We can't move forward and we can't go back

Aseyinwa a, aseyinbo o Oju mi ri nkan o After all is said and done

Aseyinwa's Daughters

Daddy e ma sun'kun mo/2x Daddy don't cry again

Bi emi o pin ise o tan if there is life there is hope

Daddy e ma ba'nu je Daddy don't cry again

Bi emi o pin ise o tan If there is life there is hope

Jesu l'Oluso wa o wa pelu wa Jesus is our Shepherd He is with us

Daddy e ma ba'nu je 2x Daddy don't cry again

(53:30)

Choir

No insulin/12x

Alaba sang

Alaba

I will carry you lean on me/2x

Choir: (54.09)

No insulin/4x

Emeka can't go further, he told others to leave him to die in the Desert

Who are we to carry.... in the dry before us..... *Emaka hallucinates*

Emeka: *Speech: Go on your way, don't worry about me*

Emeka (54:35) *sings with rubato (Angels come on stage to 'pick'/ beckon him)*

I can see the angels, calling me

Calling me, calling me

I can see the angels calling me

I can see the pearly gates

Opening for me

I can see the people in bright white robes

I can see the pearly gates opening for me

Choir *(Interrupts Emeka) Every panicked and frantic to do something for Emeka to resuscitate him.*

(55:45)

No insulin/5x

Vultures come to feast on Emeka's carcass.

Vultures (55.59)

O d'ile, o d'ile, lje ti de, o d'ile He is fallen, feast has arrived, he is fallen
Ka wi f'omo eni Oba je o gbo, o d'ile When we instruct a child, may the King help them to
heed
Oju alaigboran, A wa la o je, a wa la o je, lwo lo je, O d'ile The eyes of a disobedient child, we will
eat, you will eat, he is fallen
O d'ile/4x O di soki, o d'ile He is fallen, we will pluck his eyes, he is fallen
Oju alaigboran, alaigboran, A wa la o je The eyes of a disobedient child, we will eat it
O di soki, o d'ile. We will pluck his eyes, he is fallen

*Boko Haram Terrorist en route to Libya capture/kidnap Alaba and his horde, killing Damijo and
beheading Aseyinwa and raping Aseyinwa's daughters and taking the rest of them to Libya in their
truck.*

Alau akbar/7x Chants with different tonal deflections

Alaba enslaved by Boko haram and the video went viral

Alaba (56.54)

Alaba sings a dirge mournfully

Sangba fo, kedere be wo The shell is broken, the dawn has arrived
Sangba fo, kedere be wo
Sangba fo, kedere be wo, Sangba fo, kedere be wo
Sangba fo, kedere be wo
Sangba ma ti fo, kedere be wo
Sangba fo, kedere be wo, kedere be wo
Sangba fo (*modulate*)
Sangba fo, kedere be wo
Sangba fo, kedere be wo
Sangba fo, kedere be wo
Kedere be wo, Sangba ma ti fo

Emi ni mo wa d'eni ti won ti l'ogo I am now the one pushed about
Ti won fi sinu sekeseke, I am the one in chains
Ti won ti gboungboun, Pushed about
Ti won fi si nu sekeseke now in chains
Ah, Iya mi, Iya mi, Iya mi My Mother...
Ati Baba mi (*spoken softly*) And my Father
Sangba fo, kedere be wo The shell is broken, the dawn has arrived
Sangba ma ti fo, kedere be wo

Sangba fo, kedere be wo

Kedere be wo, kedere be (sobbing, lot of sobbing and gnashing of teeth)

Meanwhile, Father Gbajue was attacked by thieves but he disappeared before further assault. **In the Church.**

(59.54)

Thieves/ Adigunjale

Awa l'ojeun-l'ujuoni-nkan/2x We are those who eat your food and you dare not refuse us

Adigunjale niwa, adigunjale/2x We are thieves

Awa la ba baba gbe, la ba yeye gbe We take from the father, we take from the mother

Awa l'ojeun-l'ujuoni-nkan/3x We are those who eat your food and you dare not refuse us

Adigunjale niwa, adigunjale/2x We are thieves

Thieves: Speech: Eh duro sibe You stop there

Father Gbajue: Enyin wo niyen? Who are those?

Thieves

Awa l'ojeun-l'ujuoni-nkan/2x We are those who eat your food and you dare not refuse us

Father Gbajue: Speech: Ah, ah, (*Father Gbajue, laughs with derision*)

Emi le wa fe hale mo, enyin omo kekere 'i? Is it me you want to harass, you these small children?

Thieves: Speech: Ta lo nba s'oro? Who do you think you are?

Father Gbajue: Speech: Emi ni, Gbajue! I am Gbajue!

Thieves: Speech: Ah, ki lo ngbajue? Who do you slap?

Thieves

Awa gan ma gba o l'uju, awa gan ma gba o n'imu We ourselves will slap your face and nose

Awa gan ma gba o l'enu, awa l'ojeun-l'ujuoni-nkan, 'oni-nkan slap your mouth, we are thieves

Ojeun-l'uju, 'oni-nkan, Ojeun-l'uju, 'oni-nkan (*Thieves began to rough handle Father Gbajue*)

Father Gbajue: Speech: Oda, O fe! (*raised up his left leg and disappeared*)

Thieves: Surprised that Father Gbajue disappeared...

Speech: Oun da, oun da, oun da, oun da? *Thieves scampering for Father Gbajue* Where is he?

Thieve 1: Speech: Ki n'iwo ri gba l'owo e? What did you collect from him?

Thieve 2: Speech: Mo gba ago e I took his wrist watch

Thieve 3: Speech: O r'ago e gba You did not collect his wrist watch (*because thief number 3 want to share that with thief number 2 alone, so he touched him to deny snatching Father Gbajue's wristwatch*)

Thieve 3: Speech: O ti lo, mo ro bi pe mo ja chain orun e ni, ah. O ma ko Father s'ori chain yen He has disappeared, I thought I snached his neck chain, he wrote Father on that chain

Thieve 1: Speech: (Hiss) Ma da l'ohun, awon Father ko, Father ni. Don't mind him, useless Father.

Choir and Father Gbajue

(1.01:16)

Father Gbajue d'ofe, o po ra, igbe a f'ewe o/2x Father Gbajue disappeared

Father Gbajue d'ofe, o d'ofe

Father Gbajue

Mo d'ofe mo won l'owo, ah I disappeared

Mo ti lo, mo ti lo, mo ti lo, mo ti lo I was gone

Awa ti g'oke odo kafara to ja We have ascended the hill before the bridge fell

Choir

Ah kafara to ja, Before the bridge fell

Father Gbajue

Father Gbajue d'ofe, o po ra, mo ti lo mo won l'owo Father Gbajue

disappeared

(1.01.55)

Iyabeji's open confession to Bababeji

Iyabeji/Joyin and choir

Ma a j'ewo ese mi k'iku to p'aju mi de o I will confess my sin before death close my eyes

J'ewo ese re k'iku to p'aju re de 2x Confess your sin before death close your eyes

Ma so gbogbo oro o k'iku to p'aju mi de o I will say every word before death close my eyes

J'ewo ese re k'iku to p'aju re de Confess your sin before death close your eyes

Ma j'ewo gbogbo re, k'iku to p'aju mi de I will confess it all, before death close my eyes

J'ewo ese re, k'iku to p'aju re de Confess it all, before death close your eyes

Ma a j'ewo, ma a j'ewo, ma a j'ewo ese mi I will confess

J'ewo ese re k'iku to p'aju re de 2x Confess it all, before death close your eyes

Alawe gbo, ohun ti mo fe so My friend listen, to what I have to say

Babaibeji gbo, ohun ikoko yi o Babaibeji listen to this secret

Ma se binu rara, Esu lo ya mi lo Don't be annoyed, it was the work of Esu (Satan?)

Alawe gbo, Iwo ko lo l'omo. My friend, you are not the owner of the child *Everything stops momentarily*

Bababeji: *Speech:* Omo ewo ni, emi ko ni mo ni nbe? Eh, a be gbo nkan! Which child are you referring to? Someone pay attention!

Iyabeji

Alawe f'ara-ba'le, iwo ko lo l'Alaba My friend relax, you are not Alaba's father

Alufa ni mo l'oyun fun Ni mo l'oyun fun, I was pregnant for the priest

Father Gbajue ni mo l'oyun fun Ni mo l'oyun fun I was pregnant for father Gbajue

Alufa ni mo l'oyun fun Ni mo l'oyun fun, I was pregnant for the priest

Father Gbajue ni mo l'oyun fun Ni mo l'oyun fun I was pregnant for father Gbajue

Father Gbajue lo l'omo, oun ni Baba Alaba Father Gbajue is the Father

Father Gbajue ni, oun lo l'omo, Ah It is father Gbajue, he is Alaba's father

Ni mo l'oyun fun, Father Gbajue, ni mo l'oyun fun I was pregnant for him, for father Gbajue
Alufa ni mo l'oyun fun I was pregnant for the priest

Bababeji

Omo yi o jo mi, omo re o jo mi This child does not look like me, your child does not look like me

Asiri wa titu, ati r'oku ile You are exposed now

Afe fe ti fe ati ri furo adiye The wind has blown your cover

Choir

Omo yi o jo mi, ah, omo re o jo mi This child does not look like me, your son doesn't look like me

Father Gbajue lo l'omo Father Gbajue is the father

*Alaba is for sale in Libya's open slave market. **Libyan open slave market***

(1.04.44)

*Market rumbling, different voices bargaining for Nigerians for sale in Libya (Carthage). Half-naked bodies of men and women. Potential buyers checking their teeth, heels and biceps. **Slave trade market scene***

Choir (1.04.52)

E y'ow'ori e, e y'ow' ori e Say your price

E ta eniyan bi eni t'eja, E y'ow' ori e Sell people like fish, say your price

E ta eniyan bi eni t'eran, E y'ow' ori e Sell people like meat, say your price

E ta eniyan bi eni ta bata, bi eni ta bata Sell people like shoes, like shoes

Bi eni ta aso, e y'ow' ori e Like selling clothes, say your price

E y'ow' ori e, E ta eniyan bi eni t'aso Say your price, sell people like clothes

E y'ow'ori e Say your price

*Alaba has been sold among other Nigerians sold in Libyan open slave markets. **Libyan open slave market***

Choir (1.05.26) *Alaba was stripped and tagged with hot iron and put in shackles and dragged forcefully away.*

Alaba o di gbere o Alaba o di gbere Alaba, farewell and goodbye

Alaba o di gbere o Alaba o di gbere

O d'arinnako, o d'oku ala o Alaba o di gbere Till we meet again by chance, till we meet in dreams

O di gbere, o d'arinnako, Alaba o di gbere Farewell and goodbye, till we meet by chance

Alaba o di gbere o, Alaba o di gbere Alaba, farewell and goodbye

Alaba o di gbere o, Alaba o di gbere

Alaba, Alaba mi owon.	Alaba, my precious Alaba
O gb'oun t'lya re so fun o	You did not heed your mother's warning
Alaba, Alaba	Alaba,
Nisinyi o di gbere	Now, you are lost forever

Though now a slave, Alaba was still determined to get to London.

Alaba (1.06.30)

Mo si ma de be o Mo si ma de be	I will still get there
Ma de be o, Mo si ma de be	
Ma kuku de Ilu Oba, London ni mo nlo o	I will still get to the UK, I am going to London
Omo ajanaku ki i y'arara	An elephants calf will not be a dwarf
Omo t'ekun ba bi l'ekun njo	A lions cub is a lion
Emi, mi o le gbe s'ewon o, mi o le gbe s'ewon yi	I will not rot in captivity, not in this captivity
Ma de London, ma de Buckingham palace	I will get to London, to Buckingham palace
Ma de London, ma de Buckingham palace	
Ah, b'ori ba njoba l'ola o, Mo si ma de be.	If heads can be crowned, I will get there

Alaba is the face of Nigerians in slavery in Libya, the video of Alaba as a slave in Libya has gone viral and people can recognise him.

People that knew Alaba (1.07.35)

Oun ni, oun ko, oun ni, oun ko, oun ni, oun ko	It is him, he's the one, he's not him
He's the one, he's not, he's the one, he's not	
Oun ni, oun ko, oun ni, oun ko	
He's the one, he's not, he's the one, he's not	

Nigerian government spokesperson with a promise to rescue Nigerians who are in slavery.

Somewhere in Abuja.

Choir and Spokesperson (1.07.54)

We are going to get them out there
 Back to Nigeria
 Nigeria is a responsible Country
 Loving Government
 We are going to get them out there
 Back to Nigeria
 We are going to get them out there
 Back to Nigeria

Nigerian Spokesperson on International relations: Speech: (1.08.14) Addressing the journalist and onlookers

We are winning the war on Boko haram, and so we want to encourage our good boys and girls to desist from going abroad, through back doors. We don't say you should not go abroad, you can

travel abroad, but don't go through the desert, but Nigerian government will fish for you, wherever you may go. We will fish for you, we are your people, so don't forget to vote for Buhari

Another voice in the crowd will shout: Atiku

And Yet another voice will yell: Babangida

And still yet another voice will say: Buhari and Jagaban

Nigerian Government Spokesperson: *Speech:* Another time...We will look for you... we will look for you.... we are doing our best, we will do our best.

Alaba was beaten to death.....or so it seems and they threw him away to rot. In one of the slave jails in Tripoli.

Choir (1.09.04)

Omo kumo omo kumo/3x Child of clubbing
Bara o se so l'okun You don't tie melon with ropes
Omo kumo omo kumo/2x Child of clubbing
Bara o se so l'okun You don't tie melon with ropes
Omo kumo omo kumo/2x Child of clubbing
Eni a bi re i rin'de oru/3x A child of noble birth will not roam in the dark night
Omo kumo, omo kumo Child of clubbing
Bara o se so l'okun omo kumo, omo kumo You don't tie melon with ropes

Alaba

E ma lu mi pa, e s'anu iya (obi) mi/2x Don't beat me to death, have mercy on my mother
Omo kumo, omo kumo/2x Child of clubbing
Bara o se s'olokun
Omo kumo, omo kumo
Eni a wi fun Oba ji o gbo, eni a wi fun oba je o gba If we instruct a child, may the King make them obey
Omo kumo, omo kumo/4
(Alaba's killers will dance to the fast rhythm, rejoicing that they got rid of Alaba).

(Meanwhile in Nigeria, Bababeji openly fought Father Gbajue). In the Church.

(1.11.04)

Bababeji and Choir

Gbajue Asiri e titu si mi l'owo/2x Gbajue your secrets are revealed
Father Gbajue Asiri e titu simi l'owo Father Gbajue, your secrets are revealed
Gbajue Asiri e titu simi l'owo Gbajue now I know your secrets
Gbajue Asiri e ti (Ni'bo lo fe sa pa mo so?) tu si mi l'owo Gbajue where do you want to hide?
Kilo tun fe se? /5x 'ibo lo fe lo? Asiri e titu simi lowo What else do you want to do, where do you want to hide
Gbajue Asiri e tit u si mi l'owo Gbajue your secrets are exposed

(Father Gbajue replies)

Father Gbajue (1.11.36)

Emi olotito eniyan iranse Olorun I am a truthful person and a servant of God

Mo mo wipe eleran ara ni mi I know I am human

Ko sa s'eniyan kan ti o l'ese o Afer all, there no human without sin

Igba aimo ni gbogbo iyen All you were referring too happened when I was ignorant

Sugbon iranse Olorun atata ni mi But now, I am a honourable servant of God

Emi ki s'eni ano, ti e ro I am not the person of yesterday that you thought

Eni titun ni mi nisinyi o I am now a brand new person

Father Gbajue: Speech: Ore wa se suru, je a fi suru yanju oro yi. Our friend, let us be patient and settle this matter amicably

Ohun ta ba mu koko, je ka fi suru Whatever we take by force will end in scuttles

(Bababeji was not ready for peace but for a fight).

Bababeji: Speech: Ni kinni? Mo ro po mo nkankan Then what? I think you lack understanding
Gbajue

Asiri e ti tu se/3x Gbajue, your secrets are exposed

Asiri e ti tu,

O tu/3x

Alahji Elemu: Speech: Ki ni nkan ti Father Gbajue se gan? What did Father Gbajue actually do?

Bababeji: Odale, ika, alagbere, He is a betrayer, wicked

Onisekuse to fi ise Olorun b'uju ni Promiscuous man who use his clerical office as cover

Father Gbajue: Speech: E ba de je ka fi suru yanju kinni yio, ko ri be se nso yi o. Let us be patient about this matter, it is not the way you have presented things

E je a fi suru yanju si o, Let us settle amicably

Bababeji: Speech: Nfi suru si Gbajue I won't settle amicably

Choir

Asiri e ti tu si mi l'owo Your secrets are revealed

(Bababeji slapped Father Gbajue and Father Gbajue replied with a Taekwondo kick and removed his cassock. Meanline, Alahji Elemu did not try to separate the two wrestling adults).

Choir (1.13.12)

Eni to ba l'aya ko wo be..... If you are brave come on

Father Gbajue: Emi, emi, emi lo gba l'uju! Is it me you slapped! *(he laughed with disdain against Bababeji)*

Percussion with Surrogate voices continues.....eni to ba l'aya ko wo be

Alahji Elemu (1.14.02)

Didinrin meji won ja, won ja/3x Didinrin meji Two fools are fighting

Bi kukuru o ti e gbon, giga na o ti e gbon If the short one is not wise, the tall too is not wise

Didinrin meji, bi giga o ti e gbon sebi kukuru gbon If the tall one is foolish, what about the short one

Didinri meji (E ma je kon p'ara won) (ah) two fools, don't let them kill each other

Dindinrin meji, E ma je kon p'ara won, E ma je kon p'ara won, Dindinrin meji Don't let them kill each other

E la won, e la won Dindinrin meji, Seperate them

Kin lo f'aja nyin? Kin lo f'aja nyin? Dindinrin meji What caused their fight?

Obinrin lo f'aja won, Obinrin lo f'aja won It is a woman that caused their fight

E la won, e la won, Dindinrin meji Seperate them

E ma je kon p'ara won s'ijoba l'orun, Dindinrin meji Don't let them kill each other

The crowd suddenly turned attention from Bababeji and Father Gbajue who are fighting to Alaba's viral video.....Bababeji and Father Gbajue also saw the video and sang with the choir

Choir and Bababeji and Father Gbajue (1.15.11)

Alaba ni, Alaba ma ni/3x It is Alaba

Ki lo kolu wa ta lo wa, Alaba wa? What came upon us that we cannot search for Alaba?

Alaba ni, Alaba ma ni It is Alaba

Ki lo kolu wa ta lo wa, Alaba wa? What came upon us that we cannot search for Alaba?

Alaba ni, Alaba ma ni It is Alaba

Bababeji and Father Gbajue are on their way to Libya to rescue Alaba from slavery.

Choir (1.15.52)

Kurukere kurukere/16x (1.16.22) Oya tete oya/11x (1.16.39)Kurukere kurukere/16x

Eletan suddenly reappears, he is escaping with others and is hotly pursued by Libyan Defence forces.

Eletan sighted Alaba and shot him dead.

Choir (1.17.08)

Oya, eran oya/7x Squirrel, squirrel meat *Father Gbajue called out the bullet from Alaba's chest with incantation and also read Psalm to resuscitate Alaba from death.*

Nta ba wi f'ogbo, l'ogbo ngbo What we say

Oun ta ba wi f'ogba, l'ogba ngba

Gbogbo igi t'alagbemo ba lu didun lo ndun.....oya, puew (spit) into his hands and beat Alaba's chest and the bullets came out and also recited Ps. 118:17. "Iwo ki yio ku iku kiku kan, yiye ni iwo yio ye ko le ma rohin ise OLUWA"

Bababeji gave Ileke to Alaba, as a gift from Iyabeji/Iya Alaba who is now dead.

Father Gbajue and Bababeji (1.17.49)

Ajogun ba, e,e,e ajogun ba ni Inheritance, this is your inheritance

Gba ileke la t'owo Iya re, ajogun ba ni Take these beads left for you by your mother

Iya Alaba d'ewure je'le je'le Iya Alaba has become the goat that steals from houses

O d'agutan (*Ajogun ba ni*) j'ona j'ona She has become the lamp that eats by the roadside
Otun darinnako, otun d'oju ala Till we meet suddenly, till we meet in dreams
O darinnako, otun d'oju ala o
Ajogun ba (ni) It's your inheritance
Ko to r'lya re, otun d'oju ala o Before you see your mother, it will be in dreams
Ajogun ba ni This is your inheritance
Gba ileke la t'owo lya re Take these beads, it's from your mother
Ajogun ba, ah, e, e, e ajogun ba ni It is your inheritance
Gba ileke la t'owo lya re Take these beads which your mother left for you
Ajogun ba In heritance
Alaba, Ajogun ba ni e, e, e
Ajogun ba, ajogun ba ni, e, e, e
Ajogun ba, ah ajogun ba ni

END

Evidence of Incongruent use of Western notation for Yoruba percussion.

Example 4: Igi Nla So

Gd. = Gúdúgúdú Kn. = Kàṅàngó ly. = Iyáàlù Kr. = Kẹ̀ríkẹ̀rí
 ♩ = ca. 120

Example 5: Abiku No. 1

Agogo I
Ikoro I
Ikoro II
Ikoro III
Igbin I+II
Bata
Bembé
Sekere

Ag. I
Ik. I
Ik. II
Ik. III
Ig. I+II
Bt.
Bmb.
Şkr.
Oşugbó

Example 6: Abiku No. 2

Handwritten musical score for 'Abiku No. 2'. The score is written on a system of five staves. The top four staves are for instruments: Ag. (Acoustic Guitar), Gd. (Guitar), Ik. (Keyboard), and Og. (Organ). The bottom staff is for a Choir (CH.). The music is in a 7/8 time signature and features a key signature of one flat (Bb). The lyrics are: 'where you please your kin-dred spi-rits if please your kin-dred spi-rits if'. A circled number '39' is in the top right corner of the score.

Example 7: Abiku No. 2

(151)

The musical score is written on seven staves. The top five staves are for instruments: Fg (Flute/Guitar), Gd (Guitar/Drum), Ik (Ikele), Ig (Igbo), and Os (Osu). The bottom two staves are for voices, labeled 'CH.'. The lyrics are: 'To ma-ny more will be who reach' and 'who reach to the'. The score includes various musical notations such as notes, rests, and time signatures. The number '151' is circled in the top right corner.

1 (a,b,c,d). "Igi nla so" and "Abiku [no. 1 and 2]" by Akin Euba as cited in "Akin Euba: An introduction to the life and music of a Nigerian composer" Written by Joshua Uzoigwe (1992, p50-53). Bayreuth: African Studies Series 25.

RHYTHM

Rhythm is one of the strongest components in *ijálá* chanting and singing. This is because the root of any *ijálá* singing is in its rhythmic interest. It is the rhythm that accentuates the words, therefore emphasizing the vocal pattern employed. The appropriation of suitable rhythmic movement expresses the vigour and effectiveness of vocal and physical expressions. See example 3 below.

Example 3: Basic rhythm of *Ijala* ensemble

The musical score for Example 3 consists of two systems of three staves each. The first system includes staves for Omele - Meta, Omele - Abo, and Iya - Ilu. The second system includes staves for Ome. Mt, Ome. Ab, and Iy. Ilu. All staves are in 12/8 time. The notation shows complex rhythmic patterns with eighth and sixteenth notes, rests, and accents, characteristic of the Ijala ensemble.

The rhythmic structure of *ijálá* is so uniquely distinctive in its quality. It is vigorous and at the same time complex and its enjoyment requires some level of rhythmic sensibility from its audience. Whoever is not rhythmically disposed to its formation cannot derive

in his performance. The change however depends on the creative ability of the chanter to respond to the immediate inspiration influenced by the environment and performance event.

Example 4:

The musical score consists of three staves. The top staff, labeled 'Omele - Meta', features a continuous eighth-note melody. The middle staff, labeled 'Omele Abo', has a sparse melody with rests. The bottom staff, labeled 'Iya - Ilu', has a melody with dotted rhythms. All staves are in 8/8 time.

According to El-kholy (1995), rhythm serves the prosody of poetry so that the musical setting of the words becomes natural and spontaneous. This is so in the sense that, there is an acceptable standard and of course a point of agreement between the rhythm and the poetry. Another factor which

Free rhythm is also employed whenever the leader wants to change the rhythm. He/she can give another signature such as:

Pàlùdà oo pàlùdà

Onílù oo e pàlùdà

Change the rhythm 2ce

Drummers change the rhythm

Rhythm, according to Webster (2005) and Crystal (2004), is the forward movement of music. Apel (1990) explains rhythm as the whole feeling of movement in music with a strong implication of both regularity and differentiation. The determinance of the peculiar character of the presence of Yorùbá elements in *ijálá* music is most often the rhythm. It is evident that, the *ijálá* drumming pattern draws inspiration from the traditional pattern for which the *dundun* and the *bátá* ensemble are known. In these two ensembles, *iyáàlù dùndún* and the *iyáàlù bátá* play the principal rhythms while the other drums are subsidiary to them. The professional drummers most often distribute the rhythmic texture to create rhythmic contrast, which is often resolved by the melodic contour of the drum pattern to create melodic-rhythm. See examples below.

Example 5: *Dundun* Ensemble

The distinctive aspect of Yorùbá traditional *ijálá* rhythmic structure is traced to its linear organization.

2 (a,b,c). Example 3: Basic rhythm of *Ijala* ensemble; Example 4; Example 5: *Dundun* Ensemble. "The musical and aesthetic formation of *Ijala* music in Yorùbá

Land". Atinuke A. Idamoyibo (2008, pp.46-48). *Awka Journal of Research in Music and the Arts*, Vol.5.

Example 1. Olojo Festival: Drum verse for the king's procession

Solo $\text{♩} = 240$ (Dundun drums) Chorus

O-kun-o la, O-mo Si-ju-a-de, Ko-wo, Ko-wo

A-ra-bao Wo mo, O-ju ti-ro-ko, Ko-wo, Ko-wo

Example 2. Egungun Festival: Drum verse for the mask's procession

(Dundun drums) $\text{♩} = 180$

A - n - du, A - n - du, A - n - du - le - hin, A - n - du

3 (a,b). Example 1. Olojo Festival: Drum verse for the king's procession [Dùndún drums]; Example 2: Egungun Festival: Drum verse for the mask's procession [Dùndún drums]. Tunji Vidal (1989, p114, 118). 'The role and function of music at Yòrùbá festivals': Festschrift presented to J.H. Kwabena Nketia. *African Arts Magazine*, University of California, Los Angeles.

point at which the...
AYE-EKUN DRUM MUSIC (TAPE TRANSCRIPTION)

The image shows a musical score for Aye-Ekun drum music, consisting of four staves. The tempo is marked as ♩ = 432. The time signature is 12/8. The staves are labeled as follows:

- Omele:** The first staff, featuring a melody of quarter notes with rests.
- Agogo:** The second staff, featuring a melody of eighth notes.
- Afere:** The third staff, featuring a complex rhythmic pattern with many sixteenth notes.
- Iya-Ilu:** The fourth staff, featuring a melody with rests and notes, with two 'X' marks below the staff indicating specific points.

Aye-ekun drum music; Gbedu Oba drum music; Agogo drum music. Tunji Vidal (2005, p13-14). 'Towards a systemic theory of rhythmic modes in West African musical studies'. Nigerian Music Review. No.6.

ABUSIVE AND PROVOCATIVE SONGS

Abusive and provocative songs at the local wine and beer parlor include songs performed by the drinkers and drunkards to satirize, abuse or condemn their critics. This is as a result of condemnation and disrespect most drinkers and drunkards received from the people of the society. The example of songs in this category is found in song No 6, 7 and 8 below:

Song No 6. 'Yio Bayalaya Won'

Yio Bayalaya Won

Andante

Yio ba-ya-la-ya won yio ba ya la ya won a won too

pa-ya-ya pa-ya-ya yio ba-ya-la-ya won

Gboti Oloti 'Le

Andante

Gboti o lo ti le gboti o lo ti le a ro-go-enu gboti o lo ti le

4 (a,b). Song No. 6. "Yio bayalaya won" and Song No. 8. "Gboti oloti 'le". Kayoade O. Olusola (2016, p50-51). 'Performance practice and functions local

Olupemi Oludare: *An Analysis of the Two Forms of the 'Konkonkolo' ...*

duple or triple pulse meter. This polymetric form, occurring sequentially, has been theorized as the "dual rhythmic figuration" in Sakara music (Oludare, 2011). The following excerpts¹⁰ are from the selected Sakara music used for this study's analysis. Example 2 show the duple pulse section of Saka Olayigbade's 'Olorun mbe leyin mi' and Olayiwola Ishola's 'Oba wa ti Dade' by in 4/4 time, while example 3 shows their triple pulse sections in 12/8 time.

Ex. 2a Duple Pulse Section of Olorun Mbe L'eyin Mi by Saka Olayigbade

Lead Voice: *Notation © Pemi Mar. 2011*
O lorun mbe leyin mi. Oba'olu wa mbe le yinri la ye mbi

Chorus: O be Olu wa mbe le yinri la ye mbi

Goje

Iya Sakara

Omele Sakara

Sekere

Calabash

Olupemi Oludare: *An Analysis of the Two Forms of the 'Konkonkolo' ...*

Ex. 2b Duple Pulse Section of Oba Wa Ti D'ade by Olayiwola Ishola

Musical score for Ex. 2b, featuring vocal parts (Solo, Chorus) and instrumental parts (Goje, Iya, Oml, Sek, Cal) for the piece 'Oba Wa Ti D'ade'.

Solo: Oba wa ti do-i i-ze o-jo-ra. oye yi ni kao. O ye ghe ni a koko.

Chr: O-ba wati dori i-ze o-jo-ra.

The score includes staves for Solo, Chr, Goje, Iya, Oml, Sek, and Cal. The tempo is marked with a quarter note equal to 83.

Ex. 3a Triple Pulse Section of Olorun Mbe L'eyin Mi by Saka Olayigbade

Musical score for Ex. 3a, featuring vocal parts (Lead, Chorus) and instrumental parts (Goje, Iya, Oml, Sek, Cal) for the piece 'Olorun Mbe L'eyin Mi'.

Lead: n'i-le a-de-kan - bi, okun ajah ni, okun ajah ni - ta - ra-ra, n'le a-de-kan bi

Chr: okun ajah ni, okun ajah ni - ta - ra-ra, n'le a-de-kan bi

The score includes staves for Lead, Chr, Goje, Iya, Oml, Sek, and Cal. The tempo is marked with a quarter note equal to 83.

Olupemi Oludare: *An Analysis of the Two Forms of the 'Konkonkolo*

Ex. 3b Triple Pulse Section of Oba Wa Ti D'ade by Olayiwola Ishola

The musical score is written for a 12/8 time signature with a tempo marking of quarter note = 65. It consists of seven staves:

- Solo:** Treble clef, melodic line with lyrics: "A-re-mu ni k'e b'e-re l'owo asa-wu ki l'abe-re se de'sun e - di - ye".
- Chr.:** Treble clef, melodic line with lyrics: "E be-re l'owa-ss".
- Goje:** Treble clef, melodic line.
- Iya:** Treble clef, melodic line.
- Omi:** Treble clef, melodic line.
- Sek:** Bass clef, rhythmic line.
- Cal:** Bass clef, rhythmic line.

Ex. 5a The Simple Quadruple Konkankolo Rhythm

The musical score is written in 4/4 time and is divided into three measures. The first measure is labeled '3-stroke' and the second '5-stroke'. The third measure is labeled '7-stroke' and contains a complex rhythmic pattern. The instruments are: Voice, Goje, Iya Ilu & Omele, and Sekere & Ilabashi. The lyrics are: La - ai - ye. O - ba wa ti d'o - ri i - te o - jo O - ba O - lu - wa mbe l'e - yin mi.

Ex. 5b The Compound Quadruple Konkankolo Rhythm

3-stroke 5-stroke 7-stroke

Voice
O-kun a-jah ni (wu) ki Ja-be-re se-de 'kun e-diye ni-te a-de-kai-bi.

Goje

Iya Ilu & Omele

Sekere & Calabash

5 (a,b,c,d,e,f). Ex.2a Duple pulse section of "Olorun mbe l'eyin mi" by Saka Olayigbade; Ex.2b Duple pulse section of "Oba wa ti d'ade" by Olayiwola Ishola. Ex.3a. Triple pulse section of "Olorun mbe l'eyin mi" by Saka Olayigbade; and Ex.3b. Triple pulse section of "Oba wa ti d'ade" by Olayiwola Ishola. Olupemi Oludare (2016, 189-191). *An analysis of the two forms of the 'konkokolo' rhythm in Sakara music*. JANIM. 2016. p.186-196. Vol.10.

Musical example:

Ki n to jade ni'le

Moderate

Lead Vocal: Ki n to ja de ni le i ya

Backing Vocals

Agidigbo R.H.

Agidigbo L.H.

Agogo

Gangan

6

Lead vocal: ti ko mi ni fa ki n to ja de ni le ba ba mi ti ko mi lo rin i ba

Backing vocals

Agidigbo R.H.

Agidigbo L.H.

Agogo

Gangan

6. "Ki n to ja'de ni'le". Adekola O. E (2016, 413). *Changes in performance practice and context of agidigbo music of the Yoruba, Nigeria*. JANIM. 2016. p.413. Vol.10.

2. *Hocketing.* Using four drums, play the interlocking drum pattern shown below; this is a rhythm for words directed to *Ọsun*, a Yoruba river deity. Note that the top line should be played by a drum that can produce high, mid, and low tones. The second line can feature a high drum and a low drum playing the two parts in a hocketing fashion. The third line can be played by a single drum with high- and low-tone potential and is the same rhythm as the second line. Present the piece, leading to the addition of the sung melody, through the following sequence:

- Chant the top line rhythmically, using the words “low,” “mid,” and “high.” The teacher may play this lead drum part as students “play” on various objects. Eventually, students are charged with this rhythmic pattern on the “talking drum.”
- Chant the third line rhythmically, using the words “low” and “high.” Play it on various objects, eventually shifting it to drums.
- Chant the second line, noting that it is the same as the third line except that it is played on two drums. Divide students into high and low parts, asking that they “play” either the low or high tones on various objects. Eventually, assign students to low and high

drums on which to play the interlocking tones.

- Sing the melody of the first line. Note that its Yoruba text “*Ọsun, bá mi sé*” (Oh-shuhn bah-mee-shay) translates as “*Ọsun, help me to do it.*” The “it” may refer to any physical or mental challenge, from climbing or swimming a river to doing one’s homework.
- Layer in the parts, starting with the third pattern, the two supporting drums of the second pattern, the lead drum’s first-line pattern, and then the sung melody.

3. *Call-and-Response.* To learn about an important structural element of Yoruba music, sing a traditional song that features call-and-response, such as the Yoruba singing game “*Tolongo*” (on page 40). Sing it with its solo and group-response parts, with the middle two phrases (measures 2 and 3) sung four times. Once the song is learned, younger children can play the game: (a) form a circle, (b) step steadily on the beat, to the right, and (c) on the last phrase, sit down (putting bird tails on the ground). For older children, sing the song while playing the high, mid, and low tones of the song’s lyrics on drums (see text on page 40 for the H, M, and L markings on the words).

Rhythm for Ọsun

The musical score for "Rhythm for Ọsun" consists of four staves. The top staff is for the voice, with lyrics and H/M/L markings above it. The second staff is for a drum with high, mid, and low tones. The third staff is for two drums, one high and one low. The bottom staff is for a drum with high and low tones. The lyrics are: Ọ - sun bá mi sé, bá mi sé, Ọ - sun bá mi sé, bá mi.

Lesson Plan for "Jà Fún Mí"

by Patricia Shehan Campbell and Christopher Waterman

response singing, the repetition in the supporting parts, and the improvisation in the performance of the lead singer and lead guitarist. Note the way in which all the parts intertwine to form a densely woven texture, somewhat like the threads of a tapestry, and "feel" the gentle but powerful rhythmic momentum.

4. Discuss the function of the music: party music, music for dancing, and music that fulfills some of the functions of traditional praise poetry and proverbs.

5. Read and discuss the text. The lyrics are closer to the hard-core realism of rap music or alternative groups such as Nirvana and Pearl Jam than to mainstream American pop. Here is a portion of the translation (note that the "Blue Touraco" is a parrot and that "one's head" means "one's destiny"):

My head, please, fight for me, my spirit, please, fight,
fight for me
My head, please, fight for me, my spirit, please, fight,
fight for me
Because the Blue Touraco's head fights for the Blue
Touraco, the head of the Aluko bird fights, oh
Because the Blue Touraco's head fights for the Blue
Touraco, the head of the Aluko bird fights, oh
My Creator, don't forget me, it is better that you fight,
oh

Hard world, ultimate world, amazing world, world
The world is a whip, if it swings forward, then it
swings backward in return

The world is a whip, if it swings forward, then it
swings backward in return

One's head brings good luck to one

Head, let me land in a good place

Legs, lead me to a good place

Head, let me land in a good place

Legs, lead me to a good place

Because, each person must be responsible for his
own affairs

Because, each person must be responsible for his
own affairs*

6. Perform components of "Jà Fún Mí," without the recording as well as with it. Use the notation shown below for the first line of the song, pronounced "Oh-ree mee yay, jah, jah fuhn mee, ay-dah mee yay-oh."

7. Compose a new song in the style of "Jà Fún Mí," Sunny Ade, and modern juju music.

*Source of text: Christopher Waterman, *Juju Music*, © by the University of Chicago Press, 1991. Used by permission. See pages 142-44 for the complete Yoruba text and English translation.

Excerpt from "Jà Fún Mí"

The musical score is arranged in five staves. The top staff is for Voices, with lyrics written below the notes. The second staff is for Drums, with 'Drum 1' and 'Drum 2' indicated. The third staff is for Cowbell. The bottom staff is for Bass guitar. The score is in 4/4 time and features a mix of solo and group parts for the voices and drums.

Voices
Solo: Or-i mi yé, ja, ja fún mi
Group: ja, ja fún mi
Solo: Or - i mi yé

Drums
Drum 1: [Rhythmic notation]
Drum 2: [Rhythmic notation]

Cowbell
[Rhythmic notation]

Bass guitar
[Rhythmic notation]

7. "Rhythm for Osun" and "Excerpt from 'Ja fun mi' ". Co authored By Patricia Shehan Campbell and Christopher Waterman (1995), 'Christopher Waterman on Yoruba Music of Africa' *Music Educators Journal*. Vol. 81, No. 6, pp. 41-43.

Diagrams: Segnotation

Segnotation

Yoruba tones: $\overset{\backslash}{\text{do}}$ | $\overline{\text{re}}$ | $\overset{/}{\text{mi}}$

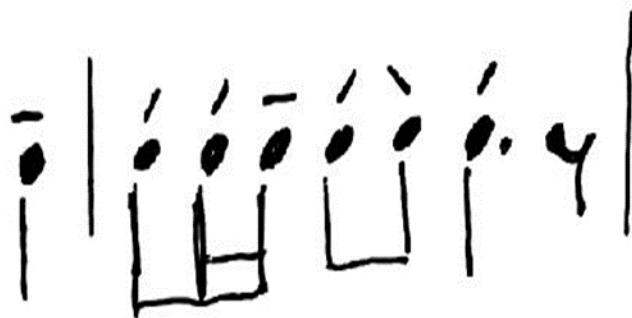
$\overset{\backslash}{\text{do}}$	$\overline{\text{re}}$	$\overset{/}{\text{mi}}$	
$\overset{\backslash}{\text{do}}$	$\overline{\text{re}}$	$\overset{/}{\text{mi}}$	This is based on time-line.
$\overset{\backslash}{\text{do}}\text{—}$	$\overline{\text{re}}\text{—}$	$\overset{/}{\text{mi}}\text{—}$	
$\overset{\backslash}{\text{do}}\text{—}$	$\overline{\text{re}}\text{—}$	$\overset{/}{\text{mi}}\text{—}$	
$\overset{\backslash}{\text{do}}\text{—}$	$\overline{\text{re}}\text{—}$	$\overset{/}{\text{mi}}\text{—}$	
$\overset{\backslash}{\text{do}}\text{—}$	$\overline{\text{re}}\text{—}$	$\overset{/}{\text{mi}}\text{—}$	
$\overset{\backslash}{\text{do}}\text{—}$	$\overline{\text{re}}\text{—}$	$\overset{/}{\text{mi}}\text{—}$	

e.g: 

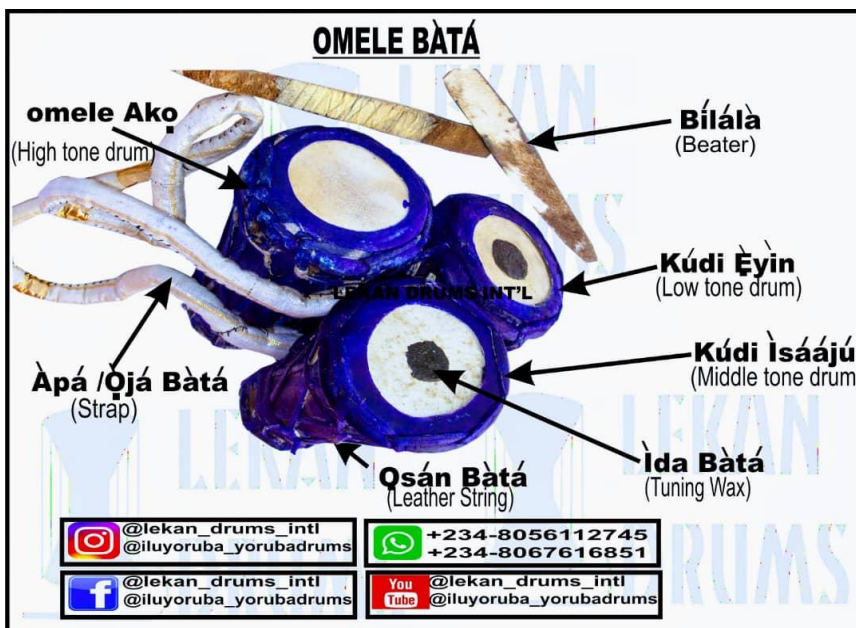
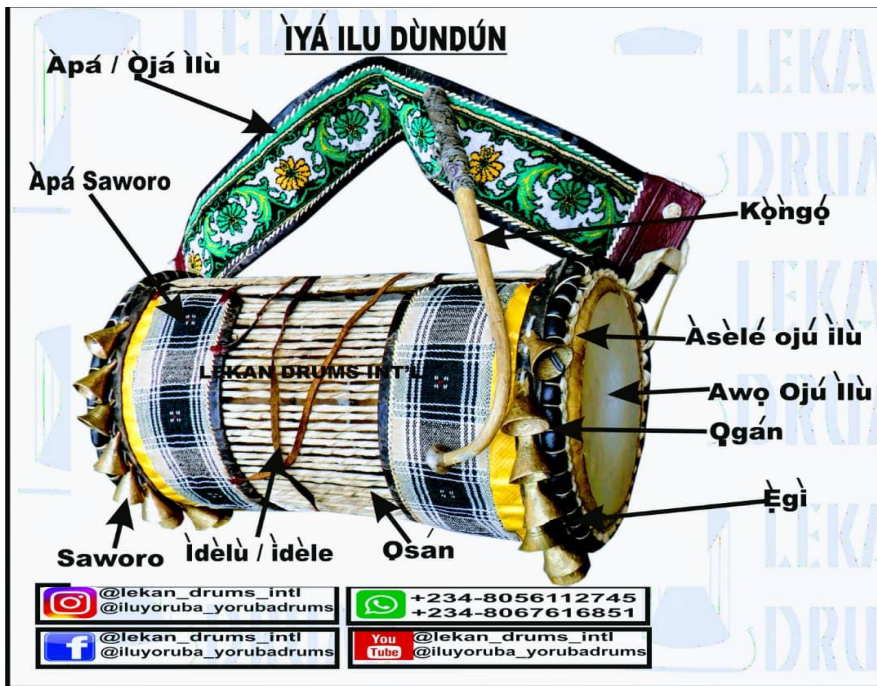
Ni-nu 'ko-ko du-du la-ti nse'-be
(we cook in a black pot).

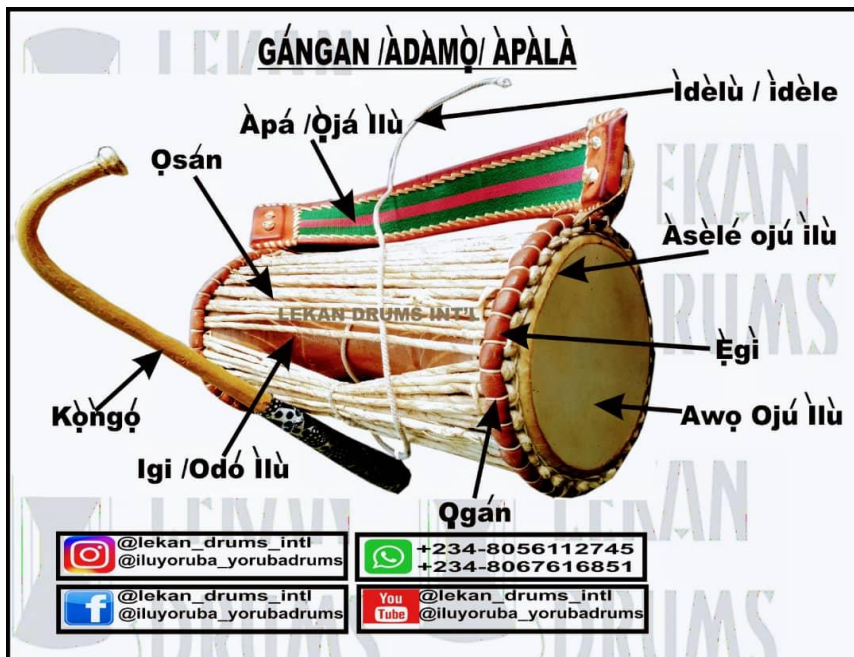
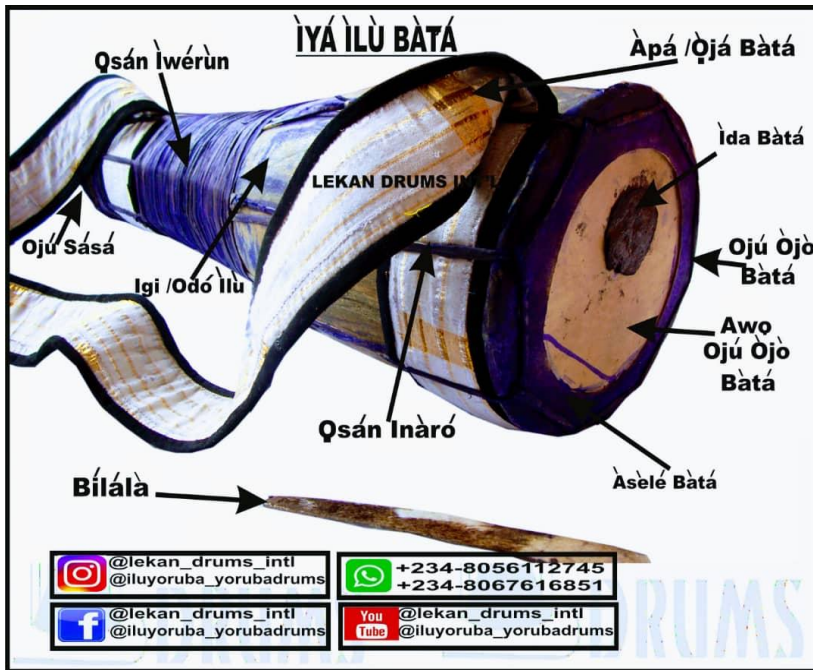


E we-mu'le, E we-mu-ko
(consider the work, consider the hoe).



E-le-ti-i gba'-ro-ye
(Attentive listener).





file:///home/chronos/u-
da30e63d5d376cc946be33c1290be0f4e125c82c/MyFiles/Downloads/AF1QipP7om
PYhV95caei8aGZiQ8xfKZCFLasqu3-4IFm.html

Some of my collaborators in pictures and relevant profile:

Figure 54.



PETER OLALEKAN ADEDOKUN

A native of Ibadan, Nigeria. He is a master drummer, drum maker and trainer, actor and a flautist. He used to play western instruments before meeting Choreographer Christopher Emmanuel who advised and encouraged him to switch to playing different indigenous musical instruments. Olálékan Adédòkun has trained several drummers in Nigeria and abroad. He also participated in several projects as a performer, master drummer, music coordinator/director, workshop facilitator with schools, tertiary institutions, dance and music companies, arts Centres etc within Nigeria and other countries in Africa, Europe (Chapter Arts Centre, Cardiff, UK, Kampnagel, Hamburg, Germany, Eurokaz, Zagreb Croatia) and USA. He is the founder of *LEKAN DRUMS Int'l,* *ILU YORUBA* & *DRUMS VOICE OF JESUS* He played the Iyalu Bata and Omele Bata and Iyalu in this project.

Figure 55.



Alayande Ayan Kehinde (ISTY)

A native of Ogbomoso, Oyo State, Nigeria. A 'real' Ayan. He learnt drumming from his father in their drumming compound or family. He is the present talking drummer of Evangelist Ebenezer Obey. And the lead Gangan drummer in this project.

Figure 56.



SANNI ADEJESU ADEWALE

Born in Ibadan, Oyo State, Nigeria. He is a dancer, drummer and a singer. While waiting for admission into a tertiary institution, he was introduced to the master drummer, Olalekan Adedokun. He trained to be a professional drummer and drum maker with Olalekan Adedokun. Sanni is presently studying on Music Technology National Diploma Program where he majors in African percussion at The Polytechnic Ibadan. He played one of the Atele and Omele Gangan.

Figure 57.



ADEYEMI OLAYINKA TEMITOPE

A native of Ekiti State, Nigeria. He is a Veterinary Doctor. He started drumming at a very young age as an amateur till about 7 years ago when he met Olalekan Adedokun who mentored and trained him to become a professional African drummer.

Figure 58.



ADEDOKUN EMMANUEL

A native of Ibadan, Oyo State, Nigeria. He is a business administration and management graduate. He started his drumming career through watching his elder brother playing different drums. He is a professional drummer with the ability to play different drums. In this project he played Backing Gangan and Omele

Figure 59.



Kunle Olajide (Mr Multi)

He learnt the basics of music from church and was self taught as a professional guitarist. Mr Multi has worked with popular musicians and producers of both Gospel and Secular music across Nigeria and beyond. He played guitar in this work.

Figure 60.



Daniel Emanuel (Danty)

Started Music from Church and later joined Gospel and Secular musical bands in Ibadan. In this project he was Agbaja and Father Gbajue and he also played keyboard.

Figure 61.



Adebomi Adedokun (DammyCrownStudio)

He learnt music from his (now late) brother and from church before going further to have HND in music technology from the Polytechnic of Ibadan 2012. He is the coordinator and sound engineer of this project at Ibadan. He sang the part of Alaba and other parts in this project. He learnt sound engineering from Pastor Adeyemi (opposite Sango, Ibadan police station) for two years.

Figure 62.



Rachael Adebomi

She learnt music from church choirs and musical bands. She has released a few albums and she is a regular studio voice backup. She played Alarena or Iya alaba's friend. She is into business.

Figure 63.



Oluwafunsho Ogunleye

She learnt her music in Church although she came from the family of entertainers. She is Iya Alaba in this project and also sang some backup parts too. She is a special tailor for Celestial churches in Nigeria.

Figure 64.



Ishola Opeyemi (Lexy chord)

He is a native of Oyo town and he started his music career in 1999 as a backup singer He is a graduate of The Polytechnic of Ibadan (2010) where he studied music technology. In this project he was voice backup and Alhaji elemu.