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Analysis of Musical Forms in Yorùbá court music: A Study of Ìgà Ìdúnùngánrán of Lagos State

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Abstract

Ìgà Ìdúnùngánrán which literally means the palace sited beside the pepper farm is the traditional name of the palace of the paramount ruler of Lagos, Nigeria. This study examined the musical practises in the palace with a view of analysing the content and the context of musical performance. Exploring an ethnomusicological approach, the paper relies on archival and ethnographic sources for its methodology. Data for this study were collected using the Focus Group discussion method, Interview method and Participants Observation method. Performances of different typologies were observed at the palace. The lead palace musicians were interviewed alongside their troupe. Focus group discussions was organised among the various ensemble leaders in the palace. Emphasis was laid on discovering, if any, foreign influences in the music with a view of identifying the source of the influence. Discussions in the paper were focused towards ensuring the continuity of the arts. The musical forms and styles are notated both for preservation and possible performance. This will also enhance further research and creative analysis of the works. There is lack of attention for this particular genre of traditional music and as a result of which its influences have been eroded away.

Keywords: Acculturations, Ethnomusicological, Ethnographic, Ìgà Ìdúnùngánrán

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BACKGROUND TO THE STUDY

Court music is universal to Africa. Africans, particularly Africa South of Sahara have a common feature of court music. In Nigeria for instance, virtually all tribes and locals have court music characterised by their peculiar culture, language, arts and beliefs. Identifying the African traditional music in its original form without infiltration has been made possible by various royal courts. The reason for this is simply; Royal institution has the unique responsibility of preserving culture, serving as repository of history and a holding bay for traditional knowledge. Musical forms, styles, musical instruments are cherished and jealously guarded in royal palaces. Music forms are integral part of activities, (religious or socio) of royal life. In Yoruba land, “Royalty goes with power, command, respect, dignity, praises, rituals, enjoyment, entertainment, and aesthetics, and chieftaincy too has its own peculiarities-types of dresses, power or functions and celebrations “Omololá, Culture, 617)

In spite the fact that Obas’ powers were drastically reduced by successive governments, and that their influences have waned over time, the Yorùbá Oba are still regarded as the spiritual leader of his community. He still holds on to those traditional roles and he’s greatly indulged in the discharge of his duties of keeping the traditions and preserving the culture of the people. Court music can be instrumental or vocal. It could be solo or duet, or group. It can be in form of poetry. It can be found in the dance or the drama of the people. ‘Court music conveys the history of the people as well as transmit social norms in the traditional society’ (Ajéwolé, 2010).

This paper focuses on the role Music plays in the palace of Oba Of Lagos, known Ìgà Ìdúnùngánrán. It sets out to instigate further discussion on the subject in focus. In achieving this, the study elucidates the place of music in this court, highlights the functions, historical dimensions of the music. The paper analyses the musical content of the music in the selected court.

THEORETICAL FRAMEWORK:

The theoretical framework for this study is the Musicological (Theoretical) analysis theory as propounded by Laz Ekwueme. Ekwueme belongs to the second generation of Nigerian Musicologists. Others in this category are the likes of Akin Éubà, Mosún Omíbiyí, Joshua Uzoigwe, Ayà Bánkólé, Adam Fiberisima, Sam Akpabot and a few others. These set of African Scholars have a dissimilar orientation to African music scholarship when compared to their predecessors who were mostly non Africans. This theory, according to Ekwueme, says "African musicological research should at this stage (Early 70s when he published his book containing the theory) go beyond mere anthropological and sociological information: it should now embark on a musicological (theoretical) analysis to discover and explain what the African does musically instead, merely, of why he does it" (4) The position of Ekwueme could be summarised thus: while elements like the context of performance of African music, the people and the sociological variants are important, the content, which is made up of the music and the art of musicianship are of no less equal status. He (Ekwueme) is not alone on this.

Many musicologists, mostly of African origin have subscribed to this theory as a way baring discontentment to the pronounced and dominance of anthropological cum sociological approach to African Music analysis, when context of African Music performance takes unmeasured preference over the content of the music. In fact, in most cases, the content is conspicuously omitted. As put by Ekwueme in his book *Essays on the Theory of African Music*, Allam P. Mariam, one of those who is believed to have led the propagation of Anthropological approach to musical research had to make his position on his approach known to Ekwueme in a personal letter where he stated 'music is both sound and context simultaneously-one does not exist without the other, and it is precisely the human integration of the two that should be the subject of ethnomusicological investigation' the unspoken tone of Mariam's position here, judging from his writings and postulations is his placement of the context of music fairly higher than the content in musical analysis. (7) In response to this, this study will integrate the context and content in the analysis of the music in focus.

A BRIEF HISTORY OF LAGOS

Èkó is a metropolitan city. This fact is dated back to history. A Yorùbá town whose origin is traced to the 15th century and founded by Yorùbá fisher men. However, the written history of this city could be traced to 16th century when it was recorded that the first traditional administrator, of the town, Asípa was enthroned. 'According to oral tradition, Lagos state was settled by five waves of migrants; three major and two minor from Yorùbá Mainland' (Vidal, 2012; 3). The first wave of migrant was led by Ogúnfúnminírè of the royal dynasty of Ifè. He and a group of Àwóri people first settled at Íséri, just at the bank of River Ògùn. An area now popularly referred to as Berger. From Íséri, segment of the first group spread to Èbúté-meta and from there they were moved to Ìddó Island and finally to the Lagos (Èkó or Onni) Island. (Vidal 2012' 3) (Burns, 1972). Olófin was their first ruler on Lagos Island and he fathered thirty-two children. At his death, the land was divided among his ten eldest sons (Smith, 1969). Today his descendants are known as Ìdèjo chiefs. The second wave of Immigrants as explained by Vidal occurred between 1600AD and 1700 AD. Asípa (Esikpa in Benin), the emissary of the Oba of Benin led the second movement which consisted primarily of Benin people.

This Asípa became the first Oba of Lagos and from that genealogy come the present Oba of Lagos. The Benin movement introduced elements of cultural influences into the predominantly Àwóri culture of the time. (Vidal, 2012; 4) 'The Royal Gbèdu drums were introduced during this second period and were presented to Ashikpa by the Oba of Benin in appreciation of his meritorious military services. Since then Royal Gbèdu music has been used for installation and other significant events by the Oba and chiefs of Lagos who have performed their coronation ceremony... 'the Koràngún-Olòòsà drums music and dance which is associated with propitiation of the goddess of the sea used by the Abàgbon chiefs during internecine wars for the purpose of victory over the enemy. The Abàgbon chiefs are the chiefs just as the Àkàrigbè are the first class chiefs they both represent the Benin influences on the political structure of the Lagos dynasty... The third wave of people entered the coastal area of Badagry and started a separate cultural development. These were the Pópó people. (Otherwise known as Ègùn).

(Vidal, 2012; 4) record also have it that these people brought in a lot of cultural influences into the city of Lagos.

Ìgàldúnùngánrán is the seat of the Oba of Lagos. It literally means the Palace at the pepper farm side. There are over forty of such Iga spread around the old Lagos, which literally means every quarters has its own Onígà (custodian of Ìgà) otherwise known as high chief holding court in his palace. Some of these Iga have transformed into courts today. But the supreme of them all is Ìgàldúnùngánrán where the Oba of Lagos holds court. According to historical sources, The history of Ìgàldúnùngánrán is similar to the story of Origin of the present Lagos. After what could be called unending feud and battle of supremacy between the Benin invaders and the original settlers, who were the subjects of Olófin. The Oba of Benin appointed Asípa to superintendent over his (Oba of Benin) war camp in Lagos. While he was sited before the Lagoons, the Olófin's children, stayed across the Lagoon at a place called Òtò. Historical sources has it that, it in quest to settled down, Oba Àdó, who succeeded Asípa to become the first Oba of Lagos, was allocated a piece of land, which was primarily used to cultivate pepper by Arómíré, one of the ten sons of Olófin, to build his palace

THE ENSEMBLES IN ÌGÀ ÌDÚNÚNGÁN RÁN

For the purpose of this study, the musical instruments found in this court will be discussed using the Erich Hornbostel and Curt Sachs forms of categorizing African Musical instruments. The duo of Hornbostel and Sachs, employed the process of sound production to categorise African musical instruments into four namely:

- i) Membranophone; these are musical instruments that produce sound by the means of stretched membrane, these are mostly drums (Ìlù) of various shapes and forms.
- ii) Idiophone; these set of instruments produce sound by friction exerted on itself or other bodies. 'any instrument upon which sound may be produced without the addition of a stretched membrane or a vibrating string or reed' (Nketia, 69) In this category we have agogo, Sèkèrè, (could be of various forms and shapes), feet stamping, thumb Piano, (Àgídígbo) Xylophone and several others

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- iii) Aerophone; the set of instruments are wind aided or assisted in the process of sound production. Example is Ipè and Òjà
- iv) Chordophone these are musical instruments in which the process on sound production incorporates strings or chords. Examples of these are Gòjé,

Research has shown that the three ensembles found in the Ìgà Ìdúnùngánrán, Gbèdu Oba, Ìgbè Olori (Ìgbè Oba) Dùndún (Àso Sèkèrè) today encompasses two (Membranophone and Idiophone) of the four categories of musical instruments. Each of the ensembles is completely independent of one another.

1. Gbèdu Oba

PHILOSOPHY AND PRACTICES

Gbèdu Oba is one type of music and dance that is associated with the royal institution in Lagos. Gbèdu Oba till today stands as the symbol of Lagos royalty and epitomises the authority of Lagos Crown. It is danced by the noble. It is wholly owned by the Oba of Lagos and for his exclusive use. It could be played for other categories of chiefs, but with the permission of the king and under his guidance and instructions. Gbèdu music is the traditional music of Lagos that sees to the investiture, reign and demise of the Oba. It is the only ensemble that speaks esoteric language to the Oba. Gbèdu. Gbèdu can mean the name of the ensemble and also the name of the beat/dance pattern. Tradition has it that the ensemble was bequeathed the Royal institution in Lagos by the ancient Benin dynasty.

Gbèdu is the only ensemble that binds the royal classes in Lagos together. There are four classes of chiefs that make up the entire Lagos political dynasty. Àkàrigbè (Warlords), Ìdèjo (Land owners), Ogáládé (Diviners) as well as Abàgbon (Warriors). All these are permitted by tradition to dance to the ensemble.

CONFIGURATION OF THE ENSEMBLE

The Gbèdu Oba Èkó ensemble consists of four upright drums and one Agogo, (gong) Gbèdu Oba Èkó drums are made of òmò tree (Mahogany) and covered with the skin of a deer in the absence of which, the skin of a duiker is considered a suitable alternative. The cylindrical head of Gbèdu drum is surrounded with tuning pegs which

also serve as fastener for the stretched membrane. None of the four drums has pedestal.

The four drums of the Gbèdu ensemble are names as follows;



Fig 1: ÌyáìlùGbèdu

This is the mother drum and has the lowest pitch. The depth of the pitch is usually deep enough to serve as the premise for all other instruments in the ensemble. It is played by the lead drummer who is the Bábá Onígbèdu. Ìyáìlù Gbèdu is the principal drum in this ensemble. It is the improviser and the anchor of all other forms of musical play in this ensemble.



Fig 2: Afèrè

In other of functions in the ensemble Afèrè is next to ÌyáìlùGbèdu (Mother drum). It is taller and slimmer when compared to Ìyáìlù. The acoustic implication of these structural differences is the higher pitch. This particular drum does not involve in improvisation but holds steadfastly to the rhythmic pattern of the form in play.



Fig 3: ÀSO

Oji basically a rhythm keeper in the ensemble. It is smaller than Afèrè and has a higher pitch.



Fig 5: Òjì

This is the smallest of the membranophone. It plays a complementary rhythmic role with Àso. It is the only member of the ensemble that is struck with the palm of hand. The player achieves tonal variation by using the left hand to dampen the tones.



Fig 6: Agogo

The Agogo employed in this ensemble is the monotone (not all Agogo are monotone). It is classified as an idiophonic instrument; (see definition above). It produces its sound only when it is being struck

by a beater. Ìyáílù Gbèduensemble, the *agogo* functions as the timeline

Tuning. The tuning of these instruments is neither standardised nor exist on an established theory. They are tuned in relativity to the mother drum Ìyáílù Gbèdu.

SPIRITUALITY IN GBEDU

It is believed thatGbèdu drum is totemic (important tribal object) as a result of which it is highly venerated. It enjoys an equal reverence with the Oba of Lagos. It is the only drums of the Oba that speaks esoteric language to the Oba. Because Gbèdu represents royal and the insignia of the Oba, there is only one Gbèdu ensemble Lagos community that falls within the jurisdiction of Oba of Lagos. The ensemble is mandatorily kept in the custody of the Oba in the confine of the palace. No one plays the Gbèdu without the knowledge and permission of the Oba. Gbedu is considered as spirit drum. The people believe it houses the spirit of the Obas both reigning and departed. Before the commencement of performance, it is customary for the leader of the ensemble, Bàbá Onígbèdu, to pour libation and evoke the spirits of the ancestors, and the departed Oba of Lagos while he eulogises the reigning king. It is also a common practise among theGbèduOba drummer to invoke the spirit of their own forefathers. They believe they have to appease the spirit of their ancestors, to guide them in the day's expedition. Therefore, their prayer can be said to be of dual purposes. One directed to the king and his ancestors, the owner of the drums and the other to their own fathers for protection and benevolence as they set out to perform.

There are a few taboos associated with Gbèdu ensemble. All these taboos are observable in the context of performance.Cigarette smoking is considered an irritant to the spirit of the departed kings so it is forbidden in the precinct of performance.It is a desecration for any woman to walk through theGbèduon set. In case of such occurrence, regarded as a sacrilege, the woman is made to offer sacrifices, failure which she may remain barren for life.This however makes it forbidden for woman to play or perform. In the same vein it isdisrespectful and forbidden for players of Gbèduto put on cap while

playing the drums. (since it is customary for subjects to bare heads in the presence of the king) According to the present Bàbá Onígbèdu of Lagos, Alhaji TlámíyùÀrè mú Ayeni, whom I worked with in the course of this research, the present corps of Gbèdudrummers have been gratuitously permitted to put on caps during performance. This special privilege was a rare indulgence granted to them by the late Oba of Lagos Oba Adéyinká Òyékàn They enjoy this privilege as along it soothes the present king.



Fig 7:GbèduOba ensemble on Set at Ìgà Ìdúnùngánrán

PERFORMANCE SETTING AND FUNCTIONALITY

The performance setting of Gbèdu is primarily determined by the purpose of performance. For the installation of the King, which is actually the prime function of the Gbèdu, spiritual function, the performance setting of Gbèdu is basically migratory. The ensemble are moved from one point to the other. A socio setting of Gbèduis not regulated in any form. The performers create space enough for themselves and big enough for a dance parlour.

In the monarchical administration of Lagos traditional institution, Gbèdu is prominent and indispensable. While it is true that the Oba of Lagos is the sovereign ruler of the metropolitan; he does not constitute the monarchy in itself. There are other clusters of chiefs that are involved in the administration of the town. There are four classes of chiefs that make up the entire Lagos political dynasty. Àkàrigbè (Warlords,) Ìdèjo (Land owners,) Ogáládé (Diviners) as well as Abàgbon (Warriors).Each class of these chiefs, has dedicated

rhythmic pattern and with accompanying dance steps. Ijò Oba is for the Oba and Ògáládé. The Ìdèjò and Àkàrigbèdance to Karajágbà rhythm while the Abàgbón dance to Koràngún rhythm. Gbèdu is also a common feature in the cult of Èyò. The Gbèdu rhythm applicable in Èyò is called Àrigó. In Èyò festival, Gbèdu plays an extra musical function. The eve of Èyò outing, divinations must be made to ensure the festival is in agreement with the spirit. Immediately, the festival diviners got the permit of the spirit, which is called Ìkidò, it is Gbèdu drums that goes up. The sound of Gbèdu drums at the thick of the night send jubilation and ecstasy into the community.

The gbèdu plays significant role in the installation of Oba of Lagos. On the dawn of investiture of a new king, adolescent men are recruited, (in most cases these carriers are trainees) to carry the drums all the way to Ojú Olóbùn, a ritual point located at Enuwá in central Lagos. The men carry the drums on their head with the surface of the drums facing behind. It is at the point, the Oba will, for the first time, dance to Gbèdu. The Oba-elect is accompanied on the maiden traditional tour of Ojú Olóbùn, Ojú Olódsà, Ojú Olókun, Ojú Odù, Ojú Òdiyán, Ojú Agbálé, Ojú Esu. All thorough this journey to these ritual points, the Oba must be in the company of Gbèdu ensemble. If for any reason this ceremony could not be performed or could not be performed with the accompanying Gbèdu drum, the installation of the new Oba is inchoate.

Gbèdu is not a song. Although, in the recent times, perhaps, as a direct consequence of modernity, songs are creeping into gbèdu drums. It is alien to the practice. There is Ìlù Gbèdu (Gbèdu drums), Ijò Gbèdu, (Gbèdu dance) and nothing like Orin Gbèdu (Gbèdu Songs) Gbèdu Oba till today stands as the symbol of Lagos royalty and encapsulates the authority of Lagos Crown. It also enjoys patronage from men and women of the nobility. It could be played for other categories of chiefs, but with the permission of the king and under his guidance and instructions.

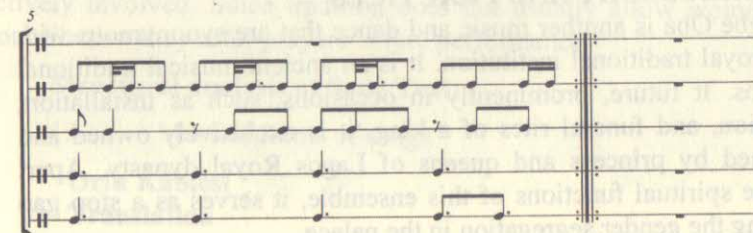
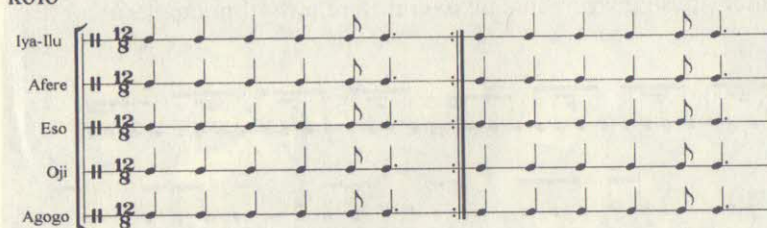
STRUCTURAL ANALYSIS OF GBEDU OBA

In performing Gbèdu Oba, all the instruments start with a unified rhythm led by the mother drum, Ìyáilù Gbèdu determining the tempo. The initial phrases are meant to introduce the basic rhythmic

patterns and cue all other instruments. After the exposition and Lead drummer has ensured the stability of the rhythm and tempo, he proceeds to improvise while all other hold on different established pattern of rhythm.

Analysis of Rhythm.

The Gbèdu Oba rhythmic pattern consists of sequential combination of compound duple and simple triple meter peculiar to Yorùbá music. This is referred to as kon ko kolo kon kolo



All	Erelú gbayìÓ gbolá	Erelú is honour and revered
	Omo Olúmàgbayìlúlùmàgbò	Son of Olúmàgbayì in Ìmàgbò town
	Èyín gbó	Did you hear
	Omo Alákomo Ògbólúmàjà	Son of Alákomo Ògbólúmàjà
	Ó bí Sowókùn fún wa Àgánná	Gave birth to Sowókùn for Àgánná
	Ó bí Kútere Asàloògùn	Gave birth to Kútere Asàloògùn
	Ó bí Àdèlé Ajósè fun Àgánná	Gave birth to Ajósè for Àgánná
	Omo Alákomo Ògbólúmàjà	Son of Alákomo Ògbólúmàjà

This particular song is dedicated to sing the praises of the reigning king. It is in Litany form sang in unison. The tempo is largo with a deep throated style of singing.

2. Analysis of Rhythm

The Ìgbè Oba paraded only one rhythmic pattern. In the course of the research work for this paper, ensemble played three different songs and all paraded one rhythmic pattern. No improvisation, variation or explanation were tendered for this other peculiarity.



Fig 9 Ìgbè drums



Agogo Ìgbè

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3. DÙNDÙN ENSEMBLE

4. Philosophy and Practice

Aso Seeker, otherwise known in Yoruba land as Dùndùn ensemble is the most visible ensembles in the palace of Oba of Lagos. This ensemble does not play any spiritual role in the palace but very prominent in discharging various entertainment/information roles. The performers are usually prolific in oríkì, chants, eulogies, cognomen and praises. At 5 am every day, they play the drum to wake up the Oba. They return to the theatre, a special enclave in the palace created for the musicians, at 10 am to commence the day activities which includes welcoming visitors and entertaining them. We will be there till 7.00 am ensure that 'all is well' with the king before we return to prepare for the day's expedition. Chief Foworánú explained. At the sight of any prominent person, they rise up to perform by singing the praises of the new entrance to the palace. The talking drum will be drumming to the praises of their target. In return, they earn compensation and acknowledgements in form of gifts which is usually money.

The whole ensemble is made up of drummers from other Yorùbá speaking states of Nigeria. The current Olórí Onílù Oba of Lagos, (Àso Sàkàrà, group) Chief Jímoh Foworánú is from Igbó orà, in Òsun State. A professional drummer who came to ply his trade in Lagos some 43 years ago and had since secured a place for himself in the palace of Oba of Lagos. As at the time of conducting this research, he was indisposed and his brother, A. Bákàrè also from Igbó orà, was holding forth for him.



Fig 10 Dùndùn ensemble performance setting

SPIRITUALITY IN ÀSO SÈKÈRÈ

Series of spiritual purification and veneration are involved in the process of making Dùndún drum. It is made from Òmò tree. After identifying the tree, the maker must also ascertain if it is feminine or masculine. If it is feminine, it requires no purification. If the tree is masculine, the maker must pour libation, appease the spirit of the tree before cutting it off. There after the tree is taken to lay by the road side for days. The belief is that while at the road side, it will inculcate the habit of speaking by listening to pedestrians passing by. This, to this researcher is to allow the tree ferment enough to enhance its acoustic properties.

It is a sacrilege to allow Dùndún drum fall down or be thrown indiscriminately. In such a case, the spirit of Àyángalú must be appeased. Failure which the offender incurs the wrath of the dreaded god. If any part of Dùndún drum is broken, it is wrapped in white and handed over to the ,most experienced drummer in the group for burial special ceremony 'because the drum is more than ordinary tree and leather it is a spirit' said Chief Foworánú.

Before setting out for daily performance, Dùndún players are expected to propitiate Àyángalú. This is mandatory for them to have a fruitful and eventful outing.

Dùndún ensemble in Ìgà Ìdúnùngánrán

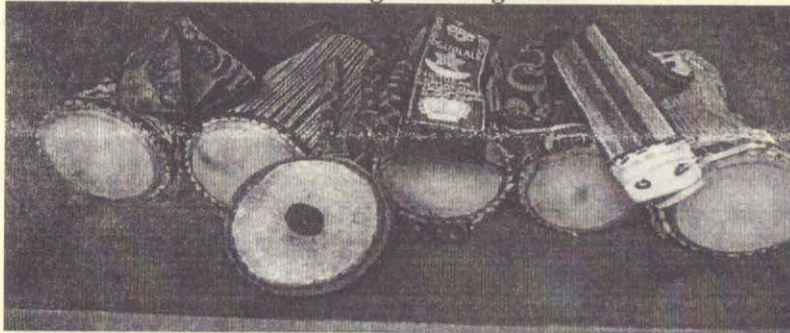


Fig 11

MODE OF PERFORMANCE

There is no strict performance setting for players. The type of music or dance form, ingreat extent determines the succession of the instruments. As put by Samuel, Dùndún music in Yorùbá land Dùndún is basically known to perform in three different modes (104) These are speech, signal and dance modes. Dùndún, in speech mode, announces the arrival and departure of visitors in a palace, sends messages, announces the arrival of important visitors at social ceremonies and recites *oríkì*. Signal mode entails saying of greetings and prayers. The way this operates is that the *dùndún* provides social commentary, acts as a source of historical data and becomes a medium of disseminating news and information. The last, but and most commonly utilised is the dance mode. It basically refers to rhythm with dance gesture otherwise known as *àlùjò*' (Samuel104)



Dundun Ensemble On set At Iga Idununganran

ANALYSIS OF SONG TEXTS

As discussed earlier in this paper, the fundamental function of this ensemble in Ìgà Ìdúnùngánrán is ceremonial and entertainment. In the course of this research, the group chose to sing three songs and the three were basically entertainment and for the praises of the Oba and chiefs of Lagos. Example

Title: Oba Àrèṡú**'Bayo Ògúnyemí 178**

Solo	Chorus
Lé ekò akókó	Yes
Asípa òun loba Àdó	Yes
Oba Àdóó b'ímo méta	Yes
Méjì okùnrin, Ìkan obìnrin	Yes
Oba Àdólóbí Gabaró	Yes
Akínsemórìn okùnrin	Yes
Erelú Kútíḡun l'obìnrin	Yes
Erelú Kútíníḡo lóti wá	Yes
Mose bí'Bèfun mà nì'yén tiwá	Yes
Erelú Kútíḡun lóbí Kútere	Yes
Ológun Kútere Asà loògùn	Yes
Ológun Kútere!óbíEsèlokùn ò	Yes
Esèlokùn lóbí Kòsókó	Yes
Kòsókó Oba wa Àyinlá Adé	Yes
Ó b'éeḡún jàÒ déḡúḡún	Yes
Ósì bórìsà jàòsì d'órìsà	Yes
Ó bá àwon òtá jà ḡbangban lódá won	Yes
Eni Òlórùn dá kò sé f'arawé	Yes
Àyinlá Adé o	Afínjú oba

Translation

In the first Lagos (In the beginning of Lagos)

Asípa is Oba Àdó

Oba Àdó has three children

Two male one female

Oba Àdó gave Birth to Gabaró

Akínsemórìn is also male

Erelú Kútíis Female

Where did Erelú Kútícome from

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Mama Came from Bèfun

Erelú Kútíḡave birth to Kútere

Ológun Kútere Asà loògùn(powerful sorcerer

Ológun Kútereḡave birth gave birth to Esèlokùn

Esèlokùn ḡave birth to Kòsókó

Kòsókóour king Àyinlá

He fought with masquerade and won

He fought with gods and won

He fought with the enemies and defeated them

Whoever is God's creation is incomparable

Àrèṡú Adé(name of the present Oba) a diligent king

Àso Sèkèrè as Repository Of Lagos History

The song above, titled Oba Àrèṡú, gives a chronological history of the royal dynasty of Lagos. It traces the historical link of the first Oba of Lagos, Oba Rilwan Akíolú to the first Oba of Lagos, Oba Àdó. The song also extorts the prowess and exploits of the forefather of Oba Akíolú, which a direct way of passing a complimentary remark of the present reign.

It is long verse and Call and response involving a solo and a chorus. This particular song is confirming the incursion of foreign influence into traditional palace music. Although the scale remains pentatonic, the interjection of Yoruba and English is confirmatory enough.

1. Instrumentation and Rhythm Analysis

In his discussions of the *Dùndún* drums, Samuel in Journal of Performing arts quoted Adéḡbite as follows 'Dùndún drumming is quite unique to the Yorùbá. He noted that drum is the foundation of Yorùbá instrumental music and early references to Yorùbá music placed a high value on its use. Dùndún drum ensemble comprises *lyáàlù*, *kerikeri*, *isáájú*, *àtelé* (*ikehin*), *kàràḡó*, *ḡangan*, *àdàmò* and *kósó*. In addition, a type of kettledrum known as *ḡúdúḡúdú* is also a member of the ensemble.'(100)However, in the name of modernity has influenced the standardisation of this form, particularly in such areas where the ensemble lacks no sound footing, like Lagos.

As found in Ìgà Ìdúnùngánrán, the constituent of the ensemble is a far cry from the specification above. As performed during this field work of this research, what was displayed and performed as the dundún ensemble are 2 Ìyá ìlù, Ìsáájú, Àtélé and Gúdúgúdú. Interview with the ensemble leader, did not give a satisfactory explanation. This rhythm analysis is based on the particularly number they used to wake up the Oba on daily basis.

The musical notation consists of two parts. The first part shows five staves, each representing a different instrument: Iya-Ilu I, Iya-Ilu II, Iya-Ilu III, Isaaaju, and Atele. Each staff has a 12/8 time signature. The notation shows rhythmic patterns using eighth and sixteenth notes, with some rests. The second part shows a single staff labeled '2', which represents a more complex rhythmic pattern, possibly for a drum or a specific instrument, also in 12/8 time.

These are the basic pattern played by four of the instruments as notated above. However it is noteworthy to state here that the 2Ìyá ìlù, being played by the Chief drummer and his assistant engaged primarily in interchangeable improvisation.

CONCLUSION

The implicationsof this papers is to challenge scholars to work more indocumenting the music of our cultures. Efforts should be made by, not only scholars but government instituitons in preserving this aspect of African cultures. African music serves more veritable functions than enetrainment. Africn music is also more than rhythm as some early scholars in this field have propagated.The intrinsic values of song text of Africans are embeded with indispensable ethoes, philosophy, history, indogenous knowledge. In learning and teaching of music in African more emphasises should be laid onthe aspect of music that is identifiably with the people. Children are to be exposed to the musical practices of the peopel, the instrumentations and rendition.

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